

Pakistan in the Bollywood Movies: A Discourse Analysis



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Declaration

I hereby certify that this material, which I now submit for assessment on the programme of study leading to the award of MS entitled "Pakistan in the Bollywood Movies: A Discourse Analysis" is entirely my own work, that I have exercised reasonable care to ensure that the work is original, and does not to the best of my knowledge breach any law of copyright, and has been taken from the work of others save and to the extent that such work has been cited and acknowledged within the text of my work.



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Certificate of Approval

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Committee

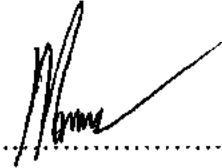
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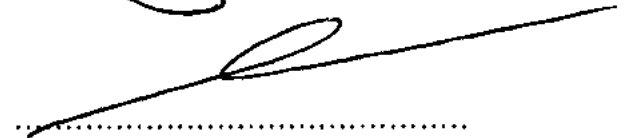
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List of Abbreviations

- **CBFC: Central Board of Film Censor**
- **LOC: Line of Control**
- **RKK: Reich Chamber of Culture**
- **RFK: Reich Film Chamber**
- **FKB: Filmkreditbank**
- **FBI: Federal Bureau of Investigation**
- **RKO: Radio-Keith-Orpheum**
- **MGM: Metro-Goldwyn Mayer**
- **CBS: Columbia Broadcasting System**
- **CAP: Client Audience Profile**
- **CIA: Central Intelligence Agency**
- **RAW: Research and Analysis Wing**
- **ISI: Inter-Services Intelligence**
- **MI6: Military Intelligence, Section 6**
- **LTTE: Liberation Tigers of Tamil Eelam**
- **UN: United Nations**
- **CCTV: Closed-Circuit Television**
- **CST: Chhatrapati Shivaji Terminus**
- **NSG: National Security Guard**
- **LCD: Liquid Crystal Display**

Abstract

Pakistan and India had been the rival nations after the partition of Sub-continent in 1947. Both countries have fought many wars against each other including the 1947 Kashmir war, 1965 war, 1971 war and the Kargil war in 1999. But yet the relations remain on the conflicting peak. Indian government has always used the Hindi language cinema i.e. Bollywood as their main weapon. This research is being carried out to analyze the image of Pakistan that is being presented in the Bollywood Movies after the attacks on the Indian city Mumbai on November 26, 2008. Also, how the image of Pakistanis, the military forces/intelligence agencies and the religious groups of Pakistan are being shown in the Bollywood movies. Three films have been selected in this research which portrayed the image of Pakistan. Discourse analysis has been used as a research design for this study. The dialogues of all the movies have been analysed and interpreted which show that movies have portrayed a negative image of Pakistan, its people and also its military/intelligence agencies and religious groups. This research has also analyzed the data on quantitative basis. The results show that Pakistanis have been appeared most of the times in Bollywood movies as villain. Also the Pakistanis have been shown more in the negative characters as compared to positive. The professions associated for Pakistanis in the Bollywood were mostly in the profession of terrorist. The results show that the military forces and the intelligence agencies of Pakistan have also been portrayed as negative in the movies. The Bollywood movies have also portrayed the negative image of the religious groups of Pakistan. The analysis through discourse and quantitative basis shows that the negative image of Pakistan is being presented in the Bollywood movies.

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Chapter 1

INTRODUCTION

1.1 Film

Film or movie is an art that has borrowed itself from the other arts i.e. painting, drama, architecture, poetry, music, fiction, sculpture, and by enlarging the scope of all these, it has become a superior means of communication. It has also the unique ability of communicating the message and it is far more effective than the other forms of audio visual communication i.e. radio and television. Films accurately reproduce reality than anything else. The creation of motion pictures has generally revolutionized the perception of human beings about the world. A viewer can experience an awesome sense of reality because the moving image can provide accurate reality as compared to other arts (Santas, 2002).

The Oxford English dictionary defines film in technical terms as, "*a story or event recorded by a camera as a set of moving images and shown in a cinema or on television* (Oxford University Press, 2014)." The word film has been derived from the word photography/cinematography. The word cinematography is a combination of two words cinema and graphy. The word cinema came from the Greek word '*kinesis*' that means motion, and graphy also came from the Greek word '*graphien*' that means to write or draw. So the word cinematography becomes 'motion pictures' (Kroon, 2014; Santas, 2002). Films or movies are still considered as the biggest medium of the world and also known as the silver screen.

Film is a popular art that aims at entertaining the audiences, but the financial gain has also become the main reason for its existence. It is an art that is being used for the commercial

purposes by the industrialists. The industrialists use this form of art as their financial project. The main purpose of the industrialists is to attract the audiences through the distribution and marketing techniques for the success of their product (Santas, 2002).

Film is an essential part of our culture. By watching the movies in theatres or on television, it affects the way of living and how the society functions. Films represent the interpretation of the filmmaker about the real world and it has become an art that enhances the quality of life. The messages and images portray in the movies shape the daily lives of the people and it also relates to the national ideology and the future aims (Manchel, 1990). It is also the greatest form of entertainment and it has the ability in molding or changing the behavior and habits of the people. It has been very successful in delivering propagandistic messages as compared to other media but it has been failed to become a medium of education (Jowett & O'Donnell, 2012).

1.2 History of Film

The history of film can be traced back to the end of the 19th century when in 1893 the most famous scientist of all time and the inventor of bulb; Thomas Alva Edison introduced the box-like kinetoscope. This kinetoscope was also known as the Black Maria, which was in fact the first movie camera of Edison. This was used to take and the exhibit of moving images from the same device in the New York City. The kinetoscope allowed only a single viewer to watch a 50-foot of film through a peephole in the foot-high box. This 50-foot strip of film could run for about 13 seconds. The development was further going on and a projector called as Pantopticon was invented in the New York City by Thomas Armat and Woodville Latham in 1895. This was the period when at a time more than one person could watch the same moving images through the projector (Nelmes, 2012; Watson & Hill, 2012).

The projector was also invented in the same year in Europe by the Lumiere Brothers; Auguste Lumiere and Louis Lumiere in France and by Robert Paul in the United Kingdom (Watson & Hill, 2012). By 1903, the fairly common length of films was about 300 to 600 feet. *The Great Train Robbery* by the Edison Company in 1903 was more than 1000 feet in length and was the best example of basic continuity editing. As the time passes, the sound was arising in the movies. In 1927, the first ever talkie film was produced by Hollywood Studio Warner Brothers with the title of *The Jazz Singer* (Nelmes, 2012).

1.3 History of Film in Sub-Continent

In Indian Sub-continent, history of film is also very old. As the projectors were invented and movies were being produced in America and Europe, the first motion picture was screened in Sub-continent by the French Lumiere Brothers; Auguste Lumiere and Louis Lumiere. The film was screened at the Watson's Hotel in Bombay (nowadays Mumbai, India) on 7th July, 1896 (Ganti, 2013). The first cinema hall of Indian Sub-Continent was built in 1907 by J.F. Mardan in Calcutta (nowadays Kolkata, India). The name of the cinema hall was Elphinstone Picture Palace. However, the first movie of Indian Sub-Continent was produced in Bombay. This film was released at the Coronation Cinematograph, Bombay on 3rd May, 1913 with the name of *Raja Harishchandra*. This silent film was produced by Dadasaheb Phalke who is known as the Father of Indian Cinema (Saran, 2014; Ganti, 2013). As the sound was arrived in Hollywood in 1927, it took only four years to reach the sound here. The first talkie movie of the Sub-continent was released on 14th March, 1931 at the Majestic Cinema, Bombay. This Hindi film entitled *Alam Ara* was produced by Ardeshir M. Irani (Saran, 2014).

1.4 Bollywood

After the partition of Sub-continent in 1947, the Central Board of Film Censor (CBFC) was formed in 1951 in India. But the censorship rules were already made in 1949 by amending the Indian Cinematograph Act 1918 (Saran, 2014). The name of the Indian film industry i.e. Bollywood was invented in the 1970's by the journalists. The name, similar to Hollywood, was the connection from the name of the city where most of the movies were being produced i.e. Bombay (nowadays Mumbai). The term Bollywood doesn't represent the overall output of the Indian cinema but it is usually referred to as the Hindi Cinema (Corrich & Tincknell, 2006).

India is the world's largest producer of the theatrical films and it produces almost double movies as compared to Hollywood. The Bombay based Hindi-language cinema of India i.e. Bollywood is popular not only on national level but it is also considered as a global cinema. The countries like United Kingdom, United States of America, Canada, Australia and also the countries of Middle East are the larger market of Bollywood movies where migrated people are living in a large number (Desai, 2005).

1.5 Propaganda

Propaganda is very common and popular nowadays. There are different types and techniques that are being used to sell a product or cause by persuading the target audience. The Oxford dictionary defines propaganda as, "*Information, especially of a biased or misleading nature, used to promote a political cause or point of view* (Oxford University Press, 2014)." Jowett & O'Donnell in their book defined propaganda as,

“Propaganda is the deliberate, systematic attempt to shape perceptions, manipulate cognitions, and direct behavior to achieve a response that furthers the desired intent of the propagandist (Jowett & O’Donnell, 2012).”

The word propaganda came from the Latin with meaning of ‘to propagate’ or ‘to sow.’ The origins of propaganda can be traced back to the seventeenth century when in 1622 the Vatican established the Sacred Congregation for the Propagation of the Faith (Sacra Congregatio de Propaganda Fide) of the Roman Catholic Church. The intention of the Roman Catholic Church was not only to spread the belief to the New World but also to oppose the Protestantism. So the word propaganda had lost its objectivity and consequent usage has rendered the term negative (ibid.).

1.6 Propaganda and War Films

Film is the greatest form of entertainment but it also has the ability in molding or changing the behavior and habits of the people. It has been very successful in delivering propagandistic messages as compared to other media. As the motion picture was introduced in 1896, it was used as a medium of propaganda. The movie *Tearing Down the Spanish Flag* in 1898 by Albert E. Smith was based on the ongoing Spanish-American war (ibid.). Paul Weiss observes:

“A propaganda film does not seek to satisfy the emotions it elicits, but to have those emotions vitalize activities which are to be carried out after the viewing is over. Propaganda makes one attend emotionally to what the film does not present (Manchel, 1990).”

Every film is propaganda, either intentionally or unintentionally because the human beings are affected by what they see and hear. The filmmakers, through the creative use of pictures and sounds, intentionally try to effect the emotions and attitudes of the audiences. They also cater the

presumed desires of the audiences as well. Films are more than an ordinary entertainment and the film propaganda has played an indispensable role in the societies of the modern day. Mainly during the conflict times, war films used to give a valid image of the nation's duty and the national integrity. Combat troops are always shown as heroic. Films with the content of propaganda usually try not only to persuade but also to strengthen the fairness of the national cause. Films can also be used as persuasive appeals to fear. During the Nazi era, Adolf Hitler then Chancellor of Germany, used the film propaganda to intimidate other nations which he intended to invade by showing the German victorious troops in action (ibid.).

During the World War I (1914-1918), many propaganda movies were produced by the United States of America against their enemy Germany. Through the motion pictures, the United States had given the logic to their people of intervening in the World War I. Their allied Great Britain also made propaganda movies in the same era. As Germans lost the war, so they recognized the importance of motion pictures and developed a propaganda agency for the Nazism. The Soviet filmmakers were not far behind and they developed and used an image technique montage as a vital skill in their propaganda films. The Soviet's produced many propaganda movies after the Russian Revolution 1917 in the favor of the communism (Jowett & O'Donnell, 2012).

During the Nazi era, Adolf Hitler then Chancellor of Germany and his Minister for Popular Enlightenment and Propaganda, Joseph Goebbels; were both interested in film medium. Hitler was influenced from the use of propaganda by the Allied nations in the World War I against the Germany. Goebbels was of the view that cinema has the power of influencing audience's beliefs and thoughts, if not possible to change their actions. He had believed that cinema could triumph over the whole world as frontline of Nazi forces. So many propaganda movies were produced in the Germany during the Nazi regime (Welch, 2007).

This motion picture war was also continued till the start of Second World War i.e. 1939-1945, in which Hollywood made propaganda movies. The Hollywood contributed by making propaganda films when the United States of America had directly intervened in war in 1941. The Hollywood industry also realized to their audience that Great Britain is their allied country and after that, how Soviet Union can become their allied. Along with theatrical movies, documentary films are also being used for the purpose of propaganda (Jowett & O'Donnell, 2012).

1.7 Bollywood and Pakistan

Pakistan and India had been the rival nations after the partition of Sub-continent in 1947. Both countries have fought many wars against each other including the 1947 Kashmir war, 1965 war, 1971 war and the Kargil war in 1999. But yet the relations remain on the conflicting peak. Indian government has always use Bollywood as their main weapon. So the Bollywood has always portrayed a negative image of Pakistan in the movies. Nowadays, Bollywood movies are also releasing in Pakistan since the Pervez Musharraf regime. The films are being released in Pakistan on the same date and day of its release in India and other parts of the world.

In the past, many movies have been produced by the Bollywood having the anti-Pakistan content. The movies like *Border* (1997), *LOC: Kargil* (2003) and *Lakshya* (2004) reflected the Pakistan as their enemy country (Rasul, 2011). The movie *Border* (1997) directed by J.P. Dutta was a major war film. This film depicted the real life events that were fought between the Pakistan and Indian forces at the Battle of Longewala during the 1971 war. *LOC: Kargil* was another war propaganda movie, also directed by J.P. Dutta in 2003. This film portrayed the events of the Kargil war that was fought between the rival countries Pakistan and India at the Kargil sector near Line of Control (LOC) during May-July 1999. The movie *LOC: Kargil*, was

so overdramatically biased that Pakistanis were hardly shown on screen or even named; they were usually mentioned as rats (Sen, 2005).

Gadar: Ek Prem Katha was another anti-Pakistani movie which was based on the partition of Indian Sub-continent 1947. This movie was directed by Anil Sharma and it had broken the box office records at the time of its release in India (Desai, 2005; Mooney, 2008; Cossio, 2007). Another war movie which depicted the anti-Pakistan content was *Lakshya* which was released in 2004. This movie was directed by Farhan Akhtar and it also portrayed the events of the Kargil war that was fought between the Pakistan and India in 1999 (Daiya, 2008; Dudrah, 2012).

It is important to note that even being the rival nation, Pakistani audiences prefer to watch the Bollywood movies for entertainment purposes as compared to Pakistani movies and Hollywood movies. The Pakistani audiences spend more than six to seven hours in a week to watch these Indian movies. The youth of Pakistan are being attracted from the story, cast, set design, songs, romance, comedy, dialogues, suspense and violence that are being presented in the Bollywood movies. Pakistani youth is also adopting the styles of dresses from the Indian movies. The movies of Bollywood are not only influencing on the native language but it is also effecting on the native culture and festivals of Pakistan. Also the Pakistani culture is being affected from the movies and songs of the Indian movies (Juni, 2014).

1.8 Statement of the Problem

Film is the greatest form of entertainment and it also has the ability in molding or changing the behavior and habits of the people. It has been very successful in delivering propagandistic messages as compared to other media. This research will analyze the propaganda and the image

of Pakistan that is being presented in the Bollywood Movies after the Mumbai attacks on November 26, 2008.

1.9 Objectives of the Study

The objective of this research paper is:

- To analyze the propaganda that is being presented in the Bollywood movies towards Pakistan after the Mumbai attacks on 26th November, 2008, through audiovisual representations.
- To examine the genre, language, script, visual images etc. of the selected films that have portrayed the image of Pakistan.

1.10 Significance of the Study

This research will identify the impact and effects of a matter of national security and integrity. It would be a matter of great interest to explore and identify the areas through sustainable efforts for policy maker and establishment to counter blast not only the anti-Pakistan propaganda by the biggest film industries in the world market place but also for creating soft image of Pakistan and its intelligence agency Inter-Services Intelligence (ISI). This research will also identify the Bollywood propaganda against Pakistan through their movies on the mental and behavior change of the Indian film viewers which are not only in India but also exist in all over the world. Films play a key role to disseminate the information related specific issues to the various segments of the society.

Chapter 2

LITERATURE REVIEW

2.1 Review of the Related Literature

The review on this related topic divides the literature into a few categories i.e. the propaganda and also its model, and the film studies. A lot of material has been found regarding the propaganda, persuasion, and the film studies including books on the Bollywood.

Jowett & O'Donnell (2012) described the use of propaganda in different media such as in print media, advertising, radio, television, movies and the internet. They explained that the greatest form of entertainment is the motion picture and it has the ability in molding or changing the behavior and habits of the people. It has been very successful in delivering propagandistic messages as compared to other media but it has been failed to become a medium of education. They explained that as the motion picture was introduced in 1896, it was used as a medium of propaganda. The movie *Tearing Down the Spanish Flag* in 1898 by Albert E. Smith was based on the ongoing Spanish-American war.

During the World War I (1914-1918), many propaganda movies were produced by the United States of America against their enemy Germany. Through the motion pictures, the United States had given the logic to their people of intervening in the World War I. Their allied Great Britain also made propaganda movies in the same era. As Germans lost the war, so they recognized the importance of motion pictures and developed a propaganda agency for the Nazism. The Soviet filmmakers were not far behind and they developed an image technique with the name of montage, in which a variety of film images were put together to create a definite response from

the audience. The Soviet filmmakers used montage as a vital skill in their propaganda films such as *Battleship Potemkin*, *Storm Over Asia*, and *Earth* (Jowett & O'Donnell, 2012).

This motion picture war was also continued till the start of Second World War i.e. 1939-1945, in which Hollywood made propaganda movies. This book explained how Hollywood contributed by making propaganda films when the United States of America had directly intervened in war in 1941. The Hollywood industry also realized to their audience that Great Britain is their allied country and after that, how Soviet Union can become their allied. Along with theatrical movies, documentary films are also being used for the purpose of propaganda and Jowett and Donnell explained here the documentary of Michael Moore's *Fahrenheit 9/11*, which was made on the attack of World Trade Center in New York in 2001 (ibid.).

Wollaeger (2008) threw light on the modernism and propaganda of the Britain's during the start of the twentieth century to the end of the Second World War i.e. 1900-1945. In this book, he described and differentiated the meanings of information, propaganda and persuasion. He related the statement that if there is information from one person and it might be propaganda from the other person. He explained about the Britain's that in the start of the World War I, they used the hot air balloons to drop the propaganda material in the enemy region which was previously used by the French and Germans. This unsolicited mail practice was first developed during the Napoleonic wars. But at the end of the World War I, Britain's were adapted to hydrogen balloons. Britain's propagandists were not comfortable to use the film medium in the start of the World War I and they even banned the cameras from the battle front.

But soon the Charles Masterman who was the head of the propaganda agency at the Wellington House, London, realized the importance of film propaganda and a Cinematograph Committee

was formed. This committee started to produce and distribute the films to their allied nations. At the end of the World War I, propaganda was being shown through the medium of film in the theatres. And not only theatres, Britain's also used the Cine Motor-Cars, a mobile film unit which was showing films in the open air. Major A.C. Bromhead was heading the Mobile Cinema Unit of Britain. This mobile unit screened the films at the war front, hospitals and villages etc. (Wollaeger, 2008).

This book also highlighted on the some conditions of the Cinematograph Act 1909 of Britain. Sir Edward Carson; the general supervision of propaganda stated in a consultation about the importance of film that it is the most effective contemporary propaganda medium. He explained the use of propaganda in film by Alfred Hitchcock and other filmmakers. The importance of propaganda can also be seen by the statement of the British political leaders. In 1925, the Prime Minister of Britain; Stanley Baldwin expressed that film has massive power in terms of propaganda. But he was also feared from this that it can be danger for their own nation if the other countries would also use this technique. By World War II, Britain's hired persons who were able to write the propaganda for the film and radio and not the persons for the print media. Although same as in the World War I, their start was slow but ultimately they used the medium of film in a good manner. The British government sponsored many propaganda films to mould the minds of the people successfully (ibid.).

