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**CULTURAL EFFECTS AND MUSLIM IDENTITY:
AN ANALYSIS OF BOLLYWOOD CINEMATIC
REELS AND ITS IMPACTS ON PAKISTANI
SOCIETY, CIVILIZATION AND ETHOS**

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ABSTRACT

Culture is a person's or a nation's identity. The foundation of our culture is Islam, and Pakistani culture is built on this faith. The current study examines how Indian films influence Pakistani youth culture and how Indian cinema presents Muslims. Indian films are well-liked in Pakistan, particularly among young people, and have a significant impact on Pakistani youth. This research examined the linguistic, musical, and fashion preferences, as well as the marital practices of Pakistani viewers of Bollywood films, as a result of their Bollywood film consumption. Muslims have been inaccurately represented in Hindi films as non-modern feudal characters, terrorists, anti-national, villains, or anti-social characters, among other stereotypes based on their own mythology. Furthermore, the issue of the disappearing Muslim is particularly problematic in this liberalizing and globalizing age since there aren't many movies featuring Muslims as the main characters, even if there are a lot of Muslims who act both on and off screen. These films have a history of severely and heavily misrepresenting Muslims, and this has happened over time. Following the 26/11 assaults in Mumbai, there has been a noticeable increase in the unfavorable representation of Muslims in these films. This paper investigates, Bollywood now often depicts non-Indian Muslims negatively, and occasionally even Indian Muslims negatively affect society. Muslims are frequently depicted as being untrustworthy, hostile, nasty, malevolent, terrorist, and anti-national in nature.

Key word. Bollywood Cinema – Pakistani Society – Negative Impacts – Critical Analysis

Introduction

The process of people from various cultures coming into constant first-hand contact has historically been described as acculturation. As a result, one or both groups' initial cultural patterns alter. In addition, during this process, the ethnic people familiarize themselves with and

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embrace the norms and values of the dominant reference groups within the new community.¹ Intercultural interaction also modifies one's beliefs, attitudes, and actions. Such shift usually shows up in a subordinate group, although it can also happen the other way around.² The four elements of strategy that the acculturation strategies model suggested are integration, assimilation, marginalization, and separation according to Berry. Three primary domains of personal transformation during assimilation were recognized by Ward et al. and named the ABCs of assimilation. Behavioral, emotional, and cognitive elements of acculturation are referred to by these, in that order.³ The cultural learning method is emphasized by the behavioral perspective. In terms of behavioral modifications in the acculturation framework, such as in speech, attire, eating habits, and cultural identity, Berry⁴ argued at the individual level. Communication patterns alter in response to shifts in acculturation because the processes of acculturation and communication are inextricably linked. The film medium is integral to human civilization. It has an impact on how people live and how society runs whether they watch movies in theaters or on television.⁵ Aside from its exceptional message-delivery qualities, film also works significantly better than other audio-visual media like television and radio.⁶ Compared to other forms of art, movies are able to replicate reality more effectively. The invention of motion movies has, in general, completely changed how people view the world. India produces about twice as many theatrical films than Hollywood does, making it the world's largest producer of motion pictures. Bollywood, the Hindi-language film industry of India, is located in Bombay and is well-known both domestically and internationally.⁷ Following the Indian Subcontinent's 1947 split, Indian films were shown in Pakistani theaters and vice versa. However, the 1965 Indian-Pakistani war led to the formal prohibition of Bollywood films from Pakistani theaters.⁸

