



RESEARCH PAPER

Analysis of Indian Films Propaganda against Muslims and Pakistan

Faiza Bajwa ¹ Muhammad Haseeb Sarwar ² Adiba Akhtar ³

1. Lecturer, Center for Media & Communication Studies, University of Gujrat, Punjab, Pakistan
2. Lecturer, Department of Mass Communication & Media, University of Narowal, Punjab, Pakistan
3. Lecturer, Department of Mass Communication, NUML, Islamabad, Pakistan

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ABSTRACT

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Corresponding Author:

haseeb.sarwar@un.edu.pk

Media play a vital role in propagating individual ideologies. Media designate the ideologies on the consent of ruling party. This point can be cleared from the following reference that “in America during Vietnam war media plays a vital role and they spread the news related to war according to the consent of state polices the war is near to end and peace is at on hand (Kissinger’s report)” from this we come to know that media reshapes the individual ideologies, same is the case with Indian media, as they create false ideologies related to Muslims as well as Pakistanis. Taking analysis of Indian movies like Ek Tha Tiger, Raees and Tere Bin Laden we come to conclusion that India has created a planned digital war against Pakistan. The present research is conducted to observe the media as a tool of digital warfare in case of Indian movies. Content analysis research was used from a sample of 3 Bollywood movies. The objective of this study is to analysis the specific role of media in propaganda & framing the agenda that Muslims are terrorist. The technique of non-probability sampling is used. Semiotic method was used to represent the findings of research and such types of Indian movies they set the perception of international level against the Muslims as well as Pakistanis that they are terrorist. They use such kinds of themes, figures of speech and set up which are contrary to the Pakistani culture. Results of the study show that if Indian cinema continuously to make such type of movies then digital warfare will promote the real warfare between Pakistan and India.

Introduction

In the modern era the media is a tool of digital warfare, because media connect with public mind and change the perception of public with our news,

photography and films. In this article explain how media is a tool of digital warfare in case of Indian movie. Media warfare is the manipulation of the media with the aim of influencing or manipulating the public opinion. The media convey images from around the world, and when put together they become world images in our minds. Pakistan and India conflicts start at independence both countries media give the news in war shape.

The Indian media show the image of Pakistan in his movies wrong and spread the war with dialogue and images. We see that the Pakistani media shows the news stories are leading with statement of denial but the Indian media show all things openly. In present era media create the war between two countries parties with different statement that was added and solve the issues in this manners .the media war is contemporary war ,media show one thing in upping and teasing manner we have to see that the Indian media show all the news images against to Pakistan, make the movies against Pakistan and show the image of Pakistan bad .Indian movies show the image of Pakistanis in his movies as terrorists and set the perception other countries the Pakistanis are terrorist. Established debates around crime and media have long been based upon a fairly clear demarcation between production and consumption, between object and audience – the media generates and transmits representations of crime, and audiences engage with them. the new digital media technology, such as the Internet, has fundamentally transformed the means through which contemporary war is being waged and war's visual representation. Contemporary war has a new frontline, one where war is no longer fought physically but virtually, where the actors involved on both sides have increasingly started to replace bombs and bullets with weapons in the form of bites and bandwidth.

Every day, an invisible war is waged across the planet. Hundreds of gigabits of data bombard servers every second in nonstop digital warfare targeting the free flow of information. These digital disruptions are known as Distributed Denial of Service (DDoS) attacks. The flood of incoming traffic aims to exceed the total bandwidth of connections that a server can handle, thus bringing it down and denying visitors access to any information it holds. An enterprising attacker can infect millions of machines, creating a “botnet” to launch these attacks – marshaling the resources of computers across the globe and making the origin of his assault almost impossible to trace. There are thousands of DDoS attacks worldwide every day, accounting for roughly one-third of web server downtime.

In independence time Pakistan and India clashes start, the Indian media show the image of Pakistan in his movies negatively. After the 9/11 incident looking at the world politics, we get the impression that the entire world has been dragged in the war against terrorism. There was a lot of work done by Indian cinema on Muslims in general and Pakistan in particular showing them as terrorists who were involved in all sort of terrorists acts whether it is in India, Kashmir or elsewhere. Pakistan being a leading Muslim country and arch rival of India is portrayed as the shelter provider to all the terrorists.

