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Article:	**Indian atrocities in Bollywood: A Critical appraisal of Conflict and Peace Journalism**
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ABSTRACT

Bollywood is the ever-growing Indian cinema industry that has converted into one of the major filmproductions in the world. Multifaceted topics make it popular among the Pakistani diaspora living all over the world. Kashmir is a chronic Indo Pak conflict that is subject to many Bollywood movies. These movies are far from ground truths as the United Nations and human rights organizations are providingan opposite picture, and accusing India of unremitting human rights violations in Indian occupied Kashmir. The cinematic stereotypical dualistic presentation creates distance and haters between both countries and causes perturbance among Muslim diaspora around the world. This research is based on the movies where such a binary has been depicted by selecting the two most popular movies on Kashmir.

Keywords*:* Bollywood, misinformed reality, chronic conflict, us- them binary, empirical theory, PJ

Introduction

Conflicts and media mostly walk together owing to mutual interests and stakes. Media have a profusion of reach to people in all spheres of life including political, socio-cultural, and economic. They penetrate these groups by disseminating senses through their genres. Such ubiquity and penetration of the media have made them as powerful as no other medium can access the wider masses. Media form realities and beliefs and at the same time shape them by shattering some previous popular beliefs. Films are the common people medium and have an abundance of reach. They attract commonpeople through attractive scenes. Sometimes, they portray fake scenes of attraction and misguide common people. Their portrayal of certain community work as "instant stimuli and affect audiences" perceptions which are stimulated by the messages a film sends" (Salazar, 2004, p.10). Moreover, "films work as a means of knowledge on the realization and strengthening of thoughts" (ibid, iv). Conflict as one of the hot items to sell across the world media, and films as their one of the attractive genres, often takes the side of oneparty over the other as has been observed in the coverage of conflicts such as the US- Iran nuclear proliferation row and other global conflicts likewise (Shaheen & Tarique, 2020).

  Pakistan and Pakistani diaspora are huge consumers of Bollywood movies due to history, culture, and language commonalities except for their religious disparities (Ranjan & Uppal, 2016). Muslims are the largest minority in India (Gill et al. 2013). Attributable to the Muslim Hindu nexus that developed after the partition of the subcontinent in 1947, Indian movies most of the time promote Hindu nationalism (Khatun, 2019; Sengupta[1], n. d). Hindu nationalist tendency is found since the partition in 1947 and since then the tensionsurrounds identity issues (Bedi, 2016; Ranjan & Uppal, 2016). When it comes to the name of Pakistan and Muslims, in general, the Bollywood cinema doesn't stop to spread foe. Most of the Indian films show Pakistan and India as enemies (Ranjan & Uppal, 2016). A significant portion of Hindi films narratives revolves around the dynamics between India and Pakistan on the theme of war and terrorism, with Pakistan mainly portrayed as the 'other' or the enemy (Bedi, 2016, p. 11).

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[1] https://www.academia.edu/35700037/Interrogating_the_Muslim_Terrorist_in_Bollywood

More significant is the lifting of the censorship guideline on Bollywood. Before the 1990s, it was not allowed to name the enemy nation, but now an overt anti-Pakistan naming, blaming and rhetoric occupy a significant place in Indian films (Bedi, 2016, p.12).

Following recent developments regarding Kashmir (Abolition[2] of article 370) by the Indian government and continuous violations of the UN resolutions by India, this paper is vital to exploring the propaganda trends, and issues that Bollywood cinema is producing.

A brief introduction of films

One of the selected films *Mission Kashmir* was made during 1999-2000, the same year when Pakistan and India were engaged in the Kargil war (armed conflict between the two countries fought in the part of Kashmir). This movie was an effort to create anti-Muslim opinions and to show the negative side of Kashmiris (Baba, 2011). Wemere (2019)[3] observes that "Bollywood cinema can sometimes be ultra-nationalist or anti-Pakistani (para, 7)". This was the period when General Pervaiz Musharraf became the Chief Executive of Pakistan through a military coup; it was a pre-9/11 period too. Hence, the purpose of analyzing this movie is first, to analyze how it presented Muslims, Pakistan, and Kashmiris' keeping in view Kargil war; before the start of the Global war on terror in 2001 (Rasul, 2015), and how Pakistan was presented during a period when it was going through a military coup.