Despite this, millions of Pakistani consumers were seeing Bollywood films through illegal video copies and satellite cable channels. For a considerable amount of time, prominent Pakistani cities' movie theaters also screened Bollywood productions without authorization. In her piece, Kripalani asserted that the majority of films seen in Pakistan originate from Mumbai-based theaters. General Pervez Musharraf, the president of Pakistan at the time, began removing restrictions on Indian films in 2006.⁹ For the first time since 1965, two iconic Bollywood films, *Taj Mahal* and *Mughal-e-Azam*, were permitted to be screened in Pakistani theaters. The Pakistani Senate Committee made the decision to permit the distribution of Bollywood films in Pakistan in 2008.¹⁰ The decision was contingent upon the distribution of Pakistani films in India as well. Thus, theater owners in Pakistan began showing the newest Bollywood films at their establishments after decades of absence. Bollywood movies were once again outlawed in Pakistan after war clouds began to form between India and Pakistan in February 2019 as a result of Indian airstrikes within Pakistani territory. However, these days, movies are readily available online.

By discussing a variety of movies and providing a quick overview of India's modern film history, this article attempts to understand the stereotypes and image constructs that Bollywood cinema creates about Indian Muslims. The explanation might be because both of these countries had coexisted for a considerable amount of time before to the Indian Subcontinent's division, and that their languages could be understood by one another. For this reason, there have been

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discussions on the parallels and discrepancies between these two cultures, which may be summed up by two main findings. One such finding is the lack of acknowledged distinctions between the two civilizations.¹¹ The second point concerns the verbal and written mode of disputes, however it is rare for these discussions to make use of specific research and supporting data. Other factors can include whether Pakistani citizens or individuals are aware of and comprehend the many worldwide cultural currents, as well as whether or not a far-off, alien, or remote culture is influencing them. Therefore, the goal of the current study is to examine how watching Bollywood films affects Pakistani viewers' acculturation in terms of language, music, and fashion choices, as well as marital norms.

On the other hand of the study, over the past ten years or so, the Bollywood film industry has experienced tremendous development and has attracted a sizable worldwide audience. Muslim celebrities who are well-known are frequently cast in anti-Islamic films and leave a lasting impression on the audience. The purpose of this study is to methodically ascertain how and to what degree Bollywood represents the image of Muslims. Based on a content examination of 10 Bollywood films, ninety Muslim characters were chosen for this study. Eleven classifications are developed to support the theory. Media material is analyzed using framing theory. A coding sheet with three slants—positive, negative, and neutral—has been created in order to verify the content and provide statistically significant results.

Literature Review

Numerous studies demonstrate how the public's perception of particular topics is shaped by media representations, which provide knowledge about other cultures and faiths. Films are regarded as a crucial medium for creating distinct pictures of a community or society, and these images are carried from culture to culture throughout all societies.¹² Although Muslims may not have a robust film industry to showcase their culture, they can nevertheless use various mediums to promote their beliefs and culture.¹³ A substantial portion of Bollywood movies portray Muslims as crooks, criminals, and untrustworthy common people.¹⁴ Muslims are shown as foreigners and anti-nationals who lack patriotism because they identify solely with Islam and aid the country's adversaries across the border.¹⁵ Moreover, Muslims in Hollywood are portrayed as violent, primitive, and out of touch with American society. Bollywood not only creates a particular image of Muslims and Islam, but it also occasionally creates and conforms various Muslim nations and countries. For example, it portrays Pakistan, a Muslim nation, as a villain and Kashmir as a haven for terrorists where Kashmiri Muslims take great pleasure in violence. ISI represents the villain in the majority of the films.

Negative portrayals of Muslim identity and Islamic culture are also found in Indian media. They portray Muslims as dangerous individuals or maybe terrorists. It is demonstrated that Muslims use their faith and prayers to excuse wrongdoing. The unfavorable stereotypes of Muslims are reflected in British media through their actions, attire, prayer, and Quran recitation in mosques.¹⁶ Muslims are the ones who are always involved in criminal activity, such as bombing and killing civilians. Because of inaccurate media portrayals of Muslims and Islam, the majority

of Queenslanders have an unfavorable view about Muslims. This research looks at how Muslims and Islam are portrayed in Bollywood films following the events of September 26, 2001. It shows that in Bollywood films, Muslims—both modern and conservative—are portrayed as terrorists and social outcasts. Numerous studies point out that Muslims and Islam are portrayed in Indian films as being untrustworthy, dual-personality enemies of society.

