

# Portrayal Of Muslims as Terrorist in Malayalam Movies

## Project Report

Submitted by

Aysha O R (SB21CE010)

Under the guidance of

Ms. Sarilekshmi

*In partial fulfilment of requirements for award of the degree*

*Of Bachelor of Arts*

St. Teresa's College (Autonomous), Ernakulam



College With Potential for

Excellence Accredited by NAAC with 'A++'

Grade

Affiliated to

Mahatma Gandhi University

Kottayam-686560

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## Declaration

I do affirm that the project “Portrayal of Muslims as Terrorist in Malayalam Movies” submitted in partial fulfilment of the requirement for the award of the Bachelor of Arts degree in English Literature and Communication Studies has not previously formed the basis for the award of any degree, diploma, fellowship or any other similar title or recognition.

Ernakulam

Aysha O R

21 March 2024

SB21CE010

B.A. English Literature and Communication Studies

St. Teresa’s College (Autonomous)

## Certificate

I hereby certify that this project entitled “Portrayal of Muslims as Terrorist in Malayalam Movies” by Aysha O R is a record of bonafide work carried out by her under my supervision and guidance.

Ernakulam

Ms. Sarilekshmi

21 March 2024

Department of Communicative English

St. Teresa’s College (Autonomous)

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Aysha O R

## Abstract

This paper examines how and why Muslim's are deceptively portrayed in Indian movies, specifically in Malayalam language movies in terms of terrorist. The paper in particularly focuses on groups of Muslims in the society and how it is portrayed in movies. The study examines how the misrepresentation of a culture creates a misunderstanding in the society, as they believe that the religion is highly conservative.

It also aims to find out the role of society in shaping the portrayal of the Muslim community in movies and its effect on the audience. The methodologies adopted for this research include analyzing the three Malayalam movies which was directed in three different time periods. The study throws light on how Islam views on terrorism. This is done by adopting the method of Islamic studies which involves analyzing the incidents portrayed in the movies. The movies taken for this research includes, Anwar (2010), B Tech (2018) and Kuruthi (2021). The research will be further validated by including quotations and references from the holy Qur'an, to support the claim. From this research paper, the readers will gain access to a basic understanding of Islam's beliefs and practices. It also helps the readers understand the role of media in influencing and changing the perceptions of the society. The paper helps in bringing an attitudinal change in the minds of the readers towards Islam, a faith which is misrepresented and misunderstood by the society as a highly conservative religion.

## CONTENTS

Contents	Pg No
Introduction	1
Analysing Islamophobia in Movies	6
Manipulation of Muslims as terrorist	14
Conclusion	18
Appendix	20
Filmography	28
Bibliography	29

## Chapter-1

### Introduction

In Malayalam movies, the Muslim population is regularly depicted in cliché ways. The Motion pictures as often as possible portray the religion's traditions and conventions erroneously. An entire religion or social community can be shaped by portraying Muslims in movies as fear mongers, which has drawn feedback since of its penchant to rehash negative generalizations. The way in which Muslims are depicted has the potential to fortify negative generalizations almost the religion. A few criticize these depictions, claiming they regularly need differences and subtlety which they might advance unfair and hurtful previously established inclinations. It gets it the roots of this preferential portrayal.

One noteworthy occasion that impacted the prevalent recognition of Muslims was the 9/11 terrorist assaults within the Joined together States. The activities of a couple of were wrongly ascribed to a whole religion and its devotees, setting the establishment for a far reaching generalization that Muslims are inalienably rough or slanted towards fear mongering. This generalization falls flat to account for the differences and serene eagerly of the Muslim populace worldwide. The depiction of Muslims as fear based oppressors makes a negative effect on Muslim communities around the world. Occurrences of separation, despise violations, and generally doubt are predominant results of this one-sided depiction. Muslims are unjustifiably profiled, subjected to racial and devout profiling at airplane terminals, boulevards, and work environments, exclusively based on their confidence. This leads to a sense of distance and marginalization, preventing the integration of Muslim people into the broader society. It is basic for society to comprehend the annihilating impacts of these generalizations on Muslims and address them in a reasonable and fair manner. Instructive activities can play a noteworthy



part in challenging generalizations and fostering understanding. It is crucial to advance interfaith exchanges, social trades, and instructive programs that give exact data approximately Islam and Muslims. By cultivating communication and learning, the distinguishing proof of common ground can happen, dissolving the obstructions between distinctive communities. Scattering these misguided judgments could be a duty that requires dynamic engagement to break down generalizations and construct bridges of understanding. Since the brilliant age in Malayalam cinema, the industry went through a rough patch between the a long time 2000 and 2010 due to the move in language from scholarly Malayalam to a more colloquial one subsequently losing the essentialness and quality of its strong scripts. But with the begin of the 2010s, Malayalam cinema was once more reestablished to its previous eminence through its bizarre, unconventional subjects and unused account strategies. The modern thematics utilized were a firm reflection of Keralite society and ways of life instead of taking after worldwide trends.