The second movie under analysis *Lamhaa* is produced during 2008 -2010 released in July 2010. The purpose of analyzing this movie is, to see the changes in the presentation of Muslims, Pakistan, and Kashmiris after a decade of the previous movie, especially when the global war on terror engulfed Muslim countries (e.g., Iraq, Afghanistan, and Pakistan). The study will also examine how Pakistan was presented when Pakistan just came out of a military rule of General Pervaiz Musharraf and the elected government of Pakistan, the People's Party (PPP) took over the charge. Lastly, the study will investigate how Pakistan was presented when it was combating militants in its territory. As observed by Shaheen & Tarique (2021), "Talibanization encouraged terrorism in Pakistani society during 2007-8 including attacks on armed forces, target killing of important personalities, suicidal attacks on mosques and at other important places" (2019, p.6-7). The film was banned in Pakistan due to being controversial for Kashmiris' as well as for Muslims (Wemere, 2019). According to Mridha (2019), "Bollywood movies have started portraying politicized Kashmiri Muslims voicing their desire for greater autonomy or independence from India" (p.10). Kashmiris in Bollywood movies are portrayed as the exoticized, demonized, and insurgent "other" (Haider, 2017, p.103).

Kashmir Conflict and its background

Kashmir is the oldest conflict between Pakistan and India which has caused thousands of causalities, much more than this rendered homeless. Since the partition of the subcontinent in 1947 and the rising of the issue, various political governments of both countries put efforts to resolve the Kashmir conflict but to no avail. These efforts include diplomatic as well as direct wars. The most thoughtful of them are; the Track II Diplomacy (Kaye, 2005), Cricket Diplomacy[4], and sometimes direct pressurizing each of the governments through the escalation

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[2] https://www.bbc.com/news/world-asia-india-49234708

[3] https://www.france24.com/en/20190314-india-pakistan-bollywood-ban-kashmir-modi [4] https://thediplomat.com/2017/03/india-and-pakistans-cricket-diplomacy/

of forces across the Line of Control (LoC). Times and often situations were also worsening when both sides were involved in a war of words while calling back their diplomats and consulates from the countries by threatening of ending their ambassadorial relations and by putting visa restrictions.

Pakistan and India got freedom in 1947 from British rule. The subcontinent's part now called present Hindustan did not want to get divided but Muslims want independence and which wasthe ideology of Pakistan called two-nation theory hence reached to a partition plan, based on their separate ideologies i.e., Pakistan as an Islamic state, India as a secular state. Kashmir remained an unresolved issue, the bone of contention for future wars between the two countries. History has witnessed four wars i.e., in 1948, 1965, 1971, and then the Kargil war in 1999, and many escalations between India and Pakistan due to one or another reason.

Various Peace moves were made i.e., the historic Shimla agreement, President of Pakistan General Pervaiz Musharraf's 4-point agenda, Ex-Prime Minister, Muhammad Nawaz Sharif efforts to resolve the Kashmir issue but in vain. Pakistan time and often knocked on the doors of the UN to stimulate the Kashmir resolution, but India responded that it does not want third-party mediation. Mosques were demolished, Muslims and their families were shot down and their houseswere burnt. Babri mosque demolition was one of the examples of Hindu extremism in India when hundreds of thousands of Hindus demolished Babri mosque claiming it was a Hindu temple previously. This led to Hindu Muslim riots which left thousands of Muslims dead[5].