Method and Scope

Level I

The first section of this paper's focus group discussion (FGD) was employed as a research design approach to obtain detailed replies from the viewers' recollections of language acculturation, music and dress preferences, and marital customs. Focus groups, also known as group interviews, are qualitative methods of gathering data for research that are used in opposition to quantitative methods like surveys. It is a casual interviewing method used to learn about people's attitudes and actions in a group discussion setting. Focus groups offer comfortable settings in which members may openly share their thoughts and opinions. They also enable researchers to compile background data on any subject. Focused interviews with relatively homogenous groups have been beneficial in media studies for gaining access to their unique experiences with media content. Through purposive sampling, focus group members were chosen. The two focus group meetings took place in Bahawalpur, Pakistan. Participants in the first group were men, and respondents in the second group were women. 25 people in all took part in the two conversations.

Owing to the country's cultural variety, it was critical for the researchers to interview members of every ethnic group in Pakistan and get their perspectives on the subject. Thus, representatives from each province and territory, Khyber Pakhtunkhwa, Punjab, Sindh, Azad Jammu and Kashmir (AJK), Gilgit-Baltistan, and the Bahawalpur Territory—were chosen to make up the two groups. Participants in both groups included a mix of individuals with slightly varying educational backgrounds and professional experiences, including highly educated professionals like professors, journalists, businesspeople, media specialists, researchers, and human rights advocates. A small number of individuals worked at several Peshawar City and Islamabad public university campuses. The other participants worked for various news outlets, non-governmental organizations, human rights commissions, and media outlets. Of the twenty-two participants, four were PhD scholars, seventeen were MS scholars, and one had an MSc in education. The disciplines that the participants were studying included business administration, media and communication studies, social work, sociology, and international relations. The individuals in the study varied in age from 23 to 48 years old. Questions about Hindi language terms, films, soap operas, music, clothing, and marital rituals were covered in both Focus Group Discussions. The moderator requested participants to jot down the answers that immediately came to mind for the majority of the questions. The responders were given blank sheets to complete for these

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replies. The conversations took place in Urdu, which is the native language of Pakistan. One session took over two hours to finish.

Frame-Work

The researchers have used the ideas of Cultivation Theory to examine how much immigrants and sojourners have assimilated in terms of mass media use.¹⁷ Understanding the potential impact of mass media exposure on acculturation patterns is possible via the lens of cultivation. Gerbner¹⁸ presented three perspectives on what culture means. That is to say, culture is a system of messages and images that govern and reproduce social relations; a symbolic structure that shapes our ideas about life, priorities, values, and relationships; and a mass-produced system of stories and other artifacts that mediate between being and awareness of being, supporting both. Although the impacts of television watching have generally been studied under cultivation theory, the current study emphasizes the significance of looking at how Bollywood movies affect Pakistani viewers' linguistic acculturation, tastes for music and clothing, and marital norms.

Acculturation frequently results in the learning of a second language. The Acculturation Model, first put out by Schumann¹⁹ in 1978, is a hypothesis that explains how people of ethnic minorities—which often include immigrants, migratory workers, and their offspring—acquire a second language. Other groups may find use for the acculturation model, which was created to take immigrant populations' language acquisition into consideration. Every known human civilization engages in music, making it a cross-cultural universal. The combination of actions and attitudes involved in determining what music a person like and listens to is referred to as their “music preference”. It's true that individuals listen to the music they enjoy.

