

The Muslim Experiences in America and Bollywood Discourse after 9/11

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Abstract

The Al-Qaeda terrorist group attacks on the USA on September 11, 2001 and shook the world. It has stolen the lives of near about three thousand innocents. Such inhumane act was condemned by all communities irrespective of any affiliations of religion, nation, cast, color or class. This tragedy did not end up with the death of its victims but it continues on the lives of Muslims in both majority and minority areas. Apart from America's "war on terror" mission on Iraq and Afghanistan Muslims across the world pushed in to the gallows of hostility and accelerating Islamophobia in the gloomy shadow of Post 9/11. Especially immigrant generation of Muslims to the USA and European countries has to pay heavier prize for 9/11. The dreams of the immigrant Muslim minorities who migrated to America and European countries in search of Dreams from South Asia and Middle East turned in to nightmare after this event. Whether they say, 'I am an American', "lover of America", or "I am not a terrorist" these claims do not make any difference except the *signs* which they bear. Signs like Muslim names, dress code, *topi*, *Kurta payjama*, *hijab/naqab*, beard, and coal in their eyes which not only became signifier of terror but signified the identities of terror and terrorism in the post 9/11 era. The victims of Post 9/11 Islamophobic backlash are not only Muslims but also non-Muslims like Hindus and Sikh who share common racial and cultural commonalities with Muslims. They became target of terror and torture of "war on terror", different phobias, and suspicions. This Post 9/11 condition was brought in the recent Bollywood discourses especial trend settlers movies like Shoeb Mansoor's *Khuda Ke Liye* (2007)[KKL], Kabir Khan's *New York* (2009)[NY], Karan Johar's *My Name is Khan* (2010)[MNIK], and Mira Nair's *The Reluctant Fundamentalist* (2012 will be released soon in 2013)[TRF].

The *raison d'être* of this paper:

- ❖ This paper aims at the re/presentation of Muslims, and Post 9/11 Diasporic experiences under the dark shadow of 9/11 America and how Bollywood tries to bring these issues into the mainstream of socio-cultural and political discussions with reference to *KKL*, *NY* and *MNIK*.
- ❖ Spread of Islamophobia in the wake of 9/11 and the identity crises of South Asian- American and Muslims as a whole.
- ❖ America is the place of diverse different cultures, nationalities, religions and languages and everyone is free to follow his/her ethno-cultural values and religious practices but what is that cause for the death of Sam in *My Name is Khan*?
- ❖ Focus on the possibilities of the upcoming questions with the Post 9/11 phobias, isms, and suspicions regarding Muslims and other immigrants.
- ❖ How these phobias are nullifying the ideal and utopian concepts of American Dream and Transcendental Multicultural society?
- ❖ How much the theory of Melting-pot is successful in the diverse multicultural soil of America or will it be remained un-melted in the narrow concept so called "self" and the "other"?
- ❖ Are these phobias leading to the "clash of civilization" or is it truth that what Kipling says "Oh East is east, and West is West, and never the twain shall meet".?

Key Words: 9/11, Muslim Diaspora, Islamophobia, Post 9/11 condition, and terror and torture of war on terror.

My name is khan and I am not a terrorist.

- *My Name Is Khan* (Dir. Karan Johar 2010)

The Al-Qaeda terrorist group attacks on the USA on September 11, 2001 and shook the world. It has stolen the lives of near about three thousand innocents. Such inhumane act must be condemned irrespective of any affiliations such as religion, nation, cast, color or class. Arundhati Roy strongly opposed the terroristic act in her *The Algebra of Infinite Justice*, “Nothing can excuse or justify an act of terrorism, whether it is committed by religious fundamentalist, private militia, people’s resistance movements – or whether it’s dressed up as a war of retribution by a recognized government” (242). She also continues her condemnation of terroristic acts of America which opens mission against the terrorist which results into the brutal killing of millions of innocent civilians in Iraq and Afghanistan:

The bombing of Afghan is not revenge for New York and Washington. It is yet another act of terror against the people of the world. Each innocent person that is killed must be *added* to, not set off against, the grisly toll of civilian who died in New York and Washington. (242).

