



## **Cinematic Presentation of Pakistan-India Relations: A Comparative Study of Lollywood and Bollywood Movies (2000 - 2013)**

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### **Abstract**

Movies are a major source of entertainment for viewers, but they have also become an effective tool for furthering foreign policy objectives of the countries. Pakistan and India are neighboring countries having a long history of ups and downs in their bilateral relations since they got independence in 1947. The movies being produced on both sides of the border cannot stand aloof from portraying nature of the relationship between the two neighbors. The research focuses on how Bollywood, representing Indian film industry, and Lollywood, representing Pakistani movies, portray Pakistan-India relations. A content analysis of selected movies from both sides in a chosen sample was conducted, which explores that films are not very much neutral and always showcase foreign policies of their respective countries.

**Keyword:** *Cinematic Presentation, Pakistan-India Relations, Lollywood, Bollywood, Movies*

### **Introduction**

Cinema in second decade of the 20th century had acquired the center stage in many countries of the world. Filmmaking in the United States and Europe had become an attractive business. France and Italy had emerged big filmmaking centers in Europe. The advent of the World War I had heavily in

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influenced the growing cinema industry and film became an important medium of propagating ideologies. Cinema in Italy, Germany, and France had started presenting historical aspects of war on celluloid screen. During that era, fake documentaries like “European Armies in Action” and “War in Europe” had been exhibited in the cinema houses. The prime objective of those movies was to interpret war events to fulfill agenda of the respective countries (Kelly, 1997). In this way, film became an important and effective tool to further particular agendas.

Filmmaking was adversely affected in Italy and France as a result of war in Europe. The Hollywood filled the vacuum in Europe as the local film industry had become dysfunctional in Europe as a result of war. The Hollywood industry had established its hegemony in the international market of filmmaking by 1916 (Thompson & Bordwell, 1994). In the World War I, US Cinema had played a pivotal role in opinion making of the general masses of the country. Initially, the Hollywood started that whether or not the United States should join the war. Later on, it supported President Woodrow Wilson’s policy of joining the war and it had been propagated that US participation in the war had become inevitable (Kelly, 1997). These films proved that film is an effective medium for spreading any kind of ideas. Presentation of a particular belief could be inculcated in people’s minds with the help of film’s characters, which has made movies capable of influencing people’s ideology in a particular direction (Elsaesser & Hagener, 2010).

Films are not made in air, but are representatives of a particular political, social, and economic system. They introduce

and promote narratives and counter narratives. Politically oriented movies advance various theories and agendas. Keeping in view the importance of movies, socialist philosopher and leader Vladimir Lenin had considered films as the cardinal type of art (Rappaport, 1999). Film was used for the spread of socialist ideology after Bolshevik Revolution. Soviet film director Sergei Eisenstein not only conducted new experiments and introduced novel theories in filmmaking, but also used big screen for the spread of socialism. His film 'Red October' presents rationale behind the Bolshevik Revolution.

Meanwhile, Nazi Germany also used films to establish its hegemonic designs. Joseph Goebbels of Nazi era personally monitored films' scripts, their cast, and salaries of actors (Koepnick, 2002). Like other media, films also represent foreign policy and shape public opinion (Weldes, 1999). Filmmakers follow foreign policy of their countries and shape the image of friends and foes on big screens (Raza & Nisar, 2006).

The cinema industry on both sides of the border is not indifferent to the political developments taking place in Pakistan and India. Sorrows and bloodshed were the main topics of the early films, produced in both the countries, just after the independence (Bharat & Nirmal, 2008). An example of this was "Kartar Singh" which presents the dreadful events of the partition. The film was screened in Delhi and Indian Punjab (Noorani, 2014). Pakistani filmmaker Sibtain Fazli's movie "Duppta" was released in India in 1952 sparking communal riots in the country, which led to de-exhibition of the film. The tradition continues as the bilateral relation between the two countries

became sore in the decades that followed. However, there were at times, movies being produced which promoted the normalization of relations keeping in view the political relations that followed between the two countries. This study examines the portrayal of Pakistan-India relations in perspective of their cinematic films produced during the selected time period (2000-2013).

