



“Depicting Islam in a Negative Way: A Critical Study of *The Kerala Story*”

Prepared by-

Faria Ridwana Taeen

Student ID: 211-10-2362

Batch: - 19th

Department of English

Supervised by

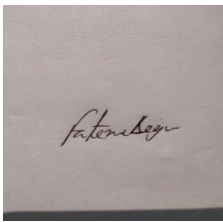
Fatema Begum Laboni

Assistant Professor

A thesis submitted to Department of English, Daffodil International University, Dhaka, in partial fulfillment of the requirements for the degree of Bachelor of Arts (Hons) in English

Letter of Approval

I assure you that the thesis titled “Depicting Islam in a Negative Way: A Critical Study of *The Kerala Story*” is completed by Faria Ridwana Taeen, ID:- 211-10-2362 a Department of English, Daffodil International University student. She has completed her research work under my supervision. She kept in touch with me during her thesis period and ask for assistance when needed. During this period, she worked hard and I found her sincere. She gave her best effort to complete this thesis. I wish her the best in life.



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Fatema Begum Laboni

Assistant Professor

Department of English

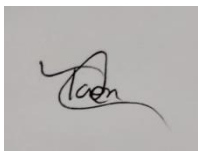
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Declaration

I, Faria Ridwana Taeen, affirm that I had spent enough time adequately reviewing the research paper guidelines set by the Department of English held at Daffodil International University. I am committed to being bound by all the policy's particulars, complete rules, and regulations. My original scholarly contribution to English literature is a thesis titled "Depicting Islam in a Negative Way: A Critical Study of *The Kerala Story*". During my research, I have carefully examined all relevant resources and adequately cited and mentioned each one.

The research paper was conducted during the Fall 2024 semester under the supervision of Ms. Fatema Begum Laboni, Assistant Professor in the Department of English. The project significantly contributed to my English Honors degree. I endorse that this document, or any part, has never been submitted to anything similar, like scholarship, degree, publication, or others. I guarantee that the text of this particular piece is the result of my efforts.

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Faria Ridwana Taeen

Id: 211-10-2362

Department of English

Daffodil International University

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Abstract

This thesis critically examines the portrayal of Islam in the film *The Kerala Story*. The purpose of this thesis is to analyze how the film perpetuates negative attributes and biases against the religion and its followers. The study explores the stereotypical representation of the Muslim community. Taking inspiration from Edward Said's *Orientalism* and *Covering Islam*, the study finds out how Muslims are depicted as extremists, terrorists, violent, radicalized. It highlights the facts of misinterpretation of Islamic Rituals. Focusing on the dehumanized portrayal of the Muslim community, the paper focuses on how the film endorses Islamophobia.

Key Words: Representation, Stereotype, Muslim, Islamophobia, Media

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Chapter 1

Introduction

This paper aims to critically analyze the negative representation of Islam in *The Kerala Story*, exploring how the film fuels Islamophobia. It is an Indian film directed by Sudipto Sen, released in 2023. In the film, how a group of women from Kerala are tricked into converting to Islam and joining ISIS is portrayed. The thesis deals with the fictionalized portrayal of Islam. It focuses on how media spreads hate speech against Muslim community to gain political benefits and how Islam is addressed as a threat. The research also draws attention on the facts like stereotyping and othering the Muslim community. *The Kerala Story* is one such movie that has stirred significant debate. While marketed as a film based on real-life events, it has drawn criticism for its portrayal of Islam, which many critics like Shubhra Gupta, Nandini Ramnath, Anuj Kumar identify as overly negative and misleading (*The Indian Express*, *Scroll.in*, *The Hindu*). The film paints a picture of the religion as synonymous with radicalization, reinforcing stereotypes that have long been a source of misunderstanding and mistrust. This paper seeks to explore the negative depiction of Islam in *The Kerala Story*, analyzing how the film's narrative choices contribute to a one-sided and potentially harmful portrayal of a faith followed by millions.

1.1 Background and Context

The Kerala Story (2023) is a film directed by Sudipto Sen and produced by Vipul Amrutlal Shah. It released on 5th May, 2023. The film is about 3 girls who are newly admitted nursing students. They are coerced by their roommate Asifa and her extremist partners. They eventually try to manipulate them into joining ISIS. Shalini ends up falling into their trap, joins ISIS and is imprisoned in Afghanistan at the end. Geetanjali on the other hand has to commit suicide because she could understand that it was a trap and she stood back from following them.