On the other side, Pakistan supported Kashmir's right to freedom and Pakistan's foreign minister said "Kashmir's desire for freedom and a life with dignity cannot be suppressed eventhrough tyranny. "During last 30 years, about 80,000–100,000 Kashmiris have died, men and about 10,000 are missing" (Bhat, 2019, p.78).

Pakistan observes Kashmir solidary day each year on the 5th of February. Pakistan time to time try to ease the tension between the two country and try to give positive gestures e.g., Pakistan handed back a captured Indian pilot to his country to ease the tension between the two nuclear powers.[6].

In August 2019 Indian government withdrew article 370 of its constitution through a parliament move to abolish the independent status of Kashmir (which the people of Kashmir provided with special status regarding ownership of property and fundamental rights). But abrogation of 370 deprived the people of Kashmir of all these rights.

Human emotions and films

India controls the Muslim majority Kashmir (IHK) and uses Bollywood to engage the world audience through powerful filmsand visuals. In one of the scenes of *Mission Kashmir*, the character himself interprets"in the following movie one of Altaf's friend remarks that fights are not won by guns and Altafsaid it's the media which help to win the battles" (Kabir 2010, p. 383). Pötzsch (2013) argues that "watching a movie is an emotional experience that triggers sets of hard-wired reactions in the viewer" (p. 140). It has also been described that "certain images or sounds make us react affectively, eliciting immediate bodily reactions suchas accelerated heart rate, increased level of adrenaline, nausea, sexual arousal, or the sheddingof tears" (ibid, p. 133). Thus, films are a strong medium that holds human emotions.

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[5] https://www.soundvision.com/article/what-is-the-babri-mosque-issue

Pötzsch (2013) explains "Films, e.g., *Saving Private Ryan*, which restrict viewers to one opinion and propagates the abnormal rifts that trigger war" (p. 123). Hindi films most of the time represents women in opposite roles e.g., one side as avictim and on the other a respectable mother (Bhugra, 2006), and the same is the case with Mission Kashmir where Muslims were portrayed as victims, law enforcers, heroes and villains at the same time. Visual images work more speedily than words (Mendelson & Darling-Wolf, 2009), and they are not always based on reality it depends on their presentation that gives meaning to them (Gilligan & Marley, 2010). The choices of the photojournalists and perceptions of the audience are shaped by the culture, national interests, and stereotypes that ultimately form the reality (Peeples, 2013).

Presentation of Muslims in Bollywood cinema

Muslims' depiction in Indian films is mostly negative as observed by Chandha, (2008). There are very few exclusions, but mostly Muslim characters are portrayed as "eroticized, marginalized, and demonized", and presented in typical and limited roles (Chandha& Kavoori, 2008, p. 135). In historical movies, Muslim culture has been presented as decent but in other (Stadtler, 2014) genres they are portrayed as violent & extremists. Hindi cinema's presentation of Muslims creates disbelief and skepticism towards Muslim diasporas in the subcontinent (Islam, 2007). It strengthens the already existing belief that Muslims are not loyalists, they are terrorists, villains, and gangsters (ibid, p, 405) and are portrayed as a minority(Islam, 2007). And similarly, the Muslim religion has been tagged with terrorism (Špinková, 2010). Bedi (2016) argues that the shift from secularism to nationalism in India, what he called "jingoism" has played a vital role in creating discourses about Pakistan (external other) and Indian Muslims (internal other). By the 1980s Muslim protagonists started disappearing from the Bollywood films but were found only in honest characters e.g., a police officeror loyal friend of the hero however in the 1990s and during the start of 2000 and with the rise of Hindutva Muslim characters transformed into villains, thugs, terrorists, anti-national characters and Pakistani spies (Bedi, 2016, p.18). The Indian media, of and on, blamed IndianMuslims for being more loyal and devoted to international Islamic brotherhood than to their own country (Islam, 2007). According to him, there are three problems with Muslim representation in Bollywood cinema, e.g., limited protagonists' role, stereotypical representation either as a terrorist or as a feudal character, and shift from secularism towards nationalism (Ibid, 2007).

