

MS THESIS

**REPRESENTATION OF ISLAM AND MUSLIMS IN
BOLLYWOOD MOVIES DURING MODI ERA (2019-2022)**



RESEARCHER

Aadil Fiaz

Reg. No:463.FSS/MSMC/S21

SUPERVISOR

Dr. Junaid Ghauri

DEPARTMENT OF MEDIA AND COMMUNICATION STUDIES

FACULTY OF SOCIAL SCIENCES

INTERNATIONAL ISLAMIC UNIVERSITY ISLAMABAD

(April 2024)

Table of Contents

Abstract.....	iii
CHAPTER I	1
INTRODUCTION.....	1
1.1 Background of the Study.....	1
1.2 Cinema in Mass medium.....	3
1.3 Problem Statement	5
1.4 Objectives of the study.....	6
1.5 Research questions	6
CHAPTER II.....	7
LITERATURE REVIEW	7
2.1 Review of Related Literature	7
2.2 Theoretical Framework	15
2.3 Levels of Framing Theory.....	16
2.4 Application Framing Theory.....	17
2.5 Functions of Frames	17
2.6 Previous study used Framing Theory.....	18
2.7 Operationalization	20
CHAPTER III	22
METHODOLOGY	22
3.1 Research Design.....	22
3.2 Content Analysis	22
3.3 Quantitative Content Analysis	23
3.4 Data Collection.....	24
3.5 Population of the Study.....	24
3.6 Rationale for Selection	24
3.8 Rationale for selection of Purposive sampling technique	25
3.9 Sample Size	25
3.10 Data Collection Instrument	26

3.11 Content Categories and Coding Unit	26
3.12 Description of variables	26
3.13 Content Categorization of themes	27
3.14 Data Analysis	28
Chapter IV	29
Results and Interpretations.....	29
4.1 Quantitative Analysis	39
4.2 Qualitative Analysis	41
CHAPTER V	47
Conclusion	47
5.1 Limitations and Future Research.....	Error! Bookmark not defined.
Table 1 Representation of Muslim Characters in Movies	Error! Bookmark not defined.
Table 2 Representation of Local Muslims	
Figure 1 Representation of Local Muslims	36
Figure 2 Representation of Foreign Muslims	37
Figure 3 Overall Representation of Muslims	38
Figure 4 Selected Movies	39
.....	30
Table 3 Representation of Foreign Muslims.....	31
Table 4 Representation.....	32
Table 5 Movies * Representation Cross tabulation Overall.....	33
Table 6 Representation of Foreign Muslims * Representation Cross tabulation	34
Table 7 Representation of Local Muslims * Representation Cross tabulation	35

Abstract

The main focus of this study will be to explore the representation of Islam and Muslims in Bollywood movies during Modi era (2019-2022). And subsequently, we will also explore how National Islam has been portrayed different then the Foreign Islam in Bollywood movies. Thus, in this context we will accomplish content analysis of top four Bollywood movies portraying the image of Islam and Muslims during Modi era. In the context of framing theory and with help of quantitative & qualitative analysis of the selected movies this research finds out the significant difference between the depiction of foreign and local Islam in Bollywood movies. Local Muslim characters and foreign Muslims characters were represented in different ways mainly their appearances, language and profession. However overall representation of Muslims was mainly negative and promotes hatred against the Islam and Muslims. There is a major shift has been in the Bollywood movies in Modi era related to representation of the Muslims, it has turned terrorists to barbarian and outsider looters for India.

Keywords: Modi Era, Bollywood, Representation of Local Muslims, Framing

CHAPTER I

INTRODUCTION

1.1 Background of the Study

The image of Islam and Muslims is being portrayed as negatively throughout the globe, especially to defame and disgrace the religion and its followers. Actually, the proliferation of this pessimism in this context is described as irrational hostility, fear, or hatred of Islam, Muslims, Islamic culture, and active discrimination against these groups or individuals within them. This propaganda against the image of Islam and Muslims is being manifested by west through individual attitudes and behaviors, and the policies and practices of organizations and institutions, which vary across countries and time and includes elements like; Physical or verbal attacks on property, places of worship, and people especially those who display a visible manifestation of their religious identity such as women wearing the hijab or niqab. Verbal or online threats of violence, vilification, and abuse. Moreover, Policies or legislation that indirectly target or disproportionately affect Muslims, and unduly restrict their freedom of religion, such as bans on wearing visible religious and cultural symbols, laws against facial concealment, and bans on building mosques with minarets. Discrimination in education, employment, housing, or access to goods and services. Ethnic and religious profiling and police abuse, including some provisions of counterterrorism policing. Public pronouncements by some journalists and politicians—across the whole political spectrum that stigmatize Muslims as a group and disregard their positive contributions to the communities and countries in which they live (Khan and Bokhari, 2011).