Part of the affect was since the unused era had started to require over the film industry supplanting the more seasoned traditions with a happening modern approach. In any case, in spite of its clear total and reformative development through Unused wave movies, the industry falls flat to speak to or indeed recognize the prevalence of religion inside the Keralite society. Instep, these movies are most frequently seen fortifying religious hones on the off chance that at all there's any say of it. producers and activists are working to break down these misconceptions and progress inclusivity and understanding by pushing for more truthful and differing depictions of Muslims in the media.

This research paper is to raise awareness current occasions that occurring in and around the globe. This point is hypercritical as it's around muslim religion, to which I beside the lion's share has a place to. Many of them ignores that chance or fears to talk around religious topics. It is all around communicating our contemplations and concepts to other people in a clear way,

and as of late it had made a colossal distinction within the human perspective almost religion. The surge that influenced in kerala, on Admirable 16,2018.according to records, one-sixth of the whole populace have been specifically influenced by the floods and related incidents.

Kerala is celebrated for its devout solidarity and concordance with the slightest number of devout clashes, religion continuously came final for Malayalis. With distinctive devout places opening up for the open as alleviation camps, volunteers of numerous religions included within the cleaning and reclamation of other devout institutions, Kerala once again enforced that it is truly the God's Own Country. "Islam says it is the duty of every believer to protect places of worship, even during war". It is believed that we will be answerable to God on what we did during testing times just like floods. What was most striking was the spirit of acceptance shown by temple authorities. from these incidents it's clear that Islam is not against any religion and their practices and doesn't support terrorism and force anybody to convert into muslim religion.

Representation of muslims in Malayalam movies during 90's.some of the commonly observed motifs of misrepresentation would be Muslim characters invariably lacked education, practiced polygamy and families were largely patriarchal in nature. Women in typical traditional costumes who get married at a young age, bear several children, languish inside kitchens and put up with patriarchal oppression. While men in white skullcaps, goatee, green belts tied around a lungi and white banians, would propagate polygamy, misogyny, were superstitious, economically backward and uncouth.Statistically mainstream Malayalam films between 80s and 2000 had only a handful of Muslim hero characters. In the action thriller Moonam Mura (1988) directed by K Madhu, written by SN Swami, Mohanlal plays an ex-cop Ali Imran who is assigned for a mission, but his religion doesn't add any value to the story. Similarly, in His Highness Abdulla (1990), he played Abdulla who eventually wins over the Hindu Thampuran's heart and marries his adopted daughter.

While Mammooty has played the iconic writer Vaikom Muhammed Basheer in Mathilukal (1990), the evil Murikkum Kunnathu Ahmed Haji in Ranjith's Palarimanikyam and world war veteran Khader in 1921 directed by IV Sasi and scripted by T Damodaran, based on the Mappila Uprising. Interestingly none of these films were directed or written by those who belonged to the community. If one goes by Census of India figures, Muslims make 26.56% population in Kerala and by that count, the Muslim representation in mainstream cinema cannot be counted as enough. Though in some of the most feted political thrillers of the 90s, Muslim characters are invariably drug peddlers, bomb-creators and anti-nationals. They were either the villain's henchman or anti-establishment figures scheming against the hero. Or they placed Muslim characters, simply to "represent a community". One of the significant developments in Malayalam cinema in this decade has been the phenomenal presence of Muslims in the industry be in direction, cinematography or other technical aspects which in turn helped in creating a more sensitive and productive narrative for the Muslims in cinema.

Twenty first century Malayalam cinema showed no much difference from what it has been Portraying about Muslim community and Muslim women except a few movies which showed Protesting and independent women. The recurrent themes of Triple Talaq, Nikkah Halala, Polygamy, child marriage and the whole suffering women appeared in mainstream movies as well as parallel cinema. Some of the movies showed how these laws were misinterpreted to suit the needs and interests of the male section of the society. For example, the practice of Nikah Halala has been the theme of twenty first century movie.

This paper mainly divide into four chapters. In the primary ,An introduction to the subject study. In Chapter two, Analysing Islamophobia in Movies It involves a deeper look into the visual elements of the movies, the representation of the characters, the scenes and dialogues etc. In chapter three, Manipulation of Muslims as terrorist. In Chapter four, provides the conclusion which summarizes the findings and results of the study of the subject.

## Chapter-2

### Analysing Islamophobia in Movies

Islamophobia refers to the irrational fear, hatred, or prejudice against Islam and Muslims. It can manifest in various forms, including discriminatory practices, negative stereotypes, and hostile attitudes toward individuals who identify as Muslims. Islamophobia can have real-world consequences, such as discrimination, social exclusion, and even violence against Muslim communities. Addressing and combating Islamophobia involves promoting understanding, tolerance, and challenging biased narratives.

Movies often depict Muslims in clichéd ways, associating them to terrorism or treating them as a single ethnic group. These portrayals reinforce preexisting prejudices, which helps to perpetuate Islamophobia. Increased prejudice, hate crimes, and the marginalization of Muslim populations both on and off screen may result from this. Filmmakers must dispel prejudices and support truthful, varied representations of Islam to mitigate the negative effects of Islamophobia on society. "American Sniper" (2014): Detractors claim that the movie reinforces negative preconceptions about Muslims and oversimplifies how Iraqis are portrayed. "Rules of Engagement" (2000): The movie has drawn criticism for how Yemeni people are portrayed and for what is deemed to be a derogatory picture of Arabs and Muslims.

