


Fabricating a Spiral of Islamophobia through Kashmir Issue: A Critical Discourse Analysis on two Bollywood Films

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Abstract

Indian films, namely Bollywood films, have an appreciative reputation for making cinemas that embrace intercultural values and racial coexistence. Nowadays, Bollywood films have noticed an aberration from its history of producing highly acclaimed films irrespective of ideology and affiliation. Many films were banned in many Muslim countries, and many were receiving widely controversial talks from internationally recognized film experts. As a national film industry, Bollywood has been trying to show the problems existing in Kashmir. The author selected two recent films, *The Kashmir Files* (2022) and *Mudda 370 J & K* (2019), based on the dimension of insensitive scenes shown in the films. Seemingly, the films were exploring what was happening in Kashmir and what had already happened there against the Hindu community. However, the narrative and visuals of the film are explicitly Islamophobic. This study intended to examine the selected films' text, dialogues, signs, and overall content. Through qualitative film analysis, the author explored how the films' contents were insensitive to a particular ethnic group and could create disharmonizing factors in society. Due to the extensive multimodality of film contents, the author used critical discourse analysis. Through rigorous analyses, the author showed how they used contents (signs and text) narrative, i.e., the storyline fabricated Islamophobic discourses. Films' contents dehumanize Muslims, a minority group in India, as rapists, traitors, brutal bigots, and evils. The film industry should responsibly represent every communal group in the proceedings of developing the story and script of a film. If otherwise happens, the espousal of inter-religious peace and cultural pluralism gets hindered. So far, the representation of the Muslim community in Bollywood films is confined to racial majoritarianism, which is subtly backed by ideology and power.

Keywords: Kashmiri Pundits, Bollywood Film, Kashmir, Islamophobia, Muslim Community.

Introduction

Satyajit Roy once opined in his interview that cinema cannot change a society completely (Gupta & Roy, 1982). However, today's world films are mostly based on socio-political epistemology, motion, and visual images. If Satyajit Roy was alive, he might say that cinema cannot change but transform society. The film's transforming tool function is too subtle and long-lasting. During the two total wars, filming and propagandizing were great tools to incite people to war. A cinema can be themed regarding a social phenomenon, a political phenomenon, an economic phenomenon, a cultural phenomenon, a behavioral

phenomenon, and many others. However, a cinema's content can be problematic from a sociocultural perspective and context.

In contrast, just as the opposite, cinema content can be very conducive to a certain condition of a society, area, or country. Just like popular creations of the Bollywood industry, including *Amar Akbar Anthony* (1977), *Taare Zameen Par* (2007), *Chak De! India* (2007), and many others. The cinema industry does not need to change its entire procedure to accommodate a change in the political situation. This is correct because films before and after 9/11 were seen the same in terms of representation of the Muslim community. However, after the regime of the Indian Janata Party (BJP), Bollywood changed its film-making policies. Notably, the Bollywood film industry has produced so many films based on the story of Kashmir. Kashmir has been recognized as a paradise of the world by many reputed personalities, including one of the great Khilji emperors, Alauddin Khilji's court poet, Amir Khasrau (Sharma, 2015).

The fight between two belligerent countries, India and Pakistan, ended with the Karachi Agreement of 1949. India occupied the Jammu and Kashmir area, and Pakistan occupied the Azad Kashmir area. However, military insurgencies occurred due to disputed provisions between India and Pakistan. Since then, several military and terrorist attacks happened in the Indian-occupied area, and Indian authorities always blame the Pakistani authorities for attacking Hindu civilians living in that area. The Hindu civilians are named as Hindu Kashmiri Pandits (KPS). The films analyzed here are trying to tell the history of Kashmiri pandits as a history of genocide. Both *The Kashmir Files* and *Mudda 370 J&K* films are mushrooming a disputed narrative about the history of the KPS. According to many sources, Kashmiri pandits had faced lavish devastation of their lives, and they were confined to migration. K. L. Bhan wrote an online book called *Paradise Lost*, which specified seven Kashmiri pandits exoduses from Kashmir (Bhan, 2003). According to Rai (2018), there is no actual cause of these exoduses; these exoduses can no longer be coined as genocide.