The film received a lot of criticism because of its controversial portrayal of the Muslim community. Communist Party of India and Indian National Congress have objected to the

film for spreading misinformation (*The Indian Express*). Many Muslim political organizations in Tamil Nadu also protested against this film (*The Hindu*). The film faced public protests Kerala and Tamil Nadu, West Bengal. Many film critics also backlashed the makers and the film. Saibal Chatterjee commented that the movie is a lengthy “WhatsApp forward” (NDTV.Com). Shubhra Gupta characterizes the movie as a poorly made, poorly acted rant that flattened Muslims into absolute evils (*The Indian Express*). Nandini Ramnath criticized the film to lie in propagating Islamophobia with every Muslim character being coded as a fanatic (*Scroll.in*). The makers claimed that the film was based on the stories of more than 32,000 Kerala women who had been radicalized by Islamic fundamentalists. The makers changed this after many petitions were filed and acclaimed that the film was based on the lives of three girls who converted to Islam and joined ISIS. Amidst all the controversy, Bhartiya Janata Party and its associate organizations supported the film. The party even used it for their political messaging(*The Wire*) . Prime Minister of India, Narendra Modi also endorsed the film at a rally. BJP president help special screenings of the film and invited young Hindu girls to watch it (*The News Minute*) . The film was even made tax free in Madhya Pradesh, Uttar Pradesh (*BBC News*). With all the criticism and backlashes the film became the ninth highest grossing Hindi film of 2023 with a worldwide gross of 303. 97 crores (*Bollywood Hungama*) .

1.2 Limitations of the Study

The study is narrowed down to one film that represents Muslim community. The research paper would focus on the negative depiction of the Muslim community. It does not incorporate the socio- political aspects behind the negative representation of the Muslim community. The study is limited to finding out the negative aspects that are portrayed in the film, it does not focus on why the portrayal is negative. Lack of my experience also is a drawback for the research.

1.3 Research Question

1. How the representation of Islam and Muslims is done by the makers of the film *The Kerala Story*? Is it negatively done?
2. How the portrayal of Islam is negative in the film?

Chapter 2

Literature Review

The Kerala Story portrays the negative aspects of Islam vividly. Through the lives of the four nursing students, the problematic portrayal of Islam is done. The representation of Islam in films has been a subject of debate. Scholars around the globe have talked about this topic. Edward Said (1978), has said how the West constructs East as backwards, dangerous and aliens. The movie goes hand in hand with this statement. Dangerous and backward portrayal of the Muslim community is there in the movie. Stuart Hall (1989) in his writing about cultural representation talked about the fact that sometimes media portrays a manipulative interpretation. The film also depicts the stereotyped and manipulative representation of Islam.

Jack Shaheen (2001), in one of his studies regarding movies talked about how Muslims are often stereotyped. The film itself is an example of stereotyping the Muslim community. It also portrays Muslims as terrorists, religious extremists. They are depicted in such a way as if their only goal is to make people convert their religion and join ISIS. Their only goal is to spread terror. Rachel Woodward and Patricia Winter (2004) worked on how Muslims are framed within portrayal of terrorism and extremism. Peter Morey and Amina Yaqin (2011) focused on the problematic depiction of Islam after 9/11 and how the depiction endorses Islamophobia. The characters like Asifa, Ramiz, Ishak, Abdul, Moulavi etc. from the film clearly are tools to fuel Islamophobia. Other Indian movies like *Phantom* (2015), *Kesari* (2019) also portray problematic depiction of Islam. Tejaswini Ganti (2013) showed how films are stereotypical in terms of religious and ethnic minorities, especially Muslims. *The Kerala Story* presents Muslim men as controlling whereas women are portrayed as victims of Islamic radicalization. Abu-Lughod (2013) has explored this fact. Her work defines how Muslim women are mostly depicted as oppressed, victims and dominated by the male. In the case of *The Kerala Story*, the film draws upon the sensitive issue of 'Love Jihad,' a widely discussed conspiracy theory that claims Muslim men are tricking Hindu women into converting to Islam through marriage. This theory has been discredited by investigative reports and legal rulings, yet it continues to be propagated in certain media and political discourses (Raghavan, 2020). The film was highly appreciated by the Bhartiya Janata Party

(BJP), they even used it for their election promotions. Their propaganda of portraying Muslims as threat to Indian culture was accelerated by this movie. Roy (2021) have addressed the fact that political leaders and parties uses films, television and social media as tools to manufacture anti Muslim policies. The film was made tax free in states like Madhya Pradesh and Uttar Pradesh. Though it was a box office hit, the movie faced backlashes and heavy criticism by the critics and general people. It was banned in some places for endorsing Islamophobia and spreading misinformation.

