



UNPACKING ISLAMOPHOBIA IN BOLLYWOOD: A SOCIAL SEMIOTIC ANALYSIS OF "THE KARELA STORY FILM"

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Abstract

The article instigates with the debate that Bollywood Cinema redirects hazard bias towards the image of Islam while demonstrating the Muslims. This type of agenda is promoted the roots of Islamophobic narrations. This research looks forward for deeper understanding of new insight the recent Bollywood movie "The Kerala Story" film under the cover of Islamophobia accounts. The study is conceptually guided by the Representation theory and Pierce Semiotic theory. Methodically, the research is based on qualitative social semiotic, filmic and denotative analysis of the said phenomenon. With the passage of time, Islamophobia is rising in the Bollywood Cinema. The description of Islam and Muslims is found holistically prejudiced. Results of study clearly indicated that the Bollywood Filmmaker is working on hate ideology against the Islam religion through fueling the Islamophobic discourse as portrayed Islam is barbaric religion and Muslim as physical assaulter, Radical, black mailer, hypersexual, Deceivers, rapist and hyper aggressive. Furthermore, the Film promotes the idea of love Jihad; Muslims men convert to non-Muslim women into the circle of Islam by trapping them through their intimacy, love and marriage. This type of Film loves the religion Hinduism and circulated the Hate against the religion of Islam eventually; the moviemaker agenda is based on Hate Identity and fuelled Islamophobia around the globe. The propaganda Model developed by Noam and Chomsky also observed in the research. The study confirmed the filters of the Propaganda Model. The Film producers of Bollywood have been retained and intentionally patent the trail of Islamophobia. Similarly, in the modern times, Bollywood reveals the films are annoying to finger out Islam and Muslim as new narration and painted as Barbic in India. The researcher suggested that the producers, film directors should be more factual and mindful towards description of Islam religion.

Keywords: *Islamophobia, Propaganda, Love Jihad, Social Semiotics, Bollywood*

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1. Introduction

Film is the most influential medium in all other media sources and having a significant ability to mould the people belief and behavior (Kirby, 2008) fictional tool is the capable in persuasive because its involvement in the characters and narration of the movie much more important (Igartua and Barrios, 2012 p. 514)

Islamophobia is not new phenomenon; the concept can be defined as fear of discriminatory view toward Islam. Islamophobia is constructed on two key words. Islam which means a religious belief on almighty God by people they want peace, unity and equality, who called Muslims. (Awan, 2020). Phobia concept based on unreasoned fear and irrational feelings towards any situation or an object. Padvan Suggest that a phobia term has challenged to communicate its fear but the fear is existed. Furthermore, he explained that phobia is attitude which fuelled by the fear that intends to radicalize social inequality in the school of other. Now it is shifted from fear to racism. (Iqbal,2020)

Islamophobia has multi concepts and its explanation with the different lens, according to the Oxford Dictionary, Islamophobia is hatred, fear of Islam and Muslims with regard to Political force as well as unfavorable attitude, feelings fear, prejudice, rejection, rage, contempt, hostility and anxiety against Islam.

The illogical fear specially, integrated to the term of Islamophobia having non-Muslims, while they do not believe of Peace ideology of religion Islam that is pure and cover all angles of humanity in the universe. This term which reflects physical, verbal assault, bombing, discrimination, Killing, hate speech, kidnapping, intimidation, demonstration, terrorism which distributed by the different media agencies. Islam is re portrayed a violet religion with extremist believers, having long beard spreading the terror around the world. Recently, the speeches delivered by the nationalist leader increased Islamophobia specially, against Muslims living around the globe. (Hafez et all,2019)

1.1. Historical Roots of Islamophobia

The negative portrayal and holistic prejudiced against the religion Islam and Muslims did not swiftly appear after 9/11. According to the some scholar, that the term Islamophobia is a new phenomenon and there in no linkage of the past but some explained that its roots linked with Europe. As according to Kumar, the construction of Islam is found as existential threat during 11th century under the conception of crusades Europe depicted Muslims as the other and painted negative image of Islam. (Kumar, 2016)

“Christians progressively saw in Islam a challenging threat to Christianity’s claim of superiority and supremacy in Europe and beyond. Infact, Christian authors answered persuasively and destructively. In the context of the Crusades and the Reconquista, theologians depicted Islam initially as idolatry and ultimately as heresy in order to justify violence and aggression against Muslims.” (P.53)

There is no fixed, pact about the understanding the concept of Islamophobia. Different scholars have different insights and explanation towards the roots of this term. The scholar Bravo searched its roots and stated that this term introduced in 19th Century and reunite in 20th century. While, another researcher, Bleich, tried to investigated and reveal just as term in historically that existed in 17th century. Moreover, according to the historian, the actual term Islamophobia get started 1997 in Britain to represent the Islam and Muslims destructively. After that, the word of Islamophobia gets remarkable worth since 9/11 in 2001.