Hypotheses

1. The movie Raees has presently Pakistan negatively.
2. The movie Ek Tha tiger has presently Pakistan negatively.
3. The movie Tera bin laden has presently Pakistan negatively.

Literature Review

Terrorism and the ongoing global War on Terror are common themes in video games (Schulzke, et. al. 2013). Many games, including such popular series as Modern Warfare, Medal of Honor, Rainbow 6, and Splinter Cell have cast terrorists as enemies and allowed players to wage a virtual battle against them. Terrorists make perfect video game enemies, as they can be easily characterized as intrinsically evil and threatening targets, even within the context. Terrorists fight outside the system of violence between states and carry out attacks that violate established moral and legal restrictions on war, making them natural villains. Moreover, terrorism has such a strong connotation that the virtual enemies who receive this label take on the appearance of being evil, regardless of whether they deserve it.

Predictable optimism with the idea regarding peace-oriented media encounters two immediate hindrances. Theoretically, the literature about the positive impact of media in conflict appears deficient. Considering the established academic interest in media and conflict, it is surprising that there are very few academic studies, journal articles or academic conferences devoted to media involvement in peace processes. The other problem is more practical. No academic study has attempted to bring together the variety of peace-oriented media projects, and therefore, the full scope of the practice is unknown. The goal of this study is to respond to each of the problems. Firstly, in the absence of the literature on media and peace, a plausible next of kin is in the literature about media impacts on conflicts and wars.

Often referred to as propaganda, some forms of media have been used to promote conflicts even in ancient times. Prior to the development of mass media, the leaders with great powers lacked a true mass audience channel. Napoleon, Caesar and Alexander the Great were considered the ancestors of modern propagandists, but their influence was limited to the spread of their doctrine through coins, art monuments and cultural performances (Jowett & O'Donnell, 1999).

Modern wars need the mass media; the mass media need wars. These statements have to be explained: immediately after the ending of the Gulf war an Israeli general described television as one of the most important means of military strategy. Most governments would have difficulty engaging in a war without the support of the population. This support depends on the belief in the necessity of

military action and its emotional rewards. As the majority of the younger generation have had no personal experience of war, their knowledge stems primarily from mass communication: modern media play a substantial role in the construction of reality as well as in attitude formation in the audience. Indian media companies have gone farthest through such practices as “paid news” (undeclared advertorials) and “private treaties” (advertise with us and we’ll give you good coverage in exchange for equity in your business). Journalists cannot alienate companies (or governments and local authorities) that advertise a lot, and in any case some media organizations are simply part of a vast business group with interests in many sectors and find themselves being required to promote and defend those business interests. This study is a planned to analyze “Media as a Tool of Digital Warfare: in case of Indian movies”. The basic purpose of this study is to dig out the Propaganda set the Indian cinema against Pakistan and Muslims and set the perceptions regarding Muslims. The framework of this research is based on the set of two main theories i-e Agenda Setting Theory and Framing Theory. These theories are disused below in relation with present study in brief.

Material and Methods

The method semiotic analysis is to observed the how Indian cinema present the Muslims in bollywood movies and spread the digital war with movies .in this research in-depth analysis about the dialogue and portrayal of Muslims an international level semiotic analysis as qualitative method has been selected to examine how Indian movies and media play a role in digital war against Muslims in semiotic analysis use the sampling technique .the time period of eight (8) years in this duration select the bollywood movies from Indian cinema in 2010 to 2017 from stratified sampling .

Results and Discussion

Critical Analysis of Indian Movies

The Case Study

The study of Indian movies how Indian media create digital warfare with bollywood movies, selected Indian movies that presented the Muslims portrayal as terrorist and set the agenda against Muslims countries to show every Muslim is terrorist and also Muslims countries are spread terrorism and attacks in different countries .we set the theory of agenda setting and study the movies Raees (2017), Ek Tha Tiger (2012) and Tere bin Laden (2010). These movies are totally present the Muslims are terrorist and create the image in the different countries people mind Muslims are not good.