Portrayal of Muslims in Malayalam movies differs according to the genre of film and the theme of the films. In early times in Malayalam movies, Muslims are picturised in the form of their styling, slang etc. Muslims have always been portrayed in the mass media, primarily in movies, according to a broader propaganda. The pre- and post-26/11 attacks in India can be contextualized with this. The majority of the stories that starred Muslim protagonists did so to accomplish certain objectives, such as inciting animosity toward the community. Muslims' loyalty is never completely guaranteed. In the film and media industries, there is a concerted

attempt to ensure that viewers shouldn't question the identities of terrorists. It is exclusively placed on Muslims and Islam. The attack of 26/11, also referred to as India's 9/11, has contributed to the polarization of Indian society against Muslims.

A few films from the twenty-first-century Malayalam commercial cinema are analyzed and interpreted in this chapter. The main by objective of the chapter is to apply narrative analysis to assess each film. A film is an artistic medium. Through its realistic reflection, it both amuses and changes the viewers' perspectives. Realities are frequently evoked in accordance with their social and cultural relevance in the community. The diversity of Indian society allows for the practice of many different cultures, religions, and customs. In this research, three movies are taken for analysis and interpretation.

### 1. Anwar (2010)

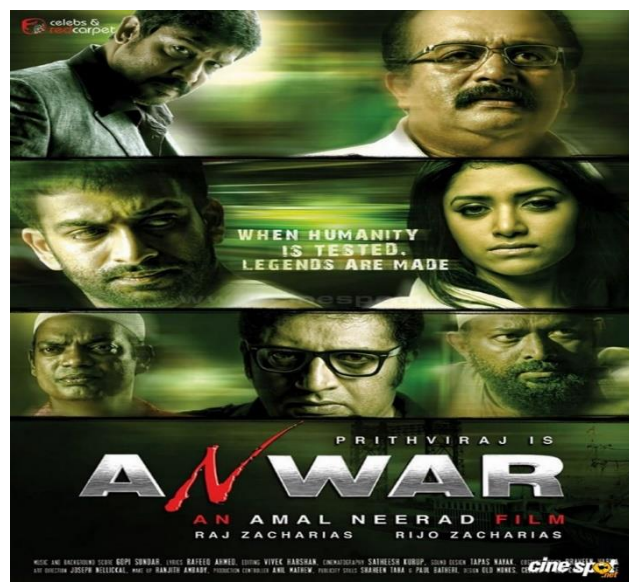


Figure 1

Official Anwar film poster published in 2010

The movie Anwar is a 2010 Malayalam thriller film written and directed by Amal Neerad, starring Prithviraj in the title role. The movie is about the journey of a Malayali youth Anwar (Prithviraj) into the clutches of anti-social elements. The protagonist has another hidden agenda in joining the terrorist outfit. The movie opens with the visuals of Coimbatore bomb blast and the introduction of a special team under Stalin Manimaran (Prakash Raj) who arrests Babu Sait (Lal), a local community leader as a suspect in the bomb blast case. Meanwhile, Anwar a Muslim youth is arrested while passing on with some Hawala money and is sent to jail with Babu Sait and his team. Anwar performs his Namaaz daily five times. He is also fascinated by the terrorist activities of Babu Sait. Babu Sait helps Anwar in getting a bail and lures him to his activities. Anwar is attracted towards Terror acts and even successfully terminates two local drug dealers. Soon he becomes the most trusted and obedient right hand of Babu Sait. Anwar succeeds in planting a bomb in the police Headquarters and is soon introduced to Basheer Bhai (Sampath), who selects him to spearhead another big, but dangerous project of chain blasts. Their plans were to plant a series of chain blasts in Mumbai. Though Anwar goes on with their plans, he has a haunting flashback, which forms the twist in the story. Babu Sait Shows the pictures of the Coimbatore blast, which diverts Anwar to his flashback. The Flashback goes like this: Anwar and his family is a family that lives in a rural area of Palakkad. Anwar is an NRI that lives in America and came back home for his sister's wedding & engagement. It is shown in the movie that the starting of the Flashback starts with the engagement of his sister. Her best friend Ayesha (Mamta Mohandas) is with her and Anwar has a crush on her when he sees her. His family knows about this and proposes to her. She accepts. But when they go out for shopping to Coimbatore, Anwar goes out of the cloth shop to buy some refreshments when suddenly the blast happens, killing the whole family except him.