However, Islam described the humanity more comprehensively, the meaning of Islam literally, submission, or surrender to Almighty Allah. The true Muslim is who follow the path of Islam, according to Holly Prophet (S.A.W) all Human beings are the family of Allah. Islam promotes humanity and Islamic culture stances on concrete of moral foundations as well as Islam binds its followers in unique and common brotherhood stand in spite of their territorial attachment. Almighty Allah promotes human beings to enhance harmony in the society. The Quran said, “Do not make mischief on the earth” (AlQuran Aaraf, 7:56). Islam is not base of assertiveness while, its preaching clearly based on scientific and logical. It is complete code of life that promotes good values and eradicated all bad voices from the society.

This research article is focused to explore the term Islamophobia and project propagation against image of Islam in Indian film media particularly the case for analysis, The Kerala story movie with a descriptive and social semiotic approach in recent time. Islamophobia is a notion that rose plainly to finish its task with the categories for instance, violation of human rights that threat to the social cohesion, racism, and prejudiced content described against Islam.

The concept of Islamophobia is discussed frequently and not something new around the globe. This term is genuinely, fear for Islamic culture and cannot be denied of its existing especially in western Societies after 9/11. The western media portrayed of negative image of Islam in all over the world. The sentiments towards Islam and Muslims can be traced through the early period.

1.2. Problem Formulation

The Bollywood Landscape is the effective for the formulation and reshaping the public opinion. It applied the persuasive method and profound impression on their viewers. They shifted the social norms and provide the active platform for reshape the civic judgment. (Islam, 2007) The portrayal of Muslims in Bollywood Cinema is always presented in bad light. The research aims to explore qualitatively and critically Islamophobia with special connection to image of Islam demonstration in the Hindi movies “The Karala story” released in 2023 furthermore, the paper aimed to explore the mindset which propagates against image of Islam in the Bollywood Cinema.

1.3. Objective of the Research

- To investigate the image of Islam painted the Hindi Film “The Karala Story”.
- To examine the Islamphobia reflection connected with the portrayal of the Muslims.

1.4. Rationale of the Film

The Kerala Story film is released in May 2023 around the globe directed by the Sundipto Sen and produced by Vipul Amrutlala Shah. With worldwide gross US\$38 Million, which stands it highest 5th grossing Bollywood Film in 2023. This movie heavily promoted Bharatiya Janta Party due to its hot content about Islam. The film leads the work on Islamophobic propaganda and targeted the Islam religions to promote the key notion Love Jihad under the cover of Islamophobia. The film has capacity and heavy content to explore and study the content regarding anti- Islam & Muslims sentiments under the umbrella of said phenomenon with the in the recent times.

2. Literature Review

Cinema is a form of soft power with immense impact on society. Through its power it changes of the mind of the people. Hindi Cinema reflects the noticeable bias toward s the Muslim characters and Islam mostly fabricated in script of the story heavy doses on Islamphobia discourse. (Zafar et al, 2019)

Several studies have done on the issue of Islamphobia in Hollywood movies after 9/11 incident, where the scholar address the phenomenon very closely. Hollywood films painted the said theme extensively, studies explained that how the world film media dealt with the issue of Islamphobia. (Csari,2009) Based on the content of terrorism of Muslim, a thousand films produced to target the Islam and frame it with their on beneficial account. The narration of the films has heavy traffic of discourse which is against the Islam.

Likewise, Bollywood Cinema has taken advantage of this situation and produced a lot films on the theme of Muslims and Islam. (Bose,2008)

Accordingly, in recent times, the most prime issue of Hindu nationalism is Love-Jihad. There is a fake claim that about an organization which playing a key role to funding the force the Hindu woman to convert in Islam through trap in love tact. . (Zeinab,2020)

Muslim representation in Bollywood films is always covered as other and exotic. Films painted them as a danger for the Indian community. The deep rooted prejudiced against Muslim and Islam was exploited by the Hindutva to unite the Hindu in the name of Majoritarian population.

