

Hindutva in Bollywood: Exploration of Hindu nationalism and image of Muslims in Hindi Cinema

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Abstract

With the beginning of the 21st century, the world tuned into a global village and with the advancement of new communication technologies, the boundaries among the nations shrunk. In the past few years, in many countries, the notion of nationalism arose and nations are using advanced communication means for the fulfillment of this purpose. Hindu nationalism or Hindutva has long historical roots and in contemporary times the rise of Hindu nationalism is the most discussed phenomenon among the scholars. Bollywood is the most watchable and rich entertainment industry which is growing not regionally but also reached a global level in the context of its audience. The purpose of this research is to find out the relationship between Hindutva, BJP and Hollywood and exploration of Hindu nationalism, the image of Islam and Muslims in Hindi movies. The main objective of this study is to examine how Hindi movies are encouraging Hindutva ideology, promoting Hindu nationalism and Hinduism and distorting the image of Muslims through its specific content. Concerned objectives of the study are achieved by the help of content analysis of four high grossed and top-rated Hindi movies: Bajirao Mastani, Padmaavat, Uri: The Surgical strike and Tanhaji. A high level of encouragement of Hindutva was found in the content of

overall movies. Movies are portraying a negative image of Islam and Muslims while the promotion of Indian Nationalism is found at the third number.

Key words: *Hindutva, Bollywood, Hindu nationalism, Muslims, Hindi Cinema*

Introduction

After the division of sub-continent, India emerged as a secular state and named itself the biggest democracy of the world. In 1928, Vinayak Savarkar published his most influential work, 'Hindutva: Who is Hindu', in which he presents his own definition of Hindutva ideology. In this phrase, he makes a special distinction between Hindutva and Hinduism (Savarkar, 1923). Rashtriya Swayamsevak Singh (RSS) founded in 1925 and it was the non-political organization, the purpose of this union was to make India a Hindu state.

A considerable change accrued in Indian politics when Hindu nationalism emerged and came into the helm of affairs of the state. Bhartiya Janta Party (PJP) came into power with the majority in 2014 with the help of influential campaigns by the controversial leader Narendra Modi and the president of the party Amit Shah. BJP came into power by filling the power vacuum created by Congress due to its ineffectiveness and accusation of corruption (Anderson & Longkumer, 2018).

The word 'Hindutva' is derivative from the twofold languages Hindu and Tattva, which accurately mean 'Hindu principles' (Zachariah, 1992). Referring to Savarkar "Hindu-ness"- encirclement all the section of thought and action of the entire being of our Hindu race". He reflected the mainstream Hindus as the only factual nation and the minorities are an entirely different race (Thomas, 2002). It's indirectly a declaration towards that Hindus only are the true sons of this land. It encouraged the eradication of flexibility and diversity, which were essential in the former ideas of Hinduism. Hindutva meant to attain great hegemony over society by declaring that the majority of Hindus alone constitutes the true Indian nation (Panicke, 2006).

Hindutva or Hindu Nationalism has a long history in the subcontinent, after the partition of Pakistan and India, this ideology existed among the Hindu peoples although their state and the constitution of the state was secular in nature. Hindutva mainly revolves around the concept of Hindu land and the hegemonic desires

of Hindus by making the land of Hindustan on the way of Hindu life (Savarkar, 1923).

There is a difference between Hinduism and Hindutva, Hinduism is related to that there should be a hegemony of Hindu practices and beliefs but Hindutva is harsh then Hinduism it required a political force to make Hindustan only a land of Hindus by taking any essential means (Desai, 2013). According to Prof. Dibyesh Anand:

“Hindutva is porno-nationalism in its possessed preoccupation with the voracious sexuality of the putative Muslim figure and the threat to the integrity of the Hindu bodies” (Anand, 2011).

The Exponents of Hindutva are propagating negative stereotypes about Muslims and trying to legitimize illegal action against the Muslims in India and making their lives worst (Imsejungba, 2016).

Hindu nationalism mainly personified with various political and cultural organizations mostly affiliated with Sangh Parivar (Sangh Family). Bharatiya Janata Party (BJP) is only one political party which is associated with Sangh Parivar also identified with the name of Rashtriya Swayamsevak Singh (RSS). So RSS is the main source that is leading Hindutva ideology and expending it throughout the Indian Territory (Anand, 2011).

