



Portrayal of the Colonization in Indo-Pak Cinema: A Case Study of Four Period Movies

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ABSTRACT

Cinema is considered a substantial medium in the advancement of narratives. The intention of this study was to determine how the Cinema of the subcontinent responded to the British colonization of India after 50 years of its independence. This paper explores the portrayal of colonization in Indian and Pakistani cinema with special reference to two Indian period films namely "The Legend of Bhagat Singh (2005)" and "Khelein Hum Jee Jaan Sey(2010)" besides two Pakistani period films namely "Jinnah (1998)" and "Laaj (2003)" by the qualitative method of research. After reviewing the tradition of Occidentalism and the historical background of Indian and Pakistani Cinema, the researcher analyzed the films by employing thematic narrative analysis and contextual analysis techniques which enabled him to understand the nature of such depictions besides similarities and differences between Indian and Pakistani Occidentalism. The researcher observed that selected Indian films depict secular nationalist construction; whereas selected Pakistani movies depict religious construction.

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1. Introduction

The West (Occident) comprises of England, France, Spain, Italy etc.; whereas, the East (Orient) includes Middle East, East Asia, Africa and South Asia etc. (Beckingham, 1979). The meanings we assign to the West are closely associated with the inhabitants of Western European of the late 19th century. It was the same time when the British and French empires straddled the East. With the passage of time, America and Germany also demanded to be acknowledged as part of the West by rivaling Western Europe (McNeill, 2009). Contemporarily, the West refers to European Union, United States of America, United Kingdom, Canada, Australia, New Zealand and Israel. It involves the majority of Europe, North America and Oceania. It is pertinent to mention that the concept of the West has its roots deeply embedded into Western Roman Empire and Western Christianity. Nazar, Noureen, and Mustafa (2021) deliberate that the West has offered a dichotomous view of the Orient. It has represented a romantic notion of it which is reasonably altered from the actuality. Given the fact, it will be interesting to know how the East responded back to such depiction.

The portrayal of the East is studied under Orientalist discourse; whereas, the portrayal of the West is investigated under Occidentalism discourse. Carrier (1995) describes Occidentalism as the stereotypical images of the West, which are reactionary in nature; whereas, (Hanafi, 2006) defines it as a self-defense against the barbarity and viciousness of Orientalism. He is of the view that Occidentalism is an academic discipline articulated by the East so as to complete the process of decolonization. South Asia in general, and India and Pakistan in particular, constitutes an important part of the East on account of its geographical significance and enormous population. Approximately 20 Percent of global population lives here. It remained the center of major events across last decades. Global War against terror

was also fought in this region. This region is home to Hindu & Buddhist civilization; moreover, Hindu-Muslim binary is considered as a unique feature of it. Given the fact, the portrayal of India and Pakistan in Western media and entertainment industry has been an important area of cultural and media studies across last two to three decades; however, it was not reciprocated by the same zeal, despite the fact Indo-Pak region of Southern Asia shares a long history of interaction with the Western civilization during the course of colonization. Such interaction and its expression in media and literature were required to be keenly observed and analyzed by global and indigenous academia yet it remained a void for a large time.

H anafi (2006) and Dimitrova (2016) have tried to fill this void in recent past, but their major contribution remained limited to Indian Cinema and literature. Keeping in with the above fact, the researcher has tried to study the portrayal of the colonization in Indian as well as Pakistani Cinema, because before the partition in 1947, both countries belonged to same territory and colonization was their shared experience. This paper investigates the portrayal of colonization in two Indian period films namely "The Legend of Bhagat Singh (2005)" and "Khelein Hum Jee Jaan Sey (2010)" besides two Pakistani period film namely "Jinnah (1998)" and "Laaj (2003)". According to Bordwell and Thompson (2019), a period film may be defined as a movie which is set in the past. It is also known as Historical Drama. The primary reason to select these films for the study is that such movies are set in the age of colonization, entails real historical figures and conveniently available on internet.