Hence, the polarizing strategy of the Hindutva movement is adopted and injects deep paranoia against Muslims plunderers like Mahmood, Sultan Gaznvi; they looted northern India every year. Parkash Louis explained in his empirical study that RSS to revision of history in favor of their values and culture in the textbooks so that they inject communal hatred in the minds of the young people. The plethora of new films based on their values and Indian culture were highly appreciated. (Upadhyay, Nishant,2020)

Therefore, Bollywood landscape is one of the platforms to circulate hegemony of Indianess, patriotism and highlighting on the woman role that is the vital symbol of country.

Muslim issues worldwide, like terrorism, conflicts, fundamentalism over shadow local accounts quantitatively, which in interconnected and represented in film media reinforce images of extremism and irrational portrayal of Muslim backwards, pre modern and static. (Rao Mohan,2011)

2.1. Theoretical Framework

Polities of Representation and Charles Sanders Peirce theory of semiotic provide a solid platform for the analysis of the movie. Specifically, these theories suggested that viewers have much attraction regarding narrations and symbols.

2.2. Polities of Representation.

Stuart Hall breaks the representational rule and explains that representation is based on culture. Hall claims that there is no fix meaning of any depiction of occurrence. (Hall, 1997)The explanation varied person to Person and it depends on the historical and cultural setting. Representation theory provides the basis framework of the study.

2.3. Peirce Theory of Semiotic

Semiotic is the study of Sign which is based on symbolic system (Chandler, 2007) it focus on the filmic text, artistic and linguistic work definition of the context creation (Manning and Cullum Swan, 1994). Peirce identified of three types of sign Icon, Index and symbols. (Lester, 2006) Firstly, Icons have simple definition which mean closely look like what they represent (Lester, 2006, Berger, 2016) the picture of the boy and girls in restroom is the example of the Icon which gender used the facility. (Edgar & Rutherford, 2012) secondly, index is the clear resemblances actually, what represent, like, Dark clouds is representing that it might be rain. (Lester,2006) thirdly, symbols which is significant influence culturally and social factors. Flags or religious picture like beard in Islam and cross in Christianity are the example of the symbols. For the purpose of the study the researcher considers the religious symbols and possible signs for interpretation of the phenomenon.

2.4. Research Questions

R.Q. No. 1 How is the image of Islam depicted in Bollywood Film “The Kerala Story?”

R.Q.No 2 what is the description of Islamophobia reflected as impact of Muslims illustration in the film?

2.5. Study Method

This explanatory study based on social semiotic discourse analysis of the Bollywood Film the Kerala Story released in 2023. The researcher examined the portrayal of Islam and Muslim with regard to the Islampohobia. Verbal and visual signs and message

play a key to understanding the phenomenon. This study also aligned with qualitative approach because qualitative studies aims to explore the contextual reasoning of the concept (Bryman, 2016) social semiotic analysis based on qualitative description. To identify the population that is the Bollywood Film “The Kerala Story”.

2.6. Data Collection

Qualitative data collection is based on the developing research question and procedure and typically collected in the study setting where the data analysis building the general themes of the data and explanations, interpretation of the meaning of the data (Creswell & Poth, 2018) the film was seen many times and also data collected the script of the Film.

2.7. Data Analysis

1. Social Semiotic Analysis

It is approach to define the social Aspect of the meaning. Further it looks systematically of the phenomenon. (Aiello, 2016) the researcher applied the social approach to identify the detail description of Islam and Muslims in term of Islampohobia with in the Bollywood Film.

2. Filmic analysis

The researcher analyzed the Islam and Muslim description in the film text for understanding how meaning of Islam used in the narration. (Geiger & Rutsky, 2005) movie is divided in to four sections.

- 1) Context of background information of the said phenomenon
- 2) Description of plot and narration
- 3) Thematic technique used to identify the key themes pertaining to examination of the Islam description in the Film
- 4) Close reading technique applied for detail discussion of the key element of the Film

3. Denotative analysis

Social semiotic analysis focused on the denotative analysis of the Films. The meaning of denoted is symbol or dialogue is conveyed through raw production, simply a report what is present (Parsa, 2004) in the study the researcher analyze the signs during the scene of the film or existing in the dialogues in the description of Islam and Muslim presentation. Therefore, the entire element which is presented in the form of Icon, indices, more specifically religious symbols is part of denotative analysis.

