

Portrayal of Pakistan in Bollywood Movies: Examining Effects on the Pakistani Viewers

Asma Ahmad

Ph.D. Scholar

University of Gujrat

Prof Dr Farish Ullah Yousafzai

Dean Faculty of Arts

University of Gujrat

Abstract

Indian films are very popular among the general public of Pakistan. These films are considered as a main source of entertainment in Pakistan. There is a long history of conflicts between India and Pakistan that is why Pakistan is negatively portrayed in Indian films. The focus of this study is on the effects of this negative portrayal of Pakistan in Indian films on Pakistani viewers. This study also focuses on the reaction of Pakistani viewers after watching negative portrayal of Pakistan in Indian films. In this study a questionnaire was presented to 540 respondents to survey. Findings of the study revealed that Pakistani viewers significantly think that Indian films portray Pakistan in a negative way. Further, it was analyzed that after watching such portrayal negative emotion of hate, anger and fear arouse among them. It also became clear that opinion of the viewers about any issue regarding conflict between India and Pakistan, are not intend to influence negatively and does not make them pro-India after watching this negative portrayal. Some suggestions are also discussed at the end of the research.

Key words: Bollywood movies, Reaction of audience, Negative Portrayal of Pakistan

Introduction

These days, mass media has become an essential part of our lives. It seems hard to separate it from our daily routine. It strongly

influences the values of our society and ways of our living. Media is an important tool that shapes and reflects the public opinion by not only connecting the public with the world but also by reproducing image of the society. It has powerful impact

on individuals and society as a whole (Sultana & Kakade, 2016). Mass media plays a significant role in construction of social reality. It can be used as a weapon, which can mold and sculpt the perception of audience because the audiences' perception is significantly influenced exposure of mass media. So, we can say that audience can construct meaning about political and social issues after watching the images of the world that media generates (Gamson et. al, 1992). In terms of constructing image at international level, mass media can be rated as the number one tool that can form image internationally (Galtung & Ruge, 1965). In this era of globalization, image building of a nation is very important. Scholars and diplomats are showing great interest in the relationship between image of any country and its public diplomacy (Saleem, 2007).

Films are thought to be the cheapest way of entertainment, which can project culture and socialization (Shahid, 2003). Cinema has been emerged as the most powerful medium having strong influence on its audience from the early twentieth century. Films encourage audience to have a look at events in a light way. It also suggests solutions to their problems and legalizes their views and perhaps prejudices (Ahmad, 2014). The images presented through movies have

definite imprints on minds and views of the audience. Like dreams or fairy tales films also take its viewers to a different or sometimes incredible world. Undoubtedly, films play an important role in image making. They have the power to either develop or distort one's image. Film makers are also using these as an effective tool for propaganda (Ali, et al., 2012).

Indian film industry is among the largest film industries of the world. Those who take interest in films cannot deny its importance. Indian film industry produces a huge number of films every year. Bombay occupies a key place in Indian film industry in terms of number of production of films. Indian film industry based in Bombay is termed as Bollywood. It is as Indian adaptation of Hollywood (Srinivas, 2002). In this study the researcher refers the Indian films that Pakistani audience watch as being the films that are produced by cinema based in Bombay. It is also known as Hindi cinema. The main language of cinema based in Bombay is Hindi, which is the mixture of Hindi and Urdu. The national language of Pakistan is also Urdu that is why it is easy for Pakistani audience to understand Bollywood films. Despite of the presence of regional language cinemas of India or Indian

independent art house cinema the main focus of the study is on films produced in Bollywood because it is the commercial cinema of India, which can be easily understood and enjoyed by the Pakistani viewers. Majority of Pakistanis are attracted towards the fascinating stories and glamorous characters, presented in Bollywood. In fact, Pakistani audience likes Indian movies more than their own, which are produced by Lollywood (Local Pakistani cinema).