The works mentioned above regarding negative representation of Islam in Media deal with the portrayal that had impact of 9/11. None of this draw attention to the fact that even after a long time have passed, there is still traces of negative representation in the media. Especially at such a time when the world is on a mission to break the stereotypes.

Chapter 3

Methodology

The thesis paper focuses on the representation of Islam and Muslims in the movie *The Kerala Story*. *The Kerala Story* is an Indian film by Sudipto Sen which created huge controversy for its portrayal of Islam. The research adopts qualitative approach. It is based on theories from Edward Said's book *Orientalism* (1978). Edward Said talks about stereotyping the orient in *Orientalism* (1978). The book also discusses about the western fear of Islam as a political and cultural force. "The Islamic Orient was always depicted as a threat to the West...Islam appeared to Europeans as a lasting trauma" (Said, *Orientalism*, p. 59). "For Europe, Islam was a lasting trauma. Until the end of the seventeenth century the 'Turk' as Muslim ruler was a terror to the Christian world" (Said, *Orientalism*, p. 60). Another theoretical framework is inspired from *Covering Islam* (1981) by Edward Said. The depiction of Islam as "Other" is there in *Covering Islam* (1981). "By focusing on the most extreme, dramatic, and violent episodes, the coverage of Islam creates the impression that it is at once monolithic and terrifyingly aggressive." (*Covering Islam*, p. 38). It deals with exaggerated and extreme aspects of Islam in media representation. Carly San Filippo's writing about types of camera shots and angles describes how different shots and angles have impact on storytelling. This approach was also taken in account while doing the content analysis. The research also incorporates the idea of Stuart Hall about media representation. The research paper aims to incorporate these theories and ideas to analyze the representation of Islam in *The Kerala Story*. The thesis is basically a work on the ideological analysis of *The Kerala Story*. These theories are the primary source. The secondary sources are scholarly articles, books, essays, and research papers that deal with media representation of Islam and the Muslims.

Chapter 4

Discussion and Analysis

4.1 Stereotyping of the Muslim Community

Media always has an influence in shaping people's thoughts. When it comes to stereotypical representation of the Muslim community, the media has done it several times. *The Kerala Story* has endorsed many preconceived notions about the Muslims. Throughout the plot of the movie, Muslims are portrayed as radical, extremist, other, terrorists. The portrayal is kind of generalized and it has stigmatized the whole Muslim community. Critics like Shubhra, Nandini and Kumar believe that the film reinforces stereotypes about the Muslims (*The Indian Express*, *Scroll.in*, *The Hindu*). The makers of the film have faced backlashes from critics and the audience for this kind of presentation. If anyone had to gather knowledge about Islam, all he would get is there is radicalization, extremism, terrorism, violence, oppression.

One of the most eye-catching stereotypes in the film is the portrayal of the Muslim characters. They are presented as if their only goal is to make people convert into Islam and make them join ISIS. The film focuses on how Muslim's brainwash people and spread hatred toward other religion. Characters like Abdul, Ramiz and Asifa have brainwashed those victim girls to the highest extent. Whenever they found an opportunity, they spread hatred for other religion. When the girls were attacked at the shopping mall, Asifa manipulated them into wearing Hijab. They misguided them to that extent that Geetanjali spat in her father's face. Shalini even said to her mother that even after praying so much and fasting in Hindu ways, her mother could not save her husband. This portrayal would force people to make assumption that Islam spreads hatred toward other religion. This is a stigma for the Muslim community that is endorsed by the portrayal of the film makers.