Hoek (2021) suggests that the contemporary Indian Cinema should be seen less as a cinematic form and more as a cultural industry. Historically speaking, Indian cinema came into being in the last decade of 19th century, when the first cinematographic illustration was made at Watson's hotel Bombay; however, Raja Harischandra (1913) is regarded as the first feature film in terms of commercial release. It was a silent movie. Talking movies or "Talkies" were no made until early 30s. Alam Ara (1931) is considered to be the first ever Indian talkie; whereas, Kisan Kanaya (1937) is regarded as the first indigenous color movie. In the next two decades numerous studios and production companies were established, which contributed vividly in the advancement of the Indian film industry. Partition is attributed with large number of migrations and dislocations which resulted in enlisting of Bombay as the leading film-making center across the country (Prasad, 2000).

Colonial experience found its way for the first time in Indian Cinema during 50's and 60's after the onset of Historical and social phase. Various stages of colonization like Company Raj, the war of independence 1857, the struggles of freedom fighters across 19th and 20th century and the partition of 1947 were some major themes of historical genre. Jhansi Ki Rani (1953), Shaheed (1965) and The Making of the Mahatma (1966) were some notable movies in this regard (Dudrah, 2006). Indian Cinema of 70's and 80's is worth mentioning for its Socialist themes and action thrillers, but the most striking aspect of this phase was the state driven parallel cinema, which led to production of some remarkable historical movies addressing the ins and outs of colonization. Jallian Wala Bagh (1977), Shatranj Ke Khiladi (1977), Junoon (1978), Massey Sahab (1985) and Palay Khan (1986) are notable movies in this regards. Shatranj Ke Khiladi and Massey Sahab received critical acclaim and international recognition for treatment of complicated subjects like Hindu-Muslim Binary and Anglo-Indian Hybrid identity which may be regarded as the salient most socio-psychological impacts of British Colonization over India (Cook, 2007).

Goswami et al. (2016) deliberates that Indian Cinema is exploring the age of colonization with more zeal than ever. Some of the greatest Indian movies regarding the colonial experience and its aftermath were produced in last two decades. According to her, notable historical films hailing from this phase are Laagan (2001), The Legend of Bhagat Singh (2002), Kisna (2005), Mangal Panday (2005), Rang De Basanti (2006) and Khelein Hum Jee Jaan Sey (2010). However, Laagan and Rang de Basanti are India's most distinguished contribution in the subject of colonization, both in its style and content. Referring to Occidentalism in Indian Cinema, Dimitrova (2016) elaborates that unlike the contemporary Western cinema, in Indian film "Lagaan" the local Indian villagers are portrayed as morally and ethically superior and stout, whereas the British rulers are stereotyped as arrogant, haughty, cruel and superficial. Thus, British rule in sub-continent is exposed as unmerited, tyrannical and repressive. She is of the view that the indigenous identity is protected through the female

characters of this movie when Bhuvan, the protagonist of the movie chooses Gauri, an Indian lady, who loves him over Elizabeth, another admirer of him, thus affirming the attractiveness and desirability of the "Indian Self" over "Western Other".

Pakistan owes a dynamic film industry since its early days of inception. Numerous film studios and companies are operating here, the most of which are sited in its two major cities, Karachi and Lahore. Besides main industry situated at Lahore and Karachi (sometimes mentioned as Lollywood) few small regional industries are also present. It is a matter of fact that the role of Pakistani film industry has been significant in dissemination as well as formulation of Pakistani culture (Parveen, Tariq, & Siddiqui, 2015). Iqbal, Sadiq, and Nasir (2022) suggest that after a visible decline, the revival of Pakistani cinema started through the 21st century when multiple independent filmmakers appeared on the surface. The Geo channel, with Shoaib Mansoor's "Khuda K Liye", was the beginning for the new Pakistani cinema. After that many filmmakers added to this task. The contribution of private filmmaking companies besides the introduction of Cineplex paved the way for substantial growth of Pakistani Cinema.