Apart from the wars on Iraq and Afghanistan Muslims across the world pushed in to the gallows of hostility and accelerating Islamophobia in the gloomy shadow of Post 9/11. Especially immigrant generation of Muslims to the USA and European countries has to pay heavier prize for 9/11. The dreams of the Muslim minorities who migrated to America and European countries in search of Dreams from South Asia and Middle East turned in to nightmare after 9/11. Whether they say, ‘I am an American’, ‘lover of America’, or ‘I am not a terrorist’ these claims do not make any difference except the *signs* which they bear. Signs like Muslim names, dress code, *topi*, *Kurta payjama*, *hijab/naqab*, beard, and coal in their eyes which not only became signifier of terror but signified the identities of terror and terrorism in the post 9/11 era. The victims of Post 9/11 Islamophobic backlash are not only Muslims but also non-Muslims like Hindus and Sikh who share common racial and cultural features with Muslims. They became target of terror and torture of “war on terror”, different phobias, and suspicions. As Lori Peek writes, “In addition to the attacks on Muslims and Arabs, public anger was directed at other religious and ethnic minorities who were mistakenly identified as ‘Middle Eastern’”(6). She notes one of the incidents of post 9/11 backlash on Sikhs:

Baldir Singh Sodhi, a native of Punjab, India, was shot five times while he was planting flowers in front of Mesa, Arizona, gas station. Sodhi was neither Arab nor Muslim but was apparently targeted because he had a beard and wore a turban as a part of his Sikh faith (Peek 28).

Recent attacks on Gurudwara in Oak Creek Temple, killing of Sadwant Singh and some other, Wisconsin Groodwar shooting in August 2012 are recent example. The Hindu writes on 8 Aug.2012, “Relatives of Kaleka was widely regarded as the founder of the temple that was attacked by Page, a disgraces veteran, who is thought to have mistaken bearded and turbaned Sikh for Muslims”.¹

And André Behring Breivik’s attacks on ethnic minorities in 2011, Norway in a sequential bombing and mass shooting on 22 July 2011 are the current witness of Islamophobic attacks on Non-Muslims. Breivik bombed government buildings in Oslo killed eight people and then carried out mass firing” who was later eulogies by Mr. Millet as “corrective action” The

Hindu 11Sept. 2012. The hostility and humiliation towards Muslims grows like fire on dry hay across the world in the aftermath of 9/11. Attacks on Muslim minorities also increase in Britain, Sweden, France and other European countries. The recent attacks in Australia on Indian students and the mysterious death of Dr. Haneef are the live examples of racial Islamophobia. The growing ratio of xenophobia, vandalism, religious attacks, racial hatred, women abuse, and “ethnic gang rapes in Sydney in 2001-2002” (Scott et al 366) became the topic of everyday newspaper and television. Scott Poynting and Victoria Mason in their article, *Tolerance, Freedom, Justice and Peace?: Britain, Australia and Anti-Muslim Racialism since 11 September 2001* have given an account of Islamophobia in the world:

With Osama bin Laden’s al-Qaida network rapidly blamed and soon claiming responsibility for the airline attacks in the USA on 11 September 2001. ‘Islamophobia and racist violence against Muslims across Europe increased substantially. Britain was not an exception (371)... Australia also experienced an upsurge of racially based attacks on Muslims and those of ‘Middle Eastern’ appearance following 9/11 (376).