The great purpose of Hindutva is the establishment of Hindu Rashtra (nation) in India and in its principles, India should not clearly understand a nation, race, religion, and culture. They are against secularism, religious diversity and democracy, they understand minorities who are living in India as non-citizens who have no right to live in India (Kuruvachira, 2008).

The ultimate constitutional rights guaranteed under Section-III of the Indian Constitution are very important for the idea of protection of religious freedom, languages, cultures, and minorities (Robertson, 2010). This constitutional document is regarded as one of the best human rights protection laws in India

However, the situation in India today is that the majority of religions other than Hindus clearly have the privilege of the majority and the privilege of overcoming minorities. They pride themselves on being the same nationalist and loyal. They viewed other minorities in India as foreign and anti-national, thus disrupting the supporters of class religion in a peaceful attempt to enforce their living and religious

freedom (Thampu, 1999).

Since the rise of BJP in India and entering to the power the Hindutva goes into its peak, scholars all over the world are concerned about it and started writing about this phenomenon and prediction are going on what will be the consequences of rise of Hindu nationalism and its impact on the India and the whole region (Imsejungba, 2016). BJP and RSS are trying to endorse Hindutva through any means even via Bollywood movies. The main concern of the BJP regarding Bollywood is a generalization of Hindu Nationalism and distortion of the image of Muslims through Hindi movies.

Hindutva in Bollywood

Cinema has been the most influential medium since the early 20th century. Pictures presented at the cinema tolerate individuals to view other family work through a storyline that allows them to forget their uncertainties for a while. Movies encourage people to look at happenings in a new way, propose likely resolutions to their difficulties, and settle their opinions and perhaps prejudices. Indian popular cinema called Bollywood the largest film industry in South Asia.

In the 1990s the era was the emergence of nationalism especially in Europe and South Asia, for example, Hindu nationalism in India, Zionism in Israel and also Christian militants in the United States of America. The notion of nationalism didn't start suddenly, media played a vital role in portraying other minorities as 'others' and give a spark to the nationalism in any country.

In India before the 1990's Bollywood movies mostly based on unity in diversity, in those movies, religious minorities were framed as a true citizen of India and patriots to the soil of Hindustan. Mass media ignored the diverse side of India and didn't show any diverse opinions and images of other religions (Rajgopal, 2011). History-based movies in Bollywood before the 1990s were not based on a distortion of history and Muslim rules didn't portray as invaders or destructive force of Hinduism.

The political wing of the Hindu nationalist movement in India is the Bharatiya Janata Party (BJP), which gained political extent from this ferocity. It secured polls in some states and in 1998 controlled a coalition that took control at the center (Pandey, 2001). However the assembly was disbanded in a year subsequent glitches in the BJP-led

governing alliance, the party gained sufficient seats in the elections of 1999 to head a coalition again, this time the tenure was comprised of five years (Vanaik, 1997). These procedures, opening with the utilization of the people through India for the devastation of a Mosque in Ayodhya in the 1980s, have become significant indicators for Hindu nationalism in existing India. Hindutva is consequently an ideology that has been effective in converting a hegemonic position for itself (Rajgopal, 2011).

Certain events created directly or indirectly by RSS in India, like demolishing Babri Mosque and making new immigrants laws clearly indicate the objectives of Hindutva ideology. After the 1990's Hindi cinema started to show some controversial, negative and nationalistic content especially against the Muslims and Islam in favor of Hindi nationalism. For example movies like Roja(1992), Sarfarosh(1999), Bombay(1995), Gaddar(2001), Mission Kashmir(2000) and Pinjar(2003) are comprised on the content based on Hindu nationalism with the portrayal of men Hindu heroes those are trying to fight for their motherland against their rivals mostly Muslims (Murty, 2009).

Those movies were not just a source of entertainment, it was the combination of popular narrative which was constructed deliberately as agenda-setting or making inclination of the audience towards the certain issues for strengthening the notion of Hindu nationalism. The power of Hindutva was negotiated and issues were discussed at public places, at that time Bollywood played its role in the construction of Hindutva ideological content. These movies were watched beyond the boundaries and Indian diaspora identified the reason behind this kind of content, Indian scholar mentioned this in his article and said that Hindi movies turned into "Indian-ness" he suggested that we as a diaspora also the part of nation but movies are portrayed Hindu nationalism (Bhattacharjya, 2009).

