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Silver Screen Spell: Unraveling the Influence of Indian movies on creating Identity Crisis among Pakistani Youth

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Abstract:

This research aims to explore the influence of heroism and demonism as depicted in Indian films on the national identity crisis among youth, focusing on a case study conducted at the University of Sargodha. Using a purposive or convenient sampling technique, the study selected 300 individuals from the population and categorized them demographically. The survey research method used to collect responses from the chosen sample, using appropriate statistical tests tailored to the nature of hypotheses to achieve statistically significant results. The findings of the study strongly confirmed the hypothesis and revealed a pronounced preference among respondents for Bollywood films over those from Lollywood and Hollywood. Furthermore, the results highlighted that respondents spent more time watching Bollywood films as they felt they suited their lifestyle. Notably, internet platforms have been the preferred medium for accessing Bollywood content. A substantial majority of respondents showed a significant attraction to the comedic, musical and thematic elements present in Bollywood films. Furthermore, the survey revealed a tendency among respondents to emulate Indian film characteristics such as hairstyles, dialogues, music, dresses and festivals, driven by the pursuit of personal satisfaction. This emulation extended to clothing choices, including traditional Indian garments such as kurta, churidar, lehenga and mathapati. Interestingly, the survey also revealed that Indian cultural elements had a profound influence on social interactions with both parents and friends among respondents. A crucial revelation of this study focused on the youth's national identity crisis, strongly confirming the hypothesis that Bollywood films have a direct impact on Pakistani national identity. The study concluded that Hindu cultural elements, as depicted in Indian films, had a significant influence on Pakistan's national language, dress, food habits, national symbols, the Two Nation Theory, national heroes and perceptions of the military. In essence, the study underlines the multifaceted role of Indian cinematic representations in shaping youth perceptions of identity and cultural affinity within the Pakistani context.

Keywords: *National Identity Crisis, Lifestyle adoption, Internet preferences, Cultural element*

Introduction

The interplay between media and identity formation is not a novel phenomenon. Throughout history, storytelling has played a pivotal role in shaping individual and collective identities. The power of narratives to evoke emotions, ignite aspirations, and reinforce cultural norms is well-documented (Akimenko, 2018). In this context, the expansive reach of Indian

cinema, with its ability to cross boundaries and establish a connection with diverse audiences, has led to both admiration and apprehension (Rajagopal, 2001). In the vast realm of global cinema, few industries wield as much influence and captivation as the Indian film industry, affectionately known as Bollywood. Its kaleidoscopic narratives, foot-tapping musical numbers, and larger-than-life characters have transcended geographical boundaries, linguistic barriers, and cultural differences, connecting people around the world through the universal language of storytelling(Booth & Shope, 2013). Yet, within the intricate tapestry of South Asia's sociopolitical landscape, the reach of Bollywood has implications that extend far beyond entertainment. One of the most intriguing and often contentious aspects of this influence lies in its potential to contribute to identity crises among the youth (Huat, 2015).

The birth of the Indian film industry in the early 20th century marked the dawn of a new era in entertainment. With time, Bollywood evolved from its humble origins to become a global phenomenon, captivating audiences with its vibrant storytelling, colorful musical numbers, and charismatic actors (Mukherjee & Bakshi, 2020). Bollywood's reach transcended borders, captivating hearts in countries far and wide. This influence was particularly potent in Pakistan, a nation born out of the partition of British India in 1947. The partition of India led to the creation of Pakistan as a separate nation for Muslims, carved out of predominantly Hindu-majority areas. This seismic event created a complex legacy, marked by the displacement of millions, widespread violence, and communal tensions. Amidst this turmoil, cultural connections between India and Pakistan endured. Language, history, and traditions tied the two nations together, even as political boundaries sought to draw distinct lines (Virdi, 2003).

The influence of cinema on identity formation is not unique to the Indian subcontinent. Around the world, movies have played pivotal roles in shaping national and cultural identities. Hollywood, for instance, has been a driving force behind the projection of American ideals and lifestyles, propagating them to every corner of the globe (Elsaesser, 2005). Similarly, the Korean Wave (Hallyu) has propelled South Korea's cultural exports to international fame, leading to the global popularity of K-pop music, Korean dramas, and films. In these instances, entertainment industries wield considerable power in shaping perceptions and influencing values among the youth. Bollywood, in its own right, possesses a similar power in South Asia and beyond (Fuhr, 2015).