In depicting politically and culturally sensitive issues, filmmakers should be more compassionate. From war cinemas to cinemas related to political or cultural emergencies, they have great ascendancies on particular groups or human folks. Representing a situation may not be the true representation, as Hall (1997) stated. In the film, *My Name is Khan* (2010), a dialogue depicts the original picture of the identity crisis of a Muslim, "My name is Khan, and I am not a terrorist." This film was very successful in terms of box office and its addition of cultural values. *Haider* (2014) and *Hamid* (2018) also present the Muslim community positively towards world viewers of Bollywood films (Siddiqi, 2020). The scenic process of these two films is packed with Islamophobic content. The producers of these two films declare that these films are based on true stories of the exodus of Hindu KPS from that particular land area. Serious dis/misrepresentations emerge while representing communally sensitive issues in these films.

The Nigerian film industry named Nollywood also has a long history of representing the religious and cultural lives of the Nigerian people through notable films like *Bless Me* (2005), *Festival of Fire* (1999), and *Sango* (1998) (Uwah, 2011).

However, through Bollywood films, it is thoroughly promoting hazardous Islamophobia to its audience. The use of ambiance, voice, camera framing, and dialogue all are ready to create fear about Islam and Muslim identity.

According to Encyclopedia Britannica, Islamophobia is the concept of spreading hatred, fear, and discrimination against the practitioners of Islam (Kulik, 2024). Islamophobic contents mean anything that represents Islam as bad or evil. Islamophobia was first termed by a British think tank named Runnymede

Trust titled 'Islamophobia: A Challenge for us All' as the report states, motivated by institutional, ideological, political, and religious hostility that transcends into structural and cultural racism which targets the symbols and markers of being a Muslim (Awan & Zempi, n.d.). Islamophobia is an extreme fear of and hostility towards Islam and Muslims, which often leads to hate speech, hate crimes, as well as social and political discrimination. According to the Georgetown University Bridge Initiative, Islamophobia can be used strategically and often to promote discriminatory policies that serve the interests of political actors (What Is Islamophobia? - Bridge Initiative, 2018). Islamophobia operates by constructing a static Muslim Identity that is attributed in negative terms. Islamophobic images are fluid and vary in different contexts because Islamophobia tells us more about an Islamophobe than it tells us about Islam/Muslims (Bayrakli & Hafez, 2019).

Within the scope of critical discourse analysis, this study will show how the films humiliated and undermined a particular community with a long history of peaceful coexistence with the Hindu community. The argument the author wanted to prove is that the Bollywood film industry tried to show the realities in Kashmir. However, on the other hand, almost all the content goes against a community that can create intercultural confrontation.

Literature review

Regarding the Bollywood films, several studies were done with very close addressing and emphasis. Namely, 9/11 most Bollywood and Hollywood movies had been juxtaposed by that fitting theme of Islamophobia. The Bollywood films have been retaining that bias and deliberately manifest that trajectory of Islamophobia. However, the running history of Bollywood discloses that Bollywood films are trying to point out the Muslim community as terrorists and barbaric.

Siddiqi (2020), employing film analysis approaches, studied seven films and explored how Kashmir was portrayed in these films. Only two of the seven films have positive sensitivity towards this communal faction. All are vehemently dehumanizing and undermining the Kashmiri Muslim community and stating Kashmiri people as traitors in most of the selected films represented in their contents (Siddiqi, 2020). This study emphasized several films of different periods like Hamid (2018), Haider (2014), Lamhaa (2010), I Am (2010), Fanaa (2006), Yahaan (2005), and Mission Kashmir (2000). Except for Mission Kashmir, all the selected films are after the 9/11 attacks. It proves that the author intended to examine how film producers used the anti-Muslim concept through the films. The running study differs from the sample and research area. Unlike the representation of Kashmiri people, this present author explored how selected films represent a religious community. The present study also focused on exploring the dimension of Islamophobic content shown in the films rather than relating it to the effects of the 9/11 attacks. Because films humiliating certain communities or racial groups were mostly practiced through several films in the Bollywood industry.

Some other researchers tried to examine how some Bollywood movies represented Pakistan since the wars between India and Pakistan in 1948, 1965, 1971, and last in 1999. Sial et al. (2019) selected three Bollywood movies purposively and examined this issue of discrimination and spreading hatred.