War or Peace: Presentation of Kashmir conflict in Media

Conflicts are considered as the value of news for the media industry; hence war reporting has been used as a tool to increase rating and circulation (Lee, 2010). Literature suggests that warjournalism (WJ) is preferred to peace journalism (PJ) in covering conflicts (Fahmy & Eakin, 2014; Fahmy & Neumann, 2012; Hussain & Munawar, 2017; Shaheen & Tarique, 2021; Tarique & Shaheen, 2018; Tarique, 2016). Lee (2010) demonstrates that longerconflicts lean toward more war coverage than short-term conflicts and at the same time more intense conflicts got more war-oriented coverage than peace-oriented. Lee while analyzing three Asian conflicts observed that the highest war framing was seen in the case of the Kashmirconflict (Lee, 2010).

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[10] https://www.dawn.com/news/923865

Methodology

The paper is an effort to explore the cinematographic presentation of conflict in a peace/war mode concerning Wilhelm Kempf's model of peace-war journalism. This model is very relevant to the current conflict as it is applied to social conflicts and it tells, how the media represents the aggressors and vice versa. India, the second largest population of the world, governors' major part of Kashmir i.e., Indian Held Kashmir (IHK).

Discourse Analysis has been used to analyze the content of the two movies. Wilhelm Kempf's model of PJ has been applied to observe the discourses.

In the following table 1, Wilhelm Kempf (1999, b) raised the main questions offering the analysis of this research study. And the same questions, are taken in the study.

Table: 1 (Wilhelm Kempf, 1999, b)

	War Discourse	Peace Discourse
Key Questions	Who is the aggressor? How can he be made to stop?	What is the object of the conflict? How can it be transformed?
1- Identification Offer	a-Polarized b-Humanizes "our" political and military leaders and dehumanizes those of the other side c-Humanizes "our" soldiers and dehumanizes those of the other side d-Humanizes "our" victims and ignores or dehumanizes the other side e-Humanizes "our" civilian population for their loyalty and willingness to make sacrifices and dehumanizes that of the other side due to their patriotism f- Humanizes the anti-war opponents of the other side and neglect the own as rogues	a. Universal b. Avoids identification with political and military leaders on each side c. Avoids identification with military personnel on each side d. Humanizes (at least respects) victims on each side e. Humanizes (at least respects) civilian society and avoids identification with warmongers on each side f. Improve peace process of both sides
2-Truth Orientation	a-deals reality as raw product and improves the context. b-Narrates tales regarding 'our' bravery and the crimes of "them". c-Represents the context of the war as an insolvable thing.	a-Tells reality and talks about imbalances b-Tales of 'our' bad things and the the suffering of "them" c-Gives suggestion for settlement of conflict
3-Motivation Logic	a-Represents conflict as an obstacle towards peace	a-Victory is important,
4-Conflict Reporting	a-Escalation oriented	a-De-escalation oriented

Dialogues and their delivery "Mission Kashmir"

1- "Milkul Khan: Bara Afsos Hota Hai Jab Aap Jaisay Parhay Likhay Log Kasmir ki Azadi Kay Lyay Bay Rukhi Dikhatay Hain"
I've saddened that educated people, like you, treat Kashmir's independence with such indifference.

Truth orientation: Interprets the context of the conflict as unsolvable, and also that the Muslims are extremists and they work against their associates, Showing distrust on educated people as well. The theme of the dialogue "independence of Kashmir" has been given more importance and the use of sarcastic words give a negative perception

2- "Dr Akhtar: Dakhain Mein Aik Dr Hoon Aur Marizon Ka iIlaj Karna Mera Mazhabi Fariza Hai".
Look; I'm a doctor and to treat an ill patient is my 'religious' duty/obligation

Deconstruct: Deconstruction of common understandings and search for religious values is the main theme of the paragraph. The use of religion as the basis of good/bad is a common phenomenon in Indian cinema. Doctors are trained to serve humanity and it is their moral duty

as well but instead, the above paragraph tried to analyze this already fact and emphasis that the certain doctor has a religious obligation instead of professional duty.