In the case of Pakistan, the regional context adds layers of complexity to the discussion. The geographic proximity, shared history, and linguistic ties between India and Pakistan fostered a sense of familiarity with Bollywood's narratives. Despite political tensions and the official ban on Indian content in Pakistan at various times, Indian movies continued to seep into the cultural consciousness of the Pakistani people (Friesen, 2008). The allure of Bollywood transcended official boundaries, infiltrating homes through satellite TV, pirated DVDs, and more recently, digital streaming platforms. The influence of Bollywood on Pakistani youth is underscored by the emotional resonance that these films hold. The relatable themes of love, family, and societal challenges depicted in Indian movies often find parallels in the lives of Pakistani youth. The portrayal of traditional values, modern aspirations, and even cross-border romances in Bollywood films strikes a chord with a generation grappling with its own identity in a rapidly changing world (Khdair, 2018).

The synthesis of Bollywood cinematic arts with the local culture in Pakistan has led to an enigmatic fusion. Indian movies on the other hand help provision an avenue where one can run away from the burdens of everyday existence by giving them a multicoloured and melodic

getaway (Sinha, 2011). On the other hand, Indian stories and cultural values that come as an integral part of this exchange have prompted introspection among the youth of Pakistan into their own identities. The significantly different experiences and expectations of religiously, nationally, and culturally conscious Pakistan and cinematically and openly presented India (Sarkar, 2009). This varies leads to talks of origin, assimilation, and sense of belonging among the youth. The acts whereby Pakistani fashion, linguistics, and even the ideas of romance were adopted have also provoked the discussions about the weakening of Pakistani identity after the Indian culture. The global media has pushed into the cornering of the local traditions with desire of preserving cultural roots and welcoming the glamorized side of Bollywood noticed in overseas (Maira, 2002).

This research was made an attempt to discover the hidden ways in which Indian films play role in building identities of young Pakistanis. This research will be diving into the emotional dimensions, cultural correspondences and storyline encompassed in Bollywood movies with the aim of evaluating the instruments through which they affect the consciousness of self, nation and belonging. It is in this complex fabric of audience that we aim to understand how Bollywood's silver films have the potential to contribute to the youth identity crisis. Going through a qualitative investigation, which involves cultural research, and the use of an empathic lens, we believe we can gain an insight into the mechanics of the role of media in the process of identity construction, and contribute to a construction of a broader narrative of the interaction between cultural globalization, national narratives, and personal identity.

Theoretical Framework

1. The Uses & Gratification Theory

This pattern of individual involvement with the media's content is linked with the Uses and Gratifications Theory which forms a basic framework to comprehend the complicated mechanisms through which different individuals navigate the diverse needs/motivations via media (Quan, Haase & Young, 2014). In the framework of an investigation into the life of youth of Pakistan by Indian films, Uses and Gratifications approach provide a theoretical framework to understand how these individuals interact with those films as more than passive spectators. Within the framework of the theory of Uses and Gratifications, people have an opportunity to pick and use media content to satisfy their personal needs, whether they are psychological, emotional, social and informational (Atkin, 2013). According to this theory, when it comes for Pakistani youth to watch the Indian movies, it is not only that they are not the passive consumers but rather they become active agent to appease their need of gratification (Marwick & Boyd, 2014).

The youth of Pakistan could be interested in watching Indian movies for various causes. These include the various factors discussed in the theory. Entertainment is considered to be the most prominent actor, because it provides the perfect opportunity to forget about tasks people need to perform and challenges they are dealing with. Moreover, the order identification is just as vital, so the youth can relate to the characters, stories, and cultural markers displayed in any Indian movie (Reinecke & Eden, 2016). This categorization is an important factor in promoting a sense of belonging and familiarity, especially when the elements are linked to the youth’s own life experience and cultural identity. Furthermore, within this theory, the social aspect becomes apparent when Pakistani youth goes ahead to express and share with their counterparts issues and other elements that are portrayed in the Indian movies they indulge in. Thus, this communication

process generates a feeling of meaningfulness to their mates and in a way it can facilitate negotiation of their cultural identity amid media influences (He, 2020).