Taylor (1998) threw light on the propaganda movies that were made before and during the Second World War by the Nazi Germany and the Soviet Russia. In the first part of this book 'Propaganda and Film', Taylor explained the definition of the word propaganda in great depth. He also gave the special references of this word by different scholars and authors. He also differentiated the word propaganda with information and education. He explained the importance

of the films and also the efforts made to use the cinema as a propaganda tool by various nations during the World War I and II. He quoted the importance of cinema by famous Russian and German politicians as Vladimir Ilyich Lenin, Joseph Stalin, Leon Trotsky and Paul Joseph Goebbels.

Welch (2007) described about the uprising of the Socialist Nazi Party in the 1930's in Germany and their winning of elections. So in January 1933, Adolf Hitler became the Chancellor of Germany. The Nazi Party used different techniques to capture the masses for their votes and Hitler was well aware of the technique of propaganda. In his book *Mein Kampf* with meaning of *My Struggle* in English, Hitler wrote a lot about propaganda. He was also influenced from the use of propaganda by the Allied nations in the World War I against the Germany. He was very convinced about this, that the target audiences of propaganda are the common people and not the thinking persons. So after coming in power, he promulgated an emergency and imposed restrictions on the liberty of individual and freedom of expression. Hitler measured the propaganda on the basis of the achievement of its objectives. He was of the view that it must be in simple language, target audience must be the lower class, slogans of the propaganda must be simple with repetitions and also must use the emotional elements of hatred and love.

The Ministry for Popular Enlightenment and Propaganda was made by Hitler on March 12, 1933, with Joseph Goebbels as its minister. The main aim of this ministry was to spread the message of enlightenment and propaganda to the German population that must reflect their government's policy. Goebbels acquired seven departments including radio, film, theatre, propaganda, press, music, art, legislation and literature etc. Also in 1936, he banned the critical reviews and writings on any type of art i.e. from any piece of painting to film. Goebbels used the media according to his own and he was also biasedness in defining the truths to his own nation. In fact Joseph

Goebbels used the propaganda techniques which were originally the thoughts and desires of Hitler (Welch, 2007).

Goebbels and Hitler were both interested in film medium. Goebbels was of the view that cinema has the power of influencing audience's beliefs and thoughts, if not possible to change their actions. He had believed that cinema could triumph over the whole world as frontline of Nazi forces. For achieving the objectives from the film industry, he started to dependent the film companies towards government. For the total state control, Goebbels made some changes in the Reich Cinema Law in 1934 which was first introduced by the Weimar Republic in 1920. Goebbels took the full control under this law. Now he had the right to interfere in film censorship matters. He could also ban any film if he considered that it was not in the interest of the public. Goebbels took a further step and tried to nationalize the film industry. His ministry started to buy the film companies shares and referred them as state-controlled. So till 1942, all the film industry was became nationalized (ibid.).

Nelmes (2012) gave an historical context of the film i.e. from the invention of the film in the end of 19th century to the analysis of the films made by the cinema industries of many countries. He wrote about the origins and the studio era of the Hollywood or the American film industry and also the movies of the present era. He took the example of the movies *District 9* (2009), *Star Trek* (2009) and *Avatar* (2009), that how computer graphic and 3D are being used in the movies. He defined the film genre in a detailed view and also the type of film genres on which the movies are being made. He also wrote about the documentary form and explains it in full depth. He has also analyzed the four different documentaries. This book also explained the language of animation and the starting of the cartoon films. Walt Disney is being the most notable among them.

This book also explained about the gender discrimination in the film. It gave the historical context of the male dominance in the film production and also the feminist revolution and, the film theory and practice of feminism. Nelmes also explained about the gender and sexual representation in the films. He took a further step and also talked about the representation of lesbian and gay activities in the movies. This book also explained the representation of stereotypes in the films. He described about the ethnicity, race, whiteness and racism in the films and also the portraying of African American's in the films. This book also took a depth view of the British cinema, the Soviet cinema of the 1920's and also the Indian cinema (Nelmes, 2012).

Ganti (2013), an anthropologist and film researcher gave a detail guide of the Indian cinema. She explained the history of Indian cinema from the end of nineteenth century and how the Indian cinema was developed in this era. She wrote about the first screening of motion picture in Bombay India by Lumiere Brothers in 1896, when and how the first movie of India *Raja Harishchandra* was made by the Father of Indian Cinema i.e. Dadasaheb Phalke, the very first talkie movie *Alam Ara* by Ardeshir Irani in 1931, how the film studios were developed in different parts of India. She also explained the post-independence era of the Hindi filmmaking. Ganti described that what is Bollywood and its meaning and how it became an industry.

She also explained the production and distribution process of the Indian cinema. She also wrote about the narrative style and the central themes of the Indian movies such as right or wrong, good or evil, law or the justice, duty versus desire etc. She also talked about the different genre which are being used mostly in the Indian cinema i.e. the masala movies, genres regarding the lost and found, reincarnation etc. Ganti also used different images which include the history of films in India, the cinematic posters of the movies and random clicks of performing male female

actors from the movies as well. This book also provided information about the noteworthy movies and the filmmakers of the Bollywood film industry (Ganti, 2013).

Goswami & Kashyap (2006) explained that how the youth of India are being influenced from the movies. They have taken research on the use of tobacco in the Bollywood movies and its effects on the Indian youth. They explained that the respondents of the research had admitted that they are being influenced from the films and they are also copying the characters of the movies. And if they are not copying but still they have the desire to copy the activity of the film stars. As the research was on the tobacco, so the respondents admitted that they have copied the style of the movie star at least once by lighting or held a cigarette in their hand. Respondents also thought that copying the style of a film star is a symbol of fashion statement in the society. They are also of the view that they make a favorable opinion about anything just as tobacco when they watch their film stars using tobacco in the scenes of the film (Goswami & Kashyap, 2006). So we can examine that those movies having the message of racial and hatred against any community or country, are also influencing on the minds of the Indian audiences.

Desai (2005) explained that Bombay based Hindi-language cinema of India i.e. Bollywood is popular not only on national level but it is also considered as a global cinema. The countries like United Kingdom, United States of America, Canada, Australia and also the countries of Middle East are the larger market of Bollywood movies where migrated people are living in a large number. He quoted the example of an anti-Pakistani movie *Gadar* that had broken the box office records at the time of its release in India.

Sen (2005) talked about the borderland issue movies made by the Bollywood. She took nine movies which include Henna, Border, Dil Se, Refugee, Fiza, Mission Kashmir, Gadar, Pinjar and

LOC: Kargil. The movie *Border* (1997) directed by J.P. Dutta was a major war film. This film depicted the real life events that were fought between the Pakistan and Indian forces at the Battle of Longewala during the 1971 war. *LOC: Kargil* was another war propaganda movie, also directed by J.P. Dutta in 2003. This film portrayed the events of the Kargil war that was fought between the rival countries Pakistan and India at the Kargil sector near Line of Control (LOC) during May-July 1999. According to Sharmila Sen, the movie *LOC: Kargil*, was so overdramatically biased that Pakistanis were hardly shown on screen or even named; they were usually mentioned as rats (Sen, 2005).

2.2 Propaganda Movies by United States and Britain in the World War I

During the World War I (1914-1918), many propaganda movies were produced by the United States of America against their enemy Germany. *Battle Cry of Peace* (1915) by J. Stuart Blackton was a silent propaganda film. The film was released before the involvement in the World War I by the United States. The film depicted the invasion of their enemy nation, most probably Germans, who defeated the American army at their home and take control of the United States. Stuart Blackton was in view that America should join the Allied nations and this was the basic reason of making this movie by the producer and director of this movie. Then President Theodore Roosevelt also approved this idea and then he also convinced his armed forces for the involvement in the war. *The Kaiser, the Beast of Berlin* (1918) by Rupert Julian was another silent propaganda film. This film depicted the greediness of the last German Emperor Wilhelm II, and also the struggle of his own forces during the First World War.¹ (Jowett & O'Donnell, 2012).

¹ Retrieved on September 11, 2014, from <http://www.imdb.com/title/tt0009252/>

My Four Years in Germany (1918) by William Wigh was a major silent propaganda film, in the form of a documentary. This was the first ever film by Warner Brothers Studios. The film was based on the familiarities of the James W. Gerard who was the Ambassador of America to Germany from 1913 to 1917. He shared all his feelings in writing a book and most importantly he described the reasons of intervening of America in World War I.² The United States allied Great Britain also made propaganda movies in the same era (ibid.).

Britain propagandists were not comfortable to use the film medium in the start of the World War I and they even banned the cameras from the battle front. But soon the Charles Masterman who was the head of the propaganda agency at the Wellington House, London, realized the importance of film propaganda and a Cinematograph Committee was formed. This committee started to produce and distribute the films to their allied nations. *Britain Prepared* (1915) by Charles Urban was first war propaganda film which used the recording material of armed forces weaponries work and their training to encourage the ideas of British power and their struggle in the war. It was a silent film with duration of three hours, along with few titles³ (Wollaeger, 2008).

Another silent propaganda film was made by W. F. Jury with the title of *The Battle of the Somme* in 1916. It was the most successful propaganda film of that time and more than 20 million Britain's saw this movie in just first six weeks of its release. It was also distributed in other countries. This film depicts the initial days of the British Army during the battle of the Somme. This battle was fought between Germans and the Britain's from 1st July 1916 to 18th November 1916. The film portrays the attack on the German positions, the treatment of both the wounded soldiers and also the footage of dead soldiers. It also showed the capturing of German weapons

² Retrieved on September 11, 2014, from <http://www.nytimes.com/movies/movie/103325/My-Four-Years-in-Germany/overview>

³ Retrieved on September 12, 2014, from <http://nationalmediamuseumblog.wordpress.com/2013/11/11/britain-prepared-by-charles-urban-1915/>

and their positions by the British soldiers.⁴ At the end of the World War I, propaganda was being shown through the medium of film in the theatres. Not only theatres, Britain's also used the Cine Motor-Cars, a mobile film unit which was showing films in the open air. Major A.C. Bromhead was heading the Mobile Cinema Unit of Britain. This mobile unit screened the films at the war front, hospitals and villages etc. (ibid.).

2.3 Propaganda Movies by Soviet Russia After the Russian Revolution 1917

As the Bolsheviks (Communists) came in power after the Russian revolution in 1917, they recognized the importance of cinema. The contemporary Premier of USSR declared the cinema in 1922 as the most important from all the other fields of arts. In this era, "agitki" films were prepared. The purpose of the agitki was to make agitational movies by re-editing the archived material and they show these sorts of films in all over the country by sending decorated trains. So then they started to make new films in the favor of the communism. The first of these movies was entitled, "*The Extraordinary Adventures of Mr. West in the Land of the Bolsheviks*" by Lev Kuleshov in 1924. This silent film depicts the experiences of an American citizen Mr. West about the Bolsheviks in their homeland. Through some bad and after that, good experiences, he came to know that Bolsheviks are in fact good people and in the end, his opinion about Bolsheviks come to change⁵ (Nelmes, 2012).

The most commonly propaganda movies of the 1920's were made by Sergei Eisenstein who is considered as the best Soviet film director of that era. He used the technique of montage in his films very frequently. *Strike* in 1924 was his first film. This movie depicted the strike by the factory workers in the Pre-revolutionary Russia, which led to the suppression of strikers by the

⁴ Retrieved on September 12, 2014, from http://en.wikipedia.org/wiki/The_Battle_of_the_Somme_%28film%29

⁵ Retrieved on September 19, 2014, from <http://www.imdb.com/title/tt0015167/>

contemporary government forces. He used the montage technique in which strikers were being beaten by the forces and a bull was being slaughtered to give the audience impression that workers are being killed like this cattle (ibid.).

Battleship Potemkin was the second movie by Eisenstein which was considered as the best propaganda movie of that time. This was a silent film which came in the year 1925. This movie depicted a true story about the mutiny of the crew of a ship named as Potemkin, against their officers in the pre-revolutionary era i.e. 1905. This event eventually led to the killing of the rebellions.⁶ The third movie made by Eisenstein was entitled as *October*. This was a silent propaganda movie which came in the year 1927 for the celebrations of the completion of ten years of the 1917 Russian Revolution. In one of the scene, Soviet Premier Vladimir Lenin was standing with a flag during his arrival at the Railway Station of Finland (ibid.).

The End of St. Petersburg was another movie which was also made for the celebrations of the completion of ten years of the October Revolution. It was a silent film by Vsevolod Pudovkin in 1927. This movie presented the story of a young boy who goes to find some work to St. Petersburg. There he was involved with the strikes, but soon he realized the corruption of Tsarist regime and was being arrested and sent to fight in the World War I. But after the arrival from the war, he was ready for this Russian Revolution.⁷ Another movie was made in this era was the *The New Babylon* by Grigori Kozintsev and Leonid Trauberg in 1929. This film depicted the events regarding the 1871 Paris Commune⁸ in which the socialists briefly ruled in the Paris from 18th March to 28th May 1971⁹ (ibid.).

⁶ Retrieved on September 22, 2014, from http://en.wikipedia.org/wiki/Battleship_Potemkin

⁷ Retrieved on September 22, 2014, from <http://www.imdb.com/title/t0018066/>

⁸ Retrieved on September 22, 2014, from http://en.wikipedia.org/wiki/The_New_Babylon

⁹ Retrieved on September 22, 2014, from http://en.wikipedia.org/wiki/Paris_Commune

The propaganda films made in the 1920's were not so much successful than the hero-led genres which were more successful among the soviet audiences. And that's why the soviet audiences also welcomed the foreign films. The Soviet filmmakers who were involved in the making of the propaganda movies, although they were committed to the communists ideals. But they were also in favor to experiment the other film genres which they were also applied. But this experimentation was declined in the 1930's and after that. So due to the unpopularity of Soviet films, Joseph Stalin and his associates introduced a term as Socialist Realism. Under this idea, the Soviet authorities demanded the hero-led genres and subject based matter films from the filmmakers. And they also imposed a complete ban on the foreign films under this policy. As the Socialists had already recognized the importance of cinema but this policy reflects that they had taken a direct interest in the Soviet film industry. So the filmmakers who were successful in the 1920's, they were not so much successful in the era of 1930's and 1940's including Sergei Eisenstein (ibid.).

So after the 1920's, some famous Russian propaganda movies include such as *Three Songs About Lenin* in 1934, which was a silent documentary by Soviet filmmaker Dziga Vertov. It was based on three favorable songs sung by unidentified people in Russia about former Premier Vladimir Lenin. The second one is the *Alexander Nevsky* in 1938 which was based on the former Russian prince Alexander Nevsky and how he led an army to battle against the invading force during the 13th Century. Another propaganda movie which was made was entitled, "*The Fall of Berlin*" in 1950 by Mikheil Chiaureli. The film was based on the history of Second World War and the positive role of Soviet Russia was depicted in the movie (Taylor, 1998).

2.4 Propaganda Movies by Nazi Germany (1933-1945)

When Adolf Hitler became the Chancellor of Germany in 1933, he promulgated an emergency and imposed restrictions on the liberty of individual and freedom of expression. Hitler measured the propaganda on the basis of the achievement of its objectives. He was of the view that it must be in simple language, target audience must be the lower class, slogans of the propaganda must be simple with repetitions and also used the emotional elements of hatred and love. In fact, Joseph Goebbels used the propaganda techniques which were originally the thoughts and desire of Hitler (Welch, 2007).

The Ministry for Popular Enlightenment and propaganda was made by Hitler on March 12, 1933. The main aim of this ministry was to spread the message of enlightenment and propaganda to the German population that must reflect their government's policy. Goebbels acquired seven departments including radio, film, theatre, propaganda, press, music, art, legislation and literature etc. Goebbels in 1936, banned the critical reviews and writings on any type of art i.e. from any piece of painting to film. And if anybody wants to write any critics, he must have to take a license from the Reich Chamber of Culture (RKK). He also organized a ceremony with the name of books burning in which works of almost twenty thousand writers were burnt. According to Goebbels, this was the past of Jewish literature and now their future will only be the Reich nation. Goebbels used the mediums according to his own and also he was biasedness in defining the truths to his own nation (ibid.).

Goebbels and Hitler were both interested in film medium. Goebbels was of the view that cinema has the power of influencing audience's beliefs and thoughts, if not possible to change their actions. He had believed that cinema could triumph over the whole world as frontline of Nazi

forces. For doing this, Goebbels started a chamber with the name of Reich Film Chamber (RFK) which was under the working of RKK. Also Goebbels became the president of RFK and all the staff of RFK was his subordinate. For achieving the objectives from the film industry, he started to dependent the film companies towards government (ibid.).

For this, Filmkreditbank (FKB) was established in 1933. FKB started to give loans to the producers for film making. So it was the success of the Goebbels that till 1936, seventy-three percent feature films were being financed by the FKB. Later Goebbels also became the chairman of FKB. There were certain conditions of taking the loan as to ensure that film would earn 30 percent of the original cost as well as it would also earn the profit. Like other bank loans, there was a condition that unless and until the loan of the bank will not be paid, film will remain the property of the bank. The FKB, working under the government, had also the power of rejecting any film credit at the pre-production phase, if they considered that film is not fulfilling the demands of the Nazi regime. So this sort of self-censorship was being accepted by the film industry (ibid.).

One of the objectives of the RFK was the removal of Jews from their cultural life. So in 1936, the ruling party started a film magazine entitled, "Der Deutsche Film", to disseminate the anti-Semitic material and to expose the Jewish monopoly in the film industry. For the total state control of the film industry, Goebbels made some changes in the Reich Cinema Law in 1934. This law was first introduced by the Weimar Republic in 1920. Under this law, a producer had to submit a treatment to the Reich Film Director, a person whom the Goebbels appointed for this. After the approval of treatment, a producer could start to write the script of the movie and before the start of the shooting, the producer had to take the approval again. Also the Director of the Reich film not only could make changes and issues the orders which were mandatory for the

filmmakers to follow, but he could also supervise the different stages of production. After the film had been passed by the censorship office, he then also had the authority to interfere in the film censorship matters. Goebbels takes the full control under this law. Now he had the right to interfere in film censorship matters. He could also ban any film if he considered that it was not in the interest of the public (ibid.).

Goebbels takes a further step and tried to nationalize the film industry. His ministry started to buy the film companies shares and referred them as state-controlled. So till 1942, all the film industry was became nationalized and a major film company Ufi takes control of it which was taking advices from the Reich Chamber of Film and the Ministry of Propaganda. The total numbers of 1097 films were produced during the ruling Nazi era. Two of the Nazi period films were very famous. The first one was the *Triumph des Willens* with English title as *Triumph of the Will* in 1935 by Leni Riefenstahl. It records the 1934 Nazi Party Congress in Nuremberg, Germany. The second was the *Olympia* by the same director Leni Riefenstahl. It was based on the 1936 Olympics which were held in Germany. The film came in two parts; *Olympia 1 as Festival of Nations* and *Olympia 2 as Festival of Beauty*. Both parts were released in 1938. This movie helped the Nazi rulers to propagate their message to other nations (ibid.).

After coming in power, the Nazi government presented a trilogy of films in which they depicted their struggling phase of the 1920's and 1930's, and also the martyrs of the Nazi movement. This trilogy of films was not an official trilogy. So the first propaganda film of this trilogy released by the Nazi's was the *S.A. Mann Brand* in 1933. The English title of the movie was the *Storm Trooper Brand*. This film focuses on a young truck driver who is facing problems for his bread and butter. But later, he joins the storm troops of Hitler. This film explains the teachings and standards of Hitler on which German youth has come together with great spirit of fighting. It

shows their views as they could also martyred for their chancellor and even they considered Hitler as their God. In the end, the film depicts the success of Hitler in the 1933 elections. Although film was fully filled with propaganda material but it was not so much successful and it helped a lot Goebbels to realize this point (ibid.).