Despite of the fact that there are many religious, cultural and regional conflicts present among India and Pakistan, Indian movies are a very popular source of entertainment among Pakistani audience. A few movies that produced in India are officially screened in Pakistan. Most of the Indian films are available in local market in the form of pirated videos. Bollywood is not restricted to the merely presenting typical love stories having melodious music and attractive dancing. Many controversial issues such as religious conflicts between Hindus and Muslims and regional conflicts between India and Pakistan are also presented in Bollywood (Ali et al., 2012). Presenting stereotypes about Muslims and Pakistanis is an old custom of Bollywood.

Indian cinema usually portrays Pakistanis in negative roles. This type of negative portrayal may arouse negative emotions against this cinematic treatment. The range of Bollywood is very wide that is why thinking of the audience about Pakistan may be affected by watching negative portrayal of Pakistan in Bollywood films. The basic purpose of the current research is to study consequences of the hate messages presented in Bollywood films against Pakistan. This study looks upon the effectiveness of hate messages communicated through Bollywood movies by portraying Pakistan in negative way and how the viewers perceive and comprehend these cinematic sequences. This research is an attempt to look into the connection presented between the visual images of Pakistan that are created by Bollywood films and the reaction of the Pakistani viewers they show in response to this negative portrayal.

Rationale of study

Concern about image of a country is not a thing to be scoffed at. We cannot deny its importance thinking it as inconsequential. Every citizen of a country has a desire that public of other countries view their country as a favorable place because one is treated as the way one is seen. No one wants to be

misrecognized by others. If image of any country is portrayed negatively, its public feels ashamed angry or even outraged. These emotions can lead to create more conflicts among countries, which can be harmful for a peaceful world. Thinking of friends and foes about Pakistan may connect with the way Pakistan is portrayed in media. This research aims at examining how deeply these two are connected with each other and to what extent this portrayal can be affective in image building of Pakistan. This study also analyzed the emotions of audiences after watching negative portrayal of Pakistan in Bollywood films. Measuring the effects of negative portrayal helps us understanding the extent of influence of this type of portrayal on viewers' opinion. It is also important to understand how the subtle (sometimes blatant) propagation of the hegemonic ideological stance presented through films influences public opinion and helps adapting ideas about other group because this influence, which is created through prejudice, discrimination and marginalization may cause strong impact on the position of ideological thoughts and beliefs of audience in the world. This research studied the effectiveness of such prejudicial and discriminatory portrayal of ideas in Indian films on Pakistani viewers.

Research Objectives

1. To explore the perception of Pakistani viewers about the portrayal of Pakistan in Bollywood movies.
2. To measure the viewers' reaction after watching negative portrayal of Pakistan in Bollywood movies.
3. To explore the effectiveness of Bollywood movies in influencing Pakistani viewers and making their stance pro-India.
4. To explore the suggestions to counter the issue of negatively portraying Pakistan in Bollywood movies.

Statement of the problem

This study examines what type of reaction the respondents show after watching movies against Pakistan i.e., negative emotions of disgust, contempt, anger, shame, revengeful or no emotions arouse? This study has been carried out, so that it can become clear that whether Bollywood films are satisfying the Pakistani viewers in regard of portrayal of Pakistan or not?

Literature Review

Mass media viewers interpret many political issues are interpreted in a way as shaped by the Mass media. Mass media plays an important role in propaganda against "others (Bartels, 1993). When we talk about the

media framing it becomes clear that fictional media is also busy in framing issues as news media does. Films are a popular source of sending social and political messages to its audience. Films develop characters in such a way that they become a powerful tool of conveying overt political messages to its viewers. Films frame the characters in a way that can help the viewers to conceptualize the complicated topics (Mulligan, 2011). These days films are being used as a powerful propaganda tool to develop or distort the image of any country. Film imprints image of any nation in the viewers' minds by assigning them particular frames (Ali, et al., 2012). Adults consider that cinema is a powerful medium that can be used to get information, entertainment and education. They concluded that films can modify Psychological, cultural and sociological life of the adolescents (Goswami and Kuumari, 2013). Khan et al., (2014) has conducted a survey to explore negative impact of Bollywood movies on Pakistani culture. Findings of the study show that Bollywood movies have strong influence upon culture of Pakistani audience. They found powerful influence of Bollywood movies on dressing, language and festivals of Pakistani audience. After the partition of Subcontinent there came a gap between the communities that