#### Background and Overview

Cinema emerged as the most effective mode of mass communication and convincing tool of propaganda during World War I and II. This tug of war among powerful countries of the world had become a regular and the most prominent feature of powerful countries, especially the United States and former Soviet Union during the Cold War era. Shaw's (2007) study says: From the creation of Soviet Union in 1917 to disintegration of USSR (Union of Socialist Soviet Republics) millions of people went to cinemas from the rundown fleapits of Calcutta to the air-conditioned dream place of California. What they had watched and heard in cinema halls could have profound effects on their comprehension of cold war (Shaw, 2007).

The US based Hollywood film industry also countered Soviet onslaught of celluloid in a number of movies, while the Britain based movie industry further state's foreign policy objectives through James Bond 007 character of its films (Goodman, 2015). After the end of Cold War, the focus shifted on war against terrorism and the Hollywood started showcasing how US Police is engaging in fighting terrorism effectively not only on US soil, but in other parts of the world as well (Gul, 2013).

Keeping in view the rapid changes taking place in the world, it is hard to ignore the promising cinema industry in the subcontinent. Pakistan and India have inherited a number of issues since partition, which were often discussed in their respective movies. Moreover, both the countries have also strong reasons of cooperation and good neighborly relations.

Under some agreement, movies of both countries are exhibited in each other's territories; however, censor boards of the two neighbors are extra sensitive regarding movies portraying bilateral relations. Films like "Agent Vinod", "Ek Tha Tiger" [Once There was a Tiger] and 'Phantom' were banned in Pakistan due to negative portrayal of Pakistan Army and the Inter-Services Intelligence (ISI) (Singh, 2015). Similarly, Pakistani film "WAAR" [Attack] was banned in India. Thus, there is a need to study how Pakistani and Indian cinema portray bilateral relations.

Pakistan and India have troubled relations, which marred the development process and establishment of peace in the region. The legacy of partition fumed many disputes between the two neighbors, which include Kashmir, water, terrorism, and other issues. Both fought their first war over Kashmir in 1948. In such a situation, how could cinema remain indifferent to the evolving situation? In 1948, "Kashmir Hamara Hay" [Kashmir Belongs to Pakistan] was the first Pakistani propaganda movie produced by Rafiq Chamman and Inam Durrani, who had migrated from Delhi to Lahore (Gorija & Akhtar, 2007).

The bilateral relations between Islamabad and New Delhi had come to the lowest ebb after the war of 1965 and the situation led to intense propaganda on both sides of the border. Film

“Arzoo” [Desire], which was released in Pakistani cinemas in October 1965, also showcased footage of war to augment emotions of nationalism among the viewers (“From the past pages of Dawn,” 2015).

In 1969, film “Qasam Us Waqt Ki” [Swear of Time], produced and directed by A.K. Kardar, was based on events of the September 1965 War between India and Pakistan (Gorija & Akhtar, 2007). In 1971, film director Riaz Shahid presented his movie “Yeh Amman” [This Peace] in 1971, which depicted New Delhi's brutalities in the Indian-administered Kashmir and the unwavering freedom struggle of the people of the area (Gazdar, 1997).

Pakistan-India relations were also a hot topic of the Indian cinema. In the beginning, Mumbai based cinema used the word enemy for Pakistan, but in 1973 for the first time it openly mentioned Pakistan as an antagonistic country in film “Hindustan Ki Qasam [The Oath of Hindustan]” (Bharat& Nirmal, 2008).

Cinema, on both sides of the border, discusses bilateral relations, but it changes the lenses to see the relationships in line with the foreign policy of the respective countries. Indian films depict Pakistan as fanatic, troublemaker, and untrustworthy country (Batool, 2006). In the aftermath of the Kargil war in 1999, India unleashed severe propaganda by releasing anti-Pakistan movies. During that era the ruling Bharatiya Janata Party (BJP) in India also acknowledged movies as a tool to further its rightwing ideology in the country (Bose, 2009). To appease the BJP leadership, director J.P Dutta arranged a special show of his

movie "LoC Kargil" for the party stalwarts. Mr. Atal Bihari Vajpayee, the then prime minister of India, along with others watched the movie ("Vajpayee cheers for 'LoC-Kargil," 2003).

The theme and storyline of the movies produced in Pakistan and India always depict the current state of affairs and nature of the bilateral relations between Islamabad and New Delhi (Shahid, 2005).