Raees (2017)

Raees is a 2017 Indian crime action film directed by Rahul Dholakia and produced by Gauri Khan, Ritesh Sidhwani and Farhan Akhtar under their

banners Red Chillies Entertainment and Excel Entertainment. It stars Shah Rukh Khan, Mahira Khan and Nawazuddin Siddiqui. Raees was said to be based on criminal Abdul Latif's life. However, the filmmakers denied this, stating, "The story of the film is a pure work of fiction, not based on any person; living or dead." The film was a critical and commercial success. but this movie aim to show the people the image of Muslims and criticishim. The film begins in the mid-1960s and ends in the late-1980s. Raees (Shah Rukh Khan) lives in Gujarat, a state where Prohibition is in force and gets involved in illegal liquor trade at a very young age. Along with Sadiq (Mohammed Zeeshan Ayyub), Raees works for a gangster Jairaj (Atul Kulkarni), who smuggles alcohol illegally by bribing the police. Raees lives by the philosophy of his mother that every occupation is good, and no religion is greater than any occupation as long as it does not cause any harm to anyone. He decides to part ways with Jairaj and start operating on his own. He meets Musabhai (Narendra Jha) in Mumbai, and with his help he starts his bootlegging business. Meanwhile, an honest police officer of the IPS cadre, J. A. Majmudar (Nawazuddin Siddiqui) gets transferred to Fatehpur, and starts a major crackdown on alcohol dealers.

Gujarat's Chief Minister and Pashabhai, a shrewd politician supports Raees for liquor and money. With his money, intelligence and tact, Raees consistently find ways to avert Majmudar and continues on with his trade. He also assists his community by offering employment to women to sew cloth bags, which he uses to smuggle alcohol and get them delivered to homes. In the meantime, Raees marries Aasiya. Due to his differences with Raees, Jairaj tries to get him killed but Raees survives and kills Jairaj.

Criticism of other Personalities

Sneha May Francis and MahwashAjaz of Dawn respectively commented, "This isn't a fine film. It's vintage Bollywood fluff, which SRK will manage to turn into box-office gold." and, "Raees is the story of neither a hero nor a villain – it is the story of a man who lived in a corrupted system with corrupted morals." Manjusha Radhakrishnan of Gulf News gave the film 3 out of 5 stars and wrote, "While the film is engaging, what lets it down are some of the contrived and ridiculous twists in the second half. But the climax packs a punch and that misgiving – 'where is this film going?' – is erased." Rachel Saltz of The New York Times stated that "Avoiding flabby subplots, Mr. Dholakia keeps "Raees" taut and suspenseful, even at two and a half hours, though it probably has a song too many. The Indians cinema show in this movie Muslims are terrorists and smuggler and government of these country help out in this movie india set the agenda against Muslims they show that it's a fiction story but on other hand create the bad image of Muslims .in this movie show Raees that play a role of Abdullatif is a criminal person and he is a Muslim and he smuggle the drugs and alcohol in different countries and he run a bar where unethical and illegal work and government help his. it is the story of a man who lived in a corrupted system with corrupted morals. It's not reality Abdullatif'son clam on the director of movies he said that in this

movie some things show wrong his father not run a bar and not illegal work in it and some scene are not reality based .

“Dhanda mera dharm hai, par main dharm ka dhanda nahi karta” (Trade is my religion, but I don't use religion as my trade). This is not only a punch line in Shah Rukh Khan-starrer movie *Raees*, but it also echoes the essential message well-embedded in this action-crime thriller directed by Rahul Dholakia. Another punchline that endorses the point goes in the movie as the following: *“Dhanda karte samay hindu musalman socha tha, jo ab soch raha hai? Sab apne log haiyaha par”* (Did we discriminate between Hindus and Muslims when doing the business, then why will we do this strongly-worded messages articulated in a lucid tone and succinct tenor, the movie has been banned in Pakistan – an Islamic country with an overwhelming fan following of the Indian Muslim superstar SRK. Pakistan's leading English daily, *The Express Tribune* reported that the much-awaited Mahira and Shah Rukh Khan starrer *Raees* would not be released in Pakistan: “The Censor Board of Film Certification said on Monday that the Rahul Dholakia directorial, which marks Mahira's Bollywood debut will not release in the country due to its ‘objectionable’ content”. A source privy to the development told the same Pakistani newspaper that the recommendations forwarded by the CBFC panel deemed the film “unsuitable for public screening” and that it could not issue a certificate because the film ‘portrays Islam and a particular Muslim sect in negative light’. Thus, it is believed that the ban on *Raees* in Pakistan is a direct result of three major factors playing out in the movie: First, the movie ‘inappropriately’ portrays the Muslim community, as Shah Rukh Khan plays a Muslim entity who indulges in the trade of liquor. Second, the content of the film ‘undermines’ Islam – the state religion of Pakistan – because it subtly portrays Muslims as criminals, violent terrorists, wanted men and gangsters. Thirdly, a specific sect of Islam – the Shia community – is miffed with the movie because it did not like the use of particular religious symbols in the film.