This Post 9/11 condition of Muslims across the world brought into the recent Bollywood thrillers. Projecting the Diasporic experience in the Bollywood is not a new phenomenon unlike Indian/South Asian writing in English. Starting from the popular cinemas such as *Pardes* (dir. Sibhash Ghai, 1997), *Kuch Kuch Hota Hai* (dir. Karan Johar, 1998), *Hum Dil De Chuke Sanam* (dir. Sanjay Lila Bhansali, 1999), *Phir Bhi Dil Hai Hindustani* (dir. Aziz Mirza, 2000), *Dil Chahta Hai* (dir. Frahan Akhtar, 2001) and so on. But Bollywood’s active participation into the global issues made its separate identity as a platform for ‘socio-political’ discourses, social realism, and the world of politics. With the Bollywood discourse after 9/11 it no longer remains mere an art of entertainment. It has moved ahead. Its discourse is different from that of Pre-9/11. It deals with the issues and references of 9/11 and the misunderstandings between Islam and terrorism as a part of global politics. Of course, there was a series of films dealing with 9/11 such as *Madhosh* (dir. Tanveer Khan 2004), *Yun Hota Toh Kya Hota* (dir. Nasruddin Khan 2006), *Kabul Express*, (dir. Kabir Khan 2006), *Kurbaan* (dir. Rensil D’Silva 2009), *Tere Bin Laden* (dir. Abhishek Sharma 2010), and *I Am Singh* (dir. Puneet Issar 2011). But the trend settler movies of Shoeb Mansoor’s *Khuda Ke Liye* (2007), Kabir Khan’s *New York* (2009), Karan Johar’s *My Name is Khan* (2010), and Mira Nair’s *The Reluctant Fundamentalist* (2012 will be released soon in 2013) etc. came with shocking discoveries of the violation of Muslims civil rights, torture, and humiliation across the world. These movies also center around the global scenario where America, Islam, and Muslims became the focal point. Rjindar Kumar Durah says, “References to the U.S in the film, either through direct location shots or through dialogue, acknowledge it as ‘the big brother’ of the world of Socio-political relation but the US is also used to invoke ‘the West’ more generally”(71). The Bollywood discourse after 9/11 discloses Ranjit Kumar Durah’s concept of “the West” in more vivid manner with special reference to America Dr. Shugufta Shaheen in one of her essays from *Facets* (2011) “Stereotyping of Muslims in Hindi Cinema” observes aptly:

Some change in this trend (stereotyping of Muslims in Bollywood) was perceived Post 9/11, when the widespread global presentation and harassment of Muslims drew some positive response from Hindi movies directors. Movies like *My Name Is Khan* (2010, dir. Karan Johar) and *New York* (2009, dir. Kabir Khan) attempted to present the other side of the picture (56).

But the directors like Rensil D’Silva (*Kurban* 2009) and Kunal Kohli (*Fana* 2006). continue the tradition of mis-representation of Muslim identity in Bollywood i.e. Muslims are

irrational, short-minded, fanatic and terrorist etc. unlike John Matthew Mattaew (*Sarfrosh* 1999), and Khalid Mohammed (*Fiza* 2000).

The lives of the Muslims of the entire world are shaped directly or indirectly by 9/11. This eclipse fractured their psyches and forced them to face the dilemma of identity, and nationality. These Muslims started to feel nostalgic about their mother land as the other Diasporas. They have been stereotyped, tortured, harassed and humiliated since tragedy of 9/11 in American society. They are treated as the other, the Saidean “Oriental Arab” and the outcast/the outsider in the society so called *American Dream* and Transcendental multicultural society. They became “subaltern” who ‘cannot speak’, as depicted in above mentioned films respectively. Robert W Rintoull observes how Bollywood has given voice to untold miseries of Muslim in the phase of Post 9/11 Islamophobia:

In Indian cinema, the new Bollywood terrorist genre gives the Mosl[i]m minorities a voice, telling their story from the inside, making them subject and not object and narrating the plot from the perspective of their culture, religion and community base.²