Image of Muslims in Bollywood

The impression of Hindutva and the negative image of Muslims in Bollywood mostly started in the 1990s and BJP was also progressing politically in the same era. The construction of Muslim's stereotype images and paintings Hindus as only rightful affiliates of Hindu Maharashtra was mainly focused on Hindi movies. In those circumstances, the Hindutva as an ideology was also deeply infiltrated through political discourse among the country.

However, at the beginning of 21st-century certain movies made on the promotion of Hindutva, distortion of history and painting Muslims as terrorists. In the year of 2000 three movies were released on this topic Fiza, Mission Kashmir and Refugee, those pictures were based on mixture of certain agendas mainly with portraying good and bad Muslim images, the main objective was to set an agenda Muslims, as terrorists and India belongs to only Hindu peoples (Iedema, 2001).

After 9/11 there was a big excuse for Bollywood to painting Muslims as terrorists and strengthening the Hindutva ideology as BJP and RSS were rising and gaining political power (Lichtner, 2008). In 2001 movies like Gadar and Indian released full of projection of Hindu nationalism and hatred against Muslims and Pakistan. Ye Dil Aashiqana, 16 December and Maa Tujhay Salaam were released in 2002, and the reflection of 9/11 and adverse portrayal Muslims of was clearly seen in those movies. It was the era when Muslims all over the world were facing troubles regarding their identity and the Bollywood was making Hindu Nationalism and Muslims as bad entities as a hot debate among the audiences.

Encouragement of Hindutva and destructive representation of Muslims in Hindi movies those were released in 2003, Escape from Taliban, LOC Kargil, and Zameen. The content of those movies was based on Hindutva, Indian-ness and stereotyped images of Muslims. In a comparison of the previous decade, in the 1990s only a few movies were based on concerned topics and with the beginning of 2000 and incident of 9/11, a certain amount of movies used to cover this topic of Hindutva and image of Muslim, vis-à-vis production of movies on the representation of Muslims were increased.

In the following year's several movies were made by different directors, for example, Ab Tumhary Hawaly Watan Saathyo, Lakhshya, Yahaan, Tango Charlie and Dus were noteworthy movies regarding Hindu nationalism, patriotism, Indian-ness and negative image of Muslims. Film after the film was about Hindu nationalism and Muslims as terrorists at an extreme level with the projection of their extremity regarding religion for example in Fanaa(2006), Aamir (2008) and Dhoka(2008), Kurbaan(2009), New York(2009),. All movies had a specific theme and content related to the deleterious representation of Muslims.

Bollywood and Propaganda

Hindutva has reached at its peak in contemporary times as it has been never before since BJP hold the affairs of the state by sitting in the government. The first time elected Narendra Modi as Prime Minister of India in 2014, he continually involved with Bollywood celebrities and filmmakers. BJP and RSS both are influential entities in current India, their means of came into powers are mainly based on propaganda. Bollywood turned into a propaganda tool for BJP for two previous decades. According to Reuters, Bollywood played an important role in the second victory of PM Modi, and the relations between Bollywood and politics never have been like this. PM Narendra Modi asks the filmmakers to talk about patriotism and Indian culture and values in movies, Mahaveer Jain a filmmaker said about PM Modi that “ He recognized the impact of Bollywood’ (Shilpa Jamkhandikar, 2019).

The time period from 2014 to 2019 movies was made with the content based on Hindu Nationalism, patriotisms, anti-Islam and anti-Pakistan and this is related with a hyper nationalistic ideology of BJP and RSS (Ayyub, 2019). A film ‘Kesari’ means ‘Saffron’ released in March 2019 with the color theme of the ruling party BJP and the content of the movie was Muslims as jihadists. Most importantly a movie Uri: A Surgical Strike was based on propaganda created by BJP for its election campaign. The film was based on the theme of BJP’s nationalism and Anti Pakistan which was the main slogan of the party in 2019’s election campaigns. BJP has full support among the Bollywood, almost all directors and actors are on the same page and making movies in favor of Hindutva ideology, distortion of the image of Muslims Rulers in Indian history, Hostile Pakistan and Anti-Islam (SHARMA, 2019). In Uri: A Surgical Strike, PM Modi was portrayed as a positive and nationalistic strongman who is willing to take revenge from Pakistan for the sake of harboring the anti-Indian terrorist/Jihadi group. This film played a major role in the successful election campaign by the BJP.