The study will focus on the movies released in Pakistan and India during 2000 to 2013 as relatively greater numbers of movies concerning bilateral relations of the two nuclear armed neighbors were released. Moreover, it is the time when the two countries were heading towards a military conflict, but the situation was deescalated as a result of global efforts for the peace and stability in the region. Military regime in Pakistan handed over powers to civilian government in that era, while Indian National Congress came into power in India after defeating rightwing BJP in general elections. During these years both countries took a number of steps for trust building, which include enhanced people to people contacts, exchange of intelligentsia and media persons. Both the countries, after a long pause, allowed exhibition of each other's movies in their respective territories.

This study is aimed at understanding the role of big screen in promoting or modifying bilateral relations between the two leading countries of South Asia. The objective of the study is to assess the foreign policy aspects of Pakistan and India reflected through their cinemas. Along with exploring the shifts in portrayal of bilateral relations between the two countries during the period of study.

RQ 1: How do selected Pakistani and Indian movies showcase Pakistan-India bilateral ties?

RQ 2: Does the cinema of both the countries play a role to pursue foreign policy objectives of respective states?

### **Literature Review**

This portion reviews the studies on the role of military in media, representation of culture in Pakistani cinema, Pakistani cinema and its use by the state, representation of American policy on War against Terror in Hollywood movies, the genre of short film, how Hollywood projects foreign policy, filming the line of control: the Indo-Pak relationship through the cinematic lens, mass media as propagating conservative ideas of nationalism and patriotism, review of two movies “Veer Zara” and “Henna”, portrayal of Muslims in Indian movies etc.

Oswelled Ureke (2020) argues that the military has long been embedded in communicative spaces and vice versa. The media and communication are central to the reinforcement of the military’s power and control over geopolitical and ideological spaces. The media have for a long time been hailed as platforms that serve civilians in their everyday life. That is why many subscribe to public ‘service’ models and to the notion of media that act as watchdogs in society, foster democratic participation, are a public sphere of debate and also a Fourth (or Fifth) Estate serving society.

A work on the “Misrepresentation of Culture in Pakistani Cinema” reviewed Pakistani cinema and its use by the state as a tool to construct national narrative. It maintains that cinema was



used to shape a new identity of Pakistani nation that is different from the Indian identity (Mirza, 2014).

A study on the “Representation of American Policy on War against Terror in Hollywood Movies” reviews that US used movies for furthering its foreign agenda in the name of war on terror. It finds that movies portraying US policy on war against terrorism usually present a biased narrative. Theme, characters, and plot of the Hollywood movies generally depict State Department’s policy in one way or the other (Gul, 2013).

Ali, Chaudhry, Aslam & Faridi (2012) in their study “Portrayal of Muslim Characters in Indian Movies” find that Indian movies depict Pakistani characters and Muslims as terrorists, treacherous, and callous people. It has been found that the depiction of Muslim characters in Indian movies is unbalanced and full of prejudices.

Another study on the genre of short film discusses that the short films are making thematic innovations departing from the traditional didactic approaches usual in older Zimbabwean films. The short films are exciting thematically and cinematographically because they are experimental, tackling issues on oratures, animation, the Zimbabwean personality and cosmopolitanism. However, these productions are striking in their avoidance of political subjects for material produced during an obvious crisis period (Mhiripiri, 2010).

Totaman (2009) in his work “How Hollywood Projects Foreign Policy” argues that films remained important in defining US foes throughout the 20th century. Hollywood presented Nazi Germany and USSR as US foes during the World War II and the

Cold War eras respectively. US movies portrayed communist ideology as antagonistic to Washington's policies during the Cold War era. The propaganda through cinema continued even after the disintegration of USSR and Hollywood portrayed Cuba, Iran, Libya, North Korea, Iraq, Sudan, Afghanistan, and Syria as rogue states. Most importantly, portrayal of other nations in Hollywood movies keeps on changing from friend to foe and foe to friend as the US foreign policy changes.

An edited volume on "Filming the Line of Control: the Indo-Pak Relationship through the Cinematic Lens," presents history of Pakistan-India relations, portrayed in Indian cinema. The cinema is firmly embedded in the nation state ideology. Anti-Pakistan Indian movies are produced to create patriotism among viewers and to advance the state agenda and that is why rightwing political parties like BJP give special focus to cinema due to its effectiveness (Bharat & Nirmal, 2008).

A study argues that right wing politics has always seen mass media as propagating conservative ideas of nationalism and patriotism like the soft power of Indian cinema in creating and sustaining imagery, myths and legends about the nation (Kishore Budha, 2008).

Another study reviewed two movies "Veer Zara" and "Henna" observes that the two films call for a third track of Indian- Pakistan diplomacy-love between Indian and Pakistani youth, holding out an olive branch, a hope (Nirmal Kumar, 2008).