Therefore in this context, the image of Islam and Muslims have been portrayed negatively throughout the globe especially, after 9/11. Though, this propagation have been started by west, with a purpose to defame the image of Islam and Muslims around the globe especially in the Muslim minority nations. But India has proved himself as the last resort to spread the hate and anger towards Islam and Muslims within their premises. These anti Islam and Muslim elements have long history in India, but the current era of Modi has peddled this irrationality to disgrace the image of Islam and Muslims in India. Dr. Manmohan Singh, who served as the Prime Minister before Modi, has been portrayed in a Bollywood movie in 2019 as “The Accidental Prime Minister” being a puppet of the powerful Nehru-Gandhi family, known as the "first family of

Indian politics" because three of its members had held the position (BBC, 2019). When the BJP published a link to the teaser on its official Twitter account, it was evident that they approved of the movie (BJP, 2018).

Therefore, the hatred and anti-Islamic sentiments are not a recent phenomenon and, despite signs that it exists, it remains contested as to what exactly defines anti-Muslim or anti-Islamic actions or behavior (Somdeep sen, 2022; Bhat, 2019; Khan and Bokhari, 2011). Moreover, this hatred, disgrace and pessimism towards the image of Islam and Muslims is actually being propagated from west especially after 9/11 and subsequently it spread all over the globe. It is widely and clearly observed that the world has been changed after the 9/11 incident. If we look at the world politics, we get the impression that the entire world has been dragged in the war against terrorism. Subsequently, its consequences reached every corner of the world through the representation of Foreign Islam and national Islam. Foreign/External Islam discourse which cover and comment on Islam and Muslims outside the national boundaries. One the other hand, National/Internal Islam that cover and highlight the matters concerning Islam and Muslims within the national boundaries (Ghauri et al. 2021).

Therefore, it was clear, that after 9/11 whole scenario have changed, Muslims are blamed as terrorists all over the world without any discrimination of gender or age. This wave of terrorism and the picture of Muslims as terrorist, invaded the world almost at the same time (Zafar and Amjad, 2015). Indian film industry took a benefit of this situation and they started to present Muslims as terrorists in their films. Movies were made on the subject of terrorism and only Muslims were shown as terrorists who were fostering terrorism not only in India but in the whole world. Indian film industry has also been showing the Kashmir freedom fighters as militants and terrorists. There was a great deal of work done by Indian cinema on Muslims in general and Pakistan in particular showing them as terrorists who were involved in all sort of terrorists acts whether it is in India, Kashmir or elsewhere. Pakistan being a leading Muslim country and arch rival of India is portrayed as the shelter provider to all the terrorists.

Whereas in this context, India is among such nations who have proven his existence as a main propagator by representing the negative image of Islam and Muslims, exclusively through Bollywood movies. However, in Modi era hatred and hostility towards the image of Islam and Muslims has become a norm, and not a fringe occurrence. Of course, since Modi became prime minister in 2014, this pessimism has become a matter of his state policy. And consequently, from

the second term (2019) his policy become more aggressive and anti-Muslim, which is evident from the abrogation of article 370 and 35A (special status of Jammu and Kashmir), CAA and especially the hatred, anger and disgrace towards the image of Islam and Muslims portrayed in Bollywood movies (Somdeep sen, 2022). Therefore, keeping in view all these anti-islam and anti-muslims sentiments of Modi's state policy. The present study will analyze the image of Islam and Muslims, portrayed through Bollywood movies during Modi era.

1.2 Cinema in Mass medium

A compelling fusion of entertainment and art, films have intrigued audiences for over a century. They take viewers to both natural and fantastical worlds as they reveal heartwarming and amusing tales. Directors and cinematographers carefully craft every frame, while actors give our favorite or least favorite characters' life. The interest of viewers is captured by editors who use images to create compelling stories, and by composers who evoke feelings through their music. Movies have an everlasting ability to inspire, amuse, and leave a lasting impression on human beings (Stephenson, R. et al., 2023).