Discourse analysis was used as the design of the work and the propaganda model for observing the text, scene, and narrative of the movies. They stated that Bollywood had a history of creating agenda-based

movies that the Indian Government backed. The researchers pointed out that Bollywood had maintained a close linkage with the Pentagon, Washington DC, and the Central Intelligence Agency (CIA) for military and logistic support. According to this study, Bollywood had an aim of making propaganda-based movies for war purposes as it made several movies on the India-China war. Authors here tried to see the Bollywood industry as a propaganda machine, just like anti-Jews movies made by the media and propaganda department of the Nazi regime. The present study focuses on more community values rather than assimilating an industry with anything. The study intended to determine whether the films worked as a tool for othering a particular community by creating pseudo-victimization. The present study is similar because it observed some purposively selected Bollywood movies and employed qualitative approaches to analyze them.

Rajasekhar and Venkataraghavan (2013) have concluded, after examining three Bollywood movies, that the portrayal of Muslims and Islam was mostly full of malice and misrepresentation. Also, the researchers pointed out that ordinary Muslims were just like the scapegoats of the 9/11 attacks.

Nevertheless, though Muslims were a minority there, the movies represented the real scenario of Muslims and Islam after the 9/11 attacks. This study applied textual analysis and observation methods as data analysis methods. Movies like *Anwar* (2012), *New York* (2009), and *Vishwaroopam* (2013) depict whether Bollywood films portray a wrecked image of Muslims or a real image of this minority community. The authors pointed out that except for *Vishwaroopam*, the other two films directed a positivistic representation of the Muslim community (Rajasekhar & Venkataraghavan, 2020). This study was based on a textual analysis of films produced and directed after the 9/11 attacks.

Another study observed some Hindi (e.g., Bollywood Movies) movies to explore how Muslim characters are being shown as barbaric, traitorous, heinous, and violent. Kumar (2016) defined that Bollywood movies are biased by Hindu majoritarianism, and barbaric icons are being forcefully injected through Bollywood movies. Here, the researcher selected Bollywood movies produced after the 1990s and examined the context, dialogue, narrative, and discourses they are trying to express through the movies worldwide. The author explored how the Muslim community was facing a Hindu monocultural agenda and being pointed at as barbaric fanatics employing discourse analysis. Here, the sample was Bollywood movies, and the study perspective was the same as the running study. The present study focused on one of the most recent movies based on Kashmir and another movie produced in 2019.

The present study applied the CDA method and film analysis approaches to examine how films established insensitivity against a particular communal faction while expressing and depicting the so-called real situation of Kashmir. Nevertheless, intending to revoke an internal constitutional law introduced in 1954, *The Kashmir Files* film vituperated a community that had existed in that area since its onset and has a great legacy in Indian history.

Methodology

As this study will be under critical discourse analysis, two Bollywood films were purposively selected to be both based on the Kashmir issue.

The *Kashmir Files* and *Mudda 370 J&K* films were scrutinized to be known for presenting an heavily Islamophobic in their content and narrative.

The approaches suggested by Fairclough (1997) and Dijk (1993) were applied to most of the data analysis segments.

Van Dijk and Fairclough were popularly known as the core theorists of the CDA method (Fairclough, 1992). Movie text and stories are not only for entertaining forms but rather subtle needles to inject some ideology and doctrines that perpetuate the interests of the majority who make the films targeting some particular agenda. It not only points out the semantic meaning of a discourse but also discusses other powerful factors like hegemony and socio-political issues beyond the discursive point of view (Fairclough and Wodak (1996). The dialogue exposed social power, framing that targeted dehumanization, background sound that exposed terrorizing voices, and visualization that correlated with fear and hatred were discussed under the three-dimensional approaches of Fairclough's CDA.

According to Fairclough (1997), film analysis can be done with text analysis (Description), processing analysis (Interpretation), and social analysis (Explanation).

Analyzing how the film contents were indicated as community insensitive, the signs, filmic texts, dialogues, and visuals were examined based on the macro-structures of a society, as Dijk suggested. The author used a structuralist film analysis approach to code each visual message of the films.

The structuralist view encodes film contents as insensitive or sensitive under social, feminist, mythic, sociological, intercultural, and psychoanalytic mediating aspects.