Though filmmaking in Pakistan was operational since 1948 but it failed to narrate its colonial experience and encounter with the West for more than a decade. The researcher has observed that Farangi (1964) was the first notable film in the context of colonization. Its maker Riaz Shahid also directed some other remarkable movies like Shaheed (1962), Zarqa (1969) and Gharnata (1971) all portraying Western characters, but these movies were mostly made in Pan-Islamic context, dealing with Palestine issue which was not a direct experience of Pakistani citizens. Late 70's was the actual time when Pakistani Cinema produced some notable period movies regarding its own history. Tipu Sultan (1977), Haider Ali (1978) and General Bakht Khan (1979) are leading movies in this context. Interestingly, it was approximately the same time when some prominent historical movie regarding the age of colonization and freedom fighters were made in Indian Cinema (Ahmad, 2016).

During 90's some worth mentioning period movies regarding the age of colonization were produced. Jinnah (1998) was probably the most significant contribution in this regard. When we compare it with Indian Cinema, we may observe that by early 80's more than 3 movies have been produced regarding the life and contribution of Gandhi, the founder and spiritual father of India, one of which was a joint venture between India and UK. This movie i.e. Gandhi (1982) grabbed global acclaim and nomination of 11 Oscar awards, out of which it secured eight awards including the best movie of the year. On the other hand, Pakistani Industry contributed only one film about the life and work of its founder, and yet that movie was not exclusively produced by their own, it involved the contribution of the British and the Indians. Yet it failed to cast any global impact (Aslam, 2015).

2. Methodology

This is a qualitative study. The researcher has selected thematic form of narrative analysis for this study because the Thematic form of narrative analysis examine a film into its entirety instead of breaking it into smaller segments like structural form of narrative analysis, content analysis or semiotic analysis as per (Riessman, 2008). Moreover, the researcher has combined contextual analysis with thematic narrative analysis. (Bordwell, Thompson, & Smith, 2019) elaborate that narrative analysis is the examination of story elements including plot structure, character motivations, and theme. The authors are of the view that film is identical to literary dramatic structure as both attempts to keep their focus over exposition, rising action, climax, falling action and resolution. Narrative analysis may enable the researcher to glean insight into how, and even why various ideas are being presented. Long, Minervini, and Gladd (2020) suggest that Contextual analysis is examination of the film as part of a broader context. It questions the culture, time, and place of the film's creation along with the social and political concerns of that time period. The authors are of the view if textual analysis is an attempt to examine the text, contextual analysis aspires to examine the surrounding of such text.

The reason for combining the thematic narrative analysis with contextual analysis is that this combination will enable the researcher to couple his finding with the socio-political and socio-cultural background which led to the creation of selected movies. In other words, the thematic narrative analysis will equip the researcher in understanding the internal system of a

movie; whereas, the contextual analyses will equip him in identifying the surroundings which overlie that particular system. The outcome will be a bigger picture and the deeper insight into the subject matter.

3. Analysis, Interpretation and Commentary

The researcher watched every movie 4 times with interval of one month so as to minimize the biases. The Analysis and interpretation of selected movies and commentary over it is as under:

3.1 Narrative and Contextual Analysis of selected Indian Movies

3.1.1 The Legend of Bhagat Singh

The Legend of Bhagat Singh (2002) is an Indian Hindi biopic directed by Rajkumar Santoshi which covers the life and death of legendary revolutionary hero Bhagat Singh, a Freedom Fighter who battled for autonomy and equality along with other members of the Hindustan Republic Association. The atrocities of the British colonization over Indians and the native's resistance are key themes of this movie. Nationalistic construction is used in portrayal of Indian self and Indian other. Indian self may be seen in terms of Bhagat Singh, who is represented as morally superior, brave, freedom seeker and resilient. He is so determined and strong that he can continue a fasting protest for more than 115 days. Indian other is represented by many western characters including Lord Irvine, viceroy of the India, General Dyer, the person behind the massacre of Jallianwala Bagh & Herbert Emerson, an eminent civil servant of British Raj. Nationalistic construction of gender is also used in a scene where the group of young British ladies denies eating in acknowledgement of fasting protest by Bhagat Singh.