The second propaganda film was the *Hitlerjunge Quex* in 1933 with English translation as *Hitler Youth Quex*. This was directed by Hans Steinhoff. The concept of this movie was very much same with the *S.A. Mann Brand* and it was based on a 1932 novel with same title. The film depicts a German young boy who was facing the clash of ideas between communism and the movement of the Hitler Youth. Though his father was an old communist but he still joins the movement of Hitler Youth and was killed while dispensing handouts in a Communist locality. The third and last movie of this unofficial trilogy was the *Hans Westmar* by Franz Wenzler which was released in the last month of 1933. The main theme of the movie was taken from the true life of a Nazi martyr Horst Wessel. The film depicted the struggling phase of the Nazi's in the 1920's and 1930's against their opponents especially the communists for control of Berlin (ibid.).

From the first movie of this trilogy *S.A. Mann Brand*, which was fully filled with propaganda material but it was not so much successful and it helped a lot Goebbels to realize this point. So in the next phase, most of the propaganda movies were made with an entertainment portion in it. Unfavorable by Hitler, Goebbels was of the view that propaganda would be more effective when it is presented in the shape of entertainment. Most commonly, six movies of this concept were made. *Das alte Recht* was the one of the movie which came in 1934, with English title as *The Old Law*. It was directed by Igo Martin Andersen. This film deals with the hereditary of farmers and to develop the ideology of blood and soil of their homeland. *Ich Fur Dich, Du Fur Mich* was

another movie came in 1934, related to the German soil. The movie with English meaning *Me for You, You for Me* emphasized the importance of Blut and Boden which was basically the ideology of the Nazi government i.e. ideology of the Blood and Soil (Welch, 2007).

Another movie was made on the same ideology was the *Ewiger Wald* in 1936 by Hanns Springer and Rolf von Sonjevski-Jamrowski. The English title of the movie was the *Enchanted Forest*. The film was presented at the Folklore day i.e. Nationality Day. The film depicts the history of the soil and forest of Germany. In the end, film displays the forest of Germany that had been vanished due to the defeat of Germany in the World War I, but now they have been recreated under the banner of the swastika flags. The movie *Der Herrscher* with English name; *The Ruler* was came in 1937 which was directed by Veit Harlan. This propaganda movie demonstrates the Hitler principles of leadership in the Third Reich, by presenting a personal life story of the owner of a company. Another movie *Sensationsprozess Casilla* was made in 1939 by Eduard von Borsody. The English title of the movie was *The Sensational Trial of Casilla*. Through the genre of crime, this propaganda film was deliberated, to show a negative image of the life of American's (ibid.).

During the World War II, a movie *Heimkehr* by Gustav Ucicky was released in 1941. The English title of the movie was the *Homecoming*. This was basically a propaganda movie against the Poland. This film depicted the reasoning of the invasion of Poland by the Germans which eventually resulted the beginning of the World War II. The story of the movie revolves around the ethnic Germans who live in the Eastern Poland. They were being oppressed and imprisoned by the residents of the Poland. So in the end, these Germans were finally rescued from the Polish as the German Army invades the Poland. The movie *Ich klage An* was made in 1941 by

Wolfgang Liebeneiner with English title *I Accuse*. This film was based in favour of the euthanasia campaign by Nazi rulers, by showing the story of a doctor and her wife (ibid.).

In 1940, the Nazi rulers made three propaganda films against the Jews. The first of these anti-Semitic movies was *The Rothschilds* by Erich Waschneck. This film depicted the story of the start of the 19th century i.e. the Napoleonic era. In that era, the members of a Jewish family of Germany try to capture the whole European markets by make an artificial fall in the stock markets. Another film *Jud Süß* by Veit Harlan was released in 1940. This anti-Semitic film depicted the historical event of Charles Alexander who was the duke of Württemberg from 1720 to 1733. The third anti-Semitic movie was the *Der Ewige Jude* by Fritz Hippler. This film was also released in 1940 and the English title of the movie was *The Eternal Jew*. It was against the Jews of the Poland and was presented in the form of a documentary. They were shown as dirty, dishonest, evil and also they had the intentions of dominating the world through their finances. The film also presented the announcement of the Adolf Hitler regarding Jews i.e. to annihilate the Jews (ibid.).

Another propaganda film which was made was the *Ohm Krüger*, with English title as *Uncle Kruger* by Hans Steinhoff in 1941. This film by Nazi Germany was against the Britain. This movie depicted the life of Paul Kruger; who was a South African politician and was defeated by the British forces during the Boer War which was fought in the start of the 20th century. *Kolberg* by Veit Harlan in 1945 was another propaganda movie. This was an historical film of the time of Napoleon's triumphant movement in Germany in 1807, when the population of Kolberg refuses to surrender and manage the opposition against the French army. So by showing this, it was a message to the German population to oppose the Allied forces during the last year of the Second World War (Taylor, 1998).

2.5 Propaganda Movies by United States and Britain in the World War II

This motion picture war was also continued till the start of Second World War i.e. 1939-1945, in which Hollywood made propaganda movies. The movie *Confessions of a Nazi Spy* by Anatole Litvak was released before the start of World War II i.e. on 6th May 1939. It was the first ever anti-Nazi movie after the rise of Adolf Hitler's government in Germany. It was released by one of the leading Hollywood studio Warner Brothers. The film was based on a Nazi spy who comes to United States to start the Bund rallies by trying to convince the American Germans. One of the working class person joins his rally and started to do the spy activities. The Federal Bureau of Investigation (FBI) started to investigate by assigning to one of their agent. The FBI agent finally gain access to them and dig out the confession from the worker.¹⁰ Another movie which was made in the pre-war era was entitled, "*I Wanted Wings*" by Mitchell Leisen. It was also released by the renowned Hollywood Studio Paramount Pictures in 1941.¹¹ The film depicted the story of three recruits in the Army Air Corps, their trainings and also their personal lives. The movie was fully cooperated by the Army Air Corps of the United States in which they provided not only their airplanes but also the officers, cadets and instructors¹² (Jowett & O'Donnell, 2012).

Hollywood film industry contributed a lot by making propaganda films when the United States of America had directly intervened in war in 1941. The Hollywood industry realized their audience that Great Britain is their allied country and after that how Soviet Union could become their allied (ibid.). As the Germany had invaded the Soviet Union in 1941, the Hollywood film studios were agreed to produce a movie on the Soviet theme, just to support the relationship between the United States and the Soviet Union. *Mission to Moscow* by Michael Curtiz in 1943

¹⁰ Retrieved on September 22, 2014, from <http://www.nytimes.com/movies/movie/87746/Confessions-of-a-Nazi-Spy/overview>

¹¹ Retrieved on September 22, 2014, from http://en.wikipedia.org/wiki/I_Wanted_Wings

¹² Retrieved on September 22, 2014, from <http://www.tcm.com/tcmdb/title/78892/I-Wanted-Wings/>

was one of the movie by Warner Brothers studios. This movie was based on the familiarities of Joseph E. Davies who was the Ambassador of America to Soviet Union from 1936 to 1938. He had shared all his feelings in writing a book with the same title of the film¹³ (Cull, Culbert, & Welch, 2003).

The other two pro-Soviet films which were made by Hollywood were *The North Star* in 1942 by RKO (Radio-Keith-Orpheum) Radio Pictures and *Song of Russia* in 1944 by Metro-Goldwyn Mayer (MGM) studios. *The North Star* was directed by Lewis Milestone, which depicted the resistance of the villagers of Ukraine after the German invasion of Ukraine in 1941.¹⁴ The brutalities of the Nazis were also shown in this film. Gregory Ratoff directed the pro-Soviet movie *Song of Russia* which was also based on the German invasion of Russia in 1941¹⁵ (Jowett & O'Donnell, 2012).

The most important war propaganda movie which was made by the United States during the World War II was *Wake Island*. The movie was released by the Hollywood studio Paramount Pictures in 1942. The film depicted the war event of Pearl Harbour attack by the Navy of Japan on the naval base of Unites States.¹⁶ The Wake Island Battle was started on 07th Dec 1941 to 23rd Dec 1941, till the surrender of United States. This attack also resulted the entrance in World War II by the United States.¹⁷ The film displays a small group of US marines who don't have any hope of goods or relief; they try their best to hold onto their island form the Japanese Navy. The moral of the film was that the protectors of the United States fought till the last man. Although

¹³ Retrieved on November 27, 2014, from http://en.wikipedia.org/wiki/Mission_to_Moscow

¹⁴ Retrieved on November 27, 2014, from http://en.wikipedia.org/wiki/The_North_Star_%281943_film%29

¹⁵ Retrieved on November 27, 2014, from http://en.wikipedia.org/wiki/Song_of_Russia

¹⁶ Retrieved on September 11, 2014, from [http://en.wikipedia.org/wiki/Wake_Island_\(film\)](http://en.wikipedia.org/wiki/Wake_Island_(film))

¹⁷ Retrieved on September 11, 2014, from http://en.wikipedia.org/wiki/Attack_on_Pearl_Harbor

the reality of the war was different from the movie, and the US marines surrendered after the resistance of the initial wave of attack by the Japanese Navy¹⁸ (ibid.).

Hollywood film studios also made propaganda movies in the shape of light and funny characters. The contemporary funny characters of that era were the famous Charlie Chaplin and The Three Stooges. The Three Stooges made total 190 short films for the Hollywood studio Columbia Pictures and in their 44th short film; they depicted the propaganda against the Germans with the title of *You Nazty Spy!* in 1940.¹⁹ The famous comedian of all time Charlie Chaplin who was not only the actor of his movies, but also the writer, director and producer of his own movies; also made a propaganda movie against their enemy nation (Charlie Chaplin's Dictator, 1940). He made a movie with the name of *The Great Dictator* in 1941, in which he performed the character of a cruel dictator of a fictional state Tomainia. The dictator was against the Jews and was in favour to persecute the Jews just resembled with the thinking of the German dictator Adolf Hitler (Ebert, 2010; Loukides & Fuller, 1996).

The Britain's also made many propaganda movies during the World War II. By the start of the war, they had hired persons who were able to write the propaganda for the film and radio and not the persons for the print media. Although same as in the World War I, their start was slow but ultimately they used the medium of film in a good manner. The British government sponsored many propaganda films to mould the minds of the people successfully. The most notable films of that time were *Henry V* in 1944 by Laurence Olivier. It was an adaptation of the play of William Shakespeare. The film was dedicated to the British forces. *Listen to Britain* in 1942 was another propaganda film by Humphrey Jennings and Stewart McAllister. Another film made during this era was by the Ministry of Information *In Which We Serve* in 1942 by Noel Coward and David

¹⁸ Retrieved on September 11, 2014, from [http://en.wikipedia.org/wiki/Wake_Island_\(film\)](http://en.wikipedia.org/wiki/Wake_Island_(film))

¹⁹ Retrieved on September 11, 2014, from http://en.wikipedia.org/wiki/You_Nazty_Spy!

Lean. *San Demetrio London* in 1943 by Charles Frened was another propaganda film during the World War II. The other two propaganda films of the contemporary era were made with the title *Millions Like Us* in 1943 by Sidney Gilliat and Frank Launder and a documentary film entitled *A Diary for Timothy* by Humphrey Jennings in 1945 (Wollaeger, 2008).

The most notable British director of that time was Alfred Hitchcock, who was mostly known as The Master of Suspense. Alfred Hitchcock directed two spy films *Sabotage* and *The Secret Agent*. Both films were released in the year 1936. The *Sabotage*'s other title was *The Woman Alone*. In this thrilling movie, a spy tries to destroy the London city with the help of time bomb. He moved to United States in 1939. So later he also directed the propaganda movies. Two of them were the short movies in French language for the Ministry of Information of Britain. The titles of these movies were *Aventure Malgache* and *Bon Voyage*. Both came in the year 1944. Another propaganda movie by him was the *Lifeboat* which was also came in the year 1944 and this was an American based movie. It was a story of British American civilians and a German officer who all were surviving in the same boat due to the sinking of the other boat. The film represents the good behaviors of Allied nation's people towards their enemy nation officer (ibid.).

2.6 Theoretical Framework

In this study, the researcher has used a theoretical framework of a propaganda model. This model was presented by Herman & Chomsky (1988) in their book *Manufacturing Consent: The Political Economy of Mass Media*.

2.7 A Propaganda Model

This model by Herman & Chomsky (1988) throws light on the dissimilarity of wealth and power and its massive effects on the interests and choices of the mass media. This model focuses on the ways by which governments and powerful elites are capable to filter out the mass media content that can be of reading or viewing and to disregard the dissident voices. They also propagate their own messages to the general public just to save their own interests. The vital elements of this propaganda model have been termed by Herman and Chomsky as news filters.

2.7.1 The First Filter: Size, Ownership, and Profit Orientation of the Mass Media

In the first filter, Herman & Chomsky give an historical background of the ownership of the press. They talk about the emerging of the radical press in the start of the nineteenth century in the United Kingdom. This press focused on the unification of the workers which was considered a foremost risk by the ruling class. So they imposed censorship on the existing newspapers. But soon they realized that this practice was not successful and they favored the view that market could enforce responsibility. So during the establishing of the Labor Party in Britain, none of the paper gave this as exclusive backup. The reason behind this was that during the mid-twentieth century, there was much increase in the capital costs of the paper due to the technological improvements and also reaching to large audiences. This expansion of the market was considered as industrialization of the press. So the first filter i.e. limitation on media ownership by investing large amount to capture the maximum audience was already applicable in the nineteenth century. And this capital was much increased as the time passes. Also in United States, there were more

than 25,000 media entities overall. But the major companies who were controlling all this were very few (Herman & Chomsky, 2002).

2.7.2 The Second Filter: The Advertising License to Do Business

In the second filter, advertising in the media products was taken by Herman & Chomsky in their propaganda model. Before the arrival of advertisements in newspapers, the media outlets were only able to ensure the costs of their media business. But as the advertisements were started to publish in the newspapers, they were not only in a position to gain the profits but also they could afford the attractive features and formats to improve the selling of the papers. So the papers with fewer advertisements had to increase their selling price that resulted in the reduction of the readership. So this was the stage when the readers were not deciding the neutrality of the media but in fact, it was the influences of advertiser's choices towards media success and survival in the market. Thus many newspapers and magazines that were spreading in a large number were actually closed or marginalized (*ibid.*).

The American television channel Columbia Broadcasting System (CBS) developed an institution as Client Audience Profile (CAP) to facilitate the advertisers to enhance the success of the channel schedule by assessing audience fragments in ratio to practice the levels of advertiser's products. So the media are always interested to attract the audiences with the power of buying and also advertisers are interested to inspire the rich and wealthy audiences which had been a practice since the nineteenth century. Big corporate advertisers hardly sponsor the programs that involve criticism towards their activities and actions such as the environmental problems or the corporate benefits from the tyrannies of the third world etc. So the advertisers are always in the

favor of the programs that entertain the audiences and fits in with the purpose of selling the product and message (ibid.).

2.7.3 The Third Filter: Sourcing Mass-Media News

In the third filter, Herman & Chomsky talk about the sources of the mass media news. Mass media always seek in the worthy news stories to cover their time and space. But on the other hand, they cannot afford to send the reporters and photographers or videographers at each and every place where any vital story may break. So mass media focuses their resources where important news stories and rumors often come, and where scheduled or regular press conferences do held, such as The Pentagon, The White House and the Department of State in Washington D.C. The beat reporters also take the regular news stories from the city hall and the police departments. The industrial corporations and trading groups are also regular and credible sources of news stories that considered as newsworthy. Mass media always measured the government and corporate sources as much more credible. The reason is that they have to protect themselves from any sort of criticism and the threat of any communication law. Also on the other hand, they have to reduce their expenses of exploring the news, so they considered the official news stories as truly accurate. The public information offices of government and large corporations make their setup on a large scale that ensures not only to create the news but also give special access to the media. The Pentagon has thousands of employees in number and they are spending millions of dollars every year on the public information service (ibid.).

The government and corporate offices take the pains for the media organizations so that media could get the news easily. They give the copies of speeches and upcoming reports in advance to the journalists, as well as the press releases in functional language, and also to organize the press

conferences and photo sessions. In fact to facilitate the journalist, it is the responsibility of the news officer to provide them the related material and best suited environment to cover the event. Some powerful sources take the advantage of media dependency upon them and also manipulate them to follow a specific outline or agenda. This management process involves flooding the media with stories and sometimes to change the place of the news story from one page to the other or even out from the paper (ibid.).

2.7.4 The Fourth Filter: Flak and the Enforcers

In the fourth filter of this propaganda model, Herman & Chomsky talk about the flak. It refers to any bad or negative responses to any program or statement of the mass media. It can be in the form of written or verbal, or any bill in the assemblies, or it can be any threat or disciplinary action from any individual or an organization as a whole. If any flak is formed with some significant resources, it can be painful as well as costly to the media organizations. If the flak is not removed, it can take the form of communication laws in the courts. And by this, mass media can lose their advertisers because advertisers always demand for the programs that must fit to their requirements. Powerful flak can be direct i.e. letters or phone calls from the government officials to the media personnel's. It can also work indirectly on the media through the form of complains, institutional advertising or by hiring the services of think-tanks intended to attack on the media. They can also support any political campaign or politician who can serve their interests of censoring the media after coming into power. Though the flak gradually attacks the media but the media treats them in a good manner. They accept respectful attention, and their propagandistic part and associations to a larger corporate program are hardly investigated (ibid.).

2.7.5 The Fifth Filter: Anti-Communism as a Control Mechanism

The last and fifth filter is the ideology or philosophy of anti-communism. Communism has always been seen as an evil by the property owners because it intimidates the very basic rule of their higher status and class position. Western elites were being stressed from the communism revolutions in Soviet, China and Cuba because it could help the labor movements that serve as an instrument of political-control. The United States of America applied the ideology of anti-communism throughout the Cold War era and their media fully supported this ideology by selecting only those contents that could avoid possible problems (ibid.). But after the dismemberment of Soviet Union, the ideology of anti-communism was replaced by an anti-Islamic ideology in the mass media (Said, 1997).

Herman explains that after the attack of World Trade Center (WTC) on September 11, 2001, the ideology of war on terror was arose for the media content and the anti-communist ideology was left behind (Herman, 2001). Government and media are jointly initiating many propaganda campaigns but the cooperation of the mass media is required in all that. If the content publish in a solid and convincing style having no criticism in the mass media and fully support by the expert figures, the themes of propaganda rapidly become recognized as true even without the physical evidence. This lean towards to get rid of nonconforming views even more systematically, as they would now encounter with an already conventional popular faith (Herman & Chomsky, 2002).

2.8 A Propaganda Model for Hollywood

Alford (2011) proposed a Propaganda Model for the United States based Film industry i.e. Hollywood. This propaganda model is based on the original propaganda model of Edward

Herman and Noam Chomsky. He has fit the five filters of propaganda model with the Hollywood film industry. In the first filter of concentrated ownership, he explains the monopoly of big six film studios i.e. Disney, Sony Pictures Entertainment, Paramount Pictures, 20th Century Fox, Warner Bros. and Universal Studios. These companies have the monopoly in terms of production and distribution and also picking up of projects by the small or independent filmmakers.

In the advertising filter, Alford explains that filmmakers often do the practice of product placement in the movie so that they must return their investment in case if movie is flopped on the box office. Filmmakers also try to make commercial films that fit to the advertisers needs and they avoid the serious and complex issues. In the sourcing filter, the film studios rely heavily on the Pentagon, Washington D.C., Central Intelligence Agency (CIA), etc. for the material and military coverage for saving their own cost. So they must have to listen and follow the advices and requests of these in representing the war related issues. He has also given the names of the movies portraying armed forces in the era of 1991-2002 which received full cooperation from the Pentagon and CIA (Alford, 2011).