The Uses and Gratification Theory demonstrates that the only common characteristic of people attracting media consumption is not being similar, their motivations are diverse and they change from person to person and over a period. Considering places Bollywood films occupy in the hearts and minds of Pakistani youth, they seek a plethora of factors comfort or escape from unpleasant world around or to satisfy their aesthetic or hedonistic interests, which naturally change with the passage of time and evolution of youths in socio-cultural environments. The theory highlights the fact that Indian movies reflects on the agency of Pakistani youth during the media consumption process, which provides an appropriate base for understanding how Indian movies fosters identity negotiation of this group and the possibility of emerging identity crises as individuals compare and contrast themselves with others.

2. Social Identity Theory

Social Identity Theory by Tajfel and Turner (1979) provides us with an explanation as to the media as a vehicle the definition and interaction of cultural identity employment (Islam, 2014). The idea can be summarized like social identity is developed when people sort themselves into groups which they feel they belong to and draw self esteem from the fact that he group has special characteristics and has different from all other groups. While Pakistani young people's connections to certain cultural communities and their social categorization practices are crucial to their conception of themselves, these are crucial aspects through which they perceive their individualities during this period in life (Jaspal, 2011).

In this process of Indian movies exposure, the intercultural comparison among groups emerges (Takhar, Maclaran, Parsons, & Broderick, 2013). While the young generation of Pakistan people is exposed to the media productions of Indian culture, they are phenomenally caught up in the practice of subconsciously comparing their cultural identity with the ones depicted as presented in the films (Ratna, 2011). This intergroup comparison triggers a reflection on their own cultural identity and raises questions about similarities, differences, and even aspirations. Thus, Social Identity Theory provides a framework to understand how media content becomes a catalyst for self-reflection and introspection, contributing to the negotiation of cultural identity among Pakistani youth (Dovidio, 2013).

Objectives

Major Objectives of the Study Are Given Below

- To characterize the viewing patterns of Indian films among male and female audiences.
- To assess the influence of Hindu culture on the younger generation.
- To investigate the impact of Indian superhero portrayals on the youth.
- To examine the extent to which viewers adopt the lifestyles, festivals, and living styles depicted in Bollywood films.
- To analyze how Bollywood cinema employs imagery and propaganda against Pakistani nationalism and its potential effects on the audience.

Hypotheses

H1: Pakistani youth demonstrate a higher preference for Indian movies over Hollywood and Lollywood productions.

H2: There exists a positive correlation between the frequency of watching Bollywood movies and the inclination to adopt elements of the Bollywood-inspired lifestyle among viewers.

H3: A negative correlation can be observed between exposure to Bollywood movies and the preservation of local Pakistani cultural values and practices.

H4: Bollywood movies play a significant role in shaping the lifestyle choices of Pakistani youth, indirectly impacting their perception of personal identity.

Methodology

The methodology of this study is centered around investigating the impact of heroism and demonism portrayed in Indian movies on the youth's national identity crisis, focusing on a case study conducted at the University of Sargodha. The research design is grounded in social research, chosen to address questions pertaining to human behavior in society. Survey research design was selected as the appropriate approach for this study. Survey research involves analytically questioning a selected sample to gather data, making it particularly suitable for exploring the effect of Bollywood movies on viewers. The population of interest consists of male and female viewers of Bollywood movies at Sargodha University. The unit of analysis is categorized as male and female respondents. Convenience or purposive sampling was employed due to the impracticality of studying the entire population. A sample size of 300 students was chosen due to time and resource constraints. The questionnaire, consisting of 77 close-ended questions, was designed based on established guidelines to ensure accuracy and clarity. Pre-testing was conducted to identify and rectify any issues in the questionnaire. Data collection involved face-to-face interactions with the respondents, with statistical tests applied to analyze the data and present results in tabular form, enhancing their comprehensibility.