Though multiple western characters have been represented in this movie, but given the development of story and screen time, Herbert Emerson comes up as antagonist of the movie, who follows the tracks of Bhagat Singh and his associates and keeps on coming into their way until they are hanged. Emerson is represented as a shrewd and schematic character that has got ability to anticipate the events. He takes Bhagat Singh as a major threat to British Raj; therefore, he issues direction of his arrest from time to time. He also understands the apprehension of long fasting protest of the revolutionaries and tries to put an end mark to it by applying different strategies in collaboration with jail authorities. General Dyer is another western character of this movie who occupies a very brief screen time, yet he plays an important role in development of the movie. His order to fire straight at peaceful protestors at Jallianwala Bagh has a deep impact in the revolutionary ideas of Bhagat Singh and his companions. General Dyer is represented as a cruel person who was the main culprit behind the historic massacre of Amritsar in 1919.

Lord Irvine, the viceroy of the India is another prominent western character of the movie, which is depicted as a passive individual. Lord Irvine mostly relies upon the advices of Herbert Emerson because he lacks the insight which is trademark of Emerson. Even his mannerism seems to be idiotic and goofy occasionally. This may be seen in the context of a popular assumption which stated that the British ruled India on the basis of excellence of their civil servants, not their politicians. Like most of the other period films related to the theme of colonization, this movie also represents Hindu- Muslim unity against the British Raj. Indian self, comprising of Hindu, Muslim and Sikh identity is depicted at an ideological clash with the Indian other (British), not on the basis of foreign identity, but in response to oppression and tyranny of the colonizers.

3.1.2 Khelein Hum Ji Jaan Se

Khelein Hum Jee Jaan Sey (2010) is an Indian Hindi movie directed by Ashutosh Gowariker, loosely based on Manini Chatterjee's Do and Die, a nonfiction book regarding 1930 Chittagong armory attack. The film portrays the Chittagong Uprising from its beginning to its repercussions. It is a period movie with element of Biopic. This describes the tale of Master Da, a Bengali freedom fighter, relatively less known than other freedom fighter of his age. It is noteworthy that Ashutosh Gowariker is the same director, who directed "Lagaan", an Oscar nominee and "Jodha Akbar", a critically acclaimed and commercially successful movie. Story opens up with sixteen youngsters, who are playing football in a ground, when a group of military personnel shows up, asking them to vacate it as they tend to make a base there. At

the point when the youngsters object, the soldiers emasculate them, and afterwards leave the ground fearing an encounter with Surya Sen, known as Master Da.

Surya Sen, being the protagonist of the movie is a town teacher and freedom fighter. He has associations with different revolutionaries that consider him to be their leader. After causing a lot of damage to colonial government, he is finally caught owing to betrayal of one of his own comrades, and hanged after a detailed speech which described his ideology. His sacrifice for the cause enlisted him as a warrior, who never compromised over his principals. He is depicted as a firm, resolute, principled yet a soft person by heart. The movie claims itself as a true story. The major themes are Indian nationalism, the atrocities of colonizers, and the resistance of a native group of young football players under the lead of Surya Sen. The movie tends to break a major stereotype associated with almost every nationalistic revolutionary movie of Bollywood related to British Raj. Bollywood have only few historical heroes to offer which they keep on offering again and again. Given the fact, multiple movies are available on the life and work of Gandhi, Bose, Bhagat Singh and Mangal Panday with the same storyline. The significance of this movie is that it brings a new hero, who is relatively less discussed and many people are not aware of his name and contribution. This aspect of film makes it notable and significant.