Alford in the flak filter explains that government and its related offices are the foremost producers of flak by assaulting, intimidating and righting the media. They also do the practice of legally action and false imprisonment if any filmmaker portrays any anti-American content. In the anti-other filter, Alford focuses that Hollywood produced so many movies against the communism during the whole cold war era and also these movies presented communism as their enemies (ibid.).

2.9 A Propaganda Model for Bollywood

Rasul (2011) fits the propaganda model to the Indian film industry i.e. Bollywood. He uses the term 'soft power' for the industry that was declared by the Former Prime Minister of India Manmohan Singh in 2008. He focuses on the political economy of Hindi film industry in the start of 21st century. He also analyzes the connection between Bollywood and Indian government. He explains the influence of Indian foreign ministry in making movies on the Indo-Pak relations. He focuses that without the support of Indian government, the war and military related films could not be made. He has given the examples of four Indian movies i.e. *LOC Kargil*, (2003) and *Lakshya* (2004) which reflect Pakistan as their enemy country. But as the relations between these two countries were changing, Bollywood produced another two movies entitled: *Veer Zara* (2004) and *Main Hon Na* (2004) that shows the good relationship between these two countries.

He fits Bollywood to the five filters of Propaganda model. As similar to the Hollywood film industry, Bollywood also has less number of studio owners who are doing their own monopoly. He quotes the examples of Farhan Akhtar and Shahrukh Khan who not only acts in the movies but they also produced and distribute them. Also the Yash Raj Films which is the biggest in terms of production and distribution in India. Also in the advertising filter, he explains the technique of product placement in Bollywood movies similar to Hollywood industry. As advertisers like the right audience, so filmmakers mostly produce commercial oriented films so that middle class come to see the movies and also buy those products which have economic shares with the Bollywood studio owners (Rasul, 2011).

Same as Alford (2011) in the government sources filter, Rasul also fits this filter with the Hindi film industry. He explains that Indian government has good relationship with the Bollywood. The main example is that Indian government considered it as an industry in 1998 to give financial benefits but they also facilitated their logistic support and information to the filmmakers to produce movies in military related areas. He quotes the examples of two movies *LOC Kargil*, (2003) and *Lakshya* (2004), and says that it was not possible to make these two films without governmental support (ibid.).

In the flak filter, Rasul describes that Bollywood filmmakers want to avoid the flak from the government. So this is the reason they produce those content which should please not only the audience but also the government and the financiers. He quoted the examples of some patriotic movies as *Haqeeqat* (1964), *Hindustan Ki Kasam* (1973), *Watan Ke Rakhwale* (1987), *Border* (1997), and *LOC Kargil* (2003) which were successful in the contemporary era. Also some of the movies having anti-Pakistan content reflect the foreign policy of the Indian government (ibid.).

In the anti-other filter, Rasul explains the policy of Indian filmmakers to make movies against Pakistan. He gives the examples of movies as *Maaches* (1996), *Border* (1997), *LOC Kargil* (2003), *Lakshya* (2004), *Main Hon Na* (2004) which was based on the Kashmir issue. He also explains that during the time of a small war of India and China in 1962, Bollywood produced a movie *Haqeeqat* (1964), which was an anti-Chinese movie (ibid.).

Goswami & Kashyap (2006) explained about the portraying of tobacco in Bollywood movies and its effects on Indian youth and also the product placement of the tobacco companies. This research fits to the second filter of propaganda model. They explain that after the ban of tobacco advertisements through an act in 2003 by the Indian government, cigarettes are now being

promoted in the movies as product placement. They have taken the movies of two years after the promulgation of this act i.e. 2004 and 2005. So they choose total 110 movies of two years in which cigarettes had been shown in 98 movies. And out of 98 movies, tobacco brand placement has been shown in 45 movies. They explain that cigarettes packets shots are being shown in the movies for trying the brand placement and also in many movies; some very close-up shots have also been used. Also in at least two occasions, brand name has been used in the form of dialogues which confirms the brand involvement in the movie. They find that 90% brand placement were of two cigarette companies i.e. Marlboro of Phillips Morris and second one is the Wills and Gold Flake of ITC. They also analyzed that Marlboro has been featured in mostly highly budgeted movies or they are being placed in the hands of popular stars. The reason is that the company Phillips Morris has experienced this practice since long in the Hollywood movies (Goswami & Kashyap, 2006).

2.10 Research Questions

RQ-1: How Pakistanis appeared in Bollywood movies?

RQ-2: What Characters of Pakistanis are shown in Bollywood?

RQ-3: What professions are associated with Pakistanis in Bollywood movies?

RQ-4: How Pakistani intelligence agencies/military forces are shown in Bollywood movies?

RQ-5: How the religious groups of Pakistan are shown in Bollywood?

RQ-6: How many times the names of Pakistani intelligence agencies were taken?

RQ-7: Which brands were used as product placement in the movies?

Chapter 3

METHODOLOGY

3.1 Research Methodology

The representation of Pakistan in Bollywood movies has been qualitatively analyzed in this research work. Discourse analysis has been used as a method of research to study the problem under investigation. Bollywood movies have been selected that were released after the Mumbai attacks on 26th November 2008 and having the portrayal of Pakistan in specific ways.

3.2 Research Design

Discourse analysis has been used as a research design for this study. "Discourse analysis is the structured and systematic study of collections of interrelated texts, the processes of their production, dissemination and consumption, and their effects on the context in which they occur (Phillips & Domenico, 2009)."

3.3 Discourse Analysis

Discourse analysis is the relationship of language and the context, and the interpretation of what someone says. It is the analysis of language that someone uses. It is concerned with the analysis and description of spoken as well as written communications. The primary purpose of this is to provide a deep understanding of texts and how they become meaningful (Paltridge, 2006). Discourse analysis is the study of language more than the level of a sentence and, of the ways through which sentences join to create meanings. It involves the study of language in terms of

history, culture, society, organizations, and politics, etc. that individuals use to take meanings and interpret them to achieve certain purposes (Gee & Handford, 2013).

Discourse analysis is also considered in the particular ways of orders of written and spoken communications and also in different languages and cultures. There are specific cultural ways of doing the same things. The events might be same in different cultures but the ways of using language might be different. Discourses include the cultural specific ways of performing and identifying identities and activities. They also include the diverse classes of language that individuals use to pass and to identify these identities. Discourses involve the distinctive ways of feeling and interacting as well as to show emotion, dress and gesture. They also involve the specific ways of how to think, believe, know, speak, listen, read and write (Paltridge, 2006).

Film is like language that moves through time. In language, a frame of film is known as a sentence. Like a film frame, individuals choose the components for putting in the sentence and how they must combine. For telling a story or joke, individuals choose the arrangement of sentences one after the other. The sequence of sentences is the discourse. It is the arrangement of sentences one after the other to create meaning or interpret. In the language of film, discourse is a series of frames that constitute a film. Discourse is the study of the interpretation of films when individuals watch them. Filmmakers shape the films by composing and sequencing of the frames, and from that, how the viewer's interpret and make meanings from the films by watching them (Gee, 2014).

3.4 Population of the Study

Population can be defined as, "*a group or class of subjects, variables, concepts or phenomena* (Wimmer & Dominick, 2013)." The population of this study is the Bollywood movies that are

representing the image of Pakistan in different ways. The country has been chosen for analysing movies is India.

3.5 Selection of Sample Films

The samples which the researcher chose to study have been made primarily because of their popularity and their significance in creating an image of Pakistan in the minds of the Indian public. Three films have been selected which are based on some parameters that have been set by the researcher. The criteria that have been used to choose the films were:

- produced after the Mumbai attacks on 26-11-2008,
- banned for exhibition in the cinemas of Pakistan,
- having genre of action spy and crime thriller, and
- the theme was focusing on Pakistan.

Three films, *Agent Vinod*; released on 23rd March 2012, *Ek Tha Tiger*; released on 15th August 2012 and *The Attacks of 26/11*; released on 1st March, 2013, have been selected that fulfills the above criteria.

3.6 Units of Analysis

Units of analysis refer to observe or measure the variable and to what or whom being studied (Riff, Lacy, & Fico, 2014; Babbie, 2012). A single scene is taken as a unit of analysis of the selected three movies.

3.7 Sources of Data

For this research work, primary data have been used by the researcher. The selected films *Agent Vinod*, *Ek Tha Tiger* and *The Attacks of 26/11* have been used as primary data.

3.8 Variables

Two variables have been taken for this research.

- i. Villain
- ii. Terrorist

3.8.1 Conceptual Definitions of Variables

i. Villain

A person who is morally bad or responsible for causing trouble or harm.²⁰

ii. Terrorist

A person who uses terrorism in the pursuit of political aims.²¹

3.8.2 Operational Definitions of Variables

i. Villain

Pakistani character who is associated with bad character or who is responsible for causing trouble and harm for the public is being categorized as villain.

²⁰ Retrieved on November 30, 2014, from <http://www.oxfordlearnersdictionaries.com/definition/english/villain>

²¹ Retrieved on November 30, 2014, from <http://www.oxforddictionaries.com/definition/english/terrorist>

ii. Terrorist

Pakistani character who is associated with the act of terrorism or who is a member of a terrorist group or organization is being categorized as terrorist.

3.9 Implications of Research

This study could be a milestone towards a new era of understanding Pakistanis really are in core, apart from the negative image presented by the Bollywood movies.

Chapter 4

ANALYSIS

4.1 Agent Vinod

Agent Vinod was a spy thriller movie which presented the story of an Indian spy. The film was released on 23rd March 2012. Before the analysis of the movie, the researcher will discuss the brief background and synopsis of the film.

4.1.1 Background of the Film

Agent Vinod (2012) was directed by Sriram Raghavan who also was the writer of the movie along with Arijit Biswas. Saif Ali Khan and Dinesh Vijan were both the producers of this movie.

The executive producer of the film was Smriti Jain and it was co-produced by Sunil Lulla. The production companies involved were Illuminati Films in association with Eros International. The film was being shot in various countries as India, Morocco, United Kingdom, South Africa, Latvia and Russia. Saif Ali Khan and Kareena Kapoor performed the roles of leading male and female actors respectively.

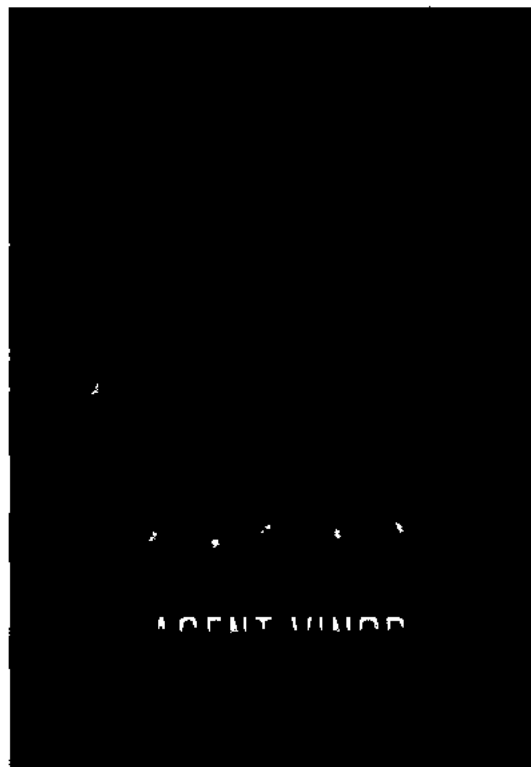


Fig. 4.1 Theatrical Poster of *Agent Vinod*

The cast with their character and original names are as under.

Character Names	Original Names
Agent Vinod	Saif Ali Khan
Ruby Mendis/ Iram Parveen Bilal	Kareena Kapoor
Major Rajan Sinha	Ravi Kishen
Colonel Huzefa Lokha	Shahbaz Khan
Farah Feqqesh	Maryam Zakaria
Nina	Vasilisa Petina
Sayed Abu Nazer	Ram Kapoor
Colonel	Adil Hussain
Hasan Nawaz	B. P. Singh
David Kazan	Prem Chopra
Sir Jagdeshwar Metla	Dhritiman Chatterjee
Zahir	Zakir Hussain
Gen. Iftekhaar Ahmed	Rajat Kapoor
Jimmy Pakhtun	Anshuman Ajaj Singh
Tehmur Pasha	Gulshan Grover
Alay Khan	Rio Kapadia
Prof. Yusuf Malik	Lalit Parimoo
Suicide Bomber	Arif Zakaria

Table 4.1 Cast of *Agent Vinod* along with Character and Original Names

4.1.2 Synopsis of the Film

After the killing of his colleague Major Rajan, Agent Vinod was being sent to Russia from his RAW (Research and Analysis Wing) Director Hassan Nawaz. Hassan also asks him to investigate the incomplete code 242 which was delivered to Hassan by Major Rajan before his death. He moves from Russia to Morocco and from Morocco to Latvia. He came to know that a big blast will occur in the Indian capital New Delhi. His unusual tactics puts him in hazardous situations but he manages to save himself from these critical situations. He then moves to Karachi Pakistan and finally from Karachi to New Delhi to save the city from the blast. He finally traces the location of the bomb and takes it away in a helicopter just to save the city. At the end, he manages to enter the right password for cancelling the blast. He finally moves to London, England where he realizes the eventual conspiracy and at last achieves his mission.

4.1.3 Analysis

The film starts with the custody of agent Vinod by the Pakistani forces in the Dasht-e-Margoh; Desert of Death, Afghanistan (the name of the place that appears on the screen). He was prisoned in a factory of explosions. A Pakistani military officer from ISI (Inter-Services Intelligence), Colonel Huzefa Lokha was interrogating him who was alleged to be a RAW agent. Meanwhile, Vinod escapes from that prison by destroying it and also killing of Afghan soldiers with the help of its colleague agent Major Rajan.

Now Rajan is on a mission in Russia. He was monitoring a person with the name of Abu Syed Nazer as his personal guard. But he was being exposed as a RAW agent when Abu Nazer was meeting with one of his partner Colonel in a train café. Colonel asks him that he wants \$50 million in Morocco and told him about some secret code 242. However, Rajan escapes from the

gang of Abu Nazer by jumping outside the train after listening to that code. When the agent Vinod goes to his office in the Research and Analysis Wing (RAW), New Delhi, he meets with his officer Hasan Nawaz in his office. Now Vinod talks with his officer.

Hassan: Hello Vinod

Vinod: Pareshan lag rahay hain sir

H: Issay pehchantay ho? (by showing the pictures of Abu Nazer in iMac)

V: Abu Syed Nazer... area of operations Saint Petersburg... main business drugs prostitution also hawala and money laundering... Russian mafia aur lashkar jesay terrorist groups ki beech kassing group point contacts... Rajan handle kr raha hai right.

H: Pechlay 3 maheno say Rajan is ka bodyguard bana huwa tha... kafi nazdeek pohonch gaya tha iss kay

V: tha...

H: Kal raat Rajan ka ye message aya... (Now Hassan Nawaz plays the video footage of Rajan) code rate

Rajan: Falcon 727 Hassan Nawaz sir... sir mein expose ho chukka hun ab vo kisi colonel say mila vo colonel kon hay mein nahi janta... hawalay say 50 million US dollar bhejnay ki baat ho rahi thi sir... India pay ye log bara attack kren gay sir... baat cheet k doraan 242 number bar bar liya ja raha tha sir... ye 242 number bara important hai kyun kay...

As he was speaking, three persons came close to him and kill him from pistol.

Hassan to Vinod: Iss main Abu k baray may sari information hay (by giving Vinod a hard disk)...

Saint Petersburg main tumhari contacts... jao pata karo k Rajan ki jaan kyun gae... 242 kya hai?

From the dialogue of Vinod, *Russian mafia aur Lashkar jesay terrorist groups ki beech kassing group point contacts (the point contacts between Russian mafia and terrorist group such as Lashkar)*, here from the world Lashkar he was talking about the Lashkar-e-Taiba; the religious Islamic group which is working in Pakistan and was been alleged of the Mumbai attacks by the Indian government in 2008.

Now from the dialogue of Rajan, *sir mein expose ho chukka hun ab vo kisi colonel say mila vo colonel kon hay mein nahi janta... hawalay say 50 million US dollars bhejnay ki baat ho rahi thi sir... India pay ye log bara attack kren gay sir... baat cheet k doraan 242 number bar bar liya ja raha tha sir... ye 242 number bara important hai kyun kay (sir I have been exposed, now he met from a colonel and who is that colonel, I don't know... sir conversation was about to send 50 million US dollars through hawala... sir they will do a big attack on India... sir during the conversation, 242 number was taken again and again... this 242 number is very important because...)*, so a colonel who was speaking in Urdu and an Indian agent doesn't recognize him, so this reflects his identity as Pakistani. And this whole scene depicted that a person who is supporting the terrorist group Lashkar, and his partner is a colonel and they are planning a big attack on India. All these things give an indication that military forces of Pakistan have collaboration with their religious groups in the planning of such attacks in India.

Hassan sends Vinod to Russia to find the reasons of the killing of agent Rajan and also the code 242. In St. Petersburg, Russia, Abu Nazer gives the note of Ten Dollars to Freddie Khambatta by asking him that he has to give this note to David Kazan in Morocco. Now in a dance club there,

Vinod wins the confidence of Abu Nazer by telling him the same code. Meanwhile, he traps Abu Nazer and kills his guards and Abu too, after knowing the secrecy of the code 242. Abu told him that Colonel has asked him to give \$50 million to Kazan in Morocco. He also told him that he has sent Freddie Khambatta from a specific flight. So now Vinod moves to Morocco to find the more clues about the code. He goes from the same flight in which Freddie was also going as a flight steward. Vinod makes Freddie as his friend and after reaching Morocco, he takes all the personal information of Freddie by going with him in a cab.

Now Vinod meets with David Kazan as a representative of Abu Nazer. Kazan was being assured that he is the real representative of Abu i.e. Freddie Khambatta. But when he heard the news that his friend Abu has been killed in Russia last night, so he traps Vinod and asks about himself by injecting him the unconscious dose from her personal doctor Ruby Mendis. Vinod tells different things in an unconscious condition but later on, he wins the trust of Kazan by telling him lie that to keep the mission on the track, he had to murder Abu. Although Kazan came to know from his sources that Vinod is a suspicious person but still Kazan gives him stay at his home for one night. Vinod also manages to copy the data of Abu Kazan's phone on his own phone by deceiving him.

During his stay, Vinod checks the status of Kazan's personal doctor Ruby Mendis from the database software of intelligence agency. There he came to know that her real name is Iram Parveen Bilal, she belongs to Pakistan, her profession is a medical student and her status appears as 'presumed dead'. He also came to know from a video that she was involved in the terrorist activities at the London car bomb which resulted in the death of 39 people. Now Ruby Mendis comes to the Vinod's room to give him the medicine. The conversation of these two is as under:

Ruby: Agar chakkar aa raha ho tou... ye... goli lay lena... aur kuch kha lo

Vinod: 2 bottle pani pi lekin phir bhi sab khuch 3d lag raha hai

R: Drink

V: No thanks

R: Kazan nay bataya tum nay uss ki maa ko dekha

V: Shayad mein nay bhoot daikha... kya tum bhoot prate main wishwass karti ho?

R: What nonsense!

V: 39 dead... kya tumhain un k bhoot nahi dikhtay... jo London bombings main maray gaye?