Cinema is becoming a powerful mass medium from the day it was invented. Without any doubt film industry growth very fast and made changes in society. Approximately all individuals of the society have gone to the cinema hall to enjoy movie. Jovett and Linton, stated that "apparently there is still somewhat distinctive and naturally tempting regarding going cinema hall to watch movies", and this is undoubtedly diverse from other mass media experiences (Eloise Berry, 1958). They have provided us not only with entertainment, but also with ideas, and it would be difficult to conceive of our society without them. The films take as their starting point those aspects of society with which we have become familiar. They create twist plots and use other narrative devices which infuse the story with sufficient new elements to attract an audience. Films draw heavily from reality, portraying situations that have resemblance to the everyday stresses and aspirations of viewers' lives (Witty, 1956). Film, generally, has enormous impact on the societies. It gives new trends, ideas and traditions etc. Films not only make the opinion but also reshape the opinions. Films reshape old trends, customs and traditions. If one idea prevails strongly in a society then it can be transmitted from one society to another. Among the film industries around the world, Bollywood is one of the famous and the strongest industry. The influence and strong impact of Bollywood has increased and almost reached at hegemonic level (Wood & Brown, 2012). Film is a means of creative expression It performs the functions of mass media. Such as information,

education, entertainment and transmission of culture. Films are widely popular and their audio-visual nature provides them a pervasive power for social influence (IvyPanda, 2023). Bollywood is presenting Muslims as terrorists and portraying Islam negatively. Worldview about Islam and Muslims is not as good as it should be. Bollywood has played a notable role in making this image more-stronger along with the western media especially after 9/11 incident (Khan and Bokhari, 2011).

Therefore, the attempt of Indian cinema about portraying Muslims as bad people is a serious matter. The issue was chosen for research because terrorism and Muslims were the burning issues after 9/11 and in India especially during Modi era. The global media has been very critical on this issue. Whereas, Bollywood is also playing its expectant role to fuel the fire with regard to representation of Muslim image as terrorists. Therefore, this study aims to thoroughly analyze the image of Islam and Muslims portrayed in Bollywood movies during Modi era.

1.3 Problem Statement

The main purpose of this study is to explore the representation of Islam and Muslims by Bollywood movies in India during Modi era (2019-2022). Especially after 9/11, Muslims are being presented negatively in Indian movies. Being a fact, films are a strong way of persuasion and they have deep impact on its viewers. They effect the societies and built the public opinion, and reshape it too. Indian film industry is a very strong medium to build public opinion or reshape it. Although, various studies were accomplished in different time periods, but the main aim of all those studies was to assess the image of Islam and Muslims portrayed in Bollywood movies. This study focuses on recognizing how these cinematic representations have helped to mould society's ideas and views, sometimes even perpetuating stereotypes, as films are effective persuasion weapons having a significant impact on viewers. With its extensive influence and reach, the Indian cinema industry has established itself as a potent tool for influencing and modifying opinions and public debate. Indian film industry is a very strong medium to build public opinion or reshape it. While several studies have already addressed how Islam and Muslims are portrayed in Bollywood films, our main goal—building on the literature that has already been written—is to offer a current and in-depth examination of the industry's involvement in maintaining unfavorable perceptions. We can conclude that Indian cinema plays a pivotal role in propagating the negative image of Islam and Muslims through Bollywood movies. So in the light of the existing relevant literature, we will make an effort to analyze the Bollywood content on representation of Islam and Muslims during Modi era. Moreover, we will accordingly, explore the National Islam (Internal Islam) and Foreign Islam (External Islam) portrayed in Bollywood movies, because it is an emerging trend in the representation of Islam and Muslims in global media.

1.4 Objectives of the study

1. To explore the representation of Islam and Muslims in Bollywood movies during Modi era (2019-2022).
2. To explore how Bollywood movies portray National Islam and Foreign Islam during Modi era (2019-2022).

1.5 Research questions

1. How do Bollywood movies represent Islam and Muslims in Bollywood movies during Modi era (2019-2022)?
2. Whether and up to what extent National Islam has been portrayed different than the Foreign Islam in Bollywood movies during Modi era (2019-2022)?