There are many western characters in this movie, but the maximum screen time is given to captain Taite and Captain Cameron. Both are represented as British military officer and part of the team, which is tasked to capture Surya and culminate resistance. Captain Cameron is killed by revolutionaries before resolution of the movie; whereas captain Taite is alive till the end of movie. Captain Taite is antagonist of the movie. His portrayal is stereotypical and not much different from the portrayal of the other British / Western character in this movie as well as any other period movie. He represents the Western morality which is constructed as inferior and compromised throughout the movie. The western characters including the antagonist have been depicted as a bunch of immoral and cruel persons, who don't hesitate to torture a person that has already been sentenced to death by a court of law. They hang Surya in an unconscious state and throw his dead body in the ocean. They keep children and women on gunpoint and never show any respect for the natives.

This is an ambitious movie, which is its major short coming. It is true to minor details in terms of costumes, camera angles, lighting, back ground music etc.; however, it has not bothered to develop the human side of characters. Even the protagonist is the mere tool in the hands of writer and director of this movie. His personal life seems to be unattended, which makes him a type character like all other characters of this movie. It is unfortunate that such movies, made with so much dedication and commitment fail to address their target audience owing to incomplete and stereotypical representation of its characters. Such movies are not capable of initiating a meaningful dialogue. However the movie has aspired to challenge the stereotypes of Gender by representing a militant/ revolutionary female protagonist besides bringing subaltern resistance into the light.

3.2 Narrative and Contextual Analysis of selected Pakistani Movies

3.2.1 Jinnah

Jinnah (1998) is a Pakistani-British bilingual biopic/ period film belonging to the decade of revival as per the categorization of (Aslam, 2015). It depicts the life and struggle of Muhammad Ali Jinnah, an eminent lawyer, politician & founding father of Pakistan. It was directed by Jamil Dehlavi. "Jinnah" may be glanced in the context of colonization, atrocities against native Muslims of British India and freedom from British Raj. It highlights the struggle of the Muslims of sub-continent for a separate homeland and role of Jinnah in accomplishment of this goal. Jinnah is the protagonist of this movie. Contextually speaking, his resolution to seek a separate identity / self for the Muslim of sub-continent and building a detailed narrative in this regard qualified him to represent the Muslim community of British India. His experience of Congress party as its member and working in close liaison with its senior leadership enabled him to initiate dialogue with Hindu leadership. The ample proof of which is his written communication with Gandhi and an unending dialogue with his opponents across the lifespan. Louis Mountbatten is antagonist of the movie. His character unfolds gradually, and by resolution, filmmaker tends to communicate all of his intentions, agendas and prominent traits. Being the representative of British Government in India, he represents British mannerism and morality. He is depicted as a non-committed, concealing, fraudulent and schematic person in the backdrop of Kashmir dispute. His maneuvers to facilitate Indian Government, not only

damages the newly built Pakistan, but it brings havoc to a large population, to whom the lord Mountbatten does not seem to be concerned, which reveals his latent ruthlessness.

This movie entails many other Western characters but they come under the category of supporting actors or extras except Cyril Radcliffe and Edwina Mountbatten. Edwina Mountbatten has been depicted as kind of a mix character. She is portrayed as a charming, brainy and Charismatic lady who has a strong influence over his husband, though she is unfaithful to him and apparently in an illicit relationship with Nehru, another antagonist of this movie. Her close ties with two antagonists and influence over them make her a very powerful character of this movie. Her betrayal with his husband and illicit relation with cunning Nehru, result in two more betrayals: Betrayal of Lord Mountbatten to Jinnah, People of Kashmir and, last but not least, to his duty and professionalism. We may infer that the lady Mountbatten is responsible in vilification of his husband. She caused moral degradation to him; thus, he finally became lesser version of himself by the conclusion of the story.

Though portrayal of the most Western characters seems to be unfavorable in this movie, yet their negativity has been provided with certain time to be built. This enables the viewer to understand their standpoint and perspective as well. This is a thing, which has been denied in most of the period movies, either produced in context of colonization or War of independence. This aspect of the movie keeps a margin of dialogue among civilization despite an ongoing conflict. The character of Jinnah, in terms of its portrayal becomes a significant vehicle to facilitate dialogue among three different civilizations.