R: I am impressed

V: British jail say faraar hona... Interpol ki ankhon main dhool jhonkna... qabil-e-tareef tou aap hain Ms. Iram Parveen Bilal

R: Iram Parveen Bilal marr chukka hai... mera naam Ruby hai... good night Freddie

From this whole scene and especially the dialogue of Vinod i.e. *British jail say faraar hona... Interpol ki ankhon main dhool jhonkna... qabil-e-tareef tou aap hain Ms. Iram Parveen Bilal (escape from the British jail... to deceive the Interpol... you are admirable Ms. Iram Parveen Bilal)* gives an impression to the viewers that a Pakistani girl has been involved in the terrorist activity of car bomb in London. But when she was arrested by the British police for the allegations of these attacks, she escapes from the British jail which is an unusual thing. And when Ruby replies in her dialogue i.e. *Iram Parveen Bilal marr chukka hai... mera naam Ruby*

hai... good night Freddie (Iram Parveen Bilal has been died... my name is Ruby... good night Freddie) this reflects that she has connections with the higher authorities of Pakistani intelligence and she has performed a successful job in London. And by doing this, these authorities have not only trust on her but they also rescued her from the jail by showing her status as dead and now they have sent her to Morocco on some other duty by changing her name and identity.

Now Iram tells to Kazan that Vinod knows about herself. As Vinod had already hacked the phone of Kazan, so he started listening the calls of Kazan. He came to know from a call that a tourist group will arrive from London to Morocco the next day. And in that group, a British MI6 (Military Intelligence, Section 6) agent will also be there who might know about the secret code 242. On next day, Vinod meets with Kazan and Ruby on the breakfast table and he asks Kazan that he wants to go outside for some outing. He also offers Kazan that if he wants to keep an eye on himself, so he can send doctor Ruby with him. So now Vinod talks with the doctor Ruby by walking in a bazaar. Vinod asks a stranger to take the photo-shoot of Ruby with him. But that stranger was in fact his agency colleague who sends the photo of the Middle East section in charge of MI6. He also tells Vinod that something is happening in the Rif and Spa Hotel.

Vinod offers lunch to Ruby and she took him to the same hotel. Vinod finds the same agent in the hotel but he was being killed by someone in his room and Vinod sees the Iram by escaping from his room. When Vinod enters in the MI6 agent room, he finds a paper with the same code was written on it i.e. 242. Inside that page, he came to know that an auction will be held in the evening. Now from the expressions of Iram, as she was confused, it looks like that she has killed the same agent. As Vinod sits on the table, he asks from Iram that she will go with him in the

auction in the same evening. Now Vinod takes Iram to the auction hall. They also meet with Kazan in the same hall. The conversation of all these is as under.

Vinod: Good evening Kazan sahab... aap ka chehra daikh kay tasalli hoti hai kay sab theek hai... 242... The Rubaiyat of Omar Khayyam... gayranwen saddi may likhi gae mohabbat aur muqaddar ki nazmein... very nice... good luck (he goes after saying this)

Kazan: issay yahan kyun lae ho?

Iram: Vo mujhay yahan lay aya hai

Vinod: (by standing there with Iram; laughs and says) waisay nazar tumhein mujh pr nahin mujhay tum pay rakhni chahiye... (Vinod by giving glasses to Iram) Richard kay kamray main mila... jald bazi main girr gaya ho ga...

Iram: Girra tou nahin par uthaya zaroor gaya hai... (Iram by receiving glasses) Kon Richard?

V: Relax... we are on the same side...

Here from the dialogue of Vinod, *waisay nazar tumhein mujh pr nahin mujhay tum pay rakhni chahiye... Richard kay kamray main mila... jald bazi main girr gaya ho ga... (Rather than you keep an eye on me, I should keep an eye on yourself... (and by giving the glasses to Iram) was found from the room of Richard... will be dropped in haste)*, this gives an impression that Vinod has found an accurate clue of the murder of Richard and he suspected Iram as the murderer of MI6 agent Richard. So this conversation depicted as the negative image of Pakistani intelligence.

Sir Jagdeshwar Metla comes to the table where Vinod and Iram are sitting.

Jagdeshwar: Hello... please... I am Jagdesh

Vinod: (by shaking hand to Jagdishwar and introducing themselves) Ji aap ko kon nahin janta...

Freddie Khambatta and Doctor Ruby Mendis

J: India say?

V: India

I: Pakistan

J: (laughs and says) karooron ki dushmani... dosti b ho sakti thi ho sakti hai... aap kuch khas kharednay kay liye aye hain

V: Ji inhein Rubaiyat main dilchaspi hai aur mujhay in main...

J: I see

V: Excuse me

As Vinod sees a waiter standing there, he identifies him as an LTTE (Liberation Tigers of Tamil Eelam) agent whom he had come across in the Srilanka, and goes after him in a room. From him, Vinod came to know that the code 242 is in fact the detonator for the nuclear device which has been concealed as an historic volume of the Rubaiyat of Omar Khayyam. Kazan achieves to buy the detonator in the bid during the absence of Vinod from the bid hall. When Vinod comes to the hall, Jagdishwar told him that both Ruby and Rubaiyat have gone. Now Vinod tries to find the Iram and Kazan. Meanwhile, he achieves to trap the Iram but the Colonel who has arrived in Morocco, catches the Vinod with the help of Kazan. Also the detonator was being locked through a password by the Kazan and later on, he gives the detonator to the Colonel.

Now RAW Director Hassan Nawaz calls to the Director General ISI, Lt. Gen. Iftekhaar Ahmed who was on an inspection in the city of Chaman, Balochistan Pakistan. The phone conversation of these two is as under.

Iftekhaar: Hello... Nawaz sahab... Salam o alikum .

Hassan: Walaikum Salam Iftekhaar sahab... tayz barish main aag phonk rahi hai... aap Chaman main hain

I: Mashallah Nawaz Sahab! Iss umer main bhi aap k kaan waqae tayz hain

H: Morocco tak suntay hain janab... abi abi khabar mili kay David Kazan nay aik nuclear bomb khareeda hai

I: What? Ye khabar kahan say mili aap ko? Nawaz sahab you have to share your sources with me kyouin kay agar iss baat main agar zara bhi sachae hai tou then you should co-operate.

H: Tell me straight General! Are you involved?

I: I had no idea... mujhay qatai nahi maloom... agar mujy bhinak bhi parri hoti tou mein khud aap ko fone karta

H: Dekhiye Iftekhaar Sahab! Hamaray bech main jo bhi problems hain this cannot be the solution I really tell you

I: Aap mujhay 12 ghantay ki mohlat dijiye mein wapis aap ko fone krta hoon... Khuda Hafiz

From the dialogue of Hassan, *Tell me straight General! Are you involved?* Directly blame and identify the Inter-Services Intelligence of Pakistan that they have bought the nuclear bomb in the Morocco for some sort of purpose. Also from the dialogues of Iftekhaar, *I have no idea... mujhay*

qatai nahi maloom... agar mujy bhinak bhi parri hoti tou mein khud aap ko fone karta (I have no idea... I really don't know... if I had known anything like that, I called you by myself). And Aap mujhay 12 ghantay ki mohlat dijiye mein wapis aap ko fone krta hoon... Khuda Hafiz (allow me for 12 hours I call you back... bye), gives an impression to the viewer that Pakistani intelligence agencies are just like the sub-ordinates of Indian agencies. This also illustrates that Indian agencies are giving the orders to the Pakistani agencies and the Pakistani agencies are also responsible to give reports to the Indian agencies just like their boss or superiors.

The conversation of Iftekhaar and Hassan was being taped and listen by the Colonel Huzefa Lokha who was also sitting there in the inspection camp in Chaman. As General Iftekhaar was entering in the camp and giving the orders to Colonel Lokha to cancel the inspection, Col. Lokha killed the DG ISI Iftekhaar. Not only the dialogues of this scene, but also the killing of DG ISI by his sub-ordinate gives an impression that Pakistani agencies are directly involve in the buying of the nuclear bomb. And as the DG ISI is trying to co-operate with the RAW Director, the other officials who are involved in such bomb buying activities, they killed him straight forward.

Now Vinod manages to escape from men who were trying to kill him, by taking him in a ship. He then came to know from his sources that ISI Chief Iftekhaar Ahmed has been died in bomb blast, and he also shares this information with his colleague Zahir in Morocco. Meanwhile, Iram sees both of them Vinod and Zahir who were standing at the roof of a building. She enters in the building and opens their room. There she finds a person who was being detained by them. When she asks about him, he introduces himself as Freddie Khambatta. Iram also asks him about Vinod and as he was started to answer, Vinod and Zahir come in the room and also trap the Iram. Vinod and Zahir try to ask about her. The conversation of these three is as follows.

Iram: Tou tum nay uss din such kaha you are a RAW agent

Vinod: Colonel kon hai? Bomb kahan hai?

I: Vohi pata karnay mein yahan ayi thi... mujhay laga tum uss kay baray main jantay ho

Zahir: Boss ye confuse karnay ki koshish kar rahi hai (he slaps her), bomb kahan hai?

I: I am on your side... mein British intelligence kay liye kaam karti hoon

V (laughs and says): Aur tum nay us British agent ko mara

I: Mein nay Richard ko nahi mara... vo mera handler tha mein usay tumharay baray main information denay gae thi... tumhara chehra dikhanay gae thi

V: London main tum nay 40 logon ko mara hai... gari say uter kar tum muskara rahi thi... you were smiling

I: mein muskara rahi thi kyon kay mein khush thi... it was a beautiful day

Z: Boss tum ye bakwass kyon sunn rahay ho

I: unn 40 logon ki mout ki zimmaydaar mein hoon... kyon kay mery apnay doston nay... meri gari main bomb rakha tha... mein unn ka intezaar kar rahi thi... agar mujhay book nahi lagti aur mein bahar nahi jati... tou mein bhi blast main... jb uss group say Pakistan main aik pakra gaya tou ISI Chief Iftekhaar Ahmed mujh say milnay aye... unn ko yaqeen huwa kay mein beqasoor hoon... unhon nay Richard ko convince kiya... un dono nay kaha kay vo meri madad karen gay magar mujhay un kay liye kaam karna paray ga mujhay jail say bhagaya aur mujhay Morocco bheja gaya Kazan kay pass... Kazan terrorists say drugs kharedta hai aur aam supply karta hai

V: tou ab tum ISI agent ho?

I: Mein sirf Iftekhaar sahab ko report karti hoon... vo jantay hain kay mein kon hoon... pechlay haftay mein nay Moscow say Abu Nazer ka fone intercept kiya tha kay... Freddie Khambatta aa raha hai... 50 million dollar lay kar... mein nay Richard ko bataya issi liye vo yahan khud aya

V: ye sab tum sabit kar sakti ho?

I: Iftekhaar sahab say baat karo... vo mujhay jantay hain

V: Iftekhaar Ahmed is dead

I: Vo marr gaye

Z: Aur Richard bhi... un dono kay ilawa tumhari kahani sabit karnay kay liye aur koi nahi bacha... aur ab tum...

Vinod stops Zahir. And tries to check the truthiness of Iram, he places his pistol in her hands and takes her to the room where Freddie Khambatta was imprisoned. He orders her to shoot the Freddie but she refuses to do so. She also gives more information to Vinod about the bomb. She tells him that she doesn't know where that bomb is, but that book is the trigger of that bomb. Also the bomb is inoperable without the Rubaiyat, and that Rubaiyat is now placed in the safe of Kazan. And she also knows the combination of the safe and requests him that let her go or he must go to dislodge that Rubaiyat from there. So now both of them agree that they will work together to prevent the bomb from going into the immoral hands.

From the dialogues of Vinod, *Aur tum nay us British agent ko mara (and you murdered that British agent)* and *London main tum nay 40 logon ko mara hai... gari say uter kar tum muskara rahi thi (you have murdered 40 persons in London... you were smiling by getting off the car),*

gives an impression to the viewer that a Pakistani girl has been involved not only in the killing of British agent but also in the killings of 40 persons in the London. Also from the dialogue of Iram, *jb uss group say Pakistan main aik pakra gaya... (when someone caught from that group in Pakistan...)* illustrates that a Pakistani group was involved in the London bomb blasts, and also one of the Pakistani was being caught from Pakistan in the involvement of such attacks. This whole scene depicted Pakistanis as negative and terrorists.

Now Vinod gives Iram's pistol to her and allows her 20 minutes to do some sort of work. Zahir says to Vinod that she was telling a lie but Vinod shows full trust on herself. She goes to the Kazan's home. There she finds that Kazan's safe has already been opened and the dead body of Kazan was also placed there. She came to know that Colonel has done all this. Iram tells Vinod on phone call that she has got the Rubaiyat and also the location of the bomb. She also asks him to meet with her in the Café Golden Farah in 20 minutes. Iram does this phone call on the threatening orders of Colonel who also takes her cell phone after that call. Vinod goes to the Café Golden Farah and waits for her. Meanwhile, the Colonel plants a sniper opposite to the café where Vinod has a plan to meet with Iram. The sniper misses the exact aim but he still manages to shoot Vinod on his shoulder and back. Now Colonel and Iram are flying in a plane and going away from the Morocco.

Now Vinod was admitted in the Hospital Ibn Tofail and police were investigating from himself about the murder of David Kazan. Meanwhile, the assassin comes to the hospital as a doctor. He asks the policemen to discontinue the investigation for sometime and tries to inject a lifeless injection to Vinod. Vinod recognizes the scorpion tattoo on his forearm. In fact, he was the same person who had also killed the Vinod's colleague Major Rajan in Russia. Vinod not only

manages to kill the assassin but also manages to escape from the hospital with his colleague Zahir.

Colonel, who had already acquired the detonator, now reaches to the capital city of Latvia, Riga along with Iram. His main purpose of going Latvia was to obtain the bomb. In an opera club, he gives Iram an assignment to get the identity card of airport security chief Anton Brega. She succeeds to do so and gives the card to the Colonel. Colonel gives the identity card of Anton Brega to his assistance that has the duty of transporting the bomb outside Latvia. He also asks Iram to go with Anton Brega in the hotel and stay there for two hours. So she takes Anton in the hotel room. Meanwhile, Vinod reaches at the Lidosta Riga Airport and also goes to the same hotel. He captures Iram in some other room of the hotel and asks her about the Colonel and bomb by slapping her. As she was telling him that the bomb has arrived in Latvia, a bomb explodes in the room of Anton that was set up by the Colonel for the Anton and Iram. But Vinod and Iram remain safe from that, and Iram realizes that this bomb was being set up by the Colonel for her. She obliges him that he has saved her life.

Now Vinod snatches the detonator and Rubaiyat from the Colonel by hitting his car towards Colonel. He also saves Iram and himself from the equipped men of Colonel and both were going behind the bomb by following the detonator. Meanwhile, the assistant of Colonel takes the bomb to the airport and safely loaded the bomb in the plane by deceiving the airport authorities. Colonel threatens the colleague of Vinod in Latvia Rajesh by capturing his wife and son at his home and asks from Rajesh about Vinod and Iram. Meanwhile, Iram tells Vinod in the hotel room that on yesterday night Colonel was talking with someone on telephone. He has to attend a meeting with Taimur Pasha in hotel Gazibo Karachi. Colonel with the help of Rajesh also thrives to take the Rubaiyat from Vinod. Colonel also orders her men to kill both Iram and Vinod. But

both of them manage to escape and kill all the equipped persons of Colonel. Jimmy Pakhtun who was transporting the bomb outside Latvia, now reaches to Somalia. With the help of Somali pirates, he is now moving the bomb to some other place.

Now Vinod and Iram come to Karachi Pakistan. In the hotel entrance, there she finds Farah who recognizes Vinod because Vinod had already rescued her in Afghanistan. With her help, both manage to enter in the wedding party which was being attended by Taimur Pasha. There Vinod manages to listen the conversation of Colonel Huzefa and Pasha from microphone. Then Pasha was talking with someone on phone that the delivery must reach at the blue bird in New Delhi till next morning. So Vinod came to know that the target of the bomb is the Indian city New Delhi. Meanwhile, Pasha came to know about the microphone and leaves the party. Now Colonel Huzefa started to investigate from Iram about herself. She calls to Huzefa as a disloyal and unfaithful person. He also captures Vinod and told him that a big blast will occur in New Delhi on next day. Vinod again manages to escape from them along with Iram. Jimmy Pakhtun also manages to take the bomb safely in the territory of India through the sea route.

Now the Pakistan High Commissioner to India Alay Khan was being called on by the ISI Chief Hassan Nawaz in his office. In the office of Hassan Nawaz, Vinod and Iram were also there. So the conversation of all these is as follows:

Alay: Pakistan kay khilaf iss tarhan ka bebunyaad ilzaam nahin laga saktay aap... koi saboot hai aap kay pass?

Vinod: Colonel Huzefa nay blue bird naam liya tha... kya hai blue bird?

Alay: Colonel Huzefa ki kal Karachi may mout ho gae... tou aap kesay keh saktay hain kay vo is may involved hain?

Iram: Mein nay khud unhein bomb ka order detay huwy daikha hai... Taimur Pasha bhi wahan tha

Alay: Aap apna moun band rakhiye... khud apnay watan say ghaddari kar rahi ho aur dosron par ilzaam laga rahi ho... the meeting is over.

V: No it is not over... agar ye bomb Delhi main explode huwa there will be nuclear war... 20 minute kay ander hum jawab dain gay Lahore Islamabad Karachi tabah... dono deshon main 60 lakh say ziyada log maren gay... agar aap kehtay hain kay Pakistan iss may involve nahi hai this is the time to prove it... what is blue bird... kisi ka naam hai jaga hai kya hai?

A: Believe me mein nahin janta

From the dialogue of Vinod, *agar ye bomb Delhi main explode huwa there will be nuclear war... 20 minute kay ander hum jawab dain gay Lahore Islamabad Karachi tabah (if this bomb will explode in Delhi so there will be nuclear war... we will give answer in 20 minutes Lahore Islamabad Karachi will destroy)*, gives a real threat to Pakistan in a more straight forward way. He also gives an impression that India has the ability to give the answer to Pakistan in just twenty minutes and also they can destroy the main cities of Pakistan i.e. Lahore, Karachi and the capital Islamabad.

Hassan: Mr. Khan aap ko yahan lanay say mera court martial ho sakta hay magar lakhon logon ki jaan bhi bach sakti hai... control room... 10 geostationary satellites into roaming... 4 hazaar cameras lagay huway hain Delhi main... sab kuch dikhta hai... in main say aik camera main aap ki begum sahiba bhi dikh rahi hon ge jinhon nay abhi abhi aap kay bachon ko school chorha hai... aesi bohat sari maaen hain bachay hain families hain jo kareeb 4 ghanton main tabah ho

jacn gay... mein manta hun Mr. Khan kay aap nahin jantay... magar Pakistan main ISI main aur aap ki embassy main koi tou ho ga jisay maloom hai... please pata kijiye

From the dialogue of Hassan, mein manta hun Mr. Khan kay aap nahin jantay... magar Pakistan main ISI main aur aap ki embassy main koi tou ho ga jisay maloom hai... please pata kijiye (*I agree Mr. Khan that you don't know... but there might be someone in Pakistan... in ISI and in your embassy who know this... please take information*), gives an impression that he is blaming directly to Pakistan, its intelligence agency ISI and the embassy office for the import of the bomb and the planning of such attack on New Delhi.