Results and Finding

Sr#	Demographic Characteristics	Frequency	Percentage
1	**Age**		
	18-24	**150**	**50.0%**
	24-30	**110**	**36.6%**
	30 Above	**40**	**13.4%**
2	**Gender**		
	Male	**161**	**53.7%**
	Female	**139**	**46.3%**
3	**Education**		
	Bsc (Hons.)	**100**	**33.4%**
	Msc.	**90**	**30.0%**
	M.Phil	**71**	**23.6%**
	P.HD.	**39**	**13.0%**
4	**Living Area**		
	Rural	**165**	**55.0%**
	Urban	**135**	**45.0%**
	Total	**300**	**100%**

The provided table presents demographic characteristics of a sample population consisting of 300 individuals. The age distribution reveals that 50.0% are between 18-24 years old, 36.6% are aged 24-30, and 13.4% are 30 years and above. In terms of gender, 53.7%

identify as male and 46.3% as female. Education levels indicate that 33.4% have a B.Sc. (Hons.) degree, 30.0% hold a M.Sc. degree, and 23.6% possess an M. Phil degree, and 13.0% have attained a Ph. D degree. Regarding living area, 55.0% reside in rural areas, while 45.0% live in urban settings.

Hypothesis 1:

Youth prefers Indian movies more frequently as compared to Hollywood and Lollywood						
	t	Df	Sig. (2 tailed)	Mean Difference	95% Confidence Interval of the Difference	
					Lower	Upper
How frequently do you watch Bollywood movies?	31.491	299	.000	2.210	2.07	2.35
Lolly, Hollywood	56.565	299	.000	6.767	6.53	7.00

The provided table displays statistical analysis results related to movie preferences among the youth. The data indicates that Indian movies (Bollywood) are favored significantly more frequently compared to both Hollywood and Lollywood movies. The analysis involved 299 participants. For watching Bollywood movies, the mean difference is 2.210, with a 95% confidence interval between 2.07 and 2.35. Similarly, for Lollywood and Hollywood movies combined (lolly, hollywood), the mean difference is 6.767, with a confidence interval ranging from 6.53 to 7.00. Both differences are statistically significant ($p < .001$), suggesting that youth have a higher preference for Indian movies compared to Hollywood and Lollywood films.

Hypothesis 2:

It is more likely that viewers spend more time to watch Bollywood movies that will adopt their life style			
	Value	**df**	**Asymp. Sig. (2-sided)**
Pearson Chi-Square	30.550[a]	16	.015
Likelihood Ratio	32.007	16	.010
Linear-by-Linear Association	5.200	1	.023
N of Valid Cases	300		

The presented table outlines the results of a statistical analysis regarding the likelihood that viewers devote additional time to watching Bollywood movies that align with their lifestyle. The analysis based on a sample of 300 valid cases. The Pearson Chi-Square test yields a value of 30.550 ($p = .015$), and the Likelihood Ratio test produces a value of 32.007 ($p = .010$). These results suggest a statistically significant relationship between the viewers' preference for Bollywood movies and their lifestyle alignment. Furthermore, the Linear-by-Linear Association test indicates a significant linear trend ($p = .023$). Overall, these findings imply that viewers are more inclined to invest more time in watching Bollywood movies that resonate with their way of life.

Hypothesis 3:

There is negative association between Bollywood movies and local culture of Pakistan			
	Value	**Df**	**Asymp. Sig. (2 sided)**
Pearson Chi-Square	315.438[a]	272	.036
Likelihood Ratio	311.178	272	.051
Linear-by-Linear Association	18.022	1	.000
N of Valid Cases	300		
a. 314 cells (99.7%) have expected count less than 5. The minimum expected count is .01.			

The above table presents the results of a statistical analysis that assessed the association between Bollywood films and the local culture of Pakistan. Data based on 300 valid cases and results shows a negative association. In particular, Pearson's Chi-square test yields a value of 315.438 (p = 0.036), and the likelihood ratio test has a value of 311.178 (p = 0.051). These results suggest a statistically significant but weak negative relationship between viewers' preference for Bollywood films and their alignment with the local Bollywood culture. Pakistan. In addition, the linear-by-linear association test yields a p <.001. Overall, this analysis suggests that there is some indication of a negative association between Bollywood films and the local culture of Pakistan.