3- "Malikul Khan Naam hai Mera, Kashmir Ki Azadi Ka Sipahi".
My name is Malik ul Khan, a soldier of Kashmir's independence.

Escalation oriented: Bringing emotions into the conflict to seek favors and built a frameworkof attachment in the minds of the audience such as this dialogue.

4- "Isay Kehtay Hein Kilashnkov Bachay. Yeh Sab Khilonay Hein, Lekin Khelnay Mein Bara Maza Ata Hai. Khelogay!
Child; it is called a Kalashnikov". These are all toys, but there is great fun in this game. Do you want to play it with me?

Escalation oriented: Escalation oriented as presentation of arms in such a situation when thereis a constant dispute between the two countries not only gives air to the conflict but also showsthe evil nature of one side. It gives the impression that Muslims like to be involved in arms games and it is in their genes to be cruel.

5- "Andha Dhund Jo SamanyAyaa. Mein Nay Usay Maar Dala. Kon Militant Tha Kon Nahek, Kuch Dekhai Nahin Deya Mujay"
I blindly killed, whoever came in my way. Whether he was a militant, or not, I couldn't see anything?

Escalation-oriented: Presenting such scenes and selection of violent dialogues make the content more war-oriented and instead of de-escalation such portrayals imprint in the minds of the audiences that they should behave in the same way, and Tells stories about our good andtheir bad things.

6- "Jab Golian Samany Se Chal Rahin Hon Tau Trigger Hum Se Bhi Dab He Jata Hai".
When somebody hits us then we also show the same reaction

Motivation logic: Motivation for the use of force or arms intensifies conflicts and disrupts the possibilities of any positive conclusion. This kind of emotional dialogue involves the audienceto the extent of following

7- "1971 Mein Hindustan Nay Asia Ka Naqsha badla Tha, es bar Hum Hindustan Ka Nasha Badlein Gay; at 42:43" mins.
In 1971, India changed the map of Asia, and now we'll change the shape of India

Conflict reporting: Talking about the memory may influence the minds of the viewers which reminds them of their bad experiences regarding previous conflicts or issues. Using memory as a reference contributes to hate and enmity.

8- "Altaaf: Sufia! Mein Jo Kuch Bhi Kar Raha Hun, Apnay Mazhab Kay Liyay Kar Raha Hun

Sufia: Musalman Mein Bhi Hun Alataf! Aur Jannati Hun Keh, Be Gunah Aur Be Qasuron Kay Qatal Ki Ajazat Nahin Deta Hay Islam …, Tum Sirf Apnay Maan Baap Kay Qatal Ka Badla Lerahay Ho! Alataf",1:28:05.

Sufia, why don't you understand? I'm doing all this for my religion. Sufia: I'm a Muslim too, and I believe that Islam does not permit the murder of innocents ... you are taking revenge for your parent's death and that's all.

Conflict reporting: The use of religion especially Islam as a reason for violence cause biases and favors the already present stereotypes in society. But quite contrary to that giving justification for killing is also a kind of

9- "Goli Chahay Jidhar Se Bhi Chalay, Lagay Gi Meary He Kalajay Par. Asal Mein Jang Tumharay Aur Kahn Sahib Kay Beech Mein Hay He Nahin. Aik Turf Muhabbat Hay, Aik Turf Nafrat, Aik Turf Insaniyat Hay, Aik Turf Dehshat, Neki Aur Badi, Insaniyat Aur Haiwaniyat, Kehar Aur Kashmir Mein Kya Zinda Raha, Yeh Tumhein He Karna

He Alataf. Isliyay Bohat Soch Samaj Kar Goli Chalana Beta, Bohat Soch Samaj Kar" 1:35:01 to 1:35:23.