Before few months of the election of 2019 in India, PM Modi shared his picture with directors and actors of the Bollywood, Sunny Deol, and Anupam Kher was directly involved and supporting BJP (KUMAR, 2019). Sunny Deol’s movie also released before the election with the content of Muslims as a terrorist. Bollywood and BJP are working together and there is very support among the Bollywood

who are trying to make movies without the influence of BJP or RSS.

The main objective of this research is to find out the encouragement of Hindutva in Hindi movies which are released after 2014. On the basis of contextual information about Hindutva, Bollywood, and BJP it can be said that since the evolution of BJP and its influence the more movies are made on the content as BJP likes, for example, Hindutva, India as a land of only Hindus, Muslims rulers in the history was invaders and used to destruct Hinduism, Muslims as terrorists, promotion of Hindu culture, patriotism and prestige of high Hindu class among the society.

Literature Review

In Bollywood movies, Muslims are always represented as distrustful, and disloyal towards their land. Mostly, they are shown with the appearance of beard and Skull caps and their characters are depicted as a villain, gangsters who are always ruining the peace of land. Moreover, they started portraying Muslims as a terrorist in their movies after 9/11 conspiracy even if they are representing Muslim as a good character in Film then it comes up with a story where Muslim is trying to defend himself that he is not a terrorist. On the other hand, when it comes to the representation of Hindu characters, they are represented with respect and dignity, even their movies dominate with Hindus hegemony and Hindu nationalism which is not only depicting anti-Muslim rage but also causing a sense of disembodied and lack of harmony among Indian Muslims. The researcher analyzed the content of each Bollywood movie featured on Muslims and Hindu nationalism by concluding that minorities living in India should have the freedom and religious harmony and no other community has right to dictate (Ahmad, 2014)

Another study has suggested that Bollywood movies portray the concept of good Muslims and Bad Muslims. Good Muslims are the families who are living peacefully in India and those who challenge the state have been labeled as Bad Muslims. Even bad Muslims are the people of Kashmir who demand separate identity as this demand of separate homeland is always challenging for the state. Now Bollywood movies came up with another turn in movies, which show Muslims as a terrorist and they always harm the state and its people. Moreover, some Indian movies are showing extreme nationalism (Rajgopal, 2011)

Indian films are promoting the ideology of *Hindutva*,

according to which India is the state of Hindus and there is a clear-cut boundary between them and minorities especially Muslims. Thus by promoting this ideology, Bollywood cinema portrays a stereotyping image of arrogant Muslims and patient Hindus by keeping in consideration the history war between India and Pakistan. Bollywood movies have given a negative connotation to Muslims and at the same time projecting its Hinduism by demarcating boundaries between Hindus and Muslims and keeping them aware about their intense nationalism, and showing Muslims as dangerous people for Hindus and the negative character of Muslims have been replaced by the character of terrorist (Kumar, 2013)

By analyzing the content of six movies from the 1990s to 2000, the researcher examined the representation of Muslim and Hindus nationalism. In Indian films particularly *Roja*, Kashmiri Muslims have been depicted extremist, dangerous and violent, for instance, in a dialogue where Hindu asked a Kashmiri Muslim of militant group that if he is given the order to kill his family, then Muslim character gave priority to Kashmir over his family, which means that Muslims are being portrayed as extremist, terrorist and violent. Moreover, Islam is portrayed as an ideology rather than a religion. Bollywood movies depict that their nation is in danger from different religious identities and hence reinforcing national identity to overcome those state problems. Therefore movies prioritize the national identity over religious by neglecting the religious priorities of Muslims (Murty, 2009)

When it comes to representation of Muslim identity in Bollywood movies they are always shown in a character of the terrorist, feudal and anti-nationalist. Though few exceptional films are there which represented the real side of Muslims the true representation of Muslims in overall Bollywood is lacking. The researcher has critically analyzed the Indian films by concluding that without knowing anything, media comes up with a distorted and false representation of individual or community and injects the wrong image in the mind of people, the same is the case of Bollywood cinema who always represented the stereotyped image of Muslims (Islam, 2007)