CHAPTER II

LITERATURE REVIEW

2.1 Review of Related Literature

In this period of media companies, media moguls, and media domination in the development of a conceptual image, it is not about the production of our social relations. Even, electronic digital and print media, like film, moreover assist within the formation of such cognitive imagery. The images seen in the film carry unique marks on the audience's mind. Films leave impacts like a fairytale. That's going to carry the audience to unfamiliar, or even impossible, places. The importance of movies to image-making is unavoidable. When films shape the picture, they can alter the picture in much the same manner. It's a very useful manipulation device. The purpose of this article is to research explore how do Bollywood movies represent Islam and Muslims in Bollywood movies during Modi era.

India has achieved to enlighten its vast mass by the online platform. Islamic violence is larger than the number of films that depict and represent Muslims in an optimistic state of mind. They always portray Muslims negative and deceiver grew during .in the time of 1990 to 2005. Producers often inspired by their current environment. In the first several past decades, however, the Muslim theme of Bollywood film was primarily portrayed by the colonial rulers and the nobility. Later periods saw further films about the middle-class Muslim community the international situation in the presence of Hindutva patriotism in the previous two decades. The international situation experienced revolutionary encounters under the face of Hindu nationalism. Cinema as a means of cultural and social progress has had an influence and has often mirrored present situation. We may claim that it simply caught and transformed into a visual story what was really in the breeze. And it may also be claimed that it confirms current prejudices by political thought (Ali, Chaudhry, & Faridi, 2012).

In Modi era the hatred against Islam and Muslims has become a norm, and not a fringe occurrence. Of course, since Modi became prime minister in 2014, this hatred towards Islam and Muslims has become a matter of his state policy. However, from second term (2019) his policy become more aggressive and anti-muslim, which is evident from the abrogation of article 370 and

35A (special status of Jammu and Kashmir), CAA and especially the portrayal of negative image of Islam and Muslims in Bollywood movies (Somdeep sen, 2022).

Therefore, in this context, the propagation of this hatred and intolerance has embarked on path of Islamophobia, which is a form of intolerance and discrimination motivated by fear, mistrust and hatred of Islam and its adherents. It is often manifest in combination with racism, xenophobia, anti-immigrant sentiments and religious intolerance. Manifestations of Islamophobia include hate speech, violent attacks and discriminatory practices, which can be manifested by both non-state actors and state officials. Hatred for Muslims along with bias against the Islamic worldview have sparked hate speech, intolerance and discrimination in India from the beginning of the twentieth century.

Hindu fanatics have variously advanced these positions with innumerable public diatribes and detestable acts. The situation decidedly worsened after the 2019 April/May parliamentary elections, during which Islamophobic slogans were noised abroad by hopefuls of the ruling Bharatiya Janata Party³ (BJP) that won a majority and formed its second central government. Desperate to win, BJP had legalised the implementation of an ideology called Hindutva as advocated by militant organisations such as the Hindu Mahasabha, RSS, VHP and others. While canvassing, the most popular party slogan was “India for Hindus only” which provoked minorities in general particularly Muslims. During the 2019 campaign, Arjun Sampath of Tamil Nadu, a Hindu fascist and BJP supporter, called on Hindus to boycott Muslim businesses, isolate them and brand them as ‘pro-Pakistani’. He accused all Muslims of trying to create a mini Pakistan in Tamil Nadu. Similar unsubstantiated accusations circulated in Kerala. Arjun and others delivered hate-filled speeches telling Hindus not to vote for Muslim candidates. Hindutva elements in Tamil Nadu initiated direct confrontations in places where Hindus and Muslims were traditionally fraternal. H Raja, national secretary of the ruling BJP, contested the Shivagangai constituency in Tamil Nadu and delivered incendiary speeches that provoked hostile Hindu actions against Muslims by inciting communal riots. He was the source of all Hindu versus Muslim conflicts in Tamil Nadu, the land of Dravidian culture.