Before we proceed on an objective analysis of the first two issues, it is quite pertinent to fathom the intricacy of the third issue. Let's not forget that the film shot into controversy not only in Pakistan now but much earlier in a section of the Indian Shiite Muslim community. Even before the release of the movie, the film unnecessarily dived into the Shiite controversy when a number of Shia community's members protested against the movie and lodged a police report. This occurred just a day after the release of the trailer of the movie *Raees*. *Hindustan Times* reported then that members of the Shiite sect in Uttar Pradesh, particularly in Bareilly, found a scene from *Raees* offending and, therefore, they decided to boycott the movie. The community's clergymen wrote a letter to the Central Board of Film Certification demanding the exclusion of the scene in which ‘the actor is seen jumping over a religious structure’. But a critical content analysis of the action-crime thriller candidly exposes that there is nothing much in the film to be hyped by the Shia clergy. They have objected only to a shot in the trailer of *Raees* in which Shah Rukh Khan is seen jumping over a sacred religious structure. The actor is seen jumping over a procession during a chase

sequence and the procession carries A'lam Mubarak, an Islamic structure which is commonly revered by the Shiite Muslims. But in reality, the movie also has a well-spirited portrayal of the sacred Shiite Islamic symbols like *Ya Hussain* and *Ya Fatima* (recitations to seek blessings from Prophet Muhammad (PBUH)'s daughter and grandson – Hazrat Fatima and Imam Hussain) which are greater in significance. But these positive messages have been wholly overlooked amid the undemocratic and pointless controversies created by the hardcore religionists in both Indian and Pakistan. It is more ironic to note that in its justification of banning the movie, Pakistan is stating: "we could not issue a certificate because the film portrays Islam and a particular Muslim sect in negative light".

How come this country flogs this fiction when its own provinces witness the atrocious attacks on the Shiite community's shrines, mosques and imam barahs day in and day out? Even the houses where members of the Shia religious minority offer their prayers are set ablaze by the terror goons in broad day light. According to Pakistani Urdu media reports, only in the last month of Muharram, which is the most sacred Islamic month in the Shia calendar, several Shiite women, children and elderly people who were praying at home in Karachi were terrorised. Clearly, it is a paradoxical statement that the Censor Board of Film Certification in Pakistan has issued to ban the Indian movie. As far as the first and the most intriguing bone of contention is concerned, the movie's alleged 'inappropriate' portrayal of the Muslim community is not a defamation of Islam by any stretch of imagination. Especially at a time when the Islamic clergy often exhort to "look only at Islam and not to what the 'bad guys' in the Muslim community are doing", such rhetoric of 'Islam-bashing' is logically unfounded. The movie script which demanded Shah Rukh Khan to play a Muslim entity who indulges in the trade of liquor is an out-an-out depiction of many 'deviated' and 'non-practicing' Muslims like Abdul Latif and Dawood Ibrahim who undeniably are frowned upon in the Indian Muslim community.