Bollywood cinema started making movies on Muslims as a terrorist because of Kashmir issue but 9/11 conspiracy came up with another turning point. With the representation of the identity of Muslims negatively, Indian movies are strengthening nationalistic

behavior at the same time through its discourse and actions while marginalizing Muslim minorities. The researcher has analyzed the films content with the conclusion that Indian cinema has been changed as it tries to convey the political sense through narrative and depicts India as a nation in movies (Khatun, 2006)

The culture war has been embedded in the hegemonic agenda of Hindu nation. Bollywood films portray these culture wars between Hindus and Muslims by demarcating cultural lines. Moreover, Bollywood cinemas are playing a role as a builder in the dominance of majority in the mind of people (H.M., 2016)

Another study has investigated through audiovisual analysis that Kashmiris in movies are portrayed as militant and those who are trying to ruin the peace of state but portraying India as a State who is willing to promote peace but actually Bollywood is using media in order to set its agenda. Though nations do not have a peaceful history, they fought for separate homeland and identity against British rule as fighting for freedom is the right of people. Therefore Kashmiris are fighting for freedom but India through its movies is creating a gap between Muslims and Hindus. This media is so effective to lessen those differences (Abbas & Fatima Tuz Zohra, 2013)

In Bollywood movies, the Muslim character is portrayed as either a terrorist killing innocent people or trying to sabotage the country or an ISI agent who has evil plans of bomb blasting. The researcher has divided Films into three categories including positive, negative and mixed films with the results that the percentage of negative films is higher as compared to positive films. In negative films, terrorist, gangsters, evils and criminal characters of Muslims are being portrayed (Shahzad, Chaudhry, Rooh-e-Aslam, & Faridi, 2012).

Shiraz in his research examined the construction of Muslim images in Indian movies. Muslim Image in movies is constructed on the basis of historical events and it has been observed that the initial years of Bollywood cinemas used to depict Muslims as feudal elites and from the last two decades this paradigm has been shifted towards the ideology of *Hindutva and promoting Hindu nationalism in movies* (Sheikh, 2013).

Research Hypothesis

After introducing the concerned research and reviewing the

literature this study hypothesis following queries:

H1 The Bollywood movie is used to encourage Hindutva.

H2 The Bollywood Cinema does exhibit a negative image of the Muslims and Muslim rulers.

H3 The Bollywood Cinema does act as a source of promoting Hinduism and patriotism

Research Methodology

Content Analysis is a suitable research methodology for conducting this research. Content Analysis is a research technique according to Ole Holsti is “any technique for making inferences by objectively and systematically identifying specified characteristics of messages” (Parveen, 2017). Klaus Krippendorff described the content analysis as” a research technique for making replicable and valid inferences data to their context” (Berger, 2000). Contents analysis is a research technique in which prescription structures are scientifically characterized and recorded so that they can be investigated. "Text" is generally understood in content analysis, such that the text can be textual, visual, or partial enough to be applicable to some extent that can be recorded and repeated reading, viewing, and hearing (COE, 2012).

Content Analysis can provide a systematic and well-organized understanding of the film’s content with the categorization of the text which is used in the movie. In this research technique the researcher can hear and watch the content again and again and with the contextual information of the concerned content can be divided into different themes and topics. With the help of different statistical tests of these themes and topics, the valid inferences can be drawn. For conducting this research 4 Hindi movies taken as a population which released between 2015-2020 in the time period of the BJP government.

Sampling

Four movies Bajirao Mastani (2015), Padmaavat (2016), Uri: A Surgical strike (2019) and Tanhaji (2020) are selected as the population on the basis of the relevant subject, movies’ rating, famousness, and business. Bajirao Mastani earned ₹356 crores and become on the highest-grossing films from Bollywood, it has a 7.2/10 rating at IMDB and won 7 national films awards. Padmaavat earned Rs 400 crores with a 7/10 rating and won 4 awards. While Uri grossed

₹35.73, has an 8.4/10 rating and 4 awards. Tanhaji earned Rs. 162 crores and still earning with 8.6/10 rating. All movies become part of the discussion among the masses and can be analyzed academically. By adopting targeted sampling technique scenes are selected from all movies on the concerned topic. 10 scenes from Bajirao Mastani, 15 from Padmaavat, 10 from Uri and 15 from Tanhaji.