Hypothesis 4:

Bollywood movies are directly effecting Pakistani national identity			
	Value	**Df**	**Asymp. Sig. (2-sided)**
Pearson Chi-Square	178.685[a]	144	.026
Likelihood Ratio	181.906	144	.018
Linear-by-Linear Association	20.267	1	.000
N of Valid Cases	300		
a. 166 cells (97.1%) have expected count less than 5. The minimum expected count is .01.			

The table presents the findings from a statistical analysis that examines the influence of Bollywood film on Pakistan's national identity. Data gathered from 300 valid cases, results suggest a direct effect. In particular, Pearson's Chi-square test produces a value of178.685 (p = 0.026), while the likelihood ratio test yields a value of 181.906 (p = 0.018).The results indicate a relationship between the two variables. In addition, the linear-by-linear association test demonstrates a highly significant linear trend p <.001). In conclusion, there is a strong relationship between Bollywood movies and the social identity of youth in Pakistan.

Discussions

Media is very powerful to shape perception, attitudes and identities of people. The relationship between neighbor countries frequently affects the media and this is especially relatable in the case of India and Pakistan. This paper critically examines the influence of Indian Movies on creating identity crisis among Pakistani Youth. The results of this study suggest us major negative relation between Bollywood movies and both the local culture and the Pakistani national identity. The statistical analyses show that the youth's preference for Indian movies relates a sense of disconnection from their own culture and national identity. By juxtaposing

these findings, we aim to unravel the complex interplay between media, culture, and identity in the context of Pakistani youth.

The findings of the study "Silver Screen Spell" align with more recent research conducted within the past few years, showing the power of media and movies in modeling cultural perceptions and identities. For example, (FATIMA & SIDDIQUI, 2021) explored the impact of Indian media and movies, on Pakistani youth's cultural opinions and national identity. This resonance is evident as both studies underscore the role of Indian media, particularly Bollywood, in influencing identity. Similarly, (Sengupta, 2021) examined the negotiation of cultural identity among Pakistani youth in the context of media consumption, echoing the focus of the current study on identity crisis.

According to (Khan et al., 2014) Indian films are greatly manipulating our childhood thoughts they are right method of life in the brain youngsters of Pakistan. Childhood extremely partial to Bollywood films as our family consistently viewing Bollywood contents. Indian movies pull out a notable impact on Pakistani consumers and now large numbers of the Pakistani people give first preference to watch Bollywood movies. Bollywood film industry now becomes the first and incredible enterprises of Showbiz commercial. All these factors like bad impact on our society National personalities and on our public. Now for the survival of Lollywood industry Pakistani Cinemas are dependent on Bollywood movies. General population not with stand abode in Pakistan and Pakistani society desire to watch Bollywood movies.

Movies are the cheap way for change social prediction and socialization. For each circle the film do out backup capability and has diverse impact. Films change the view of thinking of people and they learn what they watch in films and dramas. Films look as imagination or high stories who take the viewer to various or at times, staggering universes. Films commitment in image making of youth is unavoidable. In Pakistan, many reasons of Bollywood movies are popular among our youth in which some obvious factors are social likeness with India and this dialect is effectively grasp, on digital TV framework many channels are Indian. Reason behind it that Lollywood industry not successful in providing quality movies to their consumers for the satisfaction so the viewers of movies reliant on Indian movies.

The current study's findings that Pakistani youth's preference for Bollywood movies linked to an identity crisis resonate with research conducted in the early 2000s. At that time, the strained geopolitical relations between India and Pakistan influenced media consumption patterns (Ahmed & Matthes, 2017). Similar to the present study, earlier research highlighted how media content, including Bollywood films, could impact perceptions of identity and cultural values (Mukherjea, Morgan, Snowden, Ling, & Ivey, 2012). In contrast, contemporary studies like that of (Alshater, Saba, Supriani, & Rabbani, 2022) recognize the influence of technological advancements, such as digital streaming platforms, in providing Pakistani youth with broader access to Indian media content. This accessibility permits for an inclusive interaction with Indian films, possibly escalating their influence on identity development.