2.8. Results and Analysis

Context of the Film: - The heroine of the film Shalni from the Kerala is force to convert the Islam she did not know the that a huge trap leads her as a terrorist a part from this soon she is pushed to join the ISI and when she try to escape from this she found herself arrested and then she told her story which unfold the film the Kerala story. Adah Sharma (Shalini) is eventually trapped and tricked to convert in Islam, with the name of

Fatima. She has travelled Afghanistan to Syria with her so called husband. She is witness unrelenting brutality, scene black creed, rapist represented as the Muslim agents.

Narrative analysis: - The roots of The Kerala Story film thousands of women joined the ISI. All of the Muslim characters were found belongs to groomers and Imams in Kerala state working for ISI as an agents which were fighting in Afghanistan and the film portrait them as being double-dealers, evil preachers and brutal. The film starts with the Shalini (a Hindu girl) forcibly converted to Islam telling a horrific story in innocence presentations in the front of United States peace keepers in Afghanistan.

The scene of the film also observed with the back flashes of her ideal early life in the Hindu religion at her house in Kerala, that time everything is superb and fine but soon a big change has occurred in her life when she was going to a college of nursing for study in Northern Kerala that was the hothouse of extremism of Islam, there images of Kashmiri nationalist slogans and picture of Osama-Bin-Laden scrolled on the walls. Furthermore, she explained to interrogator of United States that the Kerala State of India is “sitting on a time bomb”. ISI agents Asifa brain washed to Shalini with the help of two Muslim boys who preach them with the sport of local extremist priest. Moreover, Shalini begins the wearing the Hijab and watching the Zakir Naik videos regarding promotion of Islam. In the observed scene her boyfriend indulges her physical relations and intimacy and she became pregnant before marriage. With this prospect feeling an inner shame and being as an unmarried mother she converts to Islam with the name of Fatima. An extremist Muslim Imam convinced her for the wedding (Nikkah) with the kind Muslims so she agreed and married an extreme Muslim man to leave the India and join the accounts of ISI in Syria.

The film target the terrorism in term of promoting of Islamophobia and try to brain wash a serious subjects which is need to be a discussed.it is also observed that films painted the Hindus as the peoples who have no evil in their self like the Shalni a main character of the film articulated a naïve women who did not know anything and she has no idea about goodness and badness in her brain.

Thematic analysis Technique: - It was observed that the dominate theme of films was Love- Jihad. The producer of the film promotes the idea of Love Jihad and trail the Islamophobia deliberately. Film text and story is not only the source of amusement but also worked as needle to inject versatile doctrine and ideology in the favor of majorities who wants film some specific agenda. Both ideas represented Muslims as hyper aggressive and hyper sexual. In the nineteen century the Hindu scholars as well as new religious organizations start a constructing new Hindu centric vision in Hindu history. This type of history raised the response of British colonialism on the basis of similar stream.as an example the British represented themselves as rulers while the Muslims like a king as a hyper sexual notions. They finger out the darkness of lust and tyranny of the Muslims

rulers. Historically the portrayed the Mughals kings were painted as rapist highly they were attacked both on Hindu and Muslims

She told them a combine of different flash back series that she was groomed under the banner of Love Jihad in India and conversion of Islam and how to send her Syria via Afghanistan there she was raped repeatedly and sold as a sex slave and some other unspeakable brutalities.

Table No. 1

Theme Developed using the Denotative Analysis

Dominant Themes		Sub-themes
1.	Love Jihad	Islam is irrational, Love and intimacy, Trapping anti-Modern, Forcibly converted to Islam.
2.	Preaching Hatred	Brain washed immoral values. Distribution of Hate
3.	Woman and sexual obstinacy	Sense of oppression, degradation, sexualization. Backwardness of Islam
4.	Barbic Islam/ Anti-Muslim sentiments	Used verbal terminology, Physical assaulter, Rapist, Deceivers, Blackmailers, Islamic Radicals, hypersexual
5.	Islamic Symbols	Hijab(Headscarf), Beard, Muslim Prayer Misrepresentation of symbols,
6.	Stereotype and Propaganda	Historical prejudiced, mistrust, Mindful propagation

2.9. Publicize of Love Jihad (Romeo Jihad)

The myth of love Jihad rooted historically termed that is Romeo Jihad controlled content of the Malayalam language newspaper Janmabhumi. This newspaper also contributed a lot of discourse regarding Romeo Jihad in Kerala in 2006. So the meaning of this term that Muslims men apparently fetching in cunning acts of love, intimacy with the aim of converting women from diverse religious families to Islam. The Film Kerala Story illustrated the same notion of Love Jihad, through the Muslim characters demonstration (Zeinab,2020)

The Master plot of love jihad of the films not just fictional imaginings but also potent infusion of Islamophobia and patriarchy that harms Muslim and women. The Hindu nationalist propagate a mythical history of medieval Muslim tyranny and preset existential hazard mobilization and revenge (Jenkins, & Laura Dudley, 2019)

Sharma & Ajita (2020) explains that fake claim by Hindu right wing that love Jihad Forces Hindu women to love and marry a Muslim man and convert Islam is continuation an already existing anti Islam narrative in the country.