Shoeb Mansoor’s *Khuda Ke Liye* [KKL], Kabir Khan’s *New York* (2009) [NY] and Karan Johar’ *My Name Is Khan* (2010) [MNIK] these major trendsetting thrillers deal with not only with the lives of the American immigrant Muslims from South Asia but also Hindus and Sikhs sharing common punishment in Post 9/11 America. These movies also try to bring the harsh and hostile treatment to the South Asians whether s/he is Muslim, Hindu or Sikh that did not matter but his/her *brown skin* which considered as a Muslim identity. In *MNIK* a Sikh news reporter did not wear turban after he has been attacked by vandalistic mob in the wake of 9/11. In *KKL* also one of the Sikh neighbors of Mansoor accused Mansoor after being attacked under suspicion.

In *MNIK* when a Hindu restaurant owner accused Muslims when the restaurant was attacked by vandalistic American unknown mob. Muslims are lefty alone by their neighbor Sikh and Hindu fellow immigrants in their hard times or sometimes non-Muslim immigrants questioned themselves ‘to be or not to be’ while maintaining relations with Muslims. In such conditions the immigrant Muslims of America torn between their loyalties to the motherland and honesty to the country in which they currently live.

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Bollywood and Muslim Diaspora:

In this world History had divide into two parts A.D and B.C
but now the third partition has been made, 9/11.

- Rizwan Khan says in *MNIK*.

9/11 recolored the feeling of “*Swadesh*” (Mother land) and “*Pardes*”(Other land) in the minds of diasporic people. As one of the important aspects of Indian writing in English of the Desais, V.S.Naipoul, Zulfikar Ghosh, Meena Alexander, Bharti Mukharji et al. In the traffic of global Diaspora, the questions of identity, nationalism and culture are under threat. Extensive migration for education, profession, and opportunities turned world into a global village. But why do immigrants still feel nostalgic about their *Swadesh* remains curious question to be looked into. Though they have been living in the world of multiculturalism but their status of ethnicity, religion, and culture of minority always remain under the dominance of majority group. The efforts and endeavors of the conscious film directors made Bollywood as a vehicle for the hidden naked reality of Muslim minorities abroad in the Post 9/11 era. Omar, Delhi based student of fictional New York University, narrates situation after 9/11 to Sameer, “Do you know after 9/11 how was the atmosphere here (in America)? Whenever I walk from the road people were staring at me as through I am a terrorist”.

Though Muslims throughout the world denounce the terrorism and joined hands with the policies of nation whichever they belong. But still they are not away from the clutches of suspicion. Apart from strongly denouncement of terrorism they are still victim of Islamophobic incidents. Lori Peek notes an opinion from CAIR (Council on American Islamic Relations):

We join with all Americans in calling for the swift apprehension and punishment of the perpetrators. No political cause could ever be assist by such immoral acts’... ‘Our thought and prayers are with the families, friends, and loved ones of those who have been killed or injured. May we all stand together through these difficult times to promote peace and love over violence and hate (25).

American Muslims tried to emerge and enrolled more and more with their neighbors and country’s policies to prove that they are also a part of society. Roshan denounces the terrorism in *New York* film and works with FBI to regain the lost image of Muslims in America. He also suggests Omar to join in his mission. He has promise by FBI officers, that they will not kill Sameer who was suspected to be a terrorist if he surrenders. But FBI turned away from their promise and both Sameer and his innocent wife Maya were shot down in encounter.

“9/11 has changed the whole world, than who is Sam?”

- Says Sameer Shaikh in *NY*

This open statement made by Sameer Shaik in *New York* shows the metamorphosis of the world from Pre to the Post 9/11 America. As Roshan, the FBI officer, told that whoever found under suspicious then FBI had right to do with him/her whatever they want. FBI wanted to get something about whom the innocent detainees did not even knew by torture, humiliation, beating all the time, pissing on the covered faces of detainees as depicted in *Khuda Ke Liye*.