Furthermore, changing socio cultural approaches among the youth in Pakistan contribute to growing nature of the media impact on identity. Safdar & Khan (2020) emphasize how globalization and digital connectivity have modified cultural insight among Pakistani youth. Recently, the impact of globalization has increased due to the rapid flow of knowledge across borders. Pakistani youth have been exposed to countless cultural influences, not only from neighboring countries but from all over the world. This cosmopolitan experience has produced a

generation that struggles with identity in a much more nuanced way than its predecessors. Unlike the past, where local values, narratives and norms could prevail, today's young people move in a cultural environment characterized by interconnectedness and diversity.

The adoption of social networks represents an important difference between the different studies. While previous research has examined the effects of Indian media primarily through conventional sources, current studies emphasize the intensification of these effects through digital interaction (Husain, Ahmad, & Khan, 2022). The presence of social media provides Pakistani youth with direct access to Indian culture and therefore allows for deeper intercultural discussions. This active participation is likely to contribute to complex conceptions of identity. Social media serves not only as a communication channel but also as a platform for direct interaction, which can potentially create complex contours in the narrative of identity development.

Amin, Wong, Yee, and Turner (2022) address the impact of technological advances on media consumption patterns and their impact on identity. This highlights an interesting shift from studies from the early 2000s (Khudair, 2020) which recognize the transformative power of digital media platforms to create greater demand among young Pakistanis for access to content from Indian media. This unprecedented accessibility opens the door to a more engaged and comprehensive interaction with Indian films, potentially increasing their influence on identity development. The implementation of digital platforms and the availability of content within the reach of a click means a change in the media consumption experience. This digital democracy contrasts with previous studies that may have examined the identity sphere of influence through the lens of traditional media channels.

The similarities between these studies underscore the continued recognition of the pervasive influence of Indian media, particularly Bollywood, in shaping cultural perceptions and identity structures among Pakistani youth. Both the current study and previous studies highlight the central role of media content in this identity negotiation and point to the continued importance of media in cross-cultural contexts.

Conclusion

Current research directed to find out the exploring Influence of heroism and Demonism of Indian movies on youth National Identity Crisis. The findings of this research revealed that Indian movies promote positive social change. The findings of this research revealed that Indian movies have negative effects on local culture of Pakistan. The findings of this research also revealed that Indian movies have negative effect on national identity of Pakistan. The findings of this research proved that over all students of the University of Sargodha more preferred to watch Indian movies as compare to Lollywood and Hollywood movies for watching movies by the students reveals that majority of the respondents more preferred Internet as compare to other sources like Cinema, Cable TV, Dish Antenna and Smart Phone. All respondents are mostly paying attention on Hindi films features like comedy, music, songs, suspense, dialogue action, horror, cast, romance, production and violence respectively. It also reveals that both age group more like music of the Indian movies. Most of Bollywood movies are consisting on music. In every Bollywood movie five to seven songs are exist. Stars of Bollywood movies do their local scenes in films. In Bollywood movies music and dance parties are major things in films. Music and dance changed according to the nature of movie.

It was experimental that Hindi films do their important function in altering Music, Dresses, Linguistic, Living, Festival, Food Habit and drinking patterns of the young viewers.

Pakistan and India haven't good terms since their creation. Pakistani people now highly influence by the Indian culture as they adopt their lifestyle, prefer to watch Indian channels shows and films. This result shows that Pakistan minimize their identity. We need to take into account these facts and promote culture of our homeland, Pakistan. In majority view Hindi films greatly affected on audience's relations with parents and friends as relate slightly affected with family and coworkers.

Limitations & Recommendations

- The study's limited sample size, age group, gender focus, and geographic scope might restrict generalizability to a broader Pakistani youth population.
- Sole reliance on quantitative data overlooks the nuanced aspects of identity formation that qualitative methods could capture.
- Self-reported media habits and identity perceptions may suffer from bias and memory recall issues.
- The study's cross-sectional approach prevents establishing causality and tracking changes over time.
- Lack of in-depth exploration of broader cultural, historical, and political factors might oversimplify findings.

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