Tellingly, it is widely believed that *Raees'* story is based on the criminal life of an underworld figure in Gujarat, who was also an associate of Dawood Ibrahim. Nonetheless, the filmmakers are reported to have denied this stating that "the story of the film is a pure work of fiction, not based on any person; living or dead." Even if the movie throws a bad light on the Indian 'Muslim' gangsters, it is also an effort to combat all vanguards of the communal violence and disharmony. But one wonders why Pakistan happens to be the only Islamic country where the film is not being screened. The Censor Board in Pakistan should ponder as to why all other Islamic countries are screening *Raees* if it is really an onslaught against the ethos of Islam. Do the censors believe that Pakistan is the only Islamic nation in the world? Given the fact that the Rahul Dholakia-directorial has earned a positive reception in the wider Muslim world except Pakistan, it is indeed staggering to note the hyper-religiosity of the Pakistani board of film certification. According to the Pakistan's censor board the film showed Islam and a particular Muslim section in the negative light in this movie.

EK Tha Tiger (2012)

EkTha Tiger is a 2012 action spy thriller film directed and co-written by Kabir Khan, and produced by Aditya Chopra. It is the first film in the Tiger franchise, and contains an ensemble cast, which stars Salman Khan and Katrina Kaif, and features Ranvir Shorey, Girish Karnad, Roshan Seth, and GavieChahal. The film follows Tiger (Khan), an Indian spy tasked with recovering information before it is gained by Pakistan, but is sidetracked after falling in love with a Pakistani agent during the mission. An agent code-named "Tiger" (Salman Khan) - India's top spy and an officer of the Research and Analysis Wing (RAW) - is conducting a mission in northern Iraq. Tiger is forced to kill one of his own men who has defected to Pakistan's spy agency Inter-Services Intelligence (ISI). He subsequently kills many ISI agents in his escape from Iraq, returns to India and reports to his boss, Shenoy (Girish Karnad), in New Delhi. In this movie show the Indian intelligence agency defect the hijackers and stop the information that hijack the Pakistan intelligence agency. According to reports, Pakistan Electronic Media Regulatory Authority (PEMRA), the country's media regulatory watchdog, has directed cable operators and satellite TV channels to refrain from airing promos/reviews of the movie till it is issued a no-objection certificate by the Central Board of Film Censors of Pakistan. PEMRA alleges that the film shows the Pakistani intelligence agency ISI in a bad light.

'Life in RAW is not like the EkTha Tiger story' in the ektha tiger movie show the raw agent defect the ISI agent and save the information .but it's not reality .this story based on raw agent kulbushanjadhdhav that arrested in Pakistan. Indian national Kulbushan Jadhav has been sentenced to death by the Pakistani military for being a RAW agent.

Jadhav was arrested last year from restive Balochistan with a false passport in the name of Husain Mubarak Patel. Pakistan quickly declared the ex-Indian Navy officer as an Indian spy and imprisoned him. According to Mumbai Mirror, Jadhav was arrested after the Pakistani Intelligence Bureau after he was found talking in Marathi in his phone conversations. The prosecution launched against him concluded today with Jadhav being sentenced to death. It's a reality but Indian cinema show it's against Muslim. The plot of the movie dealt with altercations between the intelligence agencies of India and Pakistan i.e RAW and ISI respectively. No wonder, the Salman Khan and Katrina Kaif-starrer spy flick was declared 'problematic' and put on indefinite hold in Pakistan. Elaborating on the issue, the vice-chairman of the Pakistan censor board, Muhammed Ashraf Gondal said, "We have a strict criteria due to which films that have themes that touch on anti-terrorism and are against Pakistan's national institutions or security

agencies ultimately have to be censored because they are against the national interest." the movie that, 'EkTha Tiger has several themes referring to Pakistan's agencies, which were deemed problematic, thus leading to the ban of the film.'"EkTha Tiger' has several themes referring to Pakistan's agencies, which were deemed problematic, thus leading to the ban of the film," he said. According

to media reports, Katrina Kaif plays the role of a Pakistani spy posing as a scientist's part-time home caretaker in 'EkTha Tiger'. Salman Khan plays a RAW agent who falls in love with Kaif's character.