A study on the "Portrayal of Muslims in Indian Movies" analyzes portrayal of Muslims in selected Indian movies after promotion of friendly relations between Islamabad and New

Delhi. Using content analysis and critical discourse analysis as research methodology, the researcher concludes that Indian films present Pakistan as an aggressive and terror sponsoring country in the region which is a paramount threat to the regional peace and stability. The study finds that the Indian cinema only focuses on proving Kashmir as an integral part of the Indian dominion and terrorism is emanating from Pakistan and neglects other issues, especially the commonalities between the two countries (Batool, 2006).

Yet another study on “Cinema and Representation in International Relations: Hollywood Cinema and Cold War”, draws a link between Hollywood and US foreign policy objectives. It construes that films have become the most effective and preferred medium due to their dramatic presentation of content to induce minds of the viewers. The researcher explored the historical use of cinema as an effective source to pursue foreign policy objectives at the international level. The Soviet cinema institutionalized propaganda of state policy and Nazi government used it to cultivate state agenda among the masses. Both cinemas attempted to harmonize citizens’ way of thinking with the state policy. Similarly, Hollywood hit the minds and psyche of US citizens and other nations regarding Washington’s approach towards rest of the world. Study discovered that Hollywood usually toe the line of US State department with regard to Washington’s relations with other nations (Sengul, 2005).

Gupta’s (2004) study on “Terrorism, Communalism and Other Challenges to Indian Security” finds links between Indian

cinema and Indian political ideology. In a Chapter on “Cinema and Terrorism” he argues that Indian movies advocate political ideology of the state and shape viewers’ perception about internal and external security threats. He argues that films like “Border” and “Sarfarosh” [Soldier] present Pakistan as an external security threat to India.

### **Theoretical Framework**

This study is based on agenda setting theory, which explains that media through salience of some issues to make them more important than others. It refers to power of the media which makes people what to think about and how to think about. Severin & Tankard (2001) notes: Agenda setting is one of the possible ways that the mass media can have an effect on the public. Agenda setting is the idea that news media, by their display of news come to determine the issue the public thinks about and talks about.

There are two levels of agenda setting theory. At the first level, media tells the people what should to think about by using issues and objects and influence their opinion. At the second level, it focuses on certain aspect of the issue and makes the people how they should think about the issue. Due to its unique features, public relations practitioners, advertisers and political communicators use this theory to shapes their content. Gatekeeping is the main concept associated to this theory. It gives control of the content to media practitioners, and they chose only that content which they want to show to audience.

Agenda setting theory can be applied on this study as the cinema like any other medium also highlights issues and through

gatekeeping it controls the content to be screened for the viewers. At the first level of agenda setting movie through the salience of issue tells the people what to think about and then at the second level it influences its audience how to think about it. As film makers seldom go against foreign policy, and reflects foreign policy stance in every movie and know what to pass on to the audience.

Hypotheses

H1: It is more likely that Pak-India bilateral relations would be adversely portrayed in Indian cinema and Pakistan cinema.

H2: It is more likely that Indian cinema would portray Pakistan and Pakistan cinema would portray India according to the state policies of their respective countries.

### **Methodology**

The researchers have used content analysis as research methodology to conduct this study. Content analysis is commonly used methodology in media studies. Walliman (2006) describes this methodology to investigate recorded information which can be in print, audio or visual form. He further explains it as a method through which text can be quantified. Dominick & Wimmer (2013) argues that content analysis is an effective and frequently used method to investigate media contents.

The universe of this study comprises Hindi movies of Bollywood [Indian cinema] and Urdu/Punjabi movies of Lollywood [Pakistani cinema] that were released during the period under study 2000-2013.

The population for the study comprises Indian and Pakistani movies concerning issues pertaining to Pakistan and

India relations during the period under study. Indian cinema released 28 films on this topic during this period. Pakistan cinema released 11 movies during the period under study which portray Pakistan-India relations.

Non-probability sampling techniques have been used to draw sample for this study. A purposive and convenient sample has been drawn from the population as Dominick & Wimmer (2011) notes that in purposive sample only those elements are selected which meet specific characteristics. For this study, only those movies have been selected which portray Pakistan-India relations discussing issues like Kashmir, cross border terrorism, prisoners' exchange and people to people contact. Indian cinema produces more movies than Pakistani cinema. List of movies is given below.