Romeo Jihad is an Islamophobic treachery theory endorsed by the right wing Hindutva campaigners. The idea of conspiracy theory is constructed on that Muslim boys trap the Hindu women and forcibly convert into Islam religion. This conversion has taken place through the mode of seduction, feigning love deception, kidnapping, black mailing, intimacy love and marriage. (Upadhyay, Nishant,2020)

The Figure Sequences No. 1



The figure sequences supported that How Muslim boys attracted the girls into their trap. Furthermore, The Kerala Story film targeted the religion Islam and portrait that the Islam is a barbic religion that promotes the extreme religious system for its followers. A scene was observed in the film and the film speaks that Kerala is hotbed for the recruitment of Islamic state. Muslim men who trap the thousands of women either by forcefully by using the expertise of the human nature and also pack them of for Syria work as an agent and serve as a sex slave.

The Figure Sequences No. 2



The figure is indicated that How the Asifa agent of ISI used the Muslim prayer to achieve her goals. She is used Prayer as to show her pettiness and goodness while in Islam prayer concept is totally changed, the prayer means Slat in Islam which means the supplication for goodness, benediction and purification. The purely propose of Salah is to act person's communication with his Allah. However, it's not used as a weapon to kill the humanity or used immoral aims. The A scene of the movie depicted when Adah Sharma (Shalini) is entered into the hostel of a college of nursing there. She meets a Siddhi Adnani a Hindu girl, Yogita Bihani she belongs to Christian family and Asifa is much trained and expert agent of ISI she is very kind and pretty. She feed them very smartly into her account. All of the hostel mates impressed considered and preferred the theology of religion of Asifa. She defined the concept of Hell which has never heard by the other class mates. She also told the benefits of Hijab that wearing the Hijab protects girls from the harassment. Shalini and her friends convinced and soon wearing the veiling on their heads and indulge themselves with the dating of Muslim boys.

The Figure Sequences No. 3

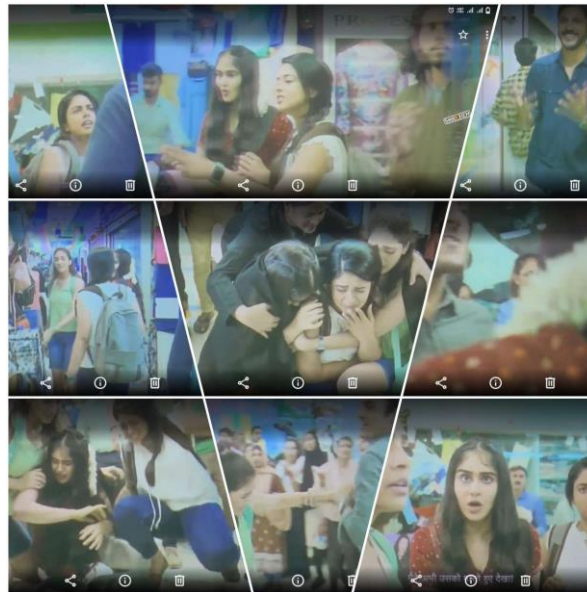


The figure Sequences depicted that, Adah Sharma the main character of the Film and her friend impressed of the religion of Islam and convert into the Islam, they like the veiling apply the same as Asifa. But the question is that how producer of the film, has limited know about the Islam, the religion of Islam does the teach such kind the of things, that you wearing a hijab and them date with your boyfriends. The film is painted imperfectly the symbols of the religion of Islam and used the Icon and indices in the inappropriate way to blame the Islam in a negative way. Islam stances in on dating are clear. Islam does not promote to such kind of notions that two young people are attracted to each other and go tout dinner and involve in physically intimate with each together. Islam provides a soled framework where a couple knows about their responsibilities and right which aim to protect and respect to husband wife, and their family. While the film painted the Muslims (the followers of the Islam) trap the Hindu girls through their intimacy and love and they trade them to other country for terrier activities.