Arrest of Muslims and Denial of Civil rights:

It has been a strategy of governments to break the bottle of blame of any terroristic attacks on the heads of Muslims since the tragedy of 9/11 without proper investigation. Even the eminent personalities like former President of India and the Missile man of the World Dr.A.P.J. Abdul Kalam and the King of Bollywood Mr. Shahrukh Khan (recently there was misbehavior with him though he has been invited by the Yale University as a Chubb Fellow on 13th Apr. 2012) were suspected at the US airports.

In *New York*, Sam was arrested under the suspicious shadow of FBI like the other 1200 Muslims, though he has been claiming that, “listen to me this is a mistake I am an American” but unlike every Muslim he forced to face hard trial of “animal punishment”. He also did not provided any advocate to prove his purity nor even his opinions were taken into consideration. Maya New York based social activist from India working for the civil rights of Muslims could not save Hanif Zilgai from humiliations and torture from FBI in this movie. Abdus Sattar Ghazali writes, “The civil rights become the single important challenge before the American Muslims in the Post 9/11 America. Arab and the Muslims were the prime target of the post 9/11 reconfigurations of American laws, politics and priorities” (Ghazali 3-4).

Muslims were fighting for civil rights but before they come to any conclusion another tragedy fall on them as Mohammed Hanif Zilgai in film *New York*. Zilgai was an Indian cabdriver in New York City but unfortunately he also caught up in to the net of Islamophobia after 9/11 and arrested under suspicion. He sent to the Detection center where the pleading of these suspected innocents was begging at doors of cruelty in the hands of FBI. The life in the “Detection center” was not less than any nightmare or “animal punishment”, as Sameer puts in his words. Sameer too was arrested at the airport in *NY*, as Rizwan Khan in *MNIK*, Javed Rasool in *Mousam* (dir. Pankaj Kpoor 2011), Omar, Zaheer, Yasir, Yakhub, in *NY*, Mansoor in *Khuda Ke Liye*. Of course their nationality was different but one thing was common among them was their Muslims names. Questions like “what is the purpose of your trips to the United States?” (Hamid 75) became common to every Muslim of America. “Arab and Muslims men were questioned and arrested. Some were deported without their family member’s knowledge of whereabouts” (Peek 6).

In *My Name is Khan*, Muslim shopkeeper, and restaurant’s Hindu owner and Sikh media reporter were tortured because they look differently, their race was different, and their names were different. When Zilgai, a cab driver, was suspected on the road a police van overtakes him, Zilgai understands policemen’s intention that he will be tortured again because his name was Muslims. Zilgai burst out of anger when policemen are frequently inquiring:

“My Name is Mohammed Hanif Zilgai,
Father’s name, Latif Mohammed Zilgai...”

When Maya tells him because of terrorist attack on America we (South Asians/Muslims) are suspected. Then Zilgai replies, “What I have to do with 9/11?” At last he commits suicide being chased by FBI after his killing of policeman who misbehaves to Maya on the road.

The Rise of Neo-Racism:

The concept of racism in American context was not new. The history of racial discrimination in America is as old as the history of America itself. With the efforts and endeavors of the social thinkers like Brooker T Washington, Abraham Lincoln, Malcolm X, and Martin Luther King Jr. the concept of slavery and racialism was controlled and Barak Hussain Obama, the first Afro-American, became the president of the U.S.A in 2009. It embodies changing face of racial America which was recovering from racialism but with the wake of 9/11 racialism has taken another *avtar* i.e. neo-racism. In this neo-racialism the black skins were not the prime target but “the Brown”, the Indian/Asians, and Muslims. Kabir Khan writes in The Hindu news paper, “[There was]...Ill-treatment of Muslims in New York post 9/11 (era), as well as prejudices against the brown-skinned. It also gains currency because of the recent racial attacks on Asians in Australia.”⁴

In *New York*, film when Hanif Zilgai while riding a van with Maya, he told to Maya that it is not only his Muslim name which causes the suspicion but his face(race), and his South Asian

brown color. Zilgai tells to Maya, “ Bhabi everything is happening because my face is different, my name is different and my different color”.