Now Colonel and Jimmy Pakhtun were staying with a Lashkar agent Prof. Yusuf Malik in New Delhi. Both of them also managed to activate the bomb with the help of Rubaiyat. He also sets the time of blast i.e. 03:20:06. Meanwhile Alay Khan takes information from his sources that bluebird is the safe house of Lashkar and also the home of Prof. Yusuf Malik. He gives this information to Hassan Nawaz and then they make such plan with Vinod and Hassan for saving the city from the bomb. From the dialogue of Alay Khan, *Bluebird Lashkar ka safe house hai aur Professor Yusuf malik ka ghar (Bluebird is the safe house of Lashkar and the home of Professor Yusuf Malik)* gives an impression that the religious Islamic group Lashkar-e-Taiba has direct contacts with the intelligence agencies of Pakistan and this group is being used by the Pakistani intelligence for such terrorist attacks. Meanwhile, Iram goes to the house of Professor Yusuf Malik where she finds the map of the bus route through which Jimmy Pakhtun is going to take the armed bomb. But from the call of Colonel, Professor Yusuf came to know that Iram is favoring the Indian police and Colonel orders the Professor to kill Iram. He tries but one of the Indian security forces official who was hiding at the roof of Professor's house, he shoots the Professor and manages to save Iram.

Now Jimmy Pakhtun is taking the bomb in a rickshaw to save it from the police. Vinod goes after him but Jimmy manages to escape from him. Meanwhile, Iram goes to the exhibition with RAW agents to find the Colonel. Jagdeshwar Metla was also there in the exhibition. There Iram recognizes Colonel who was hiding as a pilot. She goes after him in his room but Colonel manages to shoot her. As Colonel was about to set to take Jagdeshwar with him in the helicopter, Iram points him out through the window to the security persons who manages to kill the Colonel. Now Jimmy calls to Colonel and tells him that he is in an ice-cream parlour which was being listened by the RAW agent who tells the location of Jimmy to Vinod.

Vinod goes after him in the parlor and manages to kill him. He opens the bomb which gives the remaining time of 00:06:46. He puts the Rubaiyat in the bomb and tries to defuse it but it was being set by a password. The bomb disposal squad also reaches there but they were unable to defuse the bomb. So Vinod takes the bomb in the helicopter to explode it far away from the Delhi city as possible. His boss Hassan Nawaz was guiding him from the headquarter and Vinod asks him to make his contact with Iram. Iram who was on ventilator talks with Vinod and he asks from her about the password of the bomb. Iram come to realize that David Kazan had set the password on the name of his own camel. She remembers the password that the name of the camel was Zileh, and Vinod tries the password which was successful and he manages to defuse the bomb before six seconds. But after telling the password, Iram does not survive and finally dies.

Later on, Vinod goes in the Hassan office who gives him the chip which they found it from the Colonel's body. After watching the video recording, Vinod moves to London. On the other hand, in Pakistan, the security forces of Pakistan had already raid on the Lashkar camps which resulted in the killing and arresting of Lashkar agents. In London, Vinod makes a phone call to a Lashkar

agent of London Saeed, and also meets with Jagdishwar Metla. He shows him the video recording of Metla and Colonel in which Metla was planning for such attack with Colonel. Vinod alleges Jagdishwar Metla for the killing of millions of people just to make money at the worldwide stock exchange and also to start a nuclear war between India and Pakistan for political reasons. But Metla make fun of him and tells him that the global affairs are too complex to understand for such a policeman. Vinod also tells him that he has to die in the present day but he also assures him that he will not kill him. Meanwhile, this conversation was being listened by the London cell of Lashkar because Vinod already told him to Saeed that not to switch off the phone call. So from this conversation, the London cell of Lashkar came to know that they were being manipulated by the Jagdishwar Metla for starting a nuclear war with India and which also resulted in the crackdown on the Lashkar camps in Pakistan by the government of Pakistan. As Metla has to attend the function, so he goes in the function but Lashkar had already sent a suicide bomber who assassinates Metla. In the next scene, the Russian girl who had acquired the nuclear device in the start, was being shown in a beach of Cape Town, South Africa. She was taking sunbath and found Agent Vinod with him who was smiling at her. So it looks like that Vinod is now on some other mission in South Africa.

4.2 Ek Tha Tiger

Ek Tha Tiger was a spy thriller movie which presented the story of Indian and Pakistani spies. The film was released on 15th August 2012. Before the analysis of the movie, the researcher will discuss brief background and synopsis of the film.

4.2.1 Background of the Film

Ek Tha Tiger (2012) was directed by Kabir Khan who also wrote the screenplay and dialogues along with Neelesh Misra. The story of the film was by Aditya Chopra who also was the producer of the movie. The executive producer of the film was Aashish Singh. The production company involve was Yash Raj Films. The film was being shot in four different countries i.e. India, Ireland, Turkey and Cuba. Salman Khan and Katrina Kaif performed the roles of leading male and female actors respectively.



Fig. 4.2 Theatrical Poster of *Ek Tha Tiger*

The cast with their character and original names are as under in the Table 4.2.

Character Names	Original Names
Tiger/ Avinash Singh Rathore	Salman Khan
Zoya	Katrina Kaif
Shenoy	Girish Karnad
Gopi	Ranvir Shorey
Professor Kidwai	Roshan Seth
Abrar	Gavie Chahal
Bagga	Rajender Sethi
ISI Agent Feroz	Troi Ge Borde

Table 4.2 Cast of *Ek Tha Tiger* along with Character and Original Names

4.2.2 Synopsis of the Film

An Indian intelligence agent from RAW with code name of Tiger was being sent on a mission in Dublin Ireland to observe an Indian origin Professor Anwar Jamal Kidwae. Professor Kidwae is a scientist who was involved in inventing the anti-missile technology for India but now Indian authorities have doubt on him that he is sharing his findings of research with other scientists who are working for the defence establishment of Pakistan. Tiger tries to meet with Kidwae but he fails to spend sufficient time with Professor for observing. Tiger sees a girl at the Professor's house Zoya, who is an Indian origin British girl and she is the only girl who has the access of Professor's house. She has been a student of Trinity Dance Academy since one year and also the part-time caretaker of Professor's house. Tiger tries to become friend with Zoya just to get information. Zoya accepts his offer and Tiger gets closer with her and falls in love with her. But

then he came to know she is an ISI agent, and after that both calls on to their home nations by their related agencies. Later on, both meet at the United Nations Foreign Minister's Conference in Istanbul Turkey. Tiger offers her to run away and sacrifice everything just for the sake of love. After sometime, both agencies come to know about their presence in Havana Cuba. So both of the agencies ISI and RAW sends their agents to Havana Cuba to catch Zoya and Tiger respectively. The police of Cuba was also finding them for the murder of a robber but both manages to escape from all of them through boarding an aeroplane and started their new life in other parts of the world.

4.2.3 Analysis

The film starts with the location of Zakho - Northern Iraq (the name of place that appears on the screen). An Indian intelligence agent Avinash Singh Rathore with code name of Tiger from the Research and Analysis Wing (RAW) was on a mission in Iraq. He has to kill or bring him back to India to one of his RAW colleague Ravinder. His colleague was accused of being changed his loyalty from RAW to Inter-Services Intelligence (ISI) of Pakistan. Tiger meets with Ravinder in his room. The conversation of these two is as under.

Tiger: Kutton ki tarhan haanp raha hai... kitni cigarette peeta hay? yaqeen nahi hota Ravinder tu bik gaya yaar... kitnay diye ISI nay?

Ravinder: Tiger deti kitna hai sarkari nokri hamein

T: Aaj kal agents kharednay ka rate kya chal raha hai?

R: Bohat paisa hai Tiger... maan ja mere dost bohat paisa hai

T: Honay bhi chahiye... kyun kay tu nay hamari information ISI walon ko bechi hai... jin ki waja say roz hamaray agents maray jatay hain

R: Han tou... aray hum bhi tou phirtay hain insano ko... aray Tiger tu nay apnay career main kitnay ISI walon ko mara ho ga bata... (Tiger laughs) baat krta hay Tiger ye sab game hai game... aray hum tou is main choti choti mohrein hain yaar tu samajh baat ko... aik baat batata hun mein batata hun tujhay...

Ravinder shown the rupees to Tiger and says:

R: Ye dekh Tiger ye dekh... ye ye ye dey ge ye dey ge RAW hum ko

Ravinder hands over some rupees to Tiger and says:

R: Ye dekh, dekh na

T: Yaar ye tou mere do mahenay ki tankhaw hai

R: Tiger kya faida aray kisi din maray jaen gay... dunya kay kisi weran konay main paren rahen gay hum... hamari lash parri rahay ge koi sala claim karnay nahi aye ga... dekh chal mere sath bohat paisa hay Tiger... kuch nahi para yaar is main kuch nahi dhara hai...

T: Sorry yaar Ravinder... sath chalna ho ga

R: Mein nahi anay wala Tiger mein nahi anay wala mein bata raha hun mein nahi anay wala

T: Zinda ya murda

From this whole conversation and also the dialogue of Tiger, *honay bhi chahiye... kyun kay tu nay hamari information ISI walon ko bechi hai... jin ki waja say roz hamaray agents maray jatay*

hain (it should be... because you have sold our information to ISI... due to this, our agents are being killed on daily basis), gives the impression that Pakistani intelligence agency ISI is not only buying the Indian intelligence agents but they are also involved in the killing of Indian intelligence agents on regular basis. Meanwhile, Ravinder tries to kill Tiger but Tiger not only kill Ravinder but he also manages to escape from that surrounding place by killing many ISI agents in Iraq. Tiger returns to India and reports to his RAW officer Shenoy in his office in New Delhi. Now Shenoy is telling him about some other assignment which he has to complete in future. The conversation of these two is as under.

Shenoy: India aur Pakistan sirf India kay pass aik anti-missile technology hai jis say hum kafi had tak incoming Pakistani missile ko rok saktay hain aur ye technology bananay main aik aadmi ka bohat bara hath hai Professor Anwar Jamal Kidwai... dunya kay manay huway scientist main aik hain lekin ajeeb aadmi hai is liye sarkari nokri chorh kay Ireland main Dublin kay famous Trinity College main parhatay hain lekin kuch maheno say hamein shak huwa hay kay Mr. Kidwai apni research ki findings share kar rahay hain dosray scientist say jo Pakistan kay defence establishment kay liye kaam kar rahay hain

Tiger: Tou mujhay in ko rokna hai?

S: Nahi tiger... jesy main nay kaha hamein sirf shak hai aur tumhein sirf observe karna hai... tiger please ab kisi ko maar mat dena ... tum jis mission par jatay ho koi na koi mara jata hai... bas observe karo in ko ok

T: Ok sir

Here from the dialogue of Shenoy, *India aur Pakistan sirf India kay pass aik anti-missile technology... (India and Pakistan only India has an anti-missile technology through which we*

can stop very much the incoming missile from Pakistan and one person has a very big hand in the making of this technology Professor Anwar Jamal Kidwai... one of the recognized scientists of the world but he is somewhat different person that's why he is teaching in the famous Trinity College Dublin in Ireland by leaving the government job but from few months we have doubt that Kidwai is sharing his findings of research from other scientists who are working for the defence establishment of Pakistan), gives the impression that the defence establishment of Pakistan are trying to get the findings of research of an Indian scientist just for their own purposes.

Shenoy sends Tiger to a new mission in the capital of Ireland, Dublin. He has to observe Professor Anwar Jamal Kidwae. Professor Kidwae is a scientist who was involved in inventing the anti-missile technology for India but now he is teaching in the Trinity College Dublin in Ireland. RAW officer Shenoy was telling to Tiger that they have doubt on him that he is sharing his findings of research with other scientists who are working for the defence establishment of Pakistan. So Tiger goes to Dublin to observe the Professor.

In the Trinity College Dublin, Tiger tries to meet with Kidwae but he fails to spend sufficient time from Professor for observing. But he manages to reach to Professor's home. In the absence of Kidwae, Tiger enters in his home and sees that a girl is working in his home. Tiger was already aware of that girl. Shenoy had already told the Tiger about that girl Zoya who is an Indian Origin British girl and she is the only girl who has the access of Professor's house. She has been a student of Trinity Dance Academy since one year and also the part-time caretaker of Professor's house. As Zoya sees Tiger in the house, she orders him to go outside the house and Tiger goes outside.

He waits for Zoya outside the house of Professor and when she comes out, he goes with her to find the hotel. He gives an impression to her that no room is available in any hotel so he asks her to stay with her in her hostel. He tells her that he is a writer, his name is Manish Chandra and he is writing a book on the finest Indian minds and Professor Kidwai is in that list. He requests Zoya to take sometime from the Professor for the meeting and she completes his request. Tiger also tries to become friend with Zoya just to get information. Zoya accepts his offer and Tiger gets closer with her. One night after meeting with Zoya, he goes to his residence and was being attacked by someone. Tiger talks with his RAW colleague of Dublin Gopi that the person who has attacked on him could be an agent. Now Tiger is buying some gift for Zoya just to thank her and Gopi asks him that beware of fall in love with her.

Meanwhile, Tiger falls in love with her and he also tells his feelings about Zoya to Gopi but he doesn't share his feelings with Zoya. Zoya also invites Tiger for her dance play in the theatre. But on that day, Tiger recognizes the person on the road that had attacked on him at his residence and he goes after the agent. The agent enters in the train and fails its driving system and runs away. Rather than going after the agent, Tiger tries to save the train from accident by switching it off from the electric system and saves the lives of city people. Now Tiger goes to the theatre to watch the dance play of Zoya. He also finds that Professor Kidwae is also watching the play by sitting in the audience. He also sees Zoya in the backstage but his colleague Gopi calls him and tells him that some sort of activity is taking place in the Professor's house. So Tiger rushes towards the Professor house.

At the Professor house, Tiger surprises to see that Zoya is copying the files from the system of Professor in the hard disk and he discovers that she is an ISI agent. He gives two options to Zoya that either work with us or you have to die but she denies to accept his offers. The ISI agent

Feroz, who was also there at the Professor house, tries to kill Tiger but Tiger manages to kill Feroz. But on the other hand, rather than killing Zoya, Tiger asks her to leave the place and he also takes the same hard disk with him in the RAW office New Delhi.

Now Tiger requests to Shenoy that give him some office job and he accepts his request. But one night after going from office with his colleague Bagga who told him about the interception of messages from Pakistan. Bagga was monitoring the intercept messages from Pakistan before the United Nations Foreign Minister's Conference in Istanbul. Tiger watches those ambiguous messages and he thinks that it might be a signal of Zoya. So he goes to Istanbul Turkey to attend the conference with the Indian Foreign Ministry delegation. Shenoy was also in the delegation. So Tiger meets there with Zoya who also comes there with the Pakistani Foreign Ministry delegation to attend the UN conference. Now in the party of conference members, Tiger requests to Zoya to dance with her in the party and she accepts his request after the permission from Captain Abrar and started dancing with him. During the dance, Tiger offers her to run away and sacrifice everything just for the sake of love. So on the last day, when Indian staff was calling to Tiger for the flight, they come to know that Tiger is not present in his room. So they started to search the Tiger here and there. During this Shenoy was talking with his subordinates. The conversation of these is as under.

RAW Official 1: Sir Tiger ka phone nahi mil raha... out of reach

RAW Official 2: Sir mujy lagta hai usay kidnap kar liya hai Pakistaniyoun nay

Shenoy: Kidnap nonsense.... Vo tou sab ka baap hai... suno! ye khabar abi bahar nahi nikalni chahye

RAW Official 2: Ok sir

From the dialogue of RAW Official 2, *Sir mujy lagta hai usay kidnap kar liya hai Pakistanioun nay (Sir I think that the Pakistanis have kidnapped him)*, gives the impression that Pakistanis are being involved in the kidnapping of the Indian agents. Also from the dialogue of Shenoy, *Kidnap nonsense.... Vo tou sab ka baap hai... (Kidnap nonsense... he is the father of all)*, gives the impression that Pakistanis are not able to kidnap the Indian RAW agent Tiger because he is the father of all.

Shenoy also calls Gopi to Istanbul from Ireland. Meanwhile, Tiger and Zoya takes money from the bank. The assistant of Shenoy was telling him that Tiger has debited an amount of forty seven thousand dollars (twenty three Indian lacs) from his account. Tiger and Zoya also prepare their illegal passports from a person. Meanwhile, the assistant of Shenoy tells him that a Pakistani girl is also missing from the Pakistani delegation. So Gopi started to see the images of Pakistani delegation and she also finds the images of Zoya. He also shows her images to Shenoy. Now Zoya goes to bazaar to meet with Captain Abrar. Tiger also reaches there and manages to listen their conversation which is as follows.

Zoya: Captain Abrar kyun bulaya mujy... aesay milnay say pora plan barbad ho sakta hai

Capt. Abrar: Kyoun kay hamein aap ki fiker hai bibi... vo bohat he khatarnaak agent hai

Z: Mein theek hoon lekin aap logon ko thora saber karna ho ga... itna asaan nahi hai us ko bewakoof banana

A: Aap durust farma rahi hain lekin hamein tou maloom hona chahye kay aap log kar kya rahay hain aap log hain kahan pr?

Z: Usay mujh pay zara bhi shak nahi hai lekin usay yahan aap kay pass lana bohat riski hai mein usay aap kay pass laon ge lekin yahan say bahar... yahan Indians bharay paray hain dhund rahay hain usay... mein uss ko airport laa rahi hoon thori deir main... hum Kazakhstan ki flight pakrein gay sadhay 10 bajay... (by showing her passport to Abrar) ye mera disguise dekh lijiye vo mere sath ho ga vo bhi disguise main ho ga... airport par aap hamara photo lay lena aur apnay Kazakhstan station bhej dena... phir vo aap ka hai

A: Aap apna khayal rakhiye

Here from the dialogues of Zoya, *mein theek hoon lekin aap logon ko thora saber karna ho ga... itna asaan nahi hai us ko bewakoof banana (I am alright but you people have to show some patience ... its not very easy to fool him)*, gives the impression that she is fooling the Indian agent Tiger by working on a plan with her ISI colleagues. Also in the other dialogue of Zoya, *usay mujh pay zara bhi shak nahi hai lekin usay yahan aap kay pass lana bohat riksi hai... (he hasn't any doubt on me but its too riski to bring him here besides you I will bring him nearby you but outside from here... here Indians are full of number who are searching him... I am bringing him at the airport in a small span of time... we will catch the flight of Kazakhstan at 10:30... just see my disguise he will be with me he will also be in disguise... take our photo at the airport and send it to your Kazakhstan station... then he is yours)*, gives the impression that ISI agents are using their colleague girl who is flirting with Tiger and trying to fool him just to catch the Indian RAW agent.

As Tiger was listening the whole conversation of Abrar and Zoya but even then he agrees to go with Zoya to the airport. At the airport, Zoya tells Tiger about the ISI agents but she also deceives the ISI agents by changing her disguise after her photos had been taken by the ISI

agent. And rather going to Kazakhstan, both of them manages to deceive their authorities and moves to Cuba. After sometime in Havana Cuba, both of them were attacked by the robbers and one of the robbers was trying to kill Zoya but Tiger saves her life by killing the robber. But the murder of the robber was being recorded in the CCTV camera which was placed at the top of the incident. So now the police of Cuba was trying to find both of them by sending their image to the authorities of India and Pakistan. Now the intelligence agency of Pakistan ISI and the Indian agency RAW sends their agents to Havana Cuba to catch Zoya and Tiger respectively. The police of Cuba was also finding for the murder of the robber.

In the start, both Tiger and Zoya manages to run away from the country agents as well as from the Cuban police. But at the end, ISI agents manage to catch Zoya. Now Tiger meets Gopi and telling him lie that Zoya has been agreed to come to India and she can give us good information. And ISI agents will take her to Pakistan on next morning. So he requests Gopi for his help for saving Zoya from the ISI agents and Gopi agrees too. Tiger and Gopi makes a plan with other agents for the rescue of Zoya. As they were working on the plan and Tiger catches Zoya, he again deceives Gopi and tries to run away from the RAW agents along with Zoya. Both ISI and RAW agents goes after them and trying to kill them but both manages to escape through boarding an aeroplane. After sometime, Tiger calls from phone booth to Shenoy that they will return when there will be no need of RAW and ISI in India and Pakistan. In the end, different footages of Tiger and Zoya shows their appearances in different cities of the world as Venice, Cape Town, Zurich and London, but their relevant agencies failed to catch them and both were reported as lost in their office files.