2.10. Woman and Sexual Obstinacy

The women have key status and role in Islam that occupies a central place in the anti-Islam and Muslims content. It has also received a significant deal of attention and reshaped observation since the enlightenment and even today in the conflict on terrorism. Lyons explains that symbols such and the niqab, Hijab, appeal the people and remain argumentative. He further argues that in the west, it is symbol of oppression, degradation, sexualization and backwardness of Muslim and Islam. Sheehi unveils the Islamophobic rhetoric on Muslim women on these issues and the Green makes a parallel point of view on pre-modern labels of Muslims. The Bollywood producers of the film portray the Islam and Muslims for the sake of their motives. They portray the Hijab women is safe and Islam is more protective for him in a negative way.

The Figure Sequences No. 4



The figure sequences is portrayed that how the main character Shalni (Adah Sharma) of the film Kerala story and her friend harassed by the Muslim group of boys so that they convert into the circle of Islam, on the other side the Asifa preached them very smartly the importance of Hijab and Islam, in the film, Insignificant statements were found that Allah is the only one Who protects and a true God, the religion of the Islam is only deserve to exist on the planet. They all very impressed and converted agree to wearing the Hijab and dating with the Muslim boys.

2.11. Preaching Hated Against Others

The Kerala Story painted the Islam and Muslim in a negative way. A scene was observed in the film the Kerala story a Muslim religious priest preach the boys to trap the girls, pregnant them and convert into Islam by any means. This was quite dangerous that one of the Muslim religious priest instructing to such kind of immoral values which is totally against the religion of Islam. These types of notions are being put by the producer of the film which clearly dehumanizes the Muslims culture and Islamic civilizations.

The Figure Sequences No. 5



The figure of sequences illustrated that how the bearded man, a local Muslim priest preached the Muslim boys to trap the Hindu woman and convert them into the religion. The film maker the symbol of Muslim beard is used in wrong way. The looks of Muslim priest portrayed very dangerous and he preached the not only the Muslim group of boys as well converted victim Hindu woman Shalni(Adah Sharma) when the a Muslim Boy trap her into intimacy and pregnant her as per preached system of instruction by the Muslim local priest. . “A group of priest that preaching the values of Islam negatively they preached to their followers to trap the women’s brought them closer, wash their brains, drug them, sex them if possible make them pregnant”. They advised very smartly by utilizing the different route of religion. The researcher observed that a poster at the house of Adah Sharma (Shalini) boyfriend says expertly that patriotism is forbidden because you are Muslim. The movie pursue itself Islamophobia and portrait that every Muslim is a malicious, fanatic and the Islam is the unsafe religion that represented inhuman values on the planet.

2.1.2. Muslims are Blackmailer and Rapist

The film was released around the globe. In this movie the image of the Islam is manipulated and the followers of Islam, Muslims are rapist and assaulter. They were portrayed not in good manners and their behavior was represented as a rapist. A seen clearly observed in the film that the Muslims were having a diehard and no respect of humanity as well as for women. A Muslims group rapped the main character of the film Shalni many times. In the film Muslim ruthless killers who killed the women. A scene in

the movie of Kerala story was observed two boys so called Muslims trap the Hindu women and fulfill their lust.

Meanwhile, the friend of Shalini belongs to Hindu religion committed a suicide after the blackmailing of Muslim boyfriend through disseminate and viral her nude pictures on the internet web. On the other side her Christian friend refused to accept the Islam resultantly a group of Muslims boys seduced and gang raped her, after this when Fatima (Shalini) arrived in Afghanistan with her husband that represented a cruel, brutal, rapist and backward. In that place she witnesses and scene murdered of different people by the ISI. They are shouting aggressively and cut off the girls hand for wearing a lipstick calling her it is a sin and with the verse of Allah-o- Akbar. At the end she did not protect her baby but she manage to escape from that painful place and where she is rescued by the United States peace keepers.

The Figure Sequences No. 6



Consequently, these types of narratives are being injected to the audience around the globe of the Indian films in terms of revenue and ratings. The boys followed the instruction of religious persons and trap the Hindu girls for their task.

Bollywood film was critically examined in the movies the appearance of the Muslims within the circle of Islam is not good and the characters of the Muslims were shown in a barbic looks having long beard, bloodshot eyes and preaching immoral values. The Muslim characters were painted full of cruelty and tyranny. The Kerala story was shown in a barbic way and Muslims were portrait Islamic radicalism within the circle of Islam. A scene was observed where the raped again and again in the Kerala story killing with huge sward and cut the neck by saying orally Allah u Akbar clearly depicted in the film. It can affect the image of Islam negatively when it painted and illustrated the content publically. All the killings in film were shown overtly which can influence at large scale.