Neo-Orientalism

9/11 also shapes the olden concept and thinking of the West about the East, reawakening of the Orientalist attitude that the Eastern are “Evil, totalitarian and terroristic” and “the perfidious Chinese, half naked Indians ...passive Muslims...” (Said 108). The torture, killing and humiliation of Muslims and destruction of the Muslim world in the cocoon of “war on terror” Parvez Ahmed puts, “‘war on terror’ rhetoric sounds like War on Islam”. He continues, “...Charles Colson describes ‘Islamfascism’ as the ‘long war’ while James Dobson exhorts his fellow faithful to ‘wake up’ for the fight against ‘militant Islam’. For Giuliani and these conservative leaders, the point of emphasis is on Islam, not terror”.³

The story of the “war on terror” is more terrible than the word ‘terror’ itself, because of the humiliations of the NYDP and the FBI, US invasion of Iraq and Afghanistan. There was no place for the voice of “other”, the suspected. Hamid Dabashi, Post-colonial critic from Iran laments on the US resistance to the Terrorism which turned crusade against Islam and Muslims across world. Dabashi notes, “A Johns Hopkins University study estimated that some 655,000 Iraqis had been killed since the commencement of the illegal and immoral US-led invention” (5).

When Omar and Sameer Shaik were arrested they were denied to get an advocate. Omar was blackmailed by FBI to work with them. A FBI officer warns him, that if he does not agree to work with them then he will be declared as a terrorist. The news will be spread not only in America but even in India to his old parents. FBI officers threaten Omar, “Think about your seventy year old father who lives in Delhi and Maya...what will happen to them when they listen that you are a terrorist?” At last Omer agrees to work with FBI in mission suspicion.

MNIK also presents the situation of Muslims how they trapped into Post 9/11 condition. Muslim shops were plundered and “Sam” (Sameer Khan) was killed brutally by Islamophobic boys, who were his close friends before 9/11. Rizwan Khan (Shahrukh Khan) left alone by his wife after the death of Sam. Rizwan Khan while moving towards to meet the President of United States he writes in his diary:

I knew, for those uncountable people who died in 9/11 the whole humanity has to pay big amount but more than that we have paid such huge amount. Why it happened with us, Mandira?

Inspector Gracia told that, “The death of Sam of was a religious attack. The marks on his body are the witness for to the killing of Sam because he was a Muslim”. There was the clash of understanding between Islam, the West and terrorism. 9/11 repaved ways to misinterpret Islam. Lori Peek quotes Edward Said, “The Islamic faith has long been misunderstood, misinterpreted, and viewed with suspicion in the United State and throughout much of the Western world”(5). In Post 9/11 era “Islamic terrorism”, “Islamic bomb”, “Violent Islam”, “Muslim Terrorism” these a phrasal vocabulary came into existence with the extensive use by biased media. Muslim customs and dress code become the target of attacks and banned. Women also become that target of harassment and humiliation. Haseena (Sonya Jahan) wife of Zakir, in *MNIK*, when she was returning from her job her *Hijab*/scarf was snatched by an unknown vandalistic American and she got injured.

There was a series of news regarding the Muslim in America the very next day of 9/11 in *MNIK*:

- Most of the Muslims places become the target of religious attacks.
- Pakistani Muslims shops were plundered.
- 9/11 bias threatens Muslims.

- Most of the American Muslims changed their names.
- The women who wear *hijab* (Scarf) also become the target of attacks.
- After 9/11 the behavior of Americans with Islam has changing severely etc.