Therefore, this study reveals the roots and rise of Islamophobia in India, beginning with the admiration for Mussolini and Hitler by RSS and Shiv Sena leaders. The first attempt to occupy Babri Mosque reflected Hindutva’s manufacture of Islamophobia per Savarkar, Golwalker and

Thackeray. Realising the alarming and present circumstances, the author suggests some measures to help improve Hindu–Muslim relations based on some common grounds (Ushama, 2020). Similarly, Kunnummal (2022), revealed that the most visible form of Islamophobia in the context of India has been propagated by militant Hindu nationalist groups such as the Rashtriya Swayamsevak Sangh (RSS) for the last hundred years. A pre-planned effort to psychologically influence the ‘innocent masses’ is the major premise of this particular approach to Islamophobia. However, Islamophobia is not limited to the politics of certain visible agents and their conscious efforts to build Islamophobic narratives that further divide the Indian society and alienate Muslim minorities. On the other side, Ali and Mutiah (2022), in their study on Islamophobia and conspiracy against muslim discussed all forms of violence and hate speech are used to spread Islamophobia in India, including using Muslims, especially members of the Tablighi Jamaat which took place in India in March 2020, as scapegoats for the widespread spread of the Covid-19 virus in India. Baseless violence, discrimination and even the use of hashtags on social media are carried out to corner Muslims in the position of those who must be responsible for the spread of Covid-19 in India.

Therefore, the propaganda against Muslims in India has been spread all over the country during COVID-19 pandemic. So in this regard, Ushama (2021), discussed in his study, how zealots exploit the COVID-19 pandemic to amplify Islamophobia in India. Content analysis of publications, speeches, websites, news bulletins, periodicals, YouTube and social media reveals a surge of anti-Muslim rhetoric and activity. It highlights deliberate misinformation by campaigns and outrages. These include blaming Muslims for the contagion, denying them medical treatment, official justification by doctors to murder Muslim corona patients, and the vandalization, boycott and destruction of Muslim homes, stalls and shops — all under cover of the COVID-19 lockdown.

However, Hussain (2019), have also made an attempt to shed light on the issue of hate crimes against Muslims in India resulting in escalated incidents of Islamophobia. For a holistic understanding of the issue, the authors discussed political ideologies in India, social stratification in Indian society, social marginalization of Muslims, and the forms of social discrimination faced by Muslim community. In India, hostility between Hindus and Muslims increased day by day after the partition in 1947; hate crimes against Muslims reached its peak because of various sociopolitical, economic and religious factors. Muslim community confronts many challenges

including multiple cases of assaults, murder, discrimination and harassment due to Islamophobia which predominantly prevails against Indian Muslims.

Muslims are the most vulnerable ethno-religious group in India who are encountering hate crimes since 1947. Islamophobia against Muslims in India escalated in the form of physical and religious assaults such as murders and riots etc. Although previous studies highlight the active role of political parties and non-governmental organizations in addressing the issue of Islamophobia, state agencies in India have not been able to address the issue of hate crimes against Muslim residents. Vulnerability and marginalization of Muslims have been intensified over the period of time in India. In addition, hate crimes and Islamophobia are increasing educational and economic discrimination against Muslim community.

Therefore, in Indian context Islamophobia has been a tool for political parties especially, BJP which is evident in their speeches, particularly during election expeditions. However, Bollywood didn't like to sustain behind the shadows, besides has played profiled role in propagating hatred against Muslims and Islam. It has now become the world's largest film industry in producing films having international audience. It plays an important role in building public opinion. At the same time, it becomes a primary source to understand Islam and Muslims at national and International level. Many Block buster movies of Bollywood are exported to UK, USA with their subtitle prints. The reviews of Bollywood movies are now circulated in "New York Times" and "Washington post". Portrayal of Muslims in Indian movies is more negative than positive. These movies are considered against the Muslims and try to stereotype Muslims negatively not only in Indian society but all over the world. Through this effective medium, Bollywood is demolishing the Image of Islam and Muslims across the globe (Zafar and Amjad, 2015). Basically, Indian films are promoting the ideology of Hindutva, according to which India is the state of Hindus and there is a clear-cut boundary between them and minorities especially Muslims. Thus, by promoting this ideology, Bollywood cinema portrays a stereotyping image of arrogant Muslims and patient Hindus by keeping in consideration the history war between India and Pakistan. Bollywood movies have given a negative connotation to Muslims and at the same time projecting its Hinduism by demarcating boundaries between Hindus and Muslims and keeping them aware about their intense nationalism, and showing Muslims as dangerous people for Hindus and the negative character of Muslims have been replaced by the character of terrorist (Shailo, 2017).

Muslim Image in movies is constructed on the basis of historical events and it has been observed that the initial years of Bollywood cinema used to depict Muslims as feudal elites and from the last two decades this paradigm has been shifted towards the ideology of Hindutva and promoting Hindu nationalism in movies (Bhat, 2019).

