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| | <div>The Kashmiri as Muslim in Bollywood's 'New</div> | |
| <div><div>Contemporary South Asia</div><div>Vol. 18, No. 4, December 2010, 373–385</div></div> <div><div>The Kashmiri as Muslim in Bollywood’s ‘New Kas</div><div>Ananya Jahanara Kabir*</div><div>School of English, University of Leeds, Leeds, UK</div></div> <div><div>This article examines the depiction of the Kashmiri protagon</div><div>Indian films, <i>Roja</i> (1992), <i>Mission Kashmir</i> (2000), and .</div><div>order to argue for a new emphasis, cumulatively evident th</div><div>the Kashmiri as Muslim in the history of Bollywood’s long</div><div>Valley of Kashmir. In analysing closely the visual, narra</div><div>affective aspects of this development, and in contextualising</div><div>local politics of Islam, the article aims to contribute to a bet</div><div>how Kashmir, and Islam, while topics with separate discursi</div><div>Bollywood, have converged decisively at a certain historical j</div><div>up new possibilities for the ideological co-optation of the K</div><div>the place of Muslims in India, by the popular cinematic ap</div></div> <div><div>Keywords: Kashmir; Islam; Bollywood</div></div> <div><div>Introduction</div><div>The prominent release in early 2010 of <i>My Name is Khan</i>, t</div><div>that potently brings together autism, 9/11 and Indian Muslim</div><div>several commentators on Indian cinema to return to an old</div><div>of the Indian Muslim as a minority subject within Bolly</div><div>Earlier an operation to be delicately executed in step with t</div><div>on secularism – an emblematic film here being <i>Amar</i></div><div>relationship between cinema and Indian Muslim identity (I</div><div>took on an even more complicated turn after 9/11 and 2</div><div>Indian Parliament on 26 November, 2008). In the episod</div><div>Stereotyping Muslims’ of her signature television progr</div><div>journalist Barkha Dutt (2010) can now add the ‘ominous</div><div>stereotyped Muslim characters that the Indian media circul</div><div>nawab’ or ‘the benevolent chacha’ (uncle). If, according to</div><div>‘Indian Muslims’ (2010), the average Indian Muslim viewer</div><div><i>Khan</i> as a film about terrorism ‘where the central character</div><div>this does it <i>not in spite</i> of his upbringing and religion</div><div>appreciation is all the stronger because of several films</div><div>attempted to narrativise the implications of the War on Te</div><div>In these films, notably <i>New York</i>, <i>Aamir</i>, and <i>Kurbaan</i></div><div>Indian Muslims caught up in the aftermath of terror; but</div></div> <div><div>*Email: a.i.kabir@leeds.ac.uk</div></div> | | |