Lori Peek in her *Behind the Backlash: Muslim Americans after 9/11*, also notes some of the important anti Islamic events:

Franklin Graham, an evangelical Christian leader who delivered the invocation and sermon at President George W. Bush's 2001 inauguration, described Islam as 'a very evil wicked religion' after the terrorist attacks. Jerry Vines, former president of the Southern Baptist Convention, referred to the Prophet Mohammad ^[PBUH] (Whom Muslims revere and believe was the last messenger of God) as a 'demon-possessed pedophile'...in his 2002 book, *The Everlasting Hatred*, Christian prophetic writter Hal Lindsey warned Americans that 'Islam represent the single greatest threat to the continued survival of the planet that the world has ever seen'.... Soon after 9/11, Saxby Chambliss, a republican congressional representative and future senator of Georgia, informed a group of law enforcement officers that the best antiterrorist measure for his district would be to 'turn loose' the local sheriff and 'let him arrest every Muslims that crosses the state line.'.... (5)

The image of Islam got metamorphosis from the religion of peace, humanity, harmony and tolerance to the religion of terror, and hostility in Post 9/11 era. New generations of America are taught that Islam is violent religion. In *MNIK* a teacher in her class of "world religious studies" says,

"Islam is the most violent religion in the world
it teaches killing or jihad,
what they calling in the name of god".

The rise of Neo-Anti-Americanism after 9/11: the creation of America:

Shoeb Mansoor, Kabir Khan, and Karn Johar in their *KKL, NY* and *MNIK* try to show the creation of *Neo-anti-Americanism* by FBI and NYDP who arrest, humiliate, piss on the covered faces, and torture innocents in Detainee centers in America, Guantanamo and Abu-Gharib prisons, without any evidence.

This *torture and terror of 'war on terror'* created different obstacles in their own mission. Sameer (John Abraham) was one of those people who joined hands with the group which was working against FBI and American policies. When he lost his prestige and dignity after arrest, he joins freed detainees' fictional group, 'Al-Aqsa' in the New York City which is also known as '*New York brown bread*' at Brooklyn market. It was a group of people who are enrolled in revenge against FBI and NYDP after their arrest without any crime. Those inhumane humiliations of American police created new Post 9/11 terroristic groups in America. The followers of '*New York brown bread*' were none but the immigrant Muslims from India and South Asia and they have one thing in common but "their religion". Among them Zaheer was from Pakistan, Malik from Germany, Yakhub from Bangladesh, Yasir form Afghanistan and Sameer from India. They wanted to gain their lost identity, dignity and image in the America dream through violent ways.

In *KKL*, Mansoor (Shaan), a Pakistani musician goes to USA as an artist. He enjoyed American life but after 9/11 incident he was arrested as a terrorist. He tried to convince FBI at last writes on the walls of prison that he loves USA. After a long time of humiliation by officers he added two more letters to "I LOVE USA"+ 'M' and 'A' = I LOVE USAMA". Mansoor says that this is what American Government wanted him to say. An officer anyhow tries to make a

relationship between the 9/11 incident and Mansoor's amulet (*taviz*), written in Arabic which he doesn't know. Before Mansoor's clean sheet he was beaten to death nail and turn into coma.

In nutshell the importance and uniqueness of these Bollywood thriller lies in their conclusion, where Kabir Khan and Karan Johar not only suggested to American and the American policies but also showed the rainbow of expectation to the Muslims. They have given suggestions regarding how to handle the phobias, misinterpretation of Islam and Muslims. These movies also direct Americans to go back to the basic root of American Dream and transcendental multicultural society of Thoreau, Emerson and Whitman where human being are treated not because of his or her race, culture, religion or nationality but by his or her talent, quality, hard work and honesty. To conclude: Mansoor (Shaan) in *KKL* writes a final letter to his American wife, in fact all Americans/the citizens of global village:

My dear Janie (Austin Marie Sayre) I love you. You and I would have played life like symphony but unfortunately our scale did not match. I know I don't wanna get out of here alive but I still don't hate America. I can't hate all Americans because some of them have done injustice to me. In the same way please don't hate all Muslims because some of them harm to your country. Yours forever...

(*Khuda Ke Liye*, dir. Shoeb Mansoor 2007.)

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