In this movie, Babu Sait is portrayed as the terrorist, and during a scene in the first half of the movie, There is a conversation between Babu Sait and Anwar in the jail, Babu asks “Are all muslims terrorist?” Anwar replies “No, not in my opinion”( 01:54:08)

Another scene, “police catches the people who wear cap and spots beard without any reason, they search the houses and boats of Muslim.” this symbolizes the police arrests only people who are Muslims depend on their name and dressing. the main aim of the police is to make the people of babu, not lead any blast or crime. but the police unpurposefully arrests every other who are not even have a contact with babu. From these scene, it is very evident that the false portrayal of Muslims how it effects the family of that particular character and most importantly the how the society frames them as terrorist and extremist. The analysis reveals that the Muslim character's thoughts, emotions, and beliefs. Some of their beliefs are presented negatively in this film, while others are represented positively. They demonstrate that they had typical emotions and fondness for their families. While some of them experience favorable emotions or sentiments, others experience negative one

## 2.Btech(2018)



Figure 2

### Official B Tech film poster published in 2018

The movie B tech (2018) Indian Malayalam Language movie, produced by MAQTRO Motion Pictures, co-written and directed by debutant Mridul Nair, starring Asif Ali, Arjun Ashokan, Anoop Menon, Aju Varghese, Alencier Ley Lopez, V. K. Prakash, Aparna Balamurali, and Niranjana Anoop in major roles. Azad (Arjun Ashokan) joins for a B. Tech course in Bangalore, where he is met by seniors out of which Anand, a carefree B. Tech student from a very affluent family saves him from ragging. He finds accommodation in the college hostel and stays with Anand (Asif Ali) and his friends. They enjoy their days in college and Anand and his friends don't care about their academics, but Azad is more of the studious kind and passes all exams with good marks. As the days go by, he falls in love with Ananya (Niranjana Anoop), Anand's cousin and she eventually reciprocates. One day, they both decide to go to Garuda Mall together and just when Ananya decides to disclose her love to Azad, he is killed in a bomb blast in front of the mall. The police, however, refuse to accept that their claims about Azad and the others were false and continue to fight in court. Eventually, using the devices that they had designed, Anand and his friends manage to gather enough evidence to prove the police wrong, but as he is about to submit the evidence, he is attacked critically by a few goons sent by the lead officer investigating the case. In the end, Vishwanath (Anoop Menon) and Anand submit the evidence in court and finally win the case, thereby proving Azad and the others innocent and delivering justice to Azad.

In this movie, Azad is portrayed as a terrorist in by the police officers, they picturise Azad as a born terrorist and who prepares bomb in the motorcycle. Not only Azad is portrayed as terrorist Nizar (Deepak Parambol), Abdu (Shani Shaki), and Sayed Ali (Alenvier Ley Lopez) And they are brutally harassed by the Karnataka Police to confess the crime that blast was planned and done by them. In this movie, there is a scene in which Azad and one of his friend got arrested by the police for not wearing helmet, and when the police checks the scooter, they



saw some electric battery,electric wires,etc and deputy Superintendent police officer in charge ie,harish raj plays the role of (DSP),asks these boys why are you guys carrying around these things? they says it's for the project, we'r engineering students.from there itself the DSP notices these students and after bomb blast, they picturises it's Azad and his friends who planned the blast infront of the mall.

### 3.Kuruthi(2021)



Figure 3

Official Kuruthi film poster published in 2021

The Movie Kuruthi(2021), Manu Warrier's largely impressive directorial debut Kuruthi is a taut socio-political thriller which explores sentiments behind communal violence by pitting two families at loggerheads over the life of a young boy.

The film, starring Prithviraj Sukumaran in the lead, raises pertinent questions, without picking sides, about religious faith and hatred. As much as it's a straightforward film about communal violence, it's also an engrossing, invading thriller in which the set-up amps up the tension. When a young Hindu boy is taken into police custody over the accidental death of a

Muslim man during a communal clash, he becomes the target for men who vow to kill him. These men won't stop at anything, even if it means to go through the police to get to the boy. But the boy is handed over to a Muslim family and they're made to swear to protect him. When a young Hindu boy is taken into police custody over the accidental death of a Muslim man during a communal clash, he becomes the target for men who vow to kill him. These men won't stop at anything, even if it means to go through the police to get to the boy. But the boy is handed over to a Muslim family and they're made to swear to protect him.

In this movie, Laiq (Prithviraj Sukumaran) plays the monstrous indoctrinated villain role, who lost his father in a communal clash and is baying for blood. Laiq prepares a handknife from his keychain while Sathyan prepares a gun, both sitting on the opposite ends of a table. Laiq flips the table and stabs Sathyan in the neck, while Umar pushes Ibrahim down. Laiq breaks into the room in which Vishnu and Suma are hiding. Suma holds Laiq at gunpoint with Moosa's gun and accidentally tries to fire it, revealing its broken nature. Ibrahim quickly grabs Sathyan's gun and drives Laiq, Kareem and Umar out of the house. Sathyan, in his final moments, convinces Ibrahim to promise on the Quran to keep Vishnu safe until the cops from Kenachal arrive the next morning. Ibrahim uncuffs Vishnu as Laiq attacks the window he was cuffed to with an axe. Ibrahim shoots at the window, scaring Laiq away. Umar cuts the power to the house and Suma lights a matchstick and everyone spots Vishnu and Rasool, the latter with a screwdriver. Suma states that the reason behind Vishnu's murder is that the temple that Vishnu grew up in was destroyed, prompting him to take revenge. When Ibrahim asks Suma how she knows this, she reveals that she gave him food on a regular basis because he had nowhere to go. Umar climbs the roof of the house and tries to make his way in, but is knocked down on the other side of the roof by Ibrahim armed with a makeshift explosive.