4.3 The Attacks of 26/11

The Attacks of 26/11 was a crime thriller docudrama in the shape of movie which presented the true incident of Mumbai attacks. The film was released on 1st March, 2013. Before the analysis of the movie, the researcher will discuss the brief background and synopsis of the film.

4.3.1 Background of the Film

The Attacks of 26/11 (2013) was directed by Ram Gopal Varma. The producers of this movie were Parag Saghavi and Gopal Dalvi. The story and screenplay of the film was written by Rommel Rodrigues who also contributed in the writing of the dialogues along with Prashant Pandey and Rashid Iqbal. The executive producers of the film were Siddharth Shankar Patnaik and Prashant Asawa, and it was co-produced by Mandar Dalvi. The production companies involved were Eros International in association with Alumbra Entertainment. The film was being shot in the surroundings of Indian city Mumbai and especially those places which were being targeted. Nana Patekar and Sanjeev Jaiswal performed the roles of leading actors in the movie.

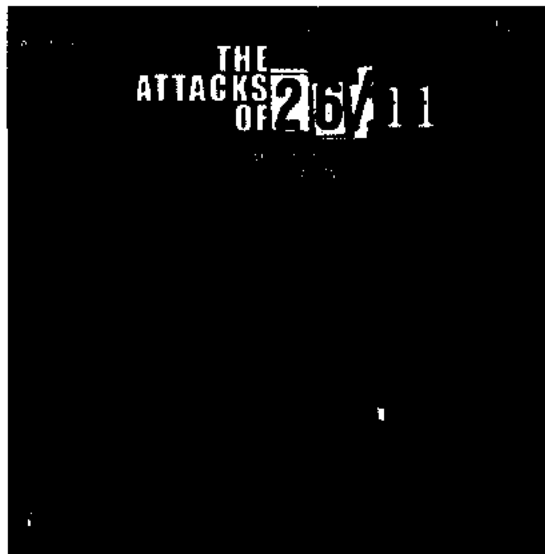


Fig. 4.3 Theatrical Poster of *The Attacks of 26/11*

The cast with their character and original names are as under.

Character Names	Original Names
Joint Commissioner of Police	Nana Patekar
Ajmal Kasab	Sanjeev Jaiswal
Abu Ismial Khan	Saad Orhan
Shoiab	Ashish Bhatt
Abu Umer	Atul Gavindi
Hafiz Arshad	Ravinder Barara
Javed	Satwinder Singh
Abdul Rehman	Vishal Khosla
Fahadullah	Sukesh Mishra
Babar Imran	Mak
Nasir	Moni Rai
Amar Solanki (Kuber Main Boat)	Ganesh Yadav

Table 4.3 Cast of *The Attacks of 26/11* along with Character and Original Names

4.3.2 Synopsis of the Film

The Joint Commissioner of Mumbai started to give briefing to the committee of the Indian officials about the happening of the real attacks that took place in the Indian city Mumbai on 26th November 2008. He tells that how a group of ten men manage to enter the Indian city Mumbai by sea route. The film portrays the attacks on the Leopold Café, Taj Hotel, Mumbai Railway's CST Station and the Cama Hospital. The main focus of the film was on Ajmal Kasab. After the

killing of people, Indian police finally manage to arrest the single member i.e. Ajmal. NSG Commandos from New Delhi also succeed in saving the lives of other people at the Nariman House and Obreoi. In the end, Ajmal Kasab sentenced to death on November 21, 2012.

4.3.3 Analysis

The film starts with the informative text that pinpoints the religious organization Lashkar-e-Taiba; an organization that has been banned by several countries and has been designated by U.S. State Department as one of the largest and most active terror organizations in the world. The text includes that this organization plotted a tactically different mission to be executed in Mumbai. It sent a group of ten men by sea to launch simultaneous and co-ordinated attacks at various places in Mumbai.

Now the picture starts with the briefing of the Joint Commissioner of Mumbai to the committee of the Indian officials about the happening of the real attacks that took place in the Indian city Mumbai on 26th November 2008. The story of the film moves as the briefing of the commissioner goes on. He narrates that the five Indian fishermen were going in the Arabian Sea just to find the uncommon fish which is normally found in the deep sea water. But after a while they realize that they might have entered in the Pakistani territory water. Meanwhile, they see a Pakistani boat that signals them of having some problem through a flag. The Indian fishermen come closer to their boat to find out the problem. As both the boats come closer to each other, they started conversation with each other.

Indian Fisherman: Salam

Pakistani: Walaikum Salam

Indian Fisherman: Kya huwa?

Pakistani: Hamaray engine ka bed toot gaya hai... thora madad karo

Indian Fisherman: Kahan say ho bhai???

Pakistani: Karachi say... transport trawler hai hamari... kharab mosam ki waja say yahan pohonch gaye... madad karo...

Here from the dialogue of Pakistani, *Karachi say... transport trawler hai hamari... kharab mosam ki waja say yahan pohonch gaye... madad karo (from Karachi... its our transport trawler... due to bad weather, we reached here... do help)* gives a clear impression from the dialogue that the terrorists belong to Pakistan and even they are showing their identity by themselves as Pakistani.

The group of Pakistani goes in the Indian fishermen boat, checks their boat and calls other persons of their group to come in the Indian boat. The group of ten men starts shifting the luggage from their own boat to the Indian boat. The head of the Pakistani group orders the Indian fisherman to take these persons safely to the Indian city Mumbai. The other colleagues of head also kidnap the remaining four Indian fishermen and take them to the Pakistani boat. The Indian fisherman requests to the head that please do not kidnap his colleagues but the head rejects his request and tells him that if he will take these ten men safely to Mumbai, he will release all his persons. Now the Indian fisherman takes the group of ten people towards Mumbai and during this, they prepare all their weapons for the attack. As they reach near Mumbai, the head of group make a call to one of the group men and tells him that they have killed all four kidnapped Indian fishermen and orders him to kill the sailor too who was taking them towards Mumbai. He

follows his orders and after killing, they all go through a rubber boat and finally reach in the territory of Mumbai city.

Ajmal Kasab and his colleague hired a cab and they fix a time bomb in the cab. Meanwhile, two other members go to Leopold Café and Bar and started killing people through hand grenade and firing. The language used by the Joint Commissioner of Mumbai during the briefing was very abusive. Some of his dialogues of briefing have also been included by the researcher.

Commissioner: They were so daring that the two terrorists who had attacked Leopold, rushed through the street and met from their other companions at the Taj. So that they could make Taj hotel as their aim too. Everyone knows that the Taj Hotel of Mumbai has been the centre of attraction not only for Mumbai but also for the whole of the India. Every tourist who comes to Mumbai must see the Taj Hotel and the Gateway. By targeting that hotel, the terrorists wanted to prove that there is no escape from them for anybody either it's the Leopold or the Taj.

Ajmal Kasab and his other three companions go to Taj Hotel and started killing people through firing. The briefing of the Commissioner starts again.

Commissioner: Shoot a bullet in that child's head... In today's world, five star hotel symbolises the human progression and splendidness. And to see the countless blood on its luxurious floor and the heaps of dead bodies looks like that even today human being can cross the limits of beastliness.

Ajmal Kasab with his other companion reaches at the Mumbai Central Railway Station and after throwing hand grenade, they again started killing people through firing. The Joint Commissioner of Mumbai started to brief again.

Commissioner: *At around 9:30, when Taj was attacked, the same time lifeline of Mumbai the Mumbai Railway's CST station... where people from all over the country travel on daily basis. By attacking this place, they wanted to spread terror not only in Mumbai but also in the every corner of the country.*

The Commissioner continues his briefing.

Commissioner: *I didn't believe my ears, when I heard what happened at CST... What are these people? What kind of hatred is this? Can you understand? I can't... In which addiction they are? Is anyone mad who have been given a gun? Which religion allows the killing of innocent children so mercilessness and animalism...? Meanwhile, I received the news about the attacks on Oberoi and Nariman House along with the news about the blast in a taxi at Vile Parle.*

A blast occurs in taxi at Vile Parle that was mounted by Kasab and his companion earlier. The commissioner goes in his office and watches the media coverage of attacks and also co-ordinates with his sub-ordinates. The Commissioner calls to the Home Secretary and asks him for the help. Meanwhile, Kasab and his buddy go in a shelter home and ask for some water. The person gives them water and after drinking the water, Ajmal also kills that person in the presence of her child. After that, they go to the Cama Hospital of the Mumbai City. One of the doctor watches both of them entering in the hospital from the back gate. So he hides all the patients and staff in a safe room and manages to save from both of them. As the police enters in the hospital for raid but Ajmal and other colleague manages to escape from the hospital. They also kill the police officers who were going in the police van and after that, both sit in the same van and move to some place. After sometime, the tyre of the van punctures and they hijack a new car. One of the officers in the police van who was portraying himself as dead to Ajmal was still alive. He gives the

information about both of them. He informs to the control room that they have hijacked a silver Skoda car having number 1276 and now they are moving towards Chowpatty. On their way, police started clearing the road from the public and put the barriers there to stop them. As both come in the car, the police not only manage to kill Kasab's companion but they also manage to arrest Ajmal. The police inform the Commissioner about the arresting of Ajmal Kasab. The Commissioner receives the orders from the capital New Delhi that keep the Ajmal alive and secure at any cost.

The Commissioner calls to his staff and orders them to bring the Ajmal at the Crime Branch. So finally they bring him to the Commissioner who started conversation with Ajmal just to extract the information for saving the lives of the people from his other companions. The Commissioner tells a lie with Ajmal that they have also arrested his other team members. So Ajmal tells his full name i.e. Mohammad Ajmal Amir Kasab and he is from Karachi. And also, how they came to India via sea route by hijacking an Indian boat. Meanwhile, NSG Commandos also arrived there from New Delhi. The Commissioner continues his briefing.

Commissioner: I realized that he is a dog just a dog. If a handler orders his dog to bite so it's foolish to get angry with the dog. The real beasts are those who executed this unsightly agitation from across the river. But it doesn't mean that I am not recognizing Kasab as inexcusable.

In the meantime, Commissioner talks about the succession of the NSG Commandos operation with the official committee. And on one day, Kasab requests to Commissioner that he wants to stay with his other companions. So the Commissioner takes him to the cold center where all the dead bodies of his other nine mates were laying down on the floor. There he abuses Ajmal and gives him lecture on the preaching's of Islam. On November 21, 2012, Ajmal sentenced to death

at the Yerwada Central Jail, Pune. In the end credits, the final report of the committee appreciated the handling of situation during the attacks and afterwards, Commissioner was appointed as the chief of Anti-Terrorism Squad by the Government of India.

4.4 Results and Findings

The data was also analyzed on quantitative basis by the researcher. Results and findings are presented through tables and graphs. These results show how Bollywood portray Pakistanis in their movies. The results of movies are presented separately which are discussed in the next chapter of this study to critically analyze them.

Movie	Total Scenes	Appearance of Pakistanis
<i>Agent Vinod</i>	67	47
<i>Ek Tha Tiger</i>	67	38
<i>The Attacks of 26/11</i>	43	21
Total	177	106

Table 4.4 Appearance of Pakistani scenes in movies

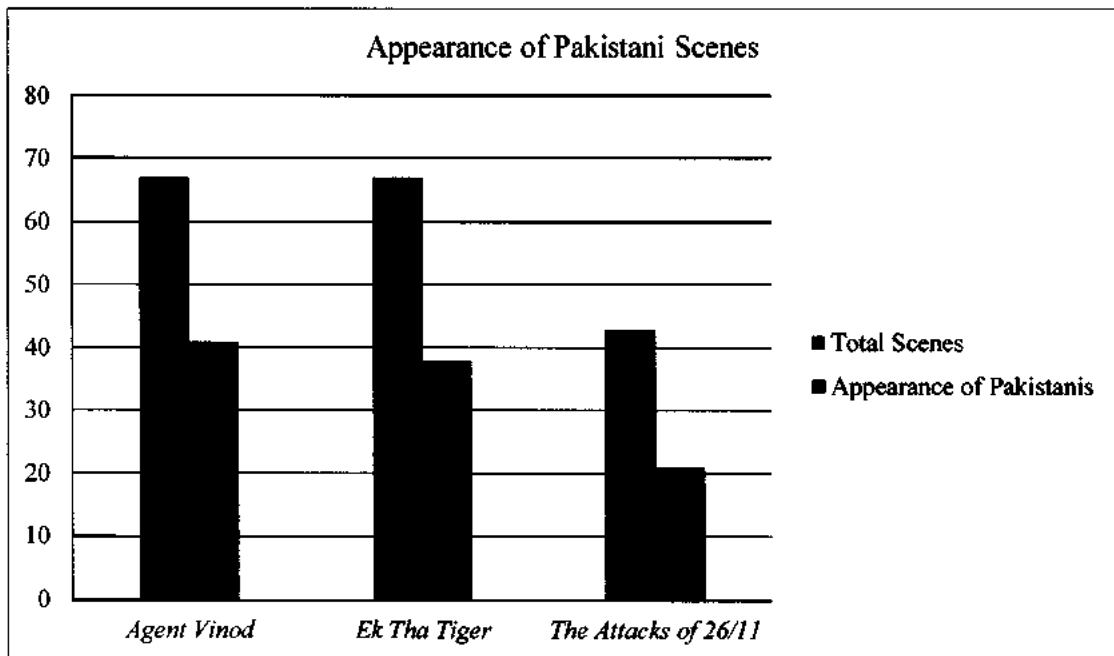


Fig. 4.4 Graph regarding Appearance of Pakistani scenes in movies

Table 4.4 and Fig. 4.4 show that the movie *Agent Vinod* has the highest number of scenes i.e. 47 out of 106 scenes in which Pakistanis were appeared. The movie *Ek Tha Tiger* presented Pakistanis in 38 scenes. The third movie *The Attacks of 26/11* has shown Pakistanis in 21 scenes out of total 106 scenes in which Pakistanis were appeared.

RQ-1: How Pakistanis appeared in Bollywood movies?

Appearance	Number
Heroine	65
Villain	76
Supporting Actor	25
Guest Appearance	24
Total	190

Table 4.5 Appearance of Pakistanis in movies

The answer of RQ-1 shows in Table 4.5 that most of the times Pakistanis were appeared in the role of villain in movies with 76 out of 190 appearances. Pakistanis were also shown in the role of heroine in 65 appearances. Pakistanis were also appeared in the roles of supporting actor and guest appearance with number of 25 and 24 respectively.

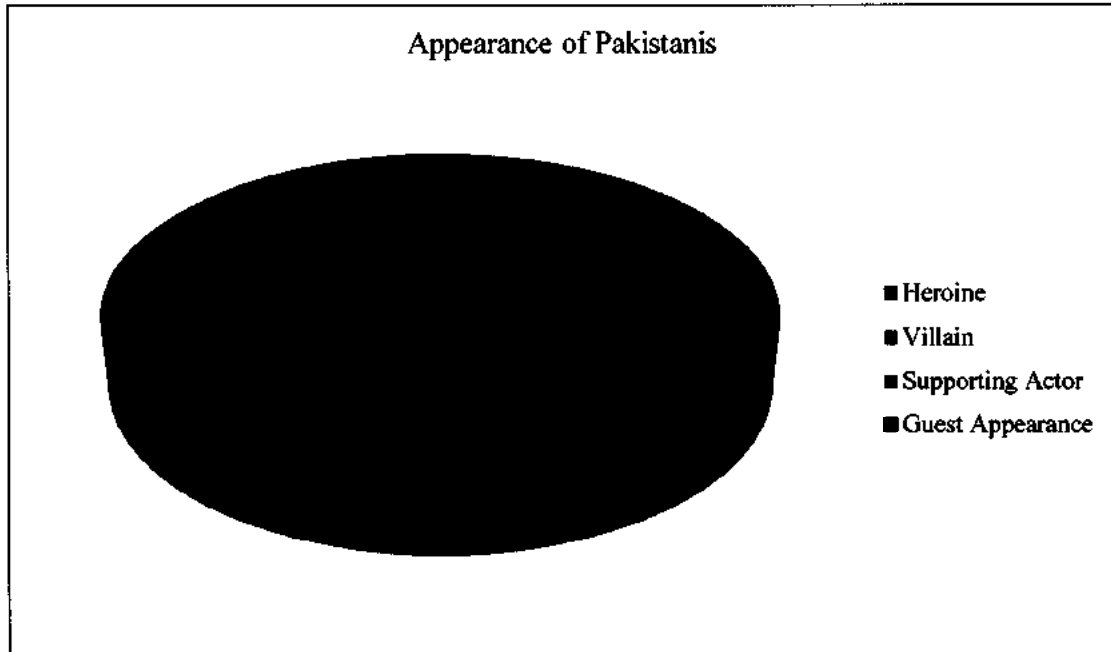


Fig. 4.5 Pie-Chart regarding Appearance of Pakistanis in movies

Fig. 4.5 shows the percentage of the appearances of Pakistanis in movies. Pakistanis were appeared in the role of villain most of the times as 40%. The percentage of the portrayal of Pakistanis as heroine is 34%. Also the percentage of the appearance of Pakistanis as supporting role and guest appearance was 13% each.

RQ-2: What characters of Pakistanis are shown in Bollywood?

Character	Number
Positive	25
Negative	127
Gray Shade	38
Total	190

Table 4.6 Characters of Pakistanis in movies

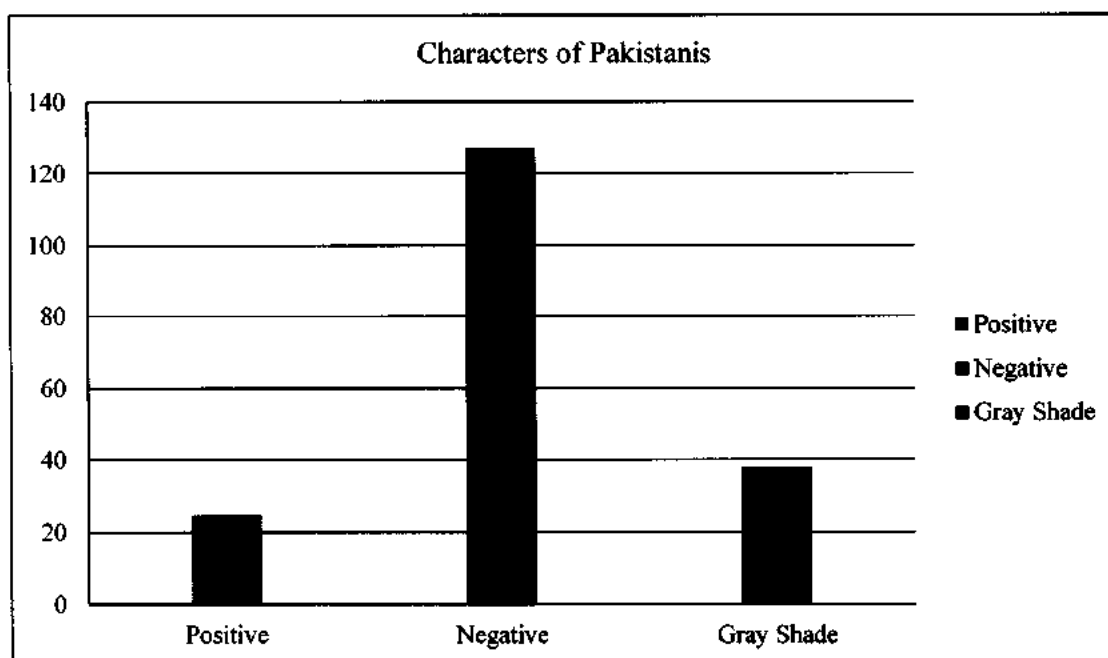


Fig. 4.6 Graph regarding Characters of Pakistanis in Bollywood movies

Table 4.6 and Fig. 4.6 gives the answer of RQ-2 that Pakistanis have given the more negative characters 127 times as compared to 25 positive characters out of 190 Pakistani characters. So this shows that Bollywood is portraying Pakistanis as more negative than positive.

