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ANALYSIS BRIEF
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Bollywood's One-Sided Pakistan Story, From Pathaan to Raazi

Original analysis by **Swati Goel Sharma and Sanjeev Newar**

The authors argue that Bollywood repeatedly gives Pakistani characters and institutions sympathetic portrayals that Pakistani cinema rarely reciprocates. They compare the ISI agent in Pathaan and the Pakistani army in 83 with portrayals of Indian intelligence and soldiers in Waar and Musalman.



A still from the movie 'Pathaan'.

THE ESSENTIAL POINTS

- Pathaan's Rubina Mohsin singles out one military general and says her own people would punish him if they found out what he had done.
- Calling Sehmat author Harinder Sikka objected to Raazi's ending, saying the Indian agent returned to a ceremonial welcome and saluted the tricolour.
- In the cricket film 83, Pakistani troops are written as taking pity on Indian soldiers and stopping their bombardment so the Indians can follow the World Cup match.
- The authors set Bollywood's sympathetic portrayals of Pakistani agents beside the 2013 Pakistani film Waar, which casts India's intelligence service as the perpetrator of terror attacks.

THE TAKEAWAY

Pathaan's sympathetic ISI agent and Waar's portrayal of RAW as a perpetrator of terrorism illustrate the imbalance the authors see between the two film industries.

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Updated from an original written by Swati Goel Sharma and Sanjeev Newar in January 2023. Summary prepared by Rashtra Jyoti Staff. Facts refer to the original reporting date.