The Figure Sequences No. 7



2.13. Stereotype and Propaganda

The main character of the film Adha Sharma was depicted and innocent fun loving Hindu girl. She was studying at college in Kerala where she found three roommates which one of the Muslim young girl. Muslim young girl roommate was shown wisely she propagate the ideology of Islam among her friends similarly in the Islamic study center they meet a group of boys and they trap them by using different tact. A bearded man wearing a traditional cloth brain washes the mind of the young boy and asks them to convert them into circle of Islam. The Muslim young girl creates derogatory definitions towards their Hindu girls. She also gave the explanation and claimed that the women's where the Hijabs never been raped.

Prime Minister Nrindera Modhi praised the film and he said about its portrayal and this is the new type of terrorism where bombs, guns, pistols have been replaced by a conspiracy which is now deep rooted in society. The film Kerala story is illustrated the dominant theme love jihad through this Muslim boys trap the Hindu girls and converted into Islam. As concerned the case of love jihad highlighted in all the media plate form as well as flooded in the news. The different complains started to save the religious identity like as moral policing Ghar wapsi, "bahu laobeti bachao" and how to save our girls from the terror of love jihad, Hindu aurtu Ki loot and love trishold that launched in the owner of Hindu women's for the sake of identities and boundaries of the communities saving

love jihad also leads to Romeo jihad which is also known as international Islamist conspiracy through which Muslim communities have received funds from the abroad organization, they used these funds designing cloth, mobile phones and vehicles as well as expensive gifts for the Hindu women and trap them in their love making intimacy .this kind of agenda destroy their ideas and wave out their minds so that they convert into Islam and leave their home and religions. (Khatun, 2018)

This idea become the peak curriculum Indian state and elite Indian scholars constructed at colonial school, perpetuated such kind of narratives in their style of writing and the prime idea love jihad become the key part of the discourse constructed through pamphlets, newspapers novels magazines specially in the north in the idea of love jihad is observed in the film of the Kerala story and it has circulated this myth smartly.

Close Reading:-In the context of Islamophobia was painted and manipulated the reality. However, the film media is considering a powerful tool for the promotion of Islamophobic content. Movie is the tool of notions and spreading the trajectory of doctrine under the umbrella of positive and negative light. In spite of film was promoting fear, threat and tyranny against the religion of Islam and Muslims. It can be said to be bests. This Film incredible in term of promotion of Islamophobia critically. Violation of values, rapist behaviors, barbic appearance, heinous and cruel nature by the Muslims included in. Apart from the Kerala Story films historically, their propagating against the Islam and Muslims through the pages of versatile personality in subcontinent. The Kerala Story is seen around the globe massively. However, ban on films is not the solution of this propaganda, Movie producers, directors, film authorities and all those who behind this should be more factual and aware about the history and reality of the Muslims and Islam throughout the subcontinent.

3. Discussion

The role of Bollywood Cinema in religious propaganda is remaining key issue. The filmmakers produce the films on their hate identity against the religion.(Nawreen,2023) They stream on love Jihad conspiracy and fuelled the Islamophobic content. The recent Movie the Kerala Story released 5 May in 2023 worldwide, the story of films is based on three women who converted the Islam and Join the ISIS. The central idea of the Film designated on the disseminated of love Jihad Conspiracy theory in all over the world. The film reinforce the myth dear to Hindu nationalist , which of Love Jihad theory fomented by extremists leads the concept that the Muslim community men convert Hindu women into their religion Islam. To achieve their goals they used the trick to trap the women of other religion. After this they convert them and used for terror activities.

The film Kerala Story is well instrumentalized by the Hindu nationalist. The story blurs the boundaries of the realities through its fictional style of narration. The moviemaker deliberately attempt to present that the film is based on true story of three women in Kerala

state who were apparently allured into converting to Islam and traded joining ISIS. Allowing to the producers these women were pledges in a perilous conspiracy marked against India which has seen that a hundred of women follow the same track.