The movie portrays the impact of religious biases on individuals and communities. The characters face challenges rooted in Islamophobia, highlighting the deep-seated prejudices

prevalent in society. Through nuanced storytelling, the film encourages viewers to reflect on these issues, fostering a dialogue about tolerance, coexistence, and the need to overcome stereotypes. The exploration of Islamophobia in "Kuruthi" contributes to a broader societal discussion on understanding and dismantling such biases.

### Chapter-3

#### Manipulation of Muslims as terrorists

The depiction of terrorism in movies has long been a contentious issue, especially in how it may influence the mindset of non-Muslim audiences. While cinema serves as a powerful medium for storytelling and entertainment, the portrayal of terrorism can inadvertently contribute to biased perceptions and stereotypes. Firstly, Impact on Perception, Movies have a profound impact on shaping public opinion, and the repeated association of terrorism with Islam in films can create a skewed perception. Non-Muslim viewers, influenced by cinematic narratives, may unconsciously associate Islam with violence, further perpetuating prejudices and leading to discrimination against Muslim communities. Secondly, Stereotyping and Generalization .One of the primary concerns is the tendency of movies to stereotype Muslims as synonymous with terrorism. When filmmakers portray terrorists as predominantly Muslim characters, it can lead to the misperception that all Muslims share extremist ideologies. This oversimplification fosters a distorted view, perpetuating negative stereotypes and contributing to Islamophobia among non-Muslim audiences. Thirdly, Oversimplification of Complex Issues, Cinematic portrayals often oversimplify the complex socio-political factors that contribute to terrorism. By presenting terrorism as solely rooted in religious beliefs without addressing the underlying causes, movies may misinform audiences and hinder a nuanced understanding of the multifaceted nature of global conflicts.

Malayalam cinema is making the most progressive films in India right now and analyse how many films passed with flying colours and barely made it and many miserably failed. The 50s and 60s had few films that headlined Muslim characters which told normal human stories within the milieu..

Some of the commonly observed motifs of misrepresentation would be Muslim characters invariably lacked education, practiced polygamy and families were largely patriarchal in nature. Women in typical traditional costumes who get married at a young age, bear several children, languish inside kitchens and put up with patriarchal oppression. While men in white skullcaps, goatee, green belts tied around a lungi and white banians, would propagate polygamy, misogyny, were superstitious, economically backward and uncouth

It is equally easy to avoid analyzing the links between extremist violence and Islam in order to be politically correct or to avoid provoking Muslims and the governments of largely Muslim states. The end result is to ignore the reality that most extremist and terrorist violence does occur in largely Muslim states, although it overwhelmingly consists of attacks by Muslim extremists on fellow Muslims, and not some clash between civilizations. If one examines a wide range of sources, however, a number of key patterns emerge that make five things very clear: First, the overwhelming majority of extremist and violent terrorist incidents do occur in largely Muslim states. Second, most of these incidents are perpetrated by a small minority of Muslims seeking power primarily in their own areas of operation and whose primary victims are fellow Muslims. Third, almost all of the governments of the countries involved are actively fighting extremism and terrorism, and most are allies of Western states that work closely with the security terrorism. The dialogues in the movie were kept to a minimum but whatever there is it creates as much impact and sharpness. Performance wise Prithviraj played his part as Anwar extremely well.

It does not have excessive violence. It clearly depicts the theme that all the Muslims are not terrorists. In the climax scene the sight of Prithvi picking up the gun from the sands after doing namaz and walking towards the terrorists had a thrilling effect, along with that BG score. After a yell of 'Allah Ho Akbar' it was a sight to savour what follows. The effects of blood splashing out from the bodies were very well edited without being gory. It's impossible though

not to question why he preferred to fight the terrorists with his fists and knife instead of shooting them all down. We have seen it plenty in other movies where the hero has a gun in his hand but to exaggerate the climax action scene he would rather take them on with his fists

B. Tech takes the first ninety minutes to tell the story of a group of lazy people who are currently unable to finish their engineering degrees before making its point. Asif Ali, the group leader who has been absent for almost eight years, promises to fight back against the prosecution's biased tactics and prove his friend and companion innocent when one of their members is falsely accused of being a suicide bomber. *Mulk* (2018), directed by Anubhav Sinha, is a new Bollywood film that explores the concept of "Islamic terrorism," which is also the main subject matter here.