were living together from a long time. Despite of the religious differences between these communities they had been living together for centuries and protecting their neighbors. After the new political situation, the same communities became enemies of each other (Ahmad, 2012). It is an old custom of Bollywood to initially dip its toes and recently the entire limbs into the imaginary waters flowing on the other side of the border. Many Bollywood films have followed this custom to build and encourage a sense of patriotic Indian identity. The main purpose of Bollywood movies of doing so is to serve the xenophobic ruling ideology. The interests of corrupt and political elite are served through this ideology. Not only Pakistan but also ideological "others" have been complaining in opposition to such ideology to the critics of Bollywood films (Prasad, 1998).

One of the earliest films of Bollywood in which Pakistan was directly referred was *Upkar* (The Favour, 1965). A slogan "Jai jawan jai kisan" (Hail the soldier, hail the farmer) initiated by Lal Bahadur Shastri was raised in this film. In this film Pakistan was figured out as a conjunction having concerns about patriotism and nationalism in a country that was in a developing phase at that time (Bharat and Kumar, 2008). Another

film “Garam Hawa” was produced in 1973 by Ms Sathyu from Kerala. This film was produced at such a time when a war (1971) between India and Pakistan was just ended. In this film situation of Muslim family after partition was portrayed to show the aftermath of partition (Shukla, 2005). According to Chatterjee (2003) Censorship codes were applied in Bollywood until 1990. These codes prohibited the film makers from clearly mentioning the names of enemies in their films but when these restrictions were lifted, they start mentioning these names. They clearly use the name of Pakistan as a place of terrorists’ living.

In 1990s Bollywood started focusing on Kashmir issue and produced more films concerning ideology building. Some film makers started showing Kashmiri Muslims. In 1990 Indian film producers started a more concerted work to build their ideology. In this era their main focus was on Kashmir issue. Some of them started portrayed Kashmiri Muslims as terrorists from the other side of the border. They portrayed Kashmiri Muslims as if they are working against Indian ideology and fighting for separation. Kashmiri Muslims were aligned to the Pakistan and were shown as negative minded people by presenting such portrayal (Ahmad, 2015). The Indo-Pak relations

began to heat up after increasing violence in Kashmir and Bollywood started presenting such topics in which portrayal of Pakistan was essential. “Henna” (released in 1991) was the first Bollywood film in which name of Pakistan was openly used. In this film Pakistan was introduced as ideological “Other”. Pakistan and China were usually referred in these films as “Padosidesh” or “Deshkedushman” (Shukla, 2005). India added another dimension to this enmity by presenting religious prejudice against those Muslims who were living in India. Bollywood represents biasness not only against Pakistan but also Indian Muslims in movies (Ali, et al., 2012).

In his research Hayat (2009) has discussed the way Bollywood used to portray Kashmir and Kargil conflicts during 2003-2006. Results of the study show that situations are being propagated by Bollywood films by using distorted facts. Moreover, he concluded that Bollywood films exaggerate the issues regarding relationship between India and Pakistan. Gate keeping factor is applied to the opposite view point while portraying disputes. Indian films frame the facts in such a way that can support their agenda.

Ali et al. (2012) studied how Bollywood films portray Muslims and Pakistan. They

have discussed about the prejudicial tools of Indian cinema, which it uses to portray Pakistan and Muslims as terrorists and people with negative mind. They further concluded that Bollywood presents their stereotypical image in front of the world. This image will intensify the existing conflicts present between both the countries. Iqbal and Nawaz (2003) performed a critical discourse analysis of a Bollywood movie “The hero, love story of a spy”. In their study they concluded that the film communicates hate messages of one nation to the other. Findings of this semiotic analysis of movie showed that the objective of the movie was to humiliate ISI in front of the world. Moreover, Pakistanis and Kashmiri freedom fighters were portrayed as terrorists. They also discussed that the films have power to instill the image of other nations by constructing reality in the minds of audiences and the audience unconsciously gets influenced by this image. This type of image building arouses hatred against the other countries.