Bollywood film promotes anti Muslims sentiments and promulgates Islamophobia. Christian and Hindu women convert forcibly into Islam and trade them for terrorism. This type of representation stimulates the dangerous and fabricated conspiracy theory of Love Jihad. Actually the content of the film is demonized not only the image of the Muslims but as well as creates the communal tensions in India. (Dudley,2019)

The false claims of the film publicize the hatred and incite violence against the religions of Islam and the Muslim community in India they already is facing holistic circumstances. The story of the movie deploys the tool of fiction in the favor of Director Claim that every Muslims and Hindu relations there is lays a baleful intent.

The term of love jihad predominantly used in India Right Hindu Nationalist. According to this phenomenon, Muslims men convert to non-Muslim women into the circle of Islam by trapping them through their intimacy, love and marriage after this; force them to convert their religion to Islam.

Despite its success in the commercial market, the movie promotion by the Bharatiya Janta Party during their election campaign. It is important to mention here that different Government agencies, the Center, the Supreme Court, and other national commission for women have dismissed the narrative of love Jihad. They report repeatedly, that they do not found a data on complaints regarding to love Jihad. Similarly, the film depiction based on Hindu patriotism ideologies rampant in the India.

This trend of Propaganda which is highlighted in the Film Kerala story and its may leads the dynamics of community and patriotism which shaping the content around the Love Jihad. The community connections and affiliation with nationalism that shapes the political discourse, interconnected with legacies and power congenital from the colonial era. Consequently, the discussion goes out of box and contributes the discourse on Islampohobia content. (Bayrakli,2019)

The discussion on the Love Jihad which is key notion of the Bollywood Film and it is traveled to Kerala early 2000. Specifically, from the south district of Karnataka. These narrative of accounts gained significant popularity through the websites as Haindava Kerala and Hindu Jagratha Samithi. These websites are interconnected with other Hindutva organizations which disseminate love Jihad stories reinforcing way.(Balabantaray,2020)

4. Conclusion

Film media has always a big tool for manipulation of facts. It tells the story in powerful manner with white washed effects. In spite of this, it sells two sides agenda that counter each other, which one as claimed subtly and other is not.(Nadira,2016) The Kerala

story film is covered both sides where this is failed to fit the reality. The bigger reality is that terrorism is a real phenomenon all over the world and human trafficking is more hidden, clear and hunting reality. As concerned making a film on the sensitive topics it would be like a fiction which has no connection to ground and real world. The Bollywood film claim a lot but forget the real reality. so the film Kerala story try to show the violence and comes handy to the community. it shows that girls are humiliated in the public place, similarly they can opt for hijab. It was very observed in the seen that how no one is conscious and alarmed in the public place if this happen in the real situations. it looks to writings either the black or white and how it is curious that they says movies is based on two stories but it never mention geographical locations and introduce any one real life persons whose names related to the movie characters. (Molaei,2020)

The 5th filters of Propaganda model guided by Herman Chomsky observed in the films (Herman and Chomsky,2002) the results of the Social semiotics analysis clearly depicted that the first filter of Propaganda ownership and profit orientations of media has been confirmed in the study. As like in the Hollywood major companies of media have monopoly on content production same as the Bollywood also have ownership as well as distribution of content. For example shah Rukh Kan Yash Raz Films, and Farhan akhtar etc. (Alford, 2011) the film maker invests and product place so they return their business; the content against Muslim is the hotbed for the movie producers. The government sources filter also confirm of this movie, how the Nrindera Modhi supports the films and advertise it within own sources. Anti-other filter of Propaganda also confirmed that how the film maker promotes the key Idea love Jihad conspiracy they against the Islam. The content against Islam and Muslim has much sold last few years. The Islam and Muslim is the hot topic of the Bollywood.

The bottom lines regarding The Kerala Story to be discussed, the suffering of their existence and exile. After examination of the film critically, it can be concluded that this type of portrayal of Islam and Muslims pushed them into dark side of the surviving. The biggest question is that, this kind of propagation against specific community, what the conclusions are wants the Filmmakers, producers, and Directors, what they want agitate out and hell fixed to pulverized Zero? Either they want that all other communities stood up against the religion of Islam and the Muslims. Prodigious Conflicts are started among the religious identities. While, this global street is needed to be peacekeeping ideologies In fact, there is tug of war among ideologies, the philosophies of Hate picks the shortcuts permanently, while love peace ideologies walk on lengthier and mirror route. The results of the research clearly indicated that, it is concern to protect the religion of Hinduism that products national junk Like the Kerala Story Bollywood movie, this type of Film loves the religion Hinduism and Hatred against the religion of Islam eventually; the filmmaker agenda is based on Hate Identity and fuelled Islampohobia around the globe.

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