3.2.2 Laaj

Laaj (2003) is a Pakistani Urdu language movie directed by Rauf Khalid. Rauf Khalid was a notable name in Pakistani Television Industry during late 90's. He was a bureaucrat by profession despite he opted to be an actor, writer, producer and director. He wrote famous television series "Guest House" and directed "Angaar Waadi" and "Laag" besides playing the role of protagonist in "Laag". Given the context, Laaj was his debutant film. It is a period film with major focus over the depiction of resistance against the British imperialism in Tribal area of Khyber Pakhtunkwah province (previously NWFP). The story is set in British India of early 1920's when the Pathan race belonging to North West Frontier Province of India had decided to confront the British colonization more zealously. This film also describes the life and contribution of 'Fakir of Ippy', who was a notable freedom fighter from the tribal area.

The story begins with an affluent Hindu girl named Ram Kori fleeing away with a Pathan guy, Noor Ali Khan. The couple appears before the 'Fakir of Ippy', who weds them after Ram Kuri embraces Islam and consents to be renamed as Noor Jahan. The influential Hindus of the neighboring locality bring this issue to a British court, who decides Ram Kori hasn't acquired the age of consent as per British rule; therefore her marriage and conversion both are void; however court agrees to the plea of attorney for Noor Ali Khan that she will be kept in Bannu till she attains the age of 18. The story takes a turn when Ram Kuri is forcibly shifted to Hoshiarpur where her family resides. On the advice from Fakir of Epi, Noor goes to Hoshiarpur and talks with the parents of Ram Kuri, who gets fierce. Noor stabs a person thereby and undergoes imprisonment for it. However in a very short span of time, he breaks into prison, finds Ram Kuri and takes her to tribal area with him. Meanwhile British administration demands for the return of Ram Kuri and encircles the Waziristan. After an unfruitful dialogue between tribes and British administration, army enters in Waziristan. This infuriates Faqeer of Epi and he wages a holy war against the British after consultation with a German consociate of him.

This movie highlights the Pakistani perspective of nationalistic construction, which is different from Indian perspective in many ways. Usually Indian nationalist perspective of colonial age highlights British invaders as the sole responsible of all atrocities or represents them in liaison with Indian aristocracy comprising of Kings, Deewans and Nawabs of princely states irrespective of their religious identity. Contrary to Bollywood Pakistani movies set in British raj mostly depict western civilization and Hindu civilization as hands in glove against Islam and the Muslim. Indian period cinema set in colonial period has only one foe i.e. the West. Pakistani cinema in similar settings prefers to represent British Christians and Hindu Indians both as their enemies. It means India cinema is less interested in the question of

religion as compared to Pakistani cinema, which tends to impart religious identity to its characters besides nationalist identity. Interestingly, this movie coincides the ideas of Pakistani self with Muslim self and compares it with Muslim others to suggest the superiority of Muslim culture over all other cultures. Besides it also compares English matrimonial laws with Muslim family laws.

There are two separate sets of Western characters in this movie: British & Germans. British characters of this movie mostly belong to Bureaucracy, Police or Military. They are represented as coward, morally compromised, cunning, corrupt and fraudulent. Interestingly, a German character of this movie is represented as an ally and support of Faqeer Eppi, the protagonist of the movie, who seeks inspiration for the Guerilla war after meeting that German. Apparently that German character represents Nazi Germany. This movie expands the various questions raised in clash of civilizations theory. The depiction of Muslim civilization being at clash with Western civilization and Hindu Civilization simultaneously and representation of protagonist as an ally of Nazi German eradicates the possibility and probability of any meaningful dialogue to be initiated by this movie.