Bajwa et al., (2018) analyzed three of Indian movies targeting Muslims and Pakistan so that they can analyze the role of media in framing the agenda against Pakistan and Muslims. They found that these movies totally portray Pakistan negatively. They

further concluded that India is creating a planned digital war against Pakistan by showing Pakistani people as terrorists. Results of the study reveal that Indian cinema is continuously making such type of films that will promote the real warfare between Pakistan and India.

Research Questions

Q.1. What do respondents perceive about the portrayal of Pakistan in Bollywood movies?

Q.2. What is the reaction of respondents towards the negative portrayal of Pakistan in Bollywood movies?

Q.3. How do viewers think that their perception of disputes between India and Pakistan is influenced by negative portrayal of Pakistan in Bollywood movies?

Methodology

The quantitative survey method is used to measure the effects of negative portrayal of Pakistan in Bollywood movies. A well-prepared questionnaire is presented to the respondents. Pakistani viewers of Bollywood films are the population of this study. Data was collected through convenient sampling. 540 respondents belonging to different age groups (Less than

25 years, 26-35 years, more than 35 years) were studied in this research.

Findings

The results of the survey clearly show that majority of the Pakistani viewers (65%)

frequently watch Bollywood movies. Only 29% respondents are seldom or rarely exposed to these films. Exposure of respondents who are less than 25 years of age is highest than that of respondents from other age groups (See Table 1).

Table-1: Frequency of Watching Bollywood Movies

		*Frequently	**Seldom	Total
Age	Less than 25 Years	28%	5%	33%
	26-35 Years	21%	12%	33%
	More than 35 Years	21%	12%	33%
Total		71%	29%	100%

*Frequently means Frequently and Often

**Seldom means Seldom and Rarely

Further the perception of respondents about the portrayal of Pakistan in Bollywood movies was enquired and the findings show that 80% of the respondents strongly agree that Bollywood movies mis-portray Pakistan. Despite of the fact that respondents belong to different age groups there is no significant difference found among their perception about this mis-portrayal. It also becomes clear that 70% of the respondents think that Bollywood movies exaggerate the facts and figures while portraying Pakistan negatively (See Table 2). Findings also reveal that respondents who are less than 25 years of age significantly show less agreement with the statement than that of the other age groups.

Table -2: Viewers' Perception about Bollywood Movies

			*Strongly Agree	**Strongly Disagree	Don't Know	Total
Disputes between India and Pakistan are	Age	Less than 25 Years	26%	8%		33%
		26-35	29%	4%	1%	33%

Mis-portrayed in Bollywood Movies	More than 35 Years	25%	8%		33%
	Total	80%	19%	1%	100%
Negative Portrayal of Pakistan in Bollywood Movies is Exaggerated	Less than 25 Years	19%	12%	2%	33%
	Age 26-35	29%	4%	1%	33%
	More than 35 Years	22%	11%		33%
Total	70%	27%	3%	100%	

*Strongly Agree means Strongly Agree and Agree

**Strongly Disagree means Strongly Disagree and Disagree

To know the reaction of audience it was necessary to investigate the frequency of respondents' exposure to negative portrayal of Pakistan in Bollywood movies. Results showed that majority of the respondents (71%) have frequent exposure of wrong description of Pakistan in Bollywood movies. Significantly less number of respondents (5%) is not exposed to negative portrayal of Pakistan in Bollywood movies (See Table 4). After exploring the frequency of exposure to negative portrayal of Pakistan, respondents' reaction after watching negative portrayal of Pakistan in

Bollywood films was explored. Findings show that 84% of the total respondents get angered, 78% feel hate and 64% feel fear after watching this portrayal. There are only 4% of total respondents who are happy to see Pakistan in a negative role and 13% praise this portrayal. No significant difference can be seen between the responses of the viewers belonging to different age groups regarding their emotions (See Table 5).