*Kuruthi* is a contribution to the right-wing propaganda's good-versus-bad Muslim narrative, in which the protagonists battle to save and redeem a "naïve" Hindu child who killed a Muslim merchant for failing to close his store on the day of their strike. It seems that in order to shield the accused from the "bad" Muslim radicals, a "neutral" Hindu police officer provides information to the "good" Muslim character in the movie. You are too innocent to believe that *Kuruthi* openly and virtuously represents both the extreme Hindu and Muslim viewpoints in order to demonstrate how blind faith breeds hatred. When Srinda's character lists out all usual rightist arguments, asking out, "Wouldn't they do the same if someone pollutes their mosque?" to forcibly justify the crime Vishnu did, there was not a counter argument to question it. If you did feel a pause there, which almost left you speechless, dare you not say that the crew were not intentionally doing this.

In conclusion, addressing Islamophobia requires a multi-faceted approach that involves education, awareness, and fostering open dialogue. Whether in Kerala or elsewhere, combating prejudice against Muslims necessitates promoting cultural understanding, dismantling

stereotypes, and encouraging unity among diverse communities. It's a collective responsibility to create a society where individuals are judged based on their character and actions rather than their religious beliefs, fostering an environment of tolerance and inclusivity.

## Chapter-4

### Conclusion

Misrepresenting Muslims as terrorists in movies not only perpetuates harmful stereotypes but also hinders the promotion of accurate and inclusive narratives, hindering the path towards genuine cultural understanding and harmony.

This chapter will begin by providing a summary of the findings, as well as the recommendations for further research. The purpose of this research was to identify the causes for the false portrayal of the Muslim community in Malayalam movies in terms of terrorism and extremism. The results indicate that, media plays a significant role in TV moulding the human mind to easily believe in what they represent through movies and other visual medias. It greatly influences the common mass in creating attitudinal and perspective changes, notably when the movie deals with themes like religion. Indian movies, specifically the Malayalam language commercial movies, present the Muslim community, customs and practices as opposed to the precise Islamic dogma.

In this research paper, Islamophobia been discussed and analysed using three movies, in the movie “Anwar” there are many scenes which discuss about the false portrayal of Muslims. which makes people to think and made a label that all Muslims will be a terrorist. Manipulation of Muslims as terrorist on the basis of their culture and beliefs. It is highly recommended that not to believe the movies. Social media have become an integral part of human life. However, beneath its seemingly innocuous façade lies a complex web of manipulation that has potential to shape our thoughts, behaviour and perceptions.

Movies are filmed to teach and inform people about the current scenarios situation etc. It can teach something but not everything whatever they show will not get fit into real life of human beings. Films change attitude by exposing us to other culture and groups



The movies portray the religion of Islam as oppressive and highly conservative. But movies provide a precise portrayal of such practices which is prevalent among certain Muslims in the society and not in accordance with the proper Islamic jurisprudence. As a result of this false representation of a particular culture through movies, the perception of the society towards the portrayed culture changes considerably, which in turn creates a false perception in the minds of the audience towards that religion.

To better understand the implications of these results, future studies could address the need for factual and accurate representation of a culture through visual media like movie.

## Appendix

### Synopsis: Anwar (2010)

Anwar is a 2010 Malayalam thriller film written and directed by Amal Neerad, starring Prithviraj in the title role. The movie is about the journey of a Malayali youth Anwar (Prithviraj) into the clutches of anti-social elements.

The plot revolves around the Coimbatore bomb blast, where a special team under officer Stalin Manimaran, arrests Babu Mather alias Babu Sait, a local community leader as a suspect in the bomb blast case. One year later, Anwar, a Malayali/Tamil youth is arrested while carrying with some hawala money, and is sent to prison with Babu Sait and his team. Anwar is fascinated by the terrorist activities of Babu Sait, who helps Anwar in getting bail and interests him in his activities. Anwar successfully terminates two local drug dealers and becomes the most trusted and obedient right hand of Babu Sait. Anwar succeeds in planting a bomb in the police headquarters and is soon introduced to Basheer Bhai and his man Rana, who selects him to spearhead another dangerous project of chain blasts in Mumbai. Though Anwar goes on with their plans, Babu Sait shows the pictures of the Coimbatore blast, which diverts Anwar to his past.

Past: Anwar is an NRI, who returns from USA for his sister Asna's wedding in a rural area of Palakkad where he meets and falls for Asna's best friend Ayesha, who later accepts his proposal. When Anwar and his family went for shopping to Coimbatore, a sudden blast occurs which kills his whole family, leaving Anwar as the sole survivor, but Ayesha is later arrested for the blast. Anwar requests Stalin for her bail, but the latter refuses due to lack of evidence. Later, Anwar begins to assist Stalin in the discovery of the terrorists and their nefarious activities and joins Babu Sait's gang in order to learn about their next attack.