4. Conclusion

Colonization of India may be divided into two categories: Company Raj & British Raj. Company Raj refers to advancement of British East India Company and its administrative control before or on 1857 A.D; whereas, British Raj stands for direct administrative control of the British Government through its Viceroys, which comprises of approximately 90 years from 1858 A.D to 1947 A.D. it is pertinent to mention that all the four movie included in this study are set in British Raj. The representation of the West is critical and disapproving as far as the finding of this study is concerned. Mostly depicted as Police officers, Army officers, Bureaucrats, Governors and Viceroys, Western characters are portrayed as callous and cruel individuals, who are cold and apathetic towards the misery of a common man. They are depicted to be enjoying their luxury lives in clubs and bars, whereas the natives are dying in massacres and starvation. They are also characterized to be prejudiced towards the Indian ethnicity while assuming a culturally superior identity as we may find in *The Legend of Bhagat Singh* (2002), where dogs and Indians are not allowed in their clubs.

It has been observed by the researcher that while *Jinnah* (1998) and *The Legend of Bhagat Singh* (2002) revolve along the life and contribution of eminent freedom fighters like Bhagat Singh and Jinnah in the background of atrocious and tyrant policies and acts of British civil and Military establishment, *Khelein Hum Ji Jaan Se* (2010) and *Laaj* (2003) have taken an altogether different historical route by remembering the resistance of relatively less known revolutionary historical figures like Surya Sen (Master Da) and Faqeer Eppi . The researcher has also observed that Subaltern Resistance failed to find much place in Indo-Pak cinema during the portrayal of colonial age; however, *Khelein Hum Ji Jaan Se* (2010) is a notable exception to this where the natives from lower socio-economic stratum are depicted to challenge and resist the colonial legacy in their own ways. The family ties of colonizers have been mostly depicted as fragile and insubstantial as compared to family ties of natives during colonial age. *Jinnah* (1998) is the classic example of this aspect where Lady Mountbatten is depicted in an illicit relationship with Pandit Nehru. It is imperative to suggest that the most of the Western married women are portrayed as lustful and immodest ladies, unfaithful to their husbands. Keeping in with above findings, we may conclude that Indo-Pak cinema comprises of blatant criticism over moral and cultural values of the West in context of Colonization with only few exceptions.

The researcher has observed that the depiction of the colonial age in terms of gender follows a regular pattern across almost all the movies selected for the purpose of this study. The Western woman is portrayed as a sensitive and empathetic entity with deep erotic feelings towards the natives. Those are depicted to be ashamed of the atrocities caused by their men and tend to compensate for it by their good deeds and attention towards the native males whether it is Edwina Mountbatten of *Jinnah* (1998) or Mrs. Beattie of *Laaj* (2003). The reason behind such kind of portrayal may be better understood in the light of psychology of colonization as deliberated by Fanon (2008) who suggests that western woman(in the story of a colonized man) is an erotic lady who presents herself as the tribute for all the sins and crimes committed by her men. This is the revengeful fantasy of a colonized man, which enables him to mirror himself as a "Superior Man" and the colonizer as a "Lesser Man".

Similarly, the Western women are represented with an immense desire to replace her "Western Self" with a "Native Self". Nationalist construction of gender & Religious construction of gender are relevant terms to understand this widely prevailed stereotype.

Another interesting fact in this context is different nature of Occidentalism in Indian and Pakistani movies. Indian brand of Occidentalism constructs Muslim, Hindu & Sikhs as the part of a common identity that experienced tyranny and offered a unified resistance against the West. The natives of India irrespective of their different cultural and religious identities are portrayed as "Indian self" directed against "Indian other". Pakistani brand of Occidentalism, on the other hand, depicts the West and the Hindu civilization as a common enemy while suggesting that the alliance of both was the major factor behind Colonization of India, as we may see in Jinnah (1998) and Laaj (2003). It separates Muslim identity from all other identities of India and constructs its "Muslim self" in the light of its "Muslim other". The research has observed that Indian Occidentalism is based on the principal of Nationalistic construction; whereas Pakistani Occidentalism is established on the cannon of Religious construction.

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