One article of clothing has the power to assign a person to a specific group. Certain clothing styles may be associated with a specific culture and be exclusive to that culture. People's choice of clothing may be an expression or sign of their cultural norms, beliefs, and lifestyles, reflecting their affiliation with the community. In American society, more symbolic styles of attire are frequently worn for important occasions like weddings, interviews, and funerals. In most cultures, marriage is a legal agreement between two people that is governed by the rules of the tribe or contemporary nation-states and accepted by the general public. Most wedding ceremonies include the ceremonial signing of the contract in front of witnesses and/or civil or religious authorities. In most cultures, marriage entails possibly the most extensive ceremonies of any life event. As varied as the civilizations they belong to are the customs used to commemorate marriage. Marriage rituals play a significant role in establishing the new family unit on a solid cultural foundation and are rich in cultural legacy.

Bollywood has emerged as the global leader in the production of films intended for a global audience.²⁰ It has a significant impact on shaping public opinion. Simultaneously, it becomes a fundamental resource for comprehending Islam and Muslims both domestically and globally. Bollywood's blockbuster films are frequently exported to the UK and the USA with subtitles. Reviews of Bollywood films are currently appearing in the Washington Post and New York Times. In Indian cinema, Muslims are portrayed more negatively than positively.²¹ These films are seen as anti-Muslim and attempt to portray Muslims in a derogatory light, not just in Indian society

but also globally. Bollywood is destroying the global perception of Islam and Muslims by using this powerful media.

Results and Findings

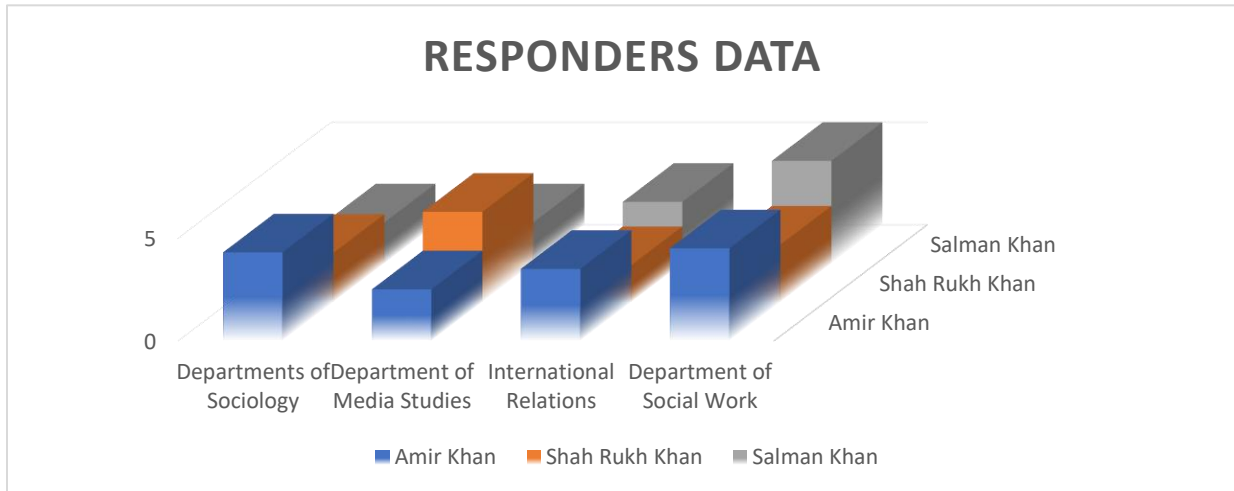
The moderator requested that the participants jot down any immediate thoughts they had on "Bollywood cinematic reels". The male participants gave the following answers: financial advantages to stakeholders, glamour, entertainment, romance, and action, promotion of culture and religion, and income generation for the Indian government. The respondents emphasized that Bollywood films are well-known worldwide, have local language dubbing, and are in demand because local or national entertainment media do not satisfy public standards, desires, or demands. The members wrote that Bollywood films are promoted by Indians, who also write in Hindi and Urdu, and that the films depict Indian culture and society. Participants included Shahrukh Khan, Salman Khan, and Aamir Khan as well as the fact that their performers and actresses are well-known. The melodies from Bollywood films are excellent, and he also said that they are excellent heroes. The female participants also gave their opinions, describing Bollywood films as the pinnacle of style and glamor, the rush to fame, violent, full of drama and gritty material, usual love storylines, romance, flawless dances, vulgarity through item songs (fantasy), and teens getting into sexual relationships quickly.