Table-4: Exposure of Negative Portrayal of Pakistan in Bollywood Movies

		*Frequently	**Seldom	***Never	Total
Age	Less than 25 Years	23%	7%	3%	33%

26-35	21%	10%	2%	33%
More than 35 Years	26%	7%	0%	33%
Total	71%	24%	5%	100%

*Frequently means Frequently and Often

**Seldom means Seldom and Rarely

***Never means Never and Don't know

Table 5: Feelings After Watching Bollywood Movies Portraying Pakistan Negatively

Age		Less than 25 Years	26-35	More than 35 Years	Total
Anger	Yes	28%	28%	27%	84%
	No*	5%	5%	6%	17%
	Total	33%	33%	33%	100%
Hate	Yes	27%	26%	25%	78%
	No*	6%	8%	9%	22%
	Total	33%	33%	33%	100%
Fear	Yes	22%	22%	21%	64%
	No*	12%	11%	13%	36%
	Total	33%	33%	33%	100%
Happy	Yes	2%	2%	0	4%
	No*	31%	31%	33%	96%
	Total	33%	33%	33%	100%
Praise	Yes	5%	3%	5%	13%
	No*	28%	30%	29%	87%
	Total	33%	33%	33%	100%

*No means No and Don't Know

Negative portrayal of Pakistan obviously will affect the image of Pakistan in view of the world. Majority of the respondents (76%) have strong believed that negative portrayal of Pakistan in Bollywood movies negatively affect the worldwide image of Pakistan. An interesting finding revealed here that 23% of the respondents do not agree with this statement and believe that this

type of negative image cannot distort Pakistans’ image in the eyes of people living across the world (See Table 6).

Table-6: Worldwide Image of Pakistan is being Negatively Affected by the Negative Portrayal Of Pakistan in Bollywood Movies

		*Strongly Agree	**Disagree	Don't know	Total
Age	Less than 25 Years	26%	7%		33%
	26-35	22%	10%	1%	33%
	More than 35 Years	27%	6%		33%
Total		76%	23%	1%	100%

*Strongly Agree means Strongly Agree and Agree
 **Disagree means Strongly Disagree and Disagree

Further, the effects of negative portrayal of Pakistan regarding some disputed issues present between India and Pakistan were measured. At first it was measured that how frequently respondents are exposed to negative messages in Bollywood films based upon partition, cross border terrorism, Kashmir, role of Pakistan army and other issues. Findings of the study show that respondents are most frequently exposed to negative portrayal of Pakistan in Bollywood movies based upon Kashmir dispute (62%). According to the respondents of the study their exposure to negative portrayal of Pakistan upon issues other than mentioned above is significantly less (2%). It is also clear from the findings that respondents’ exposure to negative presentation of Pakistan army is also significantly less (38%) as compared to their exposure to negative portrayal of Pakistan respectively on Kashmir (62%) cross border terrorism (58%) and partition (51%) based Bollywood films (See Table 7).

Table-7: Exposure to the Negative Portrayal of Pakistan in Bollywood Movies Based upon Different Issues

		*Frequently	**Seldom	***Never	Total
Partition	Less than 25 Years	18%	14%	2%	33%
	26-35	14%	14%	4%	33%

	More than 35 Years	19%	12%	3%	33%
	Total	51%	39%	9%	100%
Cross Border Terrorism	Less than 25 Years	20%	11%	2%	33%
	26-35	18%	13%	3%	33%
	More than 35 Years	19%	10%	5%	33%
	Total	58%	33%	9%	100%
Kashmir	Less than 25 Years	21%	9%	4%	33%
	26-35	21%	8%	5%	33%
	More than 35 Years	19%	10%	4%	33%
	Total	62%	26%	12%	100%
Pakistan Army	Less than 25 Years	14%	15%	5%	33%
	26-35	12%	15%	7%	33%
	More than 35 Years	13%	17%	4%	33%
	Total	38%	46%	16%	100%
Others	Less than 25 Years	1%	3%	30%	33%
	26-35 Years	1%	2%	30%	33%
	More than 35 Years	0%	4%	30%	33%
	Total	2%	8%	90%	100%