Findings and Discussion

Two Bollywood films were selected for this study, and both were based on the Kashmir issue. Since very early on, the Bollywood film industry has produced films based on Kashmir on various themes and socio-political aspects. However, during the last decade, film content and stories have experienced drastic change with the empowerment of the Modi Government. The change was no longer positive for all the living ethnic communities of the disputed land of Kashmir. With the light of CDA, *The Kashmir Files* and *Mudda 370* J&K films were scrutinized. The researcher addressed a very comprehensive session of findings that explicitly indicates how film contents deliberately undermined community standards of filming and thus got negative encounters from some Muslim-majority countries. The author here applied close reading and film analysis of two films as a means to expose how contents were wittingly coding Muslims as brutal, evil, rapist, and wicked.

#1. Muslims are bigots and Rapists!

In *The Kashmir Files* film that was first released in 2022 worldwide, there were some boys, both Muslims and Hindus, playing, and some young targeted and hit the Hindu boy unreasonably. The reason was that the Hindu boy shouted, telling Shachin (a prominent cricket player from India). This scene also expresses that Muslims are not tolerant of minority people in society. Not only this but in another scene, when a group of Muslims and Hindu females were quarreling for rations in front of the ration department for ration foods, the IAS officer Brahma asked the Hindus why they were quarreling. The Muslim females asked that they do not want to let food for Kafirs (Hindus or People outside Islam). Also, this discourse was shown in the film

Mudda 370 J&K when we see that the main character, Suraj, was hit by some Muslim youth when he was traveling to the center of Jammu to sell the crops of his father's cultivated land.

Muslims show rapist and assaulter behavior not only with Hindus but with Muslims also. Both films showed two scenes of two radicalists to prove this narrative. First, when one of the companions of Farook Ahmed Dar (Bitta) proposed to the girl kid to marry his younger brother, the small kid girl was with her mother, and later, the radicalist shot and killed her mother in front of her. Also, in the film Kashmir Files, when Krishna's mother got his elder brother Shiva to a madrasah for admission, the bearded teacher of that madrasah (Islamic Education Institution in India) proposes that Shiva's mother accept him. Then, the teacher will manage everything for Shiva, her elder son.

Nonetheless, in both two films, the radicalists rape and later kill Hindus during the looting of their home and lives. Another shocking scene is shown in Mudda 370 J&K film when the radicalist so-called Burhan Wani wanted a girl named Nurjahan for his and his fellow Jihadists (radicalists). The cause of this demand was that when Burhan Wani first wanted Nurjahan, her elder brother did not accept it because Burhan was unemployed then. Now, Burhan Wani is a commander of radicalism, and he demands that she be raped by himself and his fellows. Notably, Burhan Wani was a commander of Hizbul Mujahideen Kashmir. However, the scene is that Burhan Wani was not noticed with a long beard but rather a short beard in his every operation, even until his killing in 2016. Nevertheless, in the films, Burhan Wani was bearded and too much wicked to rape his religious sister.

#2. Muslims are disrespectful and do not even follow Islamic rituals.

Farook Ahmed Dar (Farook Malik Bitta) was shown as disrespectful in the film The Kashmir Files. The Hindu Pandit Pushkar Nath was a teacher at a school in Kashmir. When Farook was young, he was taught by Pushkar Nath Pandit. From the first scene of killing KPS, commander Farook entered the home of Pandit Pushkar Nath. At that time, Farook was told to show respect to Pandit because he was his teacher once. However, denying the teacher's request, the companions insisted that Pushkar Nath address Sir while calling Farook's name. Another narrative was pushed by Mudda 370 J&K film that even Muslims are not respectful of their religious customs. In another scene, When Burhan Wani was attacked after raping his girlfriend Nurjahan, he called his boss and explained that they were under attack by Indian Army. Burhan's boss told another radicalist to put aside the Salam addressed to him. Here is another narrative that Muslims are not respectful neither to Islamic customs and other religious people.

#3. How media is being used in a falsified way by Islamists.

After the so-called 'War of Terror,' the world media has changed its standing point from Islamist to Western catalysts. Before the attacks on the Pentagon, the media used to represent communists as terrorists, but after this event, world media changed their point of publishing news streams. Now, the media has been representing Muslims as terrorists throughout the whole world. This discourse will hamper the authenticity of Al-Jazeera, TRT World, DW, and other world media that support and promote Islamist interests across the whole world. Through the Kashmir Files film, the producer expressed his strong notion that world media is supporting Islamists and radicalists throughout the world rather than representing them as terrorists. The journalist Bishnu Ram, who covered the exodus of the Pandits by radicalists during the 1990s, has expressed his clear acknowledgment of the world media. Journalist Bishnu Ram was serving his life under the threats

of radicalism in Kashmir during that vibrant time. As this journalist stated, at the time of world media coverage, local Muslim authorities collected Muslims and framed cameras and asked them to pretend to be victimized by Hindus. They also pay 500 rupees for every person.