Participants included one who stated that Bollywood films are highly regarded in Pakistan and another who said, "These are my favorites," adding that people watch movies at various times and that most people enjoy them. Movies were mentioned by two individuals as a time waster. The respondents also brought up Bollywood's lack of realism and how its movies showcased civilizations other from the actual ones. The participants also mentioned how firmly Indian cultural patterns are shown in their films, how Indian culture is being adapted, and how cultural identities are shifting. The moderator invited the participants to jot down their responses to several questions in order to examine how many movies they see and what their preferences are (See Fig 1). In the beginning, the moderator requested each group member to write down the names or titles of movies that came to them, and then they were asked to mention the nation. Each of the 25 individuals included 111 different movie names in their responses. In the focus group talks, participants wrote 73 movie titles from Bollywood, compared to 29 Hollywood, 17 from Pakistan, 2 from Afghanistan, 3 from Saudi Arabia, and 9 with no title. In their initial try, twelve participants jotted down the names of Bollywood films, and in their subsequent attempt, six participants did the same.

Figure 1: Pakistani Society and Impacts of Bollywood Actors

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Participants were requested to write the names of actresses (male and female), Pakistani, Indian, or whatever else that came to mind. As a result, 181 names of actors, both male and female, were written by participants. Thirteen of the twenty-two participants identified the name of Bollywood star Shahrukh Khan, while 11 participants mentioned the names of Salman Khan and Aamir Khan. Additionally, in their initial try, eleven members scribbled the names of



Bollywood actors, and in their subsequent attempt, four members did the same. Madhuri Dixit, Kareena Kapoor, and Katrina Kaif are three Bollywood actresses whose names were mentioned by four respondents all (See Fig 2).

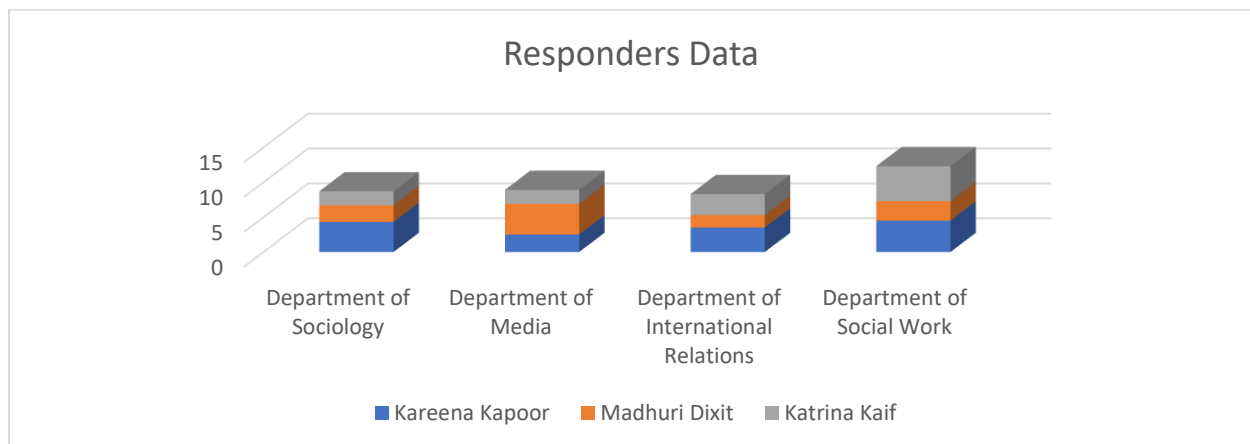


Figure 2: Bollywood Actress and Their Favoritism

Four and six people, respectively, brought forward the names of Pakistani actor Shaan Shahid and actress Mahira Khan. 61 names of Pakistani actors were written down, compared to 177 names of actors overall, while 98 names of male and female Bollywood stars were noted by focus group members. The celebrities who were cited by the participants included fifteen Hollywood actors in addition to the James Bond movie persona. All of the participants submitted 109 different drama or soap opera titles in response to the prompt to write the names or titles