RQ-3: What professions are associated with Pakistanis in Bollywood movies?

Profession	Number
Military/Intelligence Personnel	99
Terrorist	78
Ambassador/Minister	05
Dancer	03
Others	05
Total	190

Table 4.7 Professions of Pakistanis in movies

Table 4.7 gives the answer of RQ-3 that Pakistanis were mostly associated with the profession of military and intelligence personnel with number of 99. Also they were associated with the most negative profession i.e. terrorist in 78 times. There are some other professions categorized in this study like ambassador, minister, dancer etc. but Pakistanis were associated in less number with such professions as compared to negative ones. So this also shows along with the previous result that mostly Pakistani characters in Bollywood movies have been portrayed negative as compared to positive or neutral.

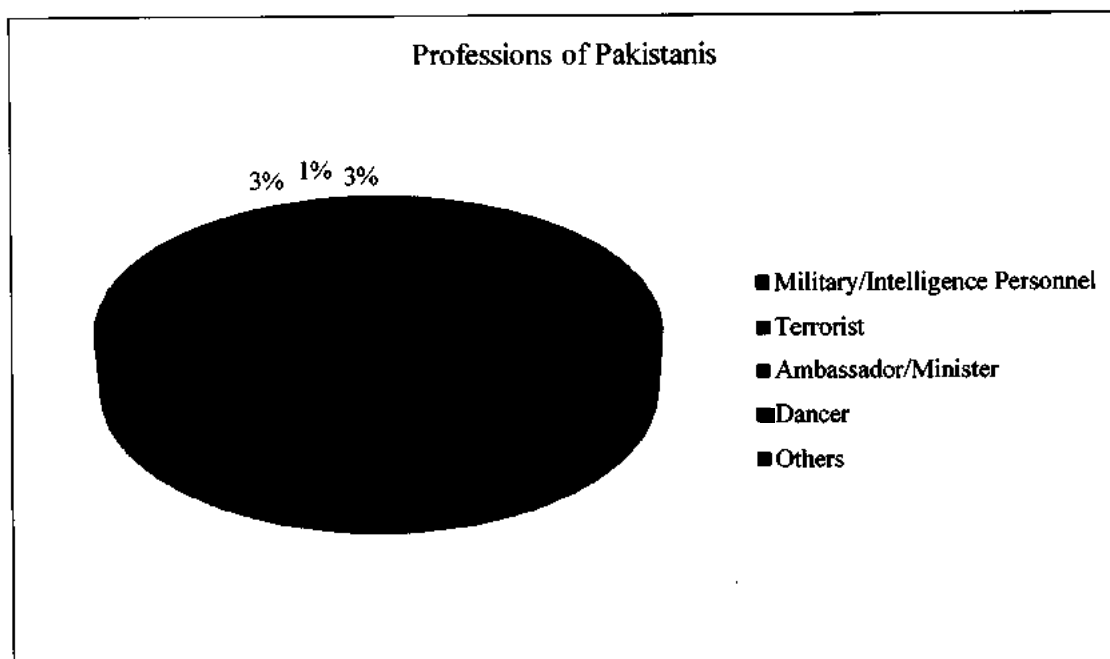


Fig. 4.7 Pie-Chart regarding Professions of Pakistanis in Bollywood movies

Fig. 4.7 shows the percentage of the professions associated with Pakistanis in Bollywood movies. Pakistanis were associated most of the times with the profession of military and intelligence personnel as 52%. The percentage of the associated of Pakistanis as terrorist is 41% which shows the negative profession association of Pakistanis in the movies. Also the percentage of the profession association of Pakistanis as ambassador/minister, dancer and others were 3%, 1% and 3% respectively.

RQ-4: How Pakistani intelligence agencies/military forces are shown in Bollywood movies?

Appearance	Positive	Negative	Gray Shade
99	19	49	31

Table 4.8 Military/Intelligence Characters of Pakistanis in movies

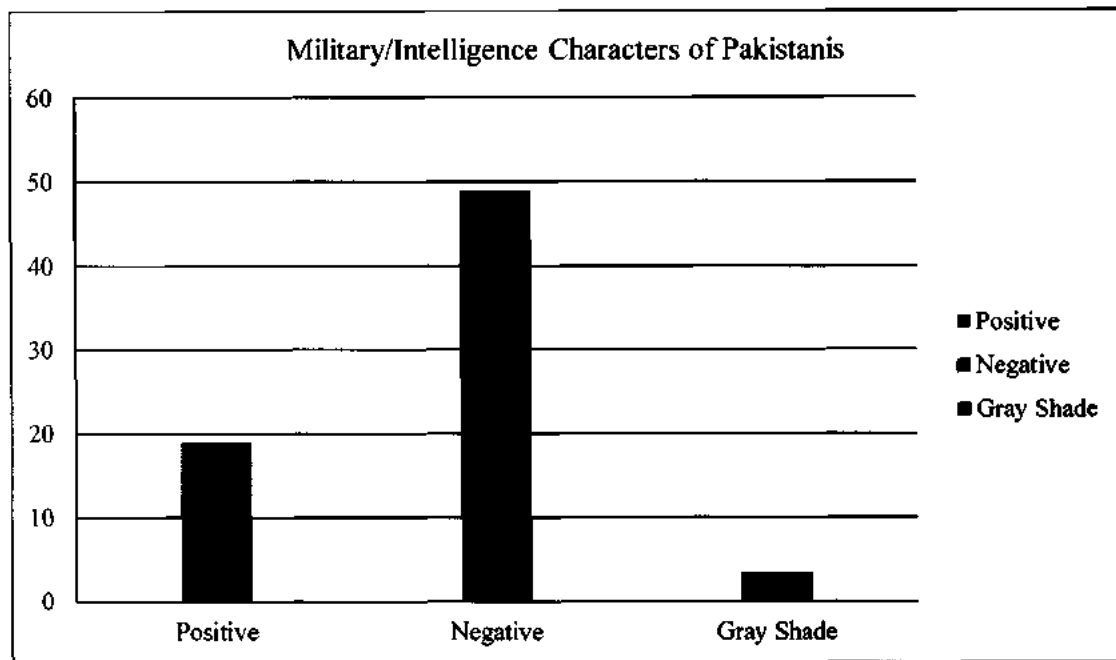


Fig. 4.8 Graph regarding Military/Intelligence Characters of Pakistanis in Bollywood movies

Table 4.8 and Fig. 4.8 gives the answer of RQ-4 that Pakistani military and intelligence agency personnel have given the more negative characters 49 times as compared to 19 positive characters out of 99 Pakistani characters. So this shows that Bollywood is portraying Pakistani military and intelligence agencies as more negative than positive.

RQ-5: How the religious groups of Pakistan are shown in Bollywood?

Appearance	Positive	Negative	Gray Shade
70	00	68	02

Table 4.9 Religious Groups of Pakistan in movies

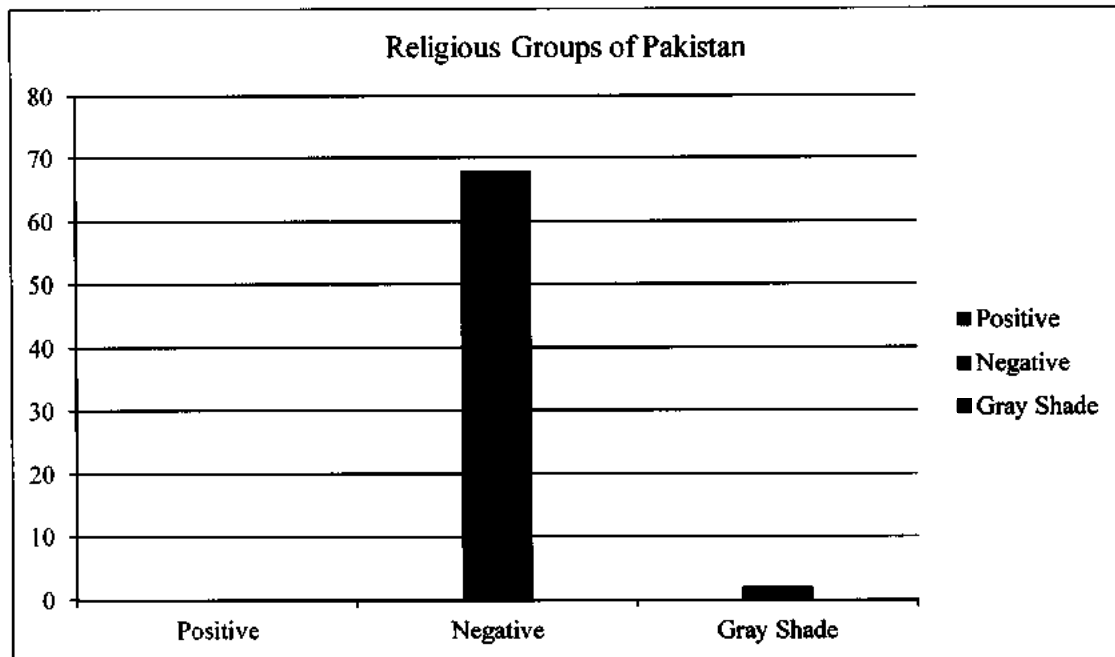


Fig. 4.9 Graph regarding Religious Groups of Pakistan in Bollywood movies

Table 4.9 and Fig. 4.9 gives the answer of RQ-5 that the religious groups of Pakistan have given the more negative characters 68 times as compared to none of the positive character out of 99 Pakistani characters. So this shows that Bollywood is portraying the religious groups of Pakistan as more negative than positive.

Appearance of Pakistanis	Total Appearances	Positive	Negative	Gray Shade
Heroine	65	17	19	29
Villain	76	0	75	1
Supporting Actor	25	3	19	3
Guest Appearance	24	5	14	5
Total	190	25	127	38

Table 4.10 Appearance of Pakistanis and Their Characters

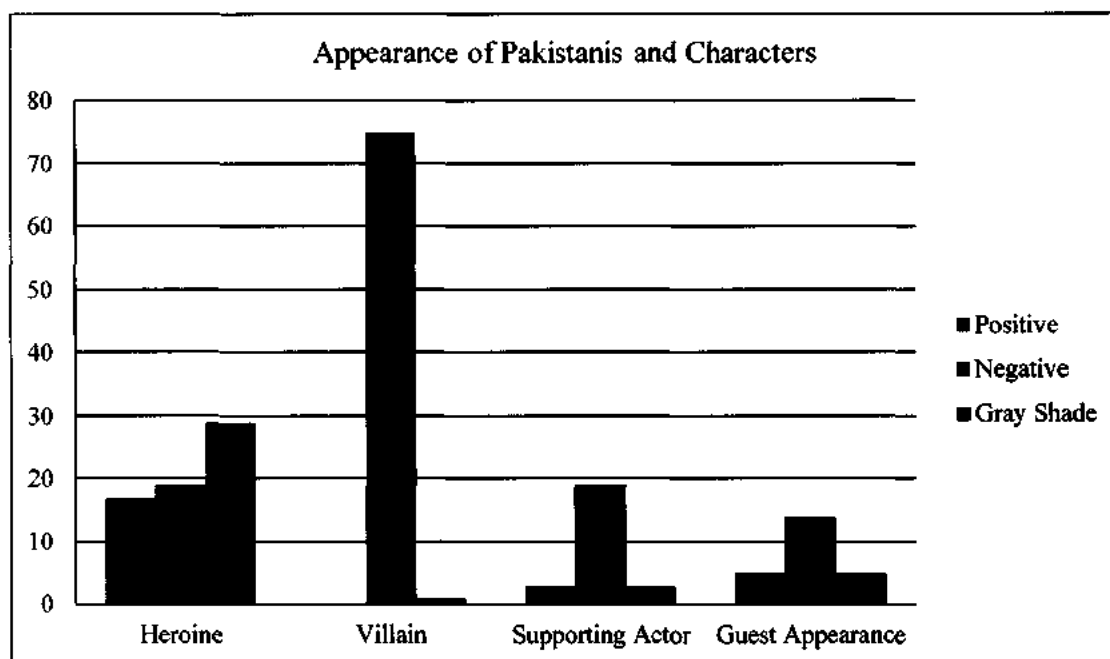


Fig. 4.10 Graph regarding Appearance of Pakistanis and Their Characters

Table 4.10 and Fig 4.10 shows the cross tabulation results of two variables that Pakistani heroine were portrayed in 65 times out of 190. The number of positive appearances was 17 whereas the number of negative appearances was 19 along with 29 times in the appearances of gray shade. The role of villain was depicted as negative 75 times out of 190 and even no appearance was given as positive. In the cases of supporting role and guest appearance, Pakistanis were portrayed in numbers of 49 out of 190. And in both the cases, the number of negative appearances was 33 whereas the number of positive appearances was just only 8. So this shows that Bollywood is portraying Pakistanis as more negative than positive.

RQ-6: How many times the names of Pakistani intelligence agencies were taken?

The name of the intelligence agency of Pakistan I.S.I. (Inter-Services Intelligence) was used eighteen times in these Bollywood movie dialogues. The name was taken fourteen times in the

dialogues of the movie *Ek Tha Tiger* and the name of ISI was also taken four times in the movie *Agent Vinod*.

RQ-7: Which brands were used as product placement in the movies?

Many brands have been used as product placement in the movies. The film *Agent Vinod* portrayed three brands as product placement i.e. Samsung Mobile, Tata Truck and Nokia Mobile. The movie *Ek Tha Tiger* also portrayed a brand as product placement i.e. LG LCD. The movie *The Attacks of 26/11* used maximum brands from all these movies. This film portrayed five brands as product placement i.e. Versace T-shirt, Coca-Cola, Flex Shampoo, LG LCD and Skoda Auto.

Chapter 5

DISCUSSION AND CONCLUSION

5.1 Discussion

All the results show that Bollywood portrayed Pakistanis most of the times as villains and terrorists. The movie *Agent Vinod* portrayed the maximum number of Pakistani scenes in which Pakistanis appeared in different characters and professions. The movie depicted that a big blast will occur in the Indian capital New Delhi with the collaboration of Pakistani military/intelligence agencies and a religious group. The movie presented many Pakistani characters as negative not only in the appearance of villain but also in the appearances of heroine, supporting actor and guest appearance. The language used in the movie dialogues was not only against the Pakistan but it was also threatening in some scenes. So the anti-Pakistan ideology has also been proved in this research through the analysis. The name of the Pakistani intelligence agency ISI (Inter-Services Intelligence) was also spoken four times in the dialogues. The character of hero i.e. Agent Vinod was performed by Saif Ali Khan; who was also one of the producers of the movie. For the profit orientation, the actors not only act in the movies but they also produce them (Rasul, 2011). So the ownership filter of the propaganda model has also been proved. The film also portrayed three brands as product placement i.e. Samsung Mobile, Tata Truck and Nokia Mobile. So this Bollywood movie has portrayed a negative image of Pakistan.

The movie *Ek Tha Tiger* also presented many Pakistani characters. Most of the Pakistanis were appeared in the profession of military and intelligence personnel. The film portrayed the story of an Indian intelligence agent Tiger who was sent on a mission in Ireland. Meanwhile, he falls in love with a Pakistani ISI agent Zoya. This film presented many Pakistani characters as negative

mainly in the profession of military and intelligence personnel. The language used in the movie dialogues was against the intelligence agency of Pakistan ISI in some scenes. So the anti-Pakistan ideology has also been proved in this research through the analysis. Also the name of the Pakistani intelligence agency ISI (Inter-Services Intelligence) was also spoken fourteen times in the dialogues. The film was produced by the Yash Raj Films which is the biggest in terms of production and distribution in India (Rasul, 2011). So the ownership filter of the propaganda model has also been proved. The film also portrayed a brand as product placement i.e. LG LCD. So this Bollywood movie has portrayed a negative image of Pakistan.

The third and last movie *The Attacks of 26/11* has also presented many Pakistani characters. Almost all of the Pakistanis were appeared in the profession of terrorism. The film depicted the happening of the real attacks that took place in the Indian city Mumbai on 26th November 2008. A group of ten men from Karachi managed to enter the Indian city Mumbai by sea route. The main focus of the film was on Ajmal Kasab who was finally arrested by the Indian police. This film presented all Pakistani characters as negative especially in the profession of terrorism. The language used in the movie dialogues for the religious group of Pakistan was very abusive. The film also portrayed five brands as product placement i.e. Versace T-shirt, Coca-Cola, Flex Shampoo, LG LCD and Skoda Auto. So this Bollywood movie has portrayed a negative image of Pakistan.

The analysis of all the above movies shows that Pakistanis were portrayed 190 times. The numbers of negative appearances of Pakistanis were 127 which are far away from the positive appearances i.e. 27. Also the gray shade appearances of Pakistanis were 32. The role of villain was depicted as negative 75 times out of 190 and even no appearance was given as positive. In the cases of supporting role and guest appearance, Pakistanis were portrayed in numbers of 49

out of 190. And in both the cases, the number of negative appearances was 33 whereas the number of positive appearances was just only 8. So this shows that Bollywood is portraying Pakistanis as more negative than positive.

5.2 Conclusion

Pakistan and India had been the rival nations after the partition of Sub-continent in 1947. Both countries have fought many wars against each other including the 1947 Kashmir war, 1965 war, 1971 war and the Kargil war in 1999. But yet the relations remain on the conflicting peak. On the other hand, India is the world's largest producer of the theatrical films and it produces almost double movies as compared to Hollywood. The Bombay based Hindi-language cinema of India i.e. Bollywood is popular not only on national level but it is also considered as a global cinema. By taking the benefit of the large target audience around the world, Bollywood also functions against the Pakistani nation and misses no opportunity to depict the negative image of Pakistanis. Indian government has always use Bollywood as their main weapon. In the past era, many movies have been produced by the Bollywood having the anti-Pakistan content.

The five filters of propaganda model by Herman and Chomsky have been observed in this research. The first filter i.e. size, ownership and profit orientation of the mass media has been proved in this research that movies have been made by the large film studios to maximize their profit and ownership. And actors are not only acting in the movies but they are also producing their movies for the profit orientation. The second filter i.e. the advertising license to do business has also been proved in this research. Different brands have been used in these movies as the product placement so that the film viewers will buy those products which are being used by the film celebrities. It not only helps to maximize the business of the brand companies but it also

ensures the film studios to regain their investment. The other three filters i.e. sourcing mass media news, flak and anti-ideology have also been proved in this research. These movies have portrayed the image of Pakistan which not only reflects the foreign policy of India but it also pleases the Indian government and their officials. It also helps them to remove the flak from the Indian government officials and also helps to take the certain benefits from the government personnel. The anti-Pakistan ideology has also been proved in this research.

As Pakistanis are clearly shown as negative individuals and have been portrayed as villain and terrorist. These individuals in the movies have involved in doing certain wrong things and they are also involved in the acts of terror and spreading fear among the general public. The movies of Bollywood are not only showing the military forces and intelligence agencies of Pakistan as negative but they are also showing the religious groups of Pakistan as negative. Bollywood movies having anti-Pakistani content seem to motivate the hatred for Indian nation against its neighbor country Pakistan. Pakistani nationality holders do not feel secure in India and this is the reason many Pakistani actors have been attacked by the Indians in India. As the Bollywood movies are being shown around the world in which Pakistanis are shown as negative and terrorist, so this also creates problem for the nationality holders of Pakistan who are living far away from their homeland.

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