Tere Bin Laden (2010)

Tere Bin Laden, a Hindi film released in 2010, turned out to be a surprise box office success despite lacking top-notch film stars, melodrama, and the song-and-dance routines of a typical Bollywood film. The film projects a dystopic vision of an Islamic society that is adrift in violence that has become endemic to its culture.¹ In a socio-political milieu where religious fanatics openly collaborate with a corrupt ruling class, an ambitious journalist desirous of immigrating to America is advised that the “best bet” or “foolproof” path to reach this hated Islamic enemy-land of dreams is to pretend to be a mujahedeen² and surrender to the American army in Iraq. But as there is a likelihood of losing life and limbs in this venture, the protagonist opts for a fake passport, which requires him to pay nearly four million rupees to a human trafficker.³ To make money for this purpose, the reporter decides to create a fake Osama recording to be sold to television channels for exorbitant sums. In a curiously prescient fashion, the fictional scenario of this film turned out to be partly true. One year after the film's release, Osama bin Laden was actually found to be living a stone's throw away from the military academy in Abbottabad, Pakistan, presumably under the patronage of that country's military establishment and was shot dead by a team of U.S. Marines on May 1st, 2011. Yet regardless of the fears of violent terrorist reprisals, the world continues to flourish ‘without’ bin Laden (in Hindi and Urdu, *bin* means “without”) as the title of the film implies. While the film dealt with the protagonist's version of Osama bin Laden (in Hindi/Urdu *tere* means “your” or “yours”);⁴ *terecan* also be used as a plural or respectful form and therefore, hints at multiple versions of the al-Qaeda chief—the heroic martyr of the Islamic imagination juxtaposed with the monster of American popular culture. In this instance, fact definitely turned out to be stranger than fiction. The fantastically glib fashion with the fake bin Laden publicly eschewing violence in accordance with the requirements of the lead character and the American military; in reality, bin Laden seems to have been marginalized and to a large extent incapacitated within his own terror network. It seems to be a clever pun intermixing the

Pakistani (‘your’) version of the notorious jihadi mastermind, who continues to be revered in Pakistan and the American version of bin Laden who has been demonized post- 9/11 and was transformed “from Bin Laden the Good fighting the Soviet occupiers of Afghanistan to Bin Laden the Bad toppling the Twin Towers of New York.”⁶ In spite of dealing with this contentious topic, the film is a rollicking comedy: an ambitious small time TV journalist seeks fame and fortune by creating a fake Osama bin Laden video by tricking an unsuspecting bin Laden look-alike. In this movie Indian support to America and appreciated to American military caught the Pakistani terrorist that do the attacks in different country and show Pakistan portrays in bad way and show the Muslims and

Islamic countries spread the terrorism and attacks and show the wrong image of Islam .this movie was a spoof of Osama Bin Laden and America's proxy war in Afghanistan. While the subject matter was deemed acceptable, the fact that it could prompt serious security threats to Pakistan.

Discussion

The study is focused to analyze media is a tool of digital warfare case of Indian movies during the time period of eight (8) years that is from 2010 to 2017 .the categories which analyze in media is a digital warfare in Indian movies stance , portrayal of Muslims , propaganda against Muslims, Muslims image in international countries and media role .

In analysis the researcher study research article and analysis the five Indian movies .read and analysis the articles that's related to Muslim portrayal and agenda setting against Muslims from India. In the research articles most research study related to how Indian cinema show the Muslim images in his bollywood movies and set the agenda against Muslims .and second analysis in case study is bollywood movies in framing of digital warfare . the movies name researcher analysis Raees(2017), EkTha Tiger(2012) and *tere bin laden*(2010). In the movies to analysis how Indian movies present Muslims image.

The results declare that overall the most discussed category is Muslims portrayal in Indian movies .the study analyze that Muslim portrayal category there are maximum story depend on Muslim image in negative way .the 70% of movie depend on Muslims image and the 30% of movie on love story .

H1: The movie Raees has presently Pakistan negatively

The Indian cinema and bollywood movies mostly presently the Muslims image negatively and in analysis in the Raees movie totally portrayal of Muslims and Pakistan present negatively.

H 2: The movie Ek Tha tiger has presently Pakistan negatively

The Indian cinema and bollywood movies mostly presently the Muslims image negatively and in analysis in the Ek Tha tiger movie totally presently image of Muslim and Pakistan negatively.

H 3: The movie Tera bin laden has presently Pakistan negatively

The Indian cinema and bollywood movies mostly presently the Muslims image negatively and in analysis in the Tera bin laden totally presently image of Pakistan and Muslims totally negatively .

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