of any Pakistani, Indian, or other that sprang to mind, along with mentioning the nation. While there were fourteen American television programs, twelve Indian soap operas, and three Turkish-dubbed Urdu language drama titles, the FGD members authored sixty-seven Pakistani Urdu drama titles. Moreover, two British television drama series and one British and Irish drama series were named by the participants.

One participant named a Turkish soap opera that had English subtitles, and another responded with the name of an Albanian play that had a Pashto dubbing. There were still three mystery drama titles. Two participants brought up the Spanish series with English dubbing. Additionally, the moderator asked the participants in both groups to write down whether they preferred to watch Indian dramas or soap operas or Bollywood movies in order to determine whether Pakistani audiences watched more of the latter. 19 individuals responded by saying they would rather watch Bollywood films than Indian plays or soap operas. It was said by two respondents that they would want to see more Indian dramas. A male responder said he doesn't watch many Bollywood movies, and a female respondent said she isn't interested in any Bollywood productions.

In order to facilitate linguistic acculturation, the moderator requested the participants to list any Hindi words that immediately sprang to mind along with their definitions. Each of the 22 participants—male and female—wrote 109 Hindi words in response. In addition to writing the term “Namaste” (Way of Salutation), ten participants wrote its accurate definition. On their first try, six individuals wrote it down, and on their second try, two people wrote it down. Five members said the word “Shanti”(Peace) and its true meaning, which is peace. Five individuals also named Pranam, but only four of them typed down the word's precise definition. Four participants pointed out the terms Pati (Husband) and Patni (Wife) along with their respective right definitions, which are husband and wife. Four responders also named Ram, but only three of them typed the meanings correctly. Three participants used the term “Sundar” (Beautiful) , and they also wrote down what this word means correctly. Additionally, each member said the terms Pita (Father), Maata (Mother), Sohana (Amazing), and Svagat twice, along with their accurate definitions. Ninety of the 109 Hindi terms that focus group participants indicated had accurate definitions.

One person noted that Indian and Pakistani music may be played during wedding rituals. Another participant also brought up this topic. According to a male participant, ghazals, which are word-based poetry or odes, are best listened to whether they are from Pakistan or India. The moderator asked each participant in both groups to list any gowns that immediately came to mind in order to investigate the participants' preferences for attire. Following the writing of each participant's dress name, the moderator asked the group to decide if each male and female dress belonged to Indian, Pakistani, or some other culture. All of the participants agreed that items such as coat ties, jeans, tops, skirts, maxi dresses, and pants typify Western culture. The participants reached a consensus over the identification of Pakistani clothing items, including sharara, kurta,, balochi dress, Sindhi style, and lungi. The panelists also agreed that traditional Indian women's clothing included the sarhee, lehanga, pajamas, and Patiaala shalwar. The

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participants also agreed that Indian clothing includes items like men's kurta pajamas and men's dupattas.

Method and Scope

Level II

The level II research approach of content analysis is employed to comprehend the representation of Muslims and Islam in Bollywood films, hence facilitating a direct examination of media materials. Both the qualitative and quantitative stages of content analysis are applied in this study. Triangulation is the process of combining two approaches in this way; it is feasible and a useful way to benefit from both qualitative and quantitative methods. Information is gathered from Muslim-themed Bollywood films that were released between 1999 and 2011.²² By using Semetko's focus framing approach, eleven framing categories have been created to analyze the text. These include attire, speech, accent, look, body language, and activities related to religion, nationalism, conduct, and vocation (See Table 1 for details).²³