Present: Anwar reveals about the bomb blasts planned by Babu Sait to Stalin in their secret meeting, where Stalin also brings Ayesha so that they could meet after a long time. When Babu Sait's men arrive, Stalin tells Anwar to act as if they were having a fight, and one of the Babu Sait's men shoot Stalin, thereby killing him, thinking that Anwar was having a fight. Anwar is given the responsibility of transporting the deadly terrorists to Mumbai, through a ship containing full of explosives and weapons. At first, Anwar makes them think that he is on their side, but he soon blasts the ship and kills all the terrorists. Anwar reveals his true face to Babu Sait and kills Basheer and Rana. Babu Sait becomes furious, when Anwar cheated them. Anwar reveals that his parents and many innocent people, who were true believers, got killed in the bomb blast planned by Babu Sait and Anwar was the weapon used against him. Anwar tells that nobody will forgive Babu Sait's treachery. Being defeated, Babu Sait commits suicide by shooting himself. Anwar calls Stalin's phone, which is under police custody, and tells them that the mission is accomplished. Stalin and his colleague received bravery awards, but no one has recognised the near-death battle, which Anwar has played. Anwar and Ayesha are now living together in a small house at a quiet place.

### Synopsis: B Tech (2017)

Btech is a Malayalam movie that revolves around the life of a group of engineering students at a college in Kerala. The film explores the challenges, friendships and romantic relationship within the student community. Arjun Ashokan (AZAD) a Payannur boy of virtue. For a first year student, he seemed to fit in with Anand (Asif Ali) team and is clearly serious about his academics. Azad joins for a B. Tech course in Bangalore, where he is met by seniors out of which Anand, a carefree B. Tech student from a very affluent family saves him from ragging. He finds accommodation in the college hostel and stays with Anand and his friends. They enjoy their days in college and Anand and his friends don't care about their academics, but Azad is more of the studious kind and passes all exams with good marks. As the days go by, he falls in love with Ananya, Anand's cousin and she eventually reciprocates. One day, they both decide to go to Garuda Mall together and just when Ananya decides to disclose her love to Azad, he is killed in a bomb blast in front of the mall.

Anand and the rest of the gang, especially Ananya, are devastated after knowing about what happened and a case is filed in the police station. The Karnataka police proclaims that the incident was a suicide terrorist attack planned and executed by Azad and tries to close the investigation and Anand and his friends are monitored closely by the police. The police even arrests Nizar Ahmed, Abdu, Sayid Ali and Lazer, Anand's friends, on the context of them being Muslims. Knowing that Azad their friends were not terrorists, Anand and his friends do not accept the police explanation. They decide to put their engineering skills to use and design various gadgets that help them fight against the police in order to prove them wrong. They even organise protests in the name of Azad to honour him. Adv, Vishwanath Iyer, Anand's uncle helps them in their mission as well. The police, however, refuse to accept that their claims about Azad and the others were false and continue to fight in court. Eventually, using the devices that they had designed, Anand and his friends manage to gather enough evidence to

prove the police wrong, but as he is about to submit the evidence, he is attacked critically by a few goons sent by the lead officer investigating the case. In the end, Vishwanath and Anand submit the evidence in court and finally win the case, thereby proving Azad and the others innocent and delivering justice to Azad.

B Tech boldly exposes an Indian elite that harbors deep prejudices against the muslim minority. Sadly the movie drags on too long before reaching its politically charged scene, and even then, the way the delicate subject is handled is laced with commercial movie clichés.

### Synopsis :Kuruthi (2021)

Manu Warrier's largely impressive directorial debut *Kuruthi* is a taut socio-political thriller which explores sentiments behind communal violence by pitting two families at loggerheads over the life of a young boy. The film, starring Prithviraj Sukumaran in the lead, raises pertinent questions, without picking sides, about religious faith and hatred. As much as it's a straightforward film about communal violence, it's also an engrossing, invading thriller in which the set-up amps up the tension.

Ibrahim is a rubber tapping labourer who lives in the lonely mountain ranges and is trying to leave behind memories of a traumatic monsoon landslide in which he lost his daughter and wife. He lives with his father Moosa, and younger brother Rasool. Ibrahim is unaware of Rasool's involvement in terrorism, guided by the supposedly friendly Kareem. A woman named Sumathi also visits them often. Sumathi has a brother Preman who makes a living by climbing trees. One night, an injured cop barges into Ibrahim's house with a prisoner and seeks refuge for the night. He reveals himself as Sathyan, an SI. With him is Vishnu, a murderer who stabbed a Muslim shopkeeper to death after the latter refused to close on the former's order. Vishnu is now being chased by communal factions, to be killed before he reaches stations. They have attacked the convoy and the police will not be able to reach them until next morning. Rasool is visibly enraged at his presence.

Meanwhile, Sathyan informs the others in the house about the situation and closes every window in the house. He also confiscates everyone's mobile phone and every weapon in the house and finds an old non-functional gun belonging to Moosa Khader, who used it in his time as a personal driver for the Mysore Maharaj. Suma arrives with food and is also told to stay in Ibrahim's home, for the night. While eating, Vishnu and Rasool argue about the morality behind the murder, prompting Sathyan to stop them. After eating, they sleep for some time before

Kareem arrives. He engages in conversation with Ibrahim, while Sathyan, Vishnu and Suma hide in the rooms. Ibrahim spots a bike key with Kareem and asks whose it is. Kareem names him as Laiq, who comes inside and greets everyone. Laiq tells them that he's from Bangalore and needs to stay there. Laiq asks for food as he's hungry and spots Suma, who lies that she's staying there because of the Plumbing problem in her house. Laiq sees through the story and openly asks about the boy. Sathyan, tired of hiding and armed with a pistol, confronts Laiq. Laiq's henchman Umar, arrives and Ibrahim starts to get confused and scared.