Themes and Topics

After carefully watching all movies themes and topics identified from the content by the researchers. On the basis of literature review, the contextual information of the topic and after watching the content, recognized themes are Hindutva or Hindu Nationalism, Hinduism, Indian Nationalism, Adverse image of Muslims and negative portrayal of Muslim rulers. Topics that supported these themes are Dharti Maa, (Mother Earth) Akhand Bharat, Hindustan for Hindus, Hindu Culture, Hindu Dharam, Muslims as terrorists, Muslims as traitors, Muslims as invaders and Hindus are a true son of India, Muslims as savage and Muslims as lustful. Encouragement level of Hindutva is identified through the intensity of the content in themes and topics either low, normal or high. The text from the content indicates the level of encouragement, for example according to Merriam Webster dictionary low mean having a small upward extension. For example *Dharti Maa ko bachany jar raha (I am going to save motherland)*. It's indicated the nationalism a little upward towards Hindutva. Second level is normal its mean a regular pattern for example spoken words "Jab Shivaji Raje ki talwaar chalti hai, tab aurto ka ghoonghat aur Brahmano ka janeu salamat rehta hai" (When Shivaji pulls his weapon, it protections the honor of women and the holy fiber of Brahmins). These kind of spoken words fall into the normal encouragement of Hindutva. The intensity of the spoken words in the movies indicated the high level of encouragement for example *EK Hindu Raja doosry Hindu ki madad karny ja raha (A Hindu king is going to help another Hindu king)*. Its mean Hindu should work together against the common enemies for making India only for Hindus.

Coding

The coding process has an essential role in the content analysis where the researcher used to assign numerical values to the text for measurement. In the first step, the conceptual and operational definitions of the variables are required. Hindutva is an independent

variable and encouragement of Hindu nationalism and image of Muslims are dependent variables, while Hindi movies are population, selected movies are sample and identified scenes are a sample size of the study. The conceptual definition of Hindutva is an ideology embraced by the group of Hindu peoples, and the operational definition of Hindutva is an ideology of influential Hindus from India who are trying to implement this ideology through different means.

The conceptual definition of encouragement of Hindu nationalism is how this concept is being encouraged and how the image of Muslims being portrayed. While in the operational definition of Hindu Nationalism and Image of Muslims, a brief measurable classification of the variable is needed which is there are certain themes and topics of the text identified which indicated towards the encouragement of Hindu Nationalism and negative portrayal of Muslims and Muslim rulers. Certain numerical values are assigned to the movies, themes, and topics for the measurement of the variables.

Data Collection

After determining the sample size and coding process, data will be gathered from the selected scenes from the movies. Demographic information or frequencies of data mentioned below.

Table 1 Selected Bollywood Movies

		Frequency	Percent	Valid Percent
Valid	Bajirao Mastani	10	20.0	20.0
	Padmaavat	15	30.0	30.0
	Tanhaji	15	30.0	30.0
	Uri: The Surgical Strike	10	20.0	20.0
	Total	50	100.0	100.0

As mentioned above in *Table 1 Selected Bollywood Movies*, targeted scenes taken from the selected movies, 10 scenes selected from Bajirao Mastani, 15 from Padmaavat, 15 from Tanhaji and 10 from Uri.

Table 2 Extracted Themes from the Content

		Frequency	Percent	Valid Percent
Valid	Hindu Nationalism	17	34.0	34.0
	Hinduism	6	12.0	12.0
	Indian Nationalism	9	18.0	18.0
	Adverse image of Muslims	11	22.0	22.0
	Negative Portrayal of Muslim Rulers	7	14.0	14.0
	Total	50	100.0	100.0

Table 2 Extracted Themes from the Content indicates the selected themes extracted from the content of the movies, Hindutva or Hindu Nationalism is major theme taken out from the content is 34% of the whole content, second dominant themes is Adverse image of Muslims with 22% of the whole content, third dominant theme is Indian Nationalism 18%, Negative portrayal of Muslims is at fourth number with 14% and Hinduism is at last with 12%.