The movie also focuses on Muslim characters being extremists. The characteristics of Abdul, Ramiz, Asifa, Ishak, Moulavi are clear examples of extremism. They conveyed the idea of extremism through their work. They can go to any extent to accomplish their motives. They manipulated the girls. They even established sexual relationship with them so that they can be successful in their plan. The Muslim characters even drugged those victims. In the

movie, when Geetanjali gets the idea that something is wrong and she refuses to follow their orders, they blackmail her. They blackmail her to that extent that she took her life. Her death did not make them stop, they then burnt down Geetanjali's whole house. For their so-called Jihad, they ruined the life of so many people, they even ruined the harmony of Islam. Not even a single Muslim character was there which was sympathetic, respectful and loving toward other religion. The portrayal was limited. There are a lot of Muslim in real who do not encourage extremism, do not endorse terrorism and do not misuse the sayings of Quran. A monthly bulletin of OIC Islamophobia Observatory poses that there are only 15 to 25% Muslims who are radicals, the rest of the 75% are peace loving. The way the film depicted Muslim characters only promotes violence and fuels Islamophobia. "Exposure to Muslims in Media and Support for Public Policies Harming Muslims" asserts that exposure to news portraying Muslims as terrorists is positively assorted with support for public policies that harm Muslims domestically and internationally.

The Muslim characters are also stereotyped as agents of terror. The characters from the film are spreading terror through their actions. Their actions can infuse fear about Muslims in people's heart. The way they trap people, how they treat those who follow them and who refuse to follow them is surely are the instances of terror. The depiction is an existential threat to Hindu and other religion. Edward Said in his book *Orientalism* discussed how the orientalist consider Islam as a threat. Rachel Woodward and Patricia Winter (2004) wrote about how Muslims are framed within the narrative of terrorism and extremism. ISIS and Islam are merged together. Rachel Woodward and Patricia Winter (2004) worked on how Muslims are framed within portrayal of terrorism and extremism.

The makers of the film have dehumanized the Muslim characters. They are presented with the least amount of humanity in them. If somebody is against them, they just want to destroy them. There are several inhuman activities done by the ISIS followers. The movie is a representation of how cruel they can be. Some of the instances of cruelty are when Ishak forcefully had physical relation with Shalini (Fatima) while she was pregnant. When Shalini along with other women were kept as sex machines at the last place from where she escapes. There are many more instances of their cruelty. Muslims are often portrayed as doing extreme cruelty. This is also a stigma for the whole Muslim community. The makers did

ignore the fine line between terrorist's religion and Islam. They focused on a terrorist's activity to define the Muslims.

Muslims in this film have been addressed as antagonists. They are stigmatized as other. The depiction asserts the fact that the whole society was fighting against the Muslim community. The Muslim community was antagonized and all the other people were the protagonist. There is a visible binary that is created. Muslims are presented as other. Edward Said's *Orientalism* also talked about this binary. Jack Shaheen's "Reel Bad Arabs" analyzes portrayals of Muslims as terrorists or as the name says bad Arabs (2001). This work shows how media vilifies a certain community through stigmatizing them.

4.2 Oppression of Women Depicted in “The Kerala Story”

Oppression of women, especially in Islam has always been a stigma. People always assume that women in Islam are captive, they are somewhat restricted and do not have the freedom. The similar kind of portrayal is there in the movie *The Kerala Story*. The plot centers around the story of three girls who fall victim of some extremists' trap. The girls are used like pawns. This kind of portrayal fuels the idea that in Islam women have no respect and value.

The center story revolves around the lives of three nursing students. The young girls are targeted in the movie. Throughout the whole film, only women/girls are depicted as victims. The extremists psychologically manipulated the aspiring girls into falling into their trap. The fact that only girls were targeted poses the notion that women are vulnerable. This is also another kind of oppression. Shalini, Geetanjali and Nima are initially manipulated by Asifa then she takes help from Ramiz and Abdul. The way they plan from the first day of nursing college gives the notion that they are aware that it will be easy for them to misguide the girls. According to their actions, girls are emotionally and psychologically vulnerable. Fatima Aka Shalini tells while confessing that " I did not even realize how we transformed into suicide bombers from nursing students ". This presents their vulnerability. Megan A. Mastro said " A traditional Muslim woman is perceived as oppressed, likely uneducated and helpless. "

Forced conversion is a major sign of oppression of women. Two of the main victim girls, Geetanjali and Shalini are manipulated into converting. At first, they tried to infuse hatred for their own religion and then they tricked them to convert. Shalini is mainly manipulated and

brainwashed by Moulavi and Ramiz to convert. Geetanjali somehow gets the notion that whatever is happening is not right. She was then forced and blackmailed to the extent that she decided to take her life. Just because she refused to convert, Abdul leaked her private photos. Forced conversion suggests that women are powerless, it's very easy to erase women's identity. It asserts that women are gullible, weak and they can be tricked to do anything. Women are used as a tool in the film. Shabir and Tanveer asserted that Muslim women are presented as vulnerable, voiceless.