*Frequently means Frequently and Often
 **Seldom means Seldom and Rarely
 ***Never means Never and Don't Know

After analyzing that how frequently respondents are exposed to Pakistan's wrong depiction in different disputes-based Bollywood films, the effectiveness of these films helps making the stance of respondents in favor of India on the given issues was measured. Results of the study revealed that false representation of Pakistan in partition, cross border terrorism; Kashmir, Pakistan army and other issues significantly do not cast affects upon the stance of Pakistani viewers and they do not make audiences' point of view Pro-India (Table 5.19).

Table-5.19: Exposure of Negative Portrayal of Pakistan in Bollywood Movies Based upon Following Disputes Made your Stance pro-Indian

Age		Less than 25 Years	26-35	More than 35 Years	Total
Partition	Yes	5%	9%	8%	22%
	*No	28%	24%	26%	78%
Total		33%	33%	33%	100%
Terrorism	Yes	6%	10%	7%	23%
	*No	29%	22%	26%	77%
Total		33%	33%	33%	100%
Kashmir	Yes	7%	10%	6%	23%
	*No	26%	24%	27%	77%
Total		33%	33%	33%	100%
Pakistan Army	Yes	5%	8%	6%	19%
	*No	29%	25%	28%	82%
Total		33%	33%	33%	100%
Others	Yes	7%	11%	7%	25%
	*No	26%	23%	26%	75%
Total		33%	33%	33%	100%

*No means No and Don't Know

Conclusion

From the study above we can conclude that Pakistani viewers frequently watch Bollywood movies. Main reason behind it would be lack of films produced in Pakistan. According to the audiences' perception Bollywood movies mis-portray Pakistan by presenting fabricated and fractured facts.

Moreover, they also think that these movies exaggerate these facts and figures while portraying Pakistan in a negative way. Their exposure to negative portrayal of Pakistan in Bollywood films is significantly high. There seems no significant difference between the According to the respondents when people

from other countries go through this exposure, they will get a bad image of Pakistan. As Bollywood has its reach throughout the world so these movies will distort worldwide image of Pakistan. Talking about the reaction of the respondents against this portrayal it became clear that mostly respondents don't feel good after watching it.

After watching negative portrayal of Pakistan in Bollywood movies the respondents get angry on such portrayal and they not only feel disgusting about this portrayal but also feel hatred against India. Respondents get fearful about the disturbing situation depicted in films between both the countries. They are also fearful that this type of portrayal will lead people of both the countries at logger's head. The results of the study show that despite of all its efforts Bollywood movies cannot make Pakistani audience Pro-India. These films are not successful in influencing viewers' perception about disputes between India and Pakistan and making it anti-Pakistan by portraying Pakistan negatively. One of its major reasons would be the strong sense of patriotism present in the minds of Pakistani viewers.

Recommendations

After studying effects of Bollywood movies on Pakistani viewers in changing their thinking about disputes between India and Pakistan by portraying Pakistan negatively, it is recommended that Pakistan should focus upon its own film industry and try to improve its standards. It is the need of hour to produce quality films in Pakistan so that Pakistani viewers should not have to rely upon Bollywood films as an entertainment source. Pakistan should also emphasize on producing such movies that can portray good image of Pakistan before the world.

References

1. Ahmad, O. (2012). Studying Indian Cinema. Auteur publishing.
2. Ahmad, S. (2014). Presentation of Islamic Symbols in Indian Cinemas a Critical Study. Journal of Islamic Studies and Culture. American Research Institute for Policy Development. Vol. 2, No. 2, pp. 33-54
3. Ali, S. Chaudhry, S. Aslam, r. Faridi, A.B. (2012). Portrayal of Muslims Characters in the Indian Movies.