*List of Indian movies*

<b>Sr. No</b>	<b>Releasing Year</b>	<b>Name of Movie</b>	<b>Language</b>
1	2000	Pukar	Hindi
2	2001	Gadar: EkPrem Katha	Hindi
3	2002	MaaTujhee Salam	Hindi
4	2003	LOC: Kargil	Hindi
5	2003	DilPardsi Ho Gaya	Hindi
6	2004	Main Hoon Na	Hindi
7	2004	Veer Zara	Hindi
8	2004	Black Friday	Hindi
9	2007	1971	Hindi
10	2010	Lamhaa: The Untold story	Hindi
11	2012	Ek That Tiger	Hindi
12	2012	Agent Vinod	Hindi

*List of Pakistani movies*

<b>Sr. No</b>	<b>Releasing Year</b>	<b>Name of the Movie</b>	<b>Language</b>
1	2000	Ghar KabAaoGaay	Urdu
2	2000	Tere Payar Mein	Urdu
3	2001	Musalman	Urdu
4	2001	Musa Khan	Urdu
5	2002	Border	Urdu
6	2002	ManeelakayJasoos	Urdu
7	2002	Jahad	Punjabi
8	2003	Larki Punjaban	Punjabi
9	2004	Hum EkHain	Urdu
10	2008	Ram Chand Pakistani	Urdu
11	2013	Waar	Urdu

Theme of the movie is unit of the analysis for this study, which represents the main subject or the whole idea of the movie. It is categorized as positive, negative and neutral.

*Positive:* A movie theme is categorized as positive if it depicts Pakistan and India as friendly countries.

*Negative:* Theme is categorized as negative if it depicts Pakistan and India as enemy states.

*Neutral:* A theme is categorized as neutral if it neither depicts Pakistan and India as foes nor friends.

The proposed hypotheses of the study will be tested on the basis of the data collected after conducting the content analysis of the themes by quantifying the text of the movies to depict the cinematic presentation of Pakistan and India relations by the Lollywood and Bollywood movies.

### **Conceptualization**

*Cinema/Movie/Film:* Cinematographic exhibition of a story by the Lollywood [Pakistani cinema] and Bollywood [Indian cinema].

*Presentation/Portrayal:* Cinematic presentation of Pakistan-India relations by the Lollywood and Bollywood movies depicting theme, main subject or the whole idea of the movie categorized as positive, negative and neutral.

*Pakistan-India relations:* Refer to state to state level relations between the two countries on issues like Kashmir, Terrorism, Line of Control (LoC), prisoner exchange, and people to people contacts during the period of the study.



*Lollywood Movies:* Refer to Urdu and Punjabi language movies produced by Pakistani cinema which depict Pakistan-India relations by discussing bilateral issues.

*Bollywood Movies:* Movies produced by Indian cinema in Hindi/Urdu languages which depict Pakistan-India relations by discussing the bilateral issues.

**Operationalization**

*Presentation/Portrayal:* Refers to depiction of country, institution and issue in the form of characters, dialogues or symbols.

Data for this research is collected by watching the movies selected in the sample according to the defined categories in coding sheet. The researchers prepared a data-collecting sheet in which defined categories were mentioned.

Table 1: *Movies by Themes*

Cinema	Positive	Negative	Neutral	Total
Pakistani Movies	0	10	1	11
Indian Movie	1	10	1	12
Total	1	20	2	23

A sample of 23 movies were selected for the study, out of which 12 (52%) were of Indian, while 11 (48%) were of Pakistani. It was observed that only 1 (4.34%) movie was positive and it originated from India. Both the cinema industries produced 20 [10 each] (86.95%) movies depicting the bilateral relations between Islamabad and New Delhi as negative. However, 2 [1 each] (8.96%) were neutral.

The key objective of this study was to assess the foreign policy aspects of Pakistan and India reflected through their cinemas and to explore shifts in portrayal of bilateral relations

between the two countries during the period of study 2000 - 2013. Following the agenda setting theory, our first research question was: how do selected Pakistani and Indian movies showcase Pakistan-India bilateral ties? The selected sample of 23 (100%) Pakistani and Indian movies (Table 1) shows that 20 (86%) movies of the sample portray Pakistan-India bilateral relations negatively. Only one movie from the selected sample portrayed the bilateral relations positively which make 4% of the sample, whereas only 2(9%) movies portray bilateral relations as neutral.