"Anyone fires that fatal bullet, it's in my heart. But this conflict is not b/w you and Khan sb. On one verge, it is love, on the other, it is hated. At one verge is sympathy and the other is fear. You have to decide between, moral or sinful, cruelty or humankind, Kashmir or holocaust.".

De-escalation oriented: Making a comparison of good/evil, peace/violence, life/death, and Kashmir and holocaust gives a clear picture of the positive and negative aspects of all these and somehow justifies though in a small portion of the movie's a positive impression.

10- "Kashmir Ki Matti Mein Mera Khun Dafan Hay, Mera 9 Saal Ka Beta Dafan hay. Es Mulk Say Jitni Mujhay Muhabbat Hay, Wo Kissi IAS Ufsar Ki Certificate Ki Muhtaj Nahin"1:36:49.

My blood is in this Kashmiri soil. My 9 years old son is buried in it. My love for this country needs no certificates from a bureaucrat.

Conflict reporting: Encouragement of the emotional interest in the clash and its presentation with examples someway leaves longlisting effects on the audience.

11(1)- " Hilal: Kafron Ko Marna Tera Maqsad Hay, Yehi Mera Hukm Hay. Allah TaalaKi Marzi Hay Kah Dusmanon Ko Maar 2:26:00"

To kill infidels is your duty, it's my order. These are clear injunctions of God, Almighty to kill the 'enemies

Motivation logic: "At another point in the movie, it can well be mentioned 'inducement of the emotional involvement in the conflict"

11(2)- "Alataf: Mazhab Kay Naam Par Zindagi Kay Badlay Maut Bantnay Kay Liyay, Maasoom Bachon Kay Haath Main Qalam Ki Jagah Karbeen Thmany Kay Liyay, Jannat Kashmir Ko Jahannum Banany Kay Jurm Mein, Mein Tujhay Maut Deta Hun 2:28:10".

"For dispersal of death than life on the name of religion. For placing guns than toys in the hands of children. For changing Kashmir into a valley of violence.

Motivation logic: Here again a comparison has been made between good and evil but at the end of the last line of the dialogue is exactly the opposite of what has been said previously. So,such

kind of dual presentation confuses the audience and makes it difficult for them to differentiate between what is right and what is wrong.

2- "Song(s); Khuda Kay Naam Par Yahan Fasad Kis Nay Likh Diya
Sitam Ko Aur Gunah Ko Jihaad Kis Nay Likh Diya"
>*Who has inscribed fatal at the land of Kashmir in the name of Allah- Almighty? The barbaric acts and sins have been synonymous with Jihaad*

De-escalation oriented: beautiful representation of taking things in their actual framework and perspective. Very positive and can help in de-escalation of the situation. The need of the houris also the same to see things from their perspective rather than to mix them with religion.

12- "Another Song; …. Sangeet Ki Hay Na Koi Zuban
Sangeet Mein Hay Allah Aur Raam"
Songs have no barriers. Their heights are beyond the religious outfits.

De-escalation oriented: presenting war or violence as a hindrance or obstruction and cause of damage and a bridge to a better future is rarely seen in Bollywood movies on Kashmir.

Dialogues and their deliverance 'Lamhaa'
1- "Afghanistan mein Roos ki haar ne Kashmirion kay hoslay buland kardiya hain"
The Russian-Afghan war and the Russian defeat have boosted Kashmiris Morale.

Conflict Reporting: Metz (1991) described the film as the most efficient medium to create illusions in the minds of its viewers about reality. The manifestations of Muslims and Islam in the Bollywood cinema and their relationship with war and violence make the audience believe

that Muslims as a nation are violent, cruel, and inhuman. And it is their religion that teaches them to behave like this or to do like this.

1- "Hawwa badal chuki thi, jo qaum chaqoo churee chalanana hi jantithi, ab automatic weapon inkay lye khilona ban chukka tha".
Time has changed everything. In the Past, the Kashmiri Muslims as a nation were not able to use even petty arms like daggers but now it was used to SMGs.

