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**Topic of Research: Dissident Narratives:** The Complex World of Muslim Protagonist in Popular Hindi Cinema

### **Findings**

The research undertaken dealt with a detailed analysis of the portrayal of Muslim protagonist in post-9/11 popular Hindi cinema. For the purpose of this research the three films chosen [*New York* (2009), *Kurbaan* (2009) and *My Name is Khan* (2010)] are based in the backdrop of 11 September, 2001 attacks in the United States of America. The attacks were blamed on the Al-Qaeda and associated terrorist organisations.

The early popular Hindi cinema, with Muslim protagonist, is read against two words 'Islamicate' and 'Muslim-ness'. As the popular Hindi cinema became global, with the introduction of the liberal economy, the portrayal of the Muslims too began to get associated with the happenings around the world. The global threat of the so-called 'Muslim terrorism' has an impact on the image of Indian Muslims. Their identity is thus snatched away and is assigned a homogenous identity which fits the narrative of the global Islamic terrorism. Thus, Hindi cinema creates an image of a Muslim who is disassociated with the country of his birth and is further placed within the homogenous community which through Hindi cinema is lately marked under the 'good' and 'evil' binary. Post 9/11 there is sudden rise of

such portrayals. The three films reinforce the same image of Muslim. Even though they appear to present a counter or dissident narrative but in the representations the narrative laid open the identity the filmmakers' aim to extend these portrayals pushing the protagonist into an invisible homogenous community.