Table 3 Topics covered in Movies

		Frequency	Percent	Valid Percent
Valid	Dharti Maa	6	12.0	12.0
	Akhand Bharat	8	16.0	16.0
	Hindustan for Hindus	3	6.0	6.0
	Hindu Culture	2	4.0	4.0
	Hindu Dharam	2	4.0	4.0
	Muslims as terrorists	3	6.0	6.0
	Muslims as traitors	2	4.0	4.0
	Muslims as invaders	6	12.0	12.0
	Hindus are true sons of India	4	8.0	8.0
	Muslims as Savage	7	14.0	14.0

	Muslims as Lustful	7	14.0	14.0
	Total	50	100.0	100.0

Table 3 Topics covered in Movies is about the topics of the content covered in movies. Akhand Bharat has mainly covered the topic with 16% of the whole content, Muslims as Savage and Muslims as Lustful both topics are at second number with 14%, Dharti Maa and Muslims as invaders are at third number with 12%. The rest of the topics are least covered in the content of the movies.

Table 4 Encouragement of Hindutva

		Frequency	Percent	Valid Percent
Valid	Low	14	28.0	28.0
	Normal	13	26.0	26.0
	High	23	46.0	46.0
	Total	50	100.0	100.0

As mentioned above in **Table 4 Encouragement of Hindutva**, that encouragement of Hindutva is examined from the selected sample is mainly high with 46%, normal is 26% and low is at 28%. Overall in all movies, there is a high encouragement of Hindutva is founded in this research.

Data Analysis

After demographic information of the whole data, with the help of cross-tabulation and other statistical tests, this research will answer the research hypothesis generated after the introduction and literature review.

The first hypothesis of the study was The Bollywood movie is used to encourage Hindutva. This query is proved in the tables mentioned below.

Table 5 Encouragement of Hindutva in Bollywood

			Encouragement of Hindutva			Total
			Low	Normal	High	
Themes	Hindu Nationalism	Count	1	7	9	17
		% of Total	2.0%	14.0%	18.0%	34.0%
	Hinduism	Count	3	0	3	6
		% of Total	6.0%	0.0%	6.0%	12.0%

Indian Nationalism	Count	4	1	4	9
	% of Total	8.0%	2.0%	8.0%	18.0%
Adverse image of Muslims	Count	4	2	5	11
	% of Total	8.0%	4.0%	10.0%	22.0%
Negative Portrayal of Muslim Rulers	Count	2	3	2	7
	% of Total	4.0%	6.0%	4.0%	14.0%
Total	Count	14	13	23	50
	% of Total	28.0%	26.0%	46.0%	100.0%

As mentioned above **Table 5 Encouragement of Hindutva in Bollywood** that the encouragement of Hindutva analyzed through the themes of the content either the encouragement was low, normal and high. Hindu nationalism or Hindutva was found 46. % high, 28% low and 26% normal. Bollywood cinema encouraging Hindutva ideology through particular content.

Table 6 Encouragement of Hindutva in Hindi Movies

		Encouragement of Hindutva			Total	
		Low	Normal	High		
Movies	Bajirao Mastani	Count	4	3	3	10
		% of Total	8.0%	6.0%	6.0%	20.0%
	Padmaavat	Count	5	5	5	15
		% of Total	10.0%	10.0%	10.0%	30.0%
	Tanhaji	Count	4	3	8	15
		% of Total	8.0%	6.0%	16.0%	30.0%
	Uri: The Surgical Strike	Count	1	2	7	10
		% of Total	2.0%	4.0%	14.0%	20.0%
Total	Count	14	13	23	50	
	% of Total	28.0%	26.0%	46.0%	100.0%	

Table 6 Encouragement of Hindutva in Hindi Movies indicates how much Hindi movies are involved in the reassurance of Hindutva. In every movie, the Hindutva ideology existed but encouragement level differs from each other. Overall the level of encouragement is high with 46%. Tanhaji mainly adopted a high level of encouraging Hindutva in its content.

The second hypothesis is: The Bollywood Cinema does exhibit

a negative image of the Muslims and Muslim rulers. The answer is to find out with the help of cross-tabulation between themes and movies and results are mentioned below.