Coding	Explanations	Positive	Negative	Neutral
Wearing	Clothing is a fantastic approach to portray a person since it allows one to attempt to assess other people's conduct. The attire of Muslim characters is taken into account. Muslims who wear traditional shalwar, qameez, checkered scarf on their shoulders, cap, and burka or typical hijab for women are considered conservative, while those who wear simple shalwar-qameez for men and shalwar-qameez with dupata or simple hijab for women are considered modern.	49 (54%)	33 (37%)	8 (9%)
Conversation	For coding purposes, conversation in a film comprises any words or sentences said by a Muslim character. Talking negatively about Islam and Jihad and disparaging other religions is regarded as conservative and negative. Talking positively about Islam and advocating against its violations is regarded as contemporary and good. Other conversations that don't take a side are regarded as neutral.	15 (16%)	42 (47%)	33 (21%)
Idiom	Dialect is a distinctive vocabulary, pronunciation, and grammar of certain location and culture. Terms associated with Islam such as Slam Alikum, In Sha Allah, or specific Urdu terms used by Muslim characters are utilized to analyze dialect. When enemies or wicked people use the dialect of Islamic culture negatively, it indicates that they are conservative or negative; when it is used in daily life, it is seen as positive or modern; and when it is not used, it is seen as neutral.	11 (12%)	27 (30%)	52 (58%)
Look	Appearance refers to the physical characteristics of Muslim characters in Bollywood films. It is seen conservative or bad to have a mainly facial hair free beard, apply collyrium to the eyes, wear a charm around the neck, and carry a rosary in the hand for women, and have a charm around the neck for men. Common people without bread, men with mustaches, and occasionally decent-looking or casual-looking bread are viewed as positive and contemporary. A reset of appearance is seen as impartial.	43 (48%)	39 (43%)	8 (9%)
Physical response	Physical response refines the delivery of discourse and deftly conveys emotions and sentiments. Muslim characters' body language in Bollywood films is measured. Body language that conveys wrath and hatred toward non-Muslims is viewed as conservative or negative, but body language that conveys compassion and civility toward non-Muslims is seen as contemporary. Every other category has a neutral tilt.	19 (21%)	53 (59%)	18 (20%)
Deeds	Activities in Bollywood movies refers to the kinds of activities that Muslims engage in. Muslims who are engaged in wicked activities, such as plotting murders, blastings, or other destructive actions, are seen negatively; on the other hand, those who are engaged in regular activities that do not negatively impact society are viewed positively. When actions are not displayed, it is regarded as neutral.	19 (21%)	58 (65%)	12 (14%)
Religious Practices	How Muslim characters were represented in Bollywood completing their religious duties. Characters that worship Islam in a cheerful manner and spread that happiness to their non-Muslim friends are seen as contemporary and good; those who plot evil during religious	1 (1%)	14 (16%)	75 (83%)

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	holidays or in hallowed locations are seen as reactionary. Furthermore, it is deemed neutral because those Muslim characters are not depicted in the film engaging in their religion.			
Patriotism	Being a patriot means having a strong bond and affection for one's nation and being devoted to it. Adhere wholeheartedly to his culture and ideals. Muslim characters who pledge allegiance to their home country are seen as contemporary; whereas, those who only pledge allegiance to Islam and not to their nation are viewed as traditional. Other classifications are neutral.	12 (13%)	45 (50%)	33 (37 %)
Performance	It takes into account the interactions Muslim protagonists have with members of their community in Bollywood films. Respect for individuals of different religions is viewed positively, misbehaving against non-Muslim characters is viewed negatively, and conduct that is not explicitly stated or that is not evident is viewed as neutral.	19 (21%)	44 (48%)	27 (30%)
Occupation	It is verified what kind of profession the Muslim character has chosen. Adopted Muslim careers in films that do not negatively impact society are viewed as good; careers or means of financial gain that are in opposition to society are viewed as conservative or bad, and careers that are not mentioned are viewed as neutral.	38 (42 %)	25 (28 %)	27 (30%)
Over-Law View	The overall perspective is based on many categories. The character is seen negatively overall if it exhibits negative traits in more categories than good and neutral ones. However, a character is seen favorably overall if it exhibits more positive traits than neutral or negative ones in many areas. It is deemed neutral if the values of the positive and negative categories are the same or if many categories have neutral values.	21 (23%)	48 (53%)	21 (23%)
Totalize		244 (24.66%) (23%)	428 (43.23%)	315 (31.81%)