Physical and psychological abuse is another way of oppressing women here. Psychological abuse is there the whole movie. The victim girls along with their family are psychologically abused. The way Shalini, Geetanjali and Nima are constantly being brainwashed can be attributed as psychological abuse. They are being pressurized continuously and are even drugged deceitfully by Asifa and her partners. Sexual violence is a very common way of showing dominance over women and making them objectified. " *The Kerala Story* " has depicted this vividly. All three victim girls are sexually harassed in the film. All of them are sexually abused both in their conscience and being drugged. Among them, Shalini faced the worst. She was raped by her husband Ishak when she was pregnant. Shalini is put in a place with bunch of other women where she is used as either sex machine or suicide bombers. There is a scene which gives goosebumps where almost 5-6 men consecutively establish sexual relationship with Shalini. That's the most heinous kind of representation done by the makers. Women are presented nothing more than an object in the film. An article from dailysabah.com by Moin Qazi asserted that "Many articles and incidents suggest that women are treated as chattels". Said argues that "The European representation of the Muslim woman...became a project of domination, where the liberation of the woman from the East would confirm the superiority of the West" (*Orientalism*, p. 207).

Women had lack of agency in the film. This is a sign of oppression. All the Muslim women shown in the movie are obligated to the male members. They cannot do anything on their own. There is a scene when Shalini tries to escape and suddenly sees a woman's hand being chopped off publicly. She asked another lady the reason for this and that lady replied, " Her hands are chopped off because she applied lipstick ". Another woman is killed because she had a mobile phone with her. Women are also isolated in the film. They are kept separately,

not being allowed to meet or talk to anybody. This gives an insight of how oppression of women is done by the makers. "Muslim women are framed as oppressed, terrorists, extremists, uneducated, house wives and sexual objects for men. " (Faiswal Kasirye)

4.3 Instigation of Islamophobia

Islamophobia is one of the talked about phenomena around the globe. Often media representations lead to infuse Islamophobia in people's hearts. Media representation and Islamophobia are quite a spicy combination. The movie has thoroughly endorsed Islamophobia throughout the storyline. The makers received a huge backlash from the critics as they thought this kind of portrayal may promote Islamophobia (*Time*).

The movie portrays the Muslim characters as manipulative recruiters of ISIS. The story centers around a group of girls who are prey to some Muslim villains. The recruiter's main focus is to manipulate and target girls who are Hindu, Christian and from other religions. They at first try to say good things about Islam in a manipulative way. Asifa is the first person to start this. She talks about Islam in such a manner that other girls would definitely get interested to know more. For example, when they go to dinner on the first day, all of them talk about their respective rituals before eating. Asifa then abruptly tells that, "Eating without prayer is a sin". Then generally the rest of them were interested to know about this. On their way back home, Shalini asks Asifa why she said so and then Asifa talks about "hell fire". This again creates interest in the mind of the rest of the girls. She also adds that "those who believe in Allah are given Jannah in their afterlife and those who don't are thrown into the hell fire". This kind of representation is bound to create fear about Islam in people's mind. They definitely would think negatively of Islam because of the way the recruiter's characteristics are portrayed. Amir Saeed asserted "Islamophobia has its roots in cultural representation of the "other". Peter Morey and Amina Yaqin (2011) focused on the problematic depiction of Islam after 9/11 and how the depiction endorses Islamophobia

The treatment of women in the film also can be frightening for the audience. Women are treated brutally in the film. They are constantly being exploited both physically and mentally. They are sexually harassed throughout the whole plotline, from the starting till the ending. Women are used like mere tools to satisfy someone's need. There was a person with Moulavi

who advises Ramiz and Abdul saying, "Make them closer to you, detach them from family, establish physical relationship and if needed get them impregnated". Another girl is punished because she applied lipstick on her lips. Shalini aka Fatima when she was roaming in the market saw a woman's hands are chopped off in the middle of the market place. She fainted after seeing this. When she asks another lady why it was done, the lady said " because she applied lipstick on her lips, it's prohibited in the Shariah law". Also, when Shalini asks Ishak's permission to use a mobile phone, he replies saying that "It is forbidden /haram according to the Shariah for women to use mobile phones". These are all made up laws just to make the audience feel dread. All this is misrepresentation of Islam to fuel Islamophobia. Stuart Hall (1989) in his writing about cultural representation talked about the fact that sometimes media portrays a manipulative interpretation. Edward Said discusses how the orientalist try to exaggerate the threat posed by Islam. (Orientalism). " Prejudice and stereotyping of Muslims due to the misinterpretation of the customs and traditions of Islam". (Mairim Fables Perez, 2016)