Table 7 Image of Muslims in Hindi Movies

		Themes					Total	
		Hindu Nationalism	Hinduism	Indian Nationalism	Adverse image of Muslims	Negative Portrayal of Muslim Rulers		
Movies	Bajirao	Count	4	3	3	0	0	10
	Mastani	% of Total	8.0%	6.0%	6.0%	0.0%	0.0%	20.0%
	Padmaavat	Count	4	0	0	6	5	15
		% of Total	8.0%	0.0%	0.0%	12.0%	10.0%	30.0%
	Tanhaji	Count	6	3	2	2	2	15
		% of Total	12.0%	6.0%	4.0%	4.0%	4.0%	30.0%
	Uri: The Surgical Strike	Count	3	0	4	3	0	10
		% of Total	6.0%	0.0%	8.0%	6.0%	0.0%	20.0%
	Total	Count	17	6	9	11	7	50
		% of Total	34.0%	12.0%	18.0%	22.0%	14.0%	100.0%

As mentioned above in *Table 7 Image of Muslims in Hindi Movies* that how Hindi movies are portraying Images of Muslims. Adverse images of Muslims found 22% in the whole content of the movies and 14% content was based on the Negative image of Muslim rulers in history. Hindi movies are involved in distorting the image of Muslims.

Third hypothesis: The Bollywood Cinema does act as a source of promoting Hinduism and patriotism. The answer is again can be found in cross-tabulation between movies and themes of the content.

Table 8 Hinduism and Patriotism in Bollywood

	Themes	Total
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	Hindu Nationalism	Hinduism	Indian Nationalism	Adverse image of Muslims	Negative Portrayal of Muslim Rulers			
Movies	Bajirao Mastani	Count	4	3	3	0	0	10
		% of Total	8.0%	6.0%	6.0%	0.0%	0.0%	20.0%
	Padmaavat	Count	4	0	0	6	5	15
		% of Total	8.0%	0.0%	0.0%	12.0%	10.0%	30.0%
	Tanhaji	Count	6	3	2	2	2	15
		% of Total	12.0%	6.0%	4.0%	4.0%	4.0%	30.0%
	Uri: The Surgical Strike	Count	3	0	4	3	0	10
		% of Total	6.0%	0.0%	8.0%	6.0%	0.0%	20.0%
Total	Count	17	6	9	11	7	50	
	% of Total	34.0%	12.0%	18.0%	22.0%	14.0%	100.0%	

Table 8 Hinduism and Patriotism in Bollywood indicates that how Hindi movies are promoting Hinduism and Indian Nationalism. 12% of the content from selected movies is based on Hinduism and 18% is on Indian nationalism. Uri movie mainly adopts the Indian nationalism content and Padmaavat has a major focus on Hinduism.

Findings

After data analysis through cross-tabulation of the frequencies, there is a high level of encouragement of Hindutva found in the content of Hindi movies. Overall 46% high level of Hindutva was found in Hindi movies. Bollywood producing such content in movies that are based on Hindutva ideology. Level of Hindutva reinforcement is different among the movies but Hindutva has existed in Bollywood movies. All movies are released after BJP came into power and on the base of shreds of evidence, RSS and BJP do involved in this whole context. Movies are producing as propaganda is the promotion of Hindutva and the negative image of Muslims.

The adverse image of Muslims and the negative portrayal of Muslim rulers was also founded as the second dominant theme in the

content of Bollywood movies. 22% of the content based on the adverse image of Muslims and 14% of the content is about the negative portrayal of Muslim rulers. Movies are based on a false history of Muslims rulers in India and they were portrayed as invaders, savages and lustful. BJP with the help of Bollywood is generating propaganda that the Muslims are savages and Islam is not peaceful religion because Muslims rulers invaded on India in name of Jihad and still Muslims are trying to destroy India through the Jihadist movements

The promotion of Hinduism and Indian nationalism was the third dominant theme of the content of the selected movies. Indian Nationalism was 18% of the whole content and Hinduism was 12%. Bollywood in first place encouraging Hindutva with the help of portraying a negative image of Muslims and the promotion of Hinduism and Indian nationalism is the third focus of the Bollywood movies.

Conclusion

RSS and BJP got enough power in India and exercising it in the implementation of Hindutva ideology. Bollywood influenced by BJP and RSS working as a mouthpiece for them, generating propaganda as per the desires of the authorities. The main focus of Bollywood movies is the encouragement of Hindutva with the assistance of the portrayal of the negative image of Islam and Muslims. Padmaavat, Bajirao Mastani, and Tanhaji were based on a distortion of history, the concept of India didn't exist at that time but in movies, the term was used by the Heroes of the films. The image of Islam and Muslims was shown totally negative and against the authentic written history. Uri movie was totally based on propaganda against the Muslims, promotion of Indian Nationalism and made for winning the election for the BJP. Bollywood still propagating against Muslims and working for the advancement of Hindutva.

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