Discussion

The first level statistics revealed that when it comes to movie consumption and choice, Pakistani consumers prefer to watch Bollywood films over Hollywood, Pakistani, or international films. Furthermore, Pakistani audiences know more about Bollywood performers than they do about Hollywood or Pakistani celebrities. From the data they gathered, the researchers also noted that Shahrukh Khan, Salman Khan, and Aamir Khan are three of the most well-known and well-liked Bollywood actors among Pakistani viewers. The findings also demonstrated that, in comparison to other dramas, Pakistani audiences prefer to watch dramas in Urdu. In addition, compared to other or Hindi-language soap operas, audiences watch a greater number of drama programs in the English language. Additionally, Bollywood films are more popular among Pakistani audiences than Indian plays or soap operas. Thus, the research unequivocally shows that Bollywood films might teach Pakistani audiences about Indian culture. While the second level statistics shows, the representation of Muslims in Bollywood films It is noted that representations of Islam and Muslims are more often negative than positive or neutral, and these findings support the research of Khan and Bukhari,^{xxiv} which previously claimed that negative representations of Islamic culture and Muslim identity are seen in Indian media, including motion pictures. The results show that Muslim characters' looks and attire are positively portrayed, with a 56% and 48% favorable tilt, respectively. However, overall perception findings differ significantly from looks and attire, which only have 23% positive views. Similar conflicts arise between Muslim characters' activities and professions, demonstrating their disloyalty and inability to be trusted based only on outward appearances. Only 28% of Muslim characters take on bad occupations, although 68% are involved in other negative activities, demonstrating the dualism of Muslim characters. They are depicted as having engaging in harmful actions that have gone undetected and as innocently posing as legitimate professionals. Bollywood also uses conversation, body language, and behavior frames that are 47%, 59%, and 48% unfavorable, respectively, to caricature Islam and Muslims as society's enemies, like Sunny Deol's *Gaddar 1999*, *The Indian 2001*, *Maa Tughy Salaam 2002*, and *The Hero 2003*. Muslims are seen as violent individuals who despise other countries and faiths.

Concluding Thoughts

The study found that the globalized and distant content of Hollywood and Bollywood films had an impact on Pakistani audiences. In particular, it's easy to see how Indian and Western cultures are represented in the clothing worn by women and men, respectively. In the language domain, individuals also demonstrated a somewhat higher degree of connection with Hindi language terms. However, more respondents said they preferred Pakistani music. They also mentioned a variety of intricate findings pertaining to acculturation. It's also noteworthy that Pakistani viewers care a great deal about standards and quality, but they care less about the global movie production business. Focus groups were the only method used in this study.

It is determined that there is a negative portrayal of Muslims in Bollywood based on the quantitative and qualitative study analysis. The ratio of positive portrayals of Muslim characters

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is less than half that of negative ones. Bollywood portrays Muslim characters negatively impacting society. The findings demonstrate that Muslim characters in Bollywood are engaged in detrimental and dangerous acts for society. Furthermore, Bollywood has misinterpreted and exploited Muslim religious customs. Muslims are represented negatively, and their bad deeds are typically associated with Islam. The Muslim personalities that are represented unfavorably alternate between being contemporary and conservative. Positive Muslim characters are almost never shown as conservative; instead, they are almost usually shown as contemporary.

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