Muslim men are luring Hindu women into marriages in an effort to forcibly convert them to Islam. (Bridge Initiative Team). The concept of "Love Jihad" is overemphasized in the film. Ramiz and Abdul proceed to their plan where their primary tool was Love Jihad. They shower the girls with fake affection and love to lure them into their trap. It is a calculated ploy of Ramiz and Abdul to entrap the girls. The men are also advised to go to the extreme extent of this "Love Jihad" fact. " Make them closer to you, detach them from their families, if needed make them pregnant ", the senior extremist advises the boys saying this. Tyagi and Sen (2019) talked about the love jihad phenomenon in their work. Audience would generally be petrified if this kind of portrayal is done in the media. The Muslim villains are depicted as a part of a larger conspiracy. Muslims in the movie are representing the whole Muslim community worldwide. It is very obvious for people to be Islamophobic after seeing all this. Depiction of Islam and Muslims in the film may give the outlook that Islam endorses extremism, violence, and terrorism and this outlook can be fueling to Islamophobia.

Chapter 5

Findings and Discussion

This section will focus on the main findings of the study. By focusing on the cinematic analysis of the film, we will discover different aspects of the portrayal of the Muslim community. This would focus how media representation can dehumanize a whole community.

Camera angles and shots play a vital role in setting the tone and atmosphere. Sounds and lighting also does have impact on setting the mode according to Carly San Filippo. The moment Shalini enters the college in her first day, there is a background sound playing which gives a hint that something ominous is going to happen here. When Shalini was being converted to Islam, the lighting shadows over the Moulavi's face. This makes him appear deceitful as per cinematic analysis. Filippo asserts that angles also have impact on giving certain messages about what is going on there. Low angles make the person superior whereas high angle makes a person look helpless, vulnerable. The victims in the film are often captured from high angle to portray their vulnerability. Shalini when the police arrested her is shot from high angle. The recruiters like Ramiz, Abdul are sometimes captured from a low angle to make them look dominant, in power. Close up shots are used to highlight someone's expression according to Filippo's writing. The makers whenever needed used close up shot. When Asifa tells the girls about 'hell fire ', the camera focuses on her face to portray that she is not saying this just casually like others. She surely does have some other motive. Through cinematic techniques like lighting, camera angles, sound design, and editing, *The Kerala Story* reinforces negative attributes about the Muslim community. These deliberate choices influence audience perceptions and fuels Islamophobia by portraying Islam and Muslims in a degrading manner.

5.1 Key Findings

The discussions done before can be assimilated into one statement that the representation of Muslim community is done in a negative manner in the film *The Kerala Story*. This is not an authentic portrayal of the Muslim community. Muslim characters are stigmatized in the film. They are framed within a stereotypical narrative. They are stereotyped as villains, terrorists,

extremists. There is no diversity in the portrayal of the Muslim community, the movie depicts a one-sided portrayal. Women are considered vulnerable in the film. They are lacking of agency, are dominated by the male members. Women are isolated even from their own self. This kind of partial representation instigates Islamophobia. This creates a negative and dreadful image of Islam among the audience which eventually leads to Islamophobia.

5.2 Scope for Further Research

The thesis can be further studied for analyzing the reasons behind the negative portrayal of the Muslim community. It would help getting a deeper understanding of why the portrayal is negative.

Interdisciplinary methods such as applying sociology, politics and psychology will modify the understanding of the negative depiction of the Muslim community. By focusing on this topic more, public's attention can be drawn to this alarming issue. By studying further, the way for eradicating this kind of hate spread can be identified and if applied properly, it would be beneficial for social and cultural cohesion.

Chapter 6

Conclusion

The Kerala Story depicts Islam in a very degrading manner. The makers have alleged the Muslim community with all the negative attributes. The film conveys the idea that Muslims are extremist, violent, terrorist and manipulative in nature. The vivid portrayal of Love Jihad also creates a negative impression of Islam. Lack of diversity in the depiction of Muslim community infuses and spreads Islamophobia. The use of sounds, lighting and different angles throughout the movie has successfully created a negative, dreadful image of Islam. The characterization of the Muslim characters, the storyline, the visuals and the cinematography together assert the fact that Islam and Muslims are dark, cruel, negative.

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Chapter 7

Plagiarism Report

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