The second question of this study was: does the cinema of both the countries play a role to pursue foreign policy objectives of respective states? It is evident from the movies that the films released during the trouble times between the two countries follow the foreign policy of their respective state.

Films like "LoC Kargil" present official stance of the Indian government on Kargil issue. Films like "Pukar" [The Call] and "Maa Tujhey Salam" [I salute my motherland] present Kashmir as an integral part of India which is contrary to UN resolutions. These three movies were released during 2000 and 2003, which was the most volatile time period when relations between the two nuclear armed neighbors were at the lowest ebb. These films present Pakistan as a terrorist and aggressive state, which means that they toed the foreign policy emanating from New Delhi.

India and Pakistan started improving bilateral relations in 2004 and took various steps as confidence building measures. For instance, both the countries agreed to promote friendly exchanges in various fields like art, culture, archeology,

education, science, and technology, youth affairs, and sports, media, and tourism. They also agreed to exchange prisoners on humanitarian grounds and easing of visa regime to facilitate people to people contacts (Sharma, 2004). During that period, films like “Main Hoon Na” [I am there] and *Veer Zara* were screened, which presented Pakistan as a trustworthy neighbor for the peace and stability in the region. “Main Hoon Na” discusses the issue of prisoners’ exchange and having cordial relations between the two countries, while some rogue elements in India do not want so. In one of film’s scene, a Pakistani general says: If Indians are extending an olive branch to Pakistan then we are too ready to reciprocate with the same gesture. However, I regret that Pakistan should have initiated this process.

In *Veer Zara*, the plot of the story deals with the issue of fate prisoners and human sentiments. The film develops a love bond between a Pakistani girl and an Indian soldier highlighting human emotions with no political strings attached, which can be seen in view of bilateral efforts to normalize relations by Islamabad and New Delhi.

On the other hand, the selected Pakistani movies present India as an enemy state. Movies like “Ghar Kab Aao Gay” [When will you return home], “Tere Pyar Main” [In your love] and “Muslaman” [Muslim] present India as an enemy state and responsible for terrorism in Pakistan and atrocities in Kashmir. All these three Pakistani movies were released during 2000 and 2004 and massively refer to Kargil war between the two countries. For example, in one of the scenes depicted in “Tere Pyar Main,” the hero of the movie named Ali was arrested and tortured by an

Indian Army officer, who asked him to confess that he was a terrorist, who infiltrated LoC to accomplish his nefarious designs against India. Major says: "My might will force you to confess [that you are a terrorist.]" Ali replies: "Where was your might when countryside of Kargil was full of the dead bodies of Indian troops."

Two hypotheses had been formulated for this study. H1 is: It is more likely that Pakistan-India relations would be adversely portrayed by Lollywood and Bollywood. Data presented in Table 1 proves H1, 20 (86.95%) movies in the selected sample portray Pakistan-India bilateral relations negatively. Second hypothesis for the study is: it is more likely that Indian cinema would portray Pakistan and Pakistan cinema would portray India according to the state policies of their respective countries. The data analyzed proves our second hypothesis true as well. Therefore, both hypotheses are accepted.

On the whole the agenda setting theory applications of both the cinema industries of Pakistan and India were to follow the foreign policies of their countries. Like the media agenda of Indian cinema during 2000 - 2003 was to present Pakistan an aggressive state, whereas later it stressed cordial relations between the two countries. Likewise, Pakistani cinema presented India responsible for terrorism in Pakistan and atrocities in Kashmir.

## **Conclusions**

Cinema is an important medium of mass communication. Movies are just like windows to outer reality and play important part in narrative building. Cinema has capacity of translating

political ideology into visuals and these visuals go deep down in human brain. It is true that movie ends only in cinema but it keeps on running in subconscious of the audience. The research finds that movies have substantial influence on masses to inculcate in them sentiments of hatred and love or a particular ideology. The study also explores that the cinema in Pakistan and India is no exception and it usually toes state policy.

Cinema can play a very vital role in bringing people and communities closer. Positive presentation of stories in movies can extinguish antagonistic sentiments of people. For example, Indian movies like "PK" and "Bajrangi Bhaijan" presented Pakistan not a hostile country and created positive sentiments among viewers of both the countries. Keeping in view, the recent hostilities along LoC and the Working Boundary, both countries have banned screening of each other's movies, which has closed the window of opportunity to established last peace and cooperation in South Asia.

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