- Pakistan Journal of History and Culture, Vol. XXXIII, No. 1
4. Bajwa, F. Sarwar, H. M. Akhtar, A. (2018). Analysis of Indian Films Propaganda against Muslims and Pakistan. Pakistan Social Science Review. Vol. 2, No. 1 [369-380].
 5. Bharat, M and Kumar, N. (2008). Filming the Line of Control: The Indo-Pak Relationship through the Cinematic Lens. Routledge, New Delhi.
 6. Bartels, L. M. (1993). Messages Received: The Political Impact of Media Exposure. American Political Science Review. 87(2), 267-285.
 7. Chatterjee, Saibal. (2003). "War Films Are Right up the Parivar's Street," *Hindustan Times*, 25 November 2003. <http://www.countercurrents.org/com-m-chatterjee251103.htm>.
 8. Goswami, R. & Kumari, M. (2013). Impact of Indian Cinema on adolescents: a sociological study of Jaipur-Rajasthan, India. International Research Journal of Social Sciences, 2(7), 19-32.
 9. Guha, R. (2007). India after Gandhi: The History of the World's Largest Democracy. HarperCollins, 2007.
 10. Gamson, William A.; David Croteau; William Hoynes; and Theodore Sasson (1992). "Media Images and the Social construction of Reality." Annual Review of Sociology 18, pp 373-393. Available at http://cgs.illinois.edu/sites/default/files/media/GamsonEtAl_MediaImagesandtheSocConstructionofReality.pdf. Accessed on 14/11/2013
 11. Galtung, J. Ruge, H. M. (1965). THE STRUCTURE OF FOREIGN NEWS: The Presentation of the Congo, Cuba and Cyprus Crises in Four Norwegian Newspapers. Sage Publication.
 12. Hayat, K. (2009). Conflict and Conflict Resolution in Bollywood Feature Films, The case of Kashmir and Kargil Conflicts in movies from 2003-2006.
 13. Iqbal, A. and Nawaz, H. M. (2003). Semiotics and Critical Discourse Analysis of. "The Hero; love story of a spy". Academia. Edu.pk

14. Khan, M. K. Azeez, F. Sadiq, F. Juni, M. S. Ashraf, A. C, Karim, Javeria. (2014). Impact of Bollywood Movies on Cultural Transformation in Pakistan; Exploring the Influence of Indian Culture on Pakistani Youth a Case of Sargodha Pakistan. *International Journal of Research (IJR)*, 1(11).
15. Mulligan, K. (2011). An Experimental Test of the Effects of Fictional Framing on Attitudes. *SOCIAL SCIENCE QUARTERLY*, Volume 92, Number 1.
16. Parsad, M. (1998). *Ideology of the Hindi Film: A Historical Construction*. Oxford University Press New Delhi. P.9
17. Roy, A. G (2012) 'Introduction'. *The Magic of Bollywood: At Home and Abroad* (pp 1-24). New Delhi: Sage Publications.
18. Sultana, N. T. & Kakade, O. (2016). Coverage of socio-political issues related to Muslims-a comparative study of English and Urdu dailies. *International Journal of Multidisciplinary Research and Development*. Volume 3; Issue 7; July 2016; Page No. 234-237.
19. Saleem, N. (2007). U.S Images in Pakistani English dailies, Dawn, The Nation, & The News with special reference to Pakistan-United States Relationship during post cold war era (1991-2004).
20. Shahid, I. M. (2003). *Mass Communication*. The Caravan Press. Lahore. Pp. 348.
21. Srinivas, L. (2002). The active audience: spectatorship, social relations and the experience of cinema in India. *Sage Journals*. Vol (24). No. (2). Pp. 155-173.
22. Shukla, A. (2005). *Pakistan through the window: Identity Construction in Hindi Cinema*.