Interestingly, another friend of journalist Bishnu Ram stated that the media is the invisible army of Islamists throughout the world. This film is trying to create another opposite discourse that the media is rather working with the radicalists, not for humankind. Therefore, media, especially foreign media, should be subjected to fake and fabricated. That also brings negative motifs to world media and also Islamists and truly Muslims throughout the world that they are using media and misguiding the world people. This discourse is the opposite and uniqueness of film's extraordinary power of making and setting beliefs among the audience. The Kashmir Files is saying that Islamists are creating pseudo-victimization of Muslims through bribery, photoshopped, and false news.

#4. Muslims weaponize children and teach them hatred against others.

Both these two films show that Muslims are teaching their children to hate their other religious peers. In the first scene of *The Kashmir Files*, some boys play cricket in a playground. Some boys were hitting Shiva, a Hindu boy from the Pandit family. When IAS officer Brahma inspected the ration depo, he encountered a child shouting in the local language, "Al Safa Batte Dafa," with a magazine in his hand. Batte Dafa means Kashmiri pandits, exit from Kashmir, and Al Safa is the magazine's name. The madrasah teachers, located in the land where Kashmiri pandits took shelter, taught Ralib, Galib, and Chalib to Shiva, the grandchild of Pushkar Nath Pandit. The meaning of these words is whether you should convert yourselves Muslims, or Die, or exit. These terms were uttered by an adolescent boy, Shiva, who was admitted to madrasah by his mother. The last one is shown in the film *Mudda 370 J&K*. It is quite dangerous that one of the Muslim commanders orders to deliver swords and deadly weapons to every Muslim child in the locality so that they can kill Hindus. The film producer is putting these notions to dehumanize Muslims and Islamic culture and civilization. These narratives are being injected into children of the whole world as the audience of Bollywood films ranges in revenue and ratings.

#5. Muslims and people with Islamic appearances are evil.

Under this headline, a subtle filming strategy is discussed and critically analyzed. That is, a side character will be shown as abnormal, but the dialogue will be high-hitting and meaningful to the real audiences of a film. This strategy was applied in Bangladeshi movies based on the liberation war of Bangladesh in 1971. In *Mudda 370 J&K* film, this storytelling strategy was applied very effectively. Lajo, the female character, is abnormal, and she says something about Muslims and Islamic radicalism. In the film, this abnormal character tries to tell these bearded people that they are not good people, and she wants to spit on them.

Interestingly, the main character's father, Suraj, has explained why she has turned out to be so abnormal. The story is like this, at the time of the division of the Indian Sub-continent into two countries, Pakistan and India, some of the Pakistani army raped her, and then she turned to be abnormal. However, it is interesting that martial law makes an army long-bearded officer impossible. In these films, every radicalist has a long rather than a short-trimmed beard.

Whatever it can be, this film is trying to spread the notion that bearded people are not good at all. Another narrative was thrown by Jabbar and his father debating whether the beard is Sunnat (Deeds of one of the

Muslim Prophets). Jabbar, the main helping hand of Moulavy (Islamic Teacher of the mosque), said that the beard is the Sunant of Muhammad SAW. However, in reply, his father teaches him that Beard is not Sunnat; rather, Sunnat is doing marriage. That is also a disputed discourse that Islamic people are descended from their major customs of Islam.

#6. Muslims are heinous, brutal, and cruel.

The two films are full of brutality and cruelty. The Kashmir Files and Mudda 370 J&K films have shown many barbaric incidents that occurred by the radical group. Though they are radicalists, a film scene can affect a negative manner when it becomes publicly exhibited content. Unlimited and indiscriminate rape and killing with swords and rifles were overtly shown in the films, which can have effects to a great extent. The barbaric killing and dividing of two parts of the body of Krishna's mother by a sawmill saw is unthinkable and too barbaric to imagine. Furthermore, when the journalist interviewed Farook Ahmed Dar (Farook Malik Bitta), he said that he would kill irrespective of his mother, father, brother, and sister if he denied Islam. This representation of Islam is not Islam at all; it is sheer brutality and a clear intent to create false consciousness among viewers.