Laiq prepares a handknife from his keychain while Sathyan prepares a gun, both sitting on the opposite ends of a table. Laiq flips the table and stabs Sathyan in the neck, while Umar pushes Ibrahim down. Laiq breaks into the room in which Vishnu and Suma are hiding. Suma holds Laiq at gunpoint with Moosa's gun and accidentally tries to fire it, revealing its broken nature. Ibrahim quickly grabs Sathyan's gun and drives Laiq, Kareem and Umar out of the house. Sathyan, in his final moments, convinces Ibrahim to promise on the Quran to keep Vishnu safe until the cops from Kenachal arrive the next morning. Ibrahim uncuffs Vishnu as Laiq attacks the window he was cuffed to with an axe. Ibrahim shoots at the window, scaring Laiq away. Umar cuts the power to the house and Suma lights a matchstick and everyone spot Vishnu and Rasool, the latter with a screwdriver. Suma states that the reason behind Vishnu's murder that the temple that Vishnu grew up in was destroyed, prompting him to take revenge. When Ibrahim asks Suma how she knows this, she reveals that she gave him food on a regular basis because he had nowhere to go. Umar climbs the roof of the house and tries to make his way in, but is knocked down on the other side of the roof by Ibrahim armed with a make shift explosive. Laiq jumps on the roof and fights with Ibrahim, ending with Ibrahim pushing Laiq off the roof but not before Laiq cuts his hand, severely injuring him. Preman returns and is immediately suspicious of Kareem and Laiq. He distracts them and climbs a tree, before knocking down a wasp nest that drives them both away. Meanwhile, a severely disfigured

Umar wakes up, and goes to retrieve a jeep. Preman enters Ibrahim's house and is confounded. Ibrahim spots blood in Preman's leg and is shocked to discover that he was bitten by a snake. When looking for a means of transport to get Preman to a hospital, Vishnu offers the bike key of Laiq, who dropped it in an earlier fight. When they prepare to leave, Kareem shows up and starts hitting Preman. He is then fatally shot by Suma, who leaves the house with Preman and Vishnu, with Vishnu driving. Laiq unsuccessfully chases them. Laiq arrives at the house and starts attacking Ibrahim, before being told by Kareem that it was Suma who shot him. Laiq agrees to Moosa offering them to drive into the forest using a shortcut to reach before the trio and intercept them. Umar arrives with the jeep and all of them leave. The forests are scaled by the trio (Vishnu, Suma and Preman) and Laiq's henchmen, with both facing several obstacles.

Moosa arrives and Laiq and Rasool go out to search for the trio. While looking, Laiq tells his story to Rasool about how his father was a simple, devoted man, who sent Laiq abroad when their organisation was banned. Abroad, Laiq is marginalised and discriminated but remains quiet. When he returns home, he finds his father killed and no one but himself to blame for not acting quicker. Just as Laiq finishes, Rasool notices the bike and alerts Laiq while Ibrahim and Moosa watch from far. Vishnu, having noticed Laiq, pushes Suma and Preman and decides to fight Laiq alone. Laiq jumps at Vishnu, but the latter is able to escape. Laiq orders Moosa to chase them. At a turning, Vishnu falls from the bike. Laiq orders to run him over, but Moosa turns away and alerts Ibrahim to 'drop the genie', a method used by Moosa in his old times to escape officers while stealing sandalwood a sign to 'drop' the package, to be retrieved later. Ibrahim pushes away Rasool and Laiq jumps with Ibrahim. Moosa crashes the jeep and Kareem and Umar are killed. Vishnu is caught by Ibrahim, who uses him as ransom to rescue Suma, who is caught and held by Laiq at knifepoint. Ibrahim lets Vishnu run and Laiq follows. He is finally able to catch up with him and engages in a fight, breaking Vishnu's leg and hand.



Just as Laiq is about to execute Vishnu, he is stabbed by a remorseful Ibrahim. Laiq stumbles and is stabbed again fatally by Ibrahim. Ibrahim begins to pray for forgiveness and leaves with Vishnu. Rasool arrives and is handed the knife by Laiq (the passing of the hate as told by Moosa earlier) before he dies. Near a rock, Suma ponders the question if everything will be normal again. Moosa replies that even though here, in this secluded hill, they are safe, outside, across the bridge, they are not. Ibrahim lets Vishnu go, leaving him to decide his own fate. Vishnu arrives at the bridge and is confronted by a knife-wielding Rasool where the film ends abruptly, symbolising the religious tensions will continue and hatred will be transferred till mankind's extinction.

## Filmography

Anwar,directed by Amal Neerad, distributed by Red Carpet Movies Limited,2010

Btech, Directed by Mridul Nair ,distributed by MAQTRO Motion Pictures,2018

Kuruthi,directed by Manu Warriar,distributed by Amazon Prime video,2021

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