Escalation oriented: Endorsing the existing beliefs and presenting stereotypical pictures of certain community work as a double-edged sword. On one side it gives the impression to the aggressor that their enemies are becoming strong and more dangerous and they should become prepared and on the other hand it provokes the victims to react more forcefully than before.

2- "Athara (18) saal main kuch nahin badla, wo hi nafrat, wo hi aag"
In between these Eighteen years, nothing has changed. These years are said to be the years of violence and wildness.

Conflict reporting: In conflicts, the use of memory often increases the gaps between the two parties (Shaheen, 2021) and makes the situation worse. When previous bad experiences are shared in media or are talked about in media, they intensify the situation and make the audience believe that there is not no other solution except for war.

3- "Bacho jistrah quraan ki ayetain yad ki hein, usi shiddat kay sath Pakistan mein jaakar training karna, Aur jab kabhi araam karnay kadil karay, tau yahaan tum logon ki maaon kay saath, tum logon ki bahnon kay saath joziyadti hue hai, ussay yaad rakhna, Insh Allah! Hum yeh jang jeet kar rahengay".

O, Children! Yet you have learned the Quraa'nic verses by heart, the same way you have to learn using weaponry from Pakistan. Whenever you desire to get rest then revive in your mind the rapes of Muslim mothers and sisters. By the grace of God- Almighty, we'll win this war.

Polarized: The Use of words Jihad[1], Islam, etc., is polemic against the religious and cultural beliefs of Muslims. Giving the audience such an impression that Muslims are cruel and use weapons is very close to the teachings of their holy book The Quran are perhaps the basic reason for the clash and rift between the two and it creates dualistic approaches for the solutionof the Kashmir issue.

4- "Aziza: ISI aur najaanay kitni agencies inhain fund kartihein, takay Kashmir jalta rahay; takaehyeh Masson Kashmiryon ko gumrah kartay rahein; kabhi Islam kay naam par, kabhi Jihaad kay naam par. Kabhi Kashmiryat kay naam par, tau kabhi Azaadi kay naam par khelna Haji Syed Shah kaa paisha hai".

Inter-Services Intelligence, the top Pakistani intelligence wing of the Pakistan Army like many other agencies of Pakistan funds them. So that Kashmir will remain in its war-like situation. So that the Kashmiri children would be betrayed in the name of Islam and Jihad. It is Haji Saeed Shah's profession to instigate feelings in the name of Kashmir and its liberation.

Polarized: Indian media often blame Pakistan Intelligence agencies for helping terrorists in Kashmir same is with this dialogue. It shows a biased and sarcastic impression and leaves strong imprints in the minds of the viewers. The use of religion especially Islam as a means of violence is a common phenomenon in Bollywood cinema.

Among other competitive and conflict frames, the study observed a lot of religious binaries. These are the mind-control for the one-sided infected and venomous picture of Pakistan, Muslims, and Islam.

Conclusion

In the framework of two selected movies on Kashmir about assessment of Peace-War Journalism discourses, it is explicating that Indian movies cinema publicizes war journalism. In both movies, the words Islam, Mulla's ruthless attitude towards Hindus of Kashmir, and the inferiority of Muslim characters have been telecast. Muslims were labeled as terrorists, extremists, before the start of the global war on terror which was mainly against Muslim terrorists. Such films helped in making an anti-Muslim public opinion.

If such inclination would be followed, then it would promote more hatred in the region also intensify the conflicting situation between Pakistan and India. For the Kashmiri people, it can be

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[1] Fighting against the enemies of Islam

said that wrong representation of Kashmiris in filming Kashmir would create a bad image for the Indian film industry. As the Kashmir conflict has become more acute withtime likewise the films on Kashmir have been analyzed here, it is concluded that visual representation makes national crises, disputes, and conflicts more violent as well as clearer for further analyses.

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