In order to promote Islamophobia through film and film reality has been considered a powerful tool since the onset of the film industry. The film is a world-recognized way of spreading notions and both positive and negative trajectories of doctrines. In terms of promoting fear and threats about Islam and Muslims, these films might be considered the best. These two films are sweeping in terms of Islamophobia if anyone studies these films from a critical point of view. Indiscriminate killing of Hindus, rape, and violent mugging occurred by Muslims and Islamist radicalism have a radical meaning also. Besides these issues mentioned above, Indian historians are practicing another way to represent Muslims as assaulters and oppressors. Historically, they are propagating that the extinction of KPS started in the early Muslim history of the Indian Sub-continent. The main theme of The Kashmir Files film is the seventh exodus of KPS in Kashmir.

Therefore, the first was long ago, starting in the year 1389. The Bollywood film industry has been taken as a promotion tool for Islamophobia and the notion of demonized Muslims (Iqbal, 2020). Islamophobic films are not banned effectively in many countries. Rather, these films went beyond the expectation of revenue collection from the audience of the whole world. The Kashmir Files and the Mudda 370 J&K films are popular in India and are watched massively across borders. So, banning should never be a solution for such kinds of activities. Film authorities and people who are behind these films should be more factual about the historical reality of India and Indian Muslims.

The event was clear; these films were made to acclaim the abolition of Article 370 in September 2019 and express condolence to the Hindu Pandit community of Kashmir. However, the films are filled with filthy narratives of the anti-Islamic community. Shikhara (2020), Roja (1992), Mission Kashmir (2000), and many other films are also themed with the exodus of KPS. However, The Kashmir Files and the Mudda 370 J&K are exceptionally and heavily Islamophobic.

This present study analyzed two recent films clearly stated in the abstract. The Mudda 370 J & K film is a new version of cinema targeting the special law that gave Kashmiri people a sovereign polity inside India. Mudda 370 J & K means that the Issue 370 Jammu and Kashmir. This film was produced and cast just four months after the revocation of the special constitutional status of the Kashmiri people in August 2019. Therefore, this film was a legitimate film produced to legitimize a particular agenda. Many films were

produced indicating the exoduses of KPS. However, again, a distinctive group perpetuated and made another film in 2022 indicating the same, and through that film, they coined the exoduses as genocide against the KPS. However, one Indian author, Rai (2018), stated that this concept of genocide is not true at all. Apart from their efforts to establish and legitimize some controversial issues, the films they made were entirely insensitive and misrepresentative.

Conclusions

As one of the popular film industries, the Indian film industry may have chosen more alternatives rather than directly arraying Islamophobia through its film industry. Film industries are few that have a large audience. Gaining worldwide audience acceptance is a mighty achievement for the local film industry. This acclaimed presence has been gained due to its reverence for making acceptable and artistic film themes, including art, common history, social issues, romance, and unorthodox cinemas. After the US declared the 'War on Terror,' world media and visual industries changed their broadcasting and film production methods. The change was against Islam and the Muslim community. Through these films, a faction of Indian film society is seen directly propagating Islamophobic content and thus entering into an insensitively narrative world. Throughout the total four and half hours of the two films, not a single dialogue, scene, or framing is out of the deliberate intention of promoting deliberate hatred against Muslims and espousing Islamophobia. Muslims are evil; bearded people are bad people, and Muslims and Islamic persons are brutal rather than showing tolerance to people from other casts. Muslims are full of bigotry, disrespectfulness, rapist, and misguiding sentiments. The film has been considered a tiny but potent tool to create dominant discourses and counter-discourses and thereby propagate them. A film can brim over any border because of today's satellite and liquidity of contents. Indian film producers are severely intending a befitting othering of Muslims. According to the total population, Muslims have been a minority since its division into India and Pakistan. In addition to this, they are about to aspire to materialize this minority position of the Muslim community through their history. Deviated from the film industry's crucial responsibilities to uphold the rights and issues of minority groups, they rather expose controversial and confronting scripts and narratives. Bollywood films took a sharp bias of the dominant discourse and aligned with the powerful majority Hindu community in Indian society. Rather than representing the Muslim community, they misguide viewers, spreading hatred, fear, malice, and a metonymy of ethnic militancy. In terms of promoting intercultural understanding and diversity, this kind of film may, on the other hand, mushroom an intolerable and culturally orthodox society.

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