Portrayal of Muslims in Indian movies is more negative than positive. These movies are considered against the Muslims and try to stereotype Muslims negatively not only in Indian society but all over the world. Through the effective medium, Bollywood is demolishing the Image of Islam and Muslims across the globe (Khan and Bokhari, 2011). It is important to mention that Bollywood cinema is very popular not only in South Asia but also liked all across the world and the messages sent by Hindi movies reach a very wide audience. It has also been observed that generally the media has a very strong position in defining specific connections that represent minority groups. Also, the popular culture, especially after 9/11, has played a key role in highlighting Islam, terrorism and the Arab world. Bollywood presents Muslims as extremists, bad people and portrays Pakistan as a safe haven for domestic and foreign terrorists. In almost every movie, there lies a connection of Muslims and Pakistan with criminal/terrorism activities or supporting them contrary to the fact that 200 million Muslims live in India as well. Having said that, there are certain movies such as My Name is Khan, Chak De India, and Amir, where the central characters being Muslims try to prove that they are not related to terrorism of any sort and are faithful nationals. However, these movies also give the notion that a Muslim must prove that he or she is not a terrorist but a patriotic nationalist in order to survive. The Bollywood thus forms an excellent case to determine the complexity of relation between politics, culture, patriotism and nationalism as disseminated and propagated through movie narratives (Athique, 2008).

Researcher explained that Hindutva campaign has tried to demonize Muslims as enemies and to view them as monsters. This demonization and marginalization were successfully constructed using the epistemological device of the notion of nationality, centered on the need for a clear limitation of the earthly and cultural borders of the Hindu community. The consequence of this description is that non-Hindus, particularly Muslims minority, are considered to be beyond the scope of this definition of nationality. Therefore, the hegemonic Hindu philosophy, and the culture around it, grows on two main concepts. First one is that, it stresses the importance of just Hindus as an intrinsic part of India, and secondly, to justify this assurance, it dehumanizes Muslims to such an extent that Hindus create an innate sense of hatred against them, and in demotic

consciousness their picture is established as an intruder. Moslems as being beyond their fold are portrayed as a form of group presence in mainstream culture such as movies and TV soaps. The Indian film of today, which has undoubtedly emerged as one of the prevailing modes of mainstream culture, has therefore proven to be the perfect medium for this peer rivalry framed by the philosophy of Hindutva. This contrast was portrayed in Indian cinema by rendering the divisions of the Hindu country and the Muslim minority. Therefore, it expressed devotion to the Hindu philosophy, albeit in a subtle way. The approach is in a very apolitical manner. Films hold an incredible talent at combining their tales of politically charged political concerns shrouded in a rightfully non-partisan garb of sheer kitsch. Hindi films have achieved so dexterously by elaborately imposing the ethnic superiority of majority of the Hindu over the Muslim minority, and by doing so, they have deeply participated in the politics (Kumar, 2013).

However, keeping in view all these studies regarding portrayal of Islamophobia especially in Bollywood movies, we reached at the conclusion that the image of Islam and Muslims have been represented of dismal nature. Whereas, we have mentioned it earlier in this study, that evolution of Islamophobia has its roots back in west. It has been designed and propagated by west especially after 9/11, afterwards it got promotion all around the world. On academic level, several studies have been devoted on the issue of terrorism in popular culture in general and Hollywood in particular. After 9/11, Kellner has examined several multimedia accounts to investigate the changes caused by the attacks. He focuses especially on the political motivations of cinema and gender changes since the attacks on Twin Towers. While active discussion of media and terrorism is beyond the scope of this work, it would be useful to present a brief summary of the selected research to understand the general trends in media representation (Iwaneki, 2016). However, Iqbal (2010), in a study on Islamophobia, attempted to unveil the hidden aspects of the phenomenon and to trace its origins, setting it in its historical context. Whereas, he critically analyzed its various definitions and observe the way it has been measured as a social and/or a media construct. Moreover, it addressed some of the issues related with Islamophobia that have not been adequately investigated in previous studies. However, the study also presented a process model to explain the development of Islamophobia with clearer identification of the variables involved.

Zafar (2018) informed that how Muslims are portrayed in Bollywood films from 2009 to 2013, with a particular emphasis on how Muslims have been portrayed negatively since 9/11. Bollywood films have been depicted as being untrustworthy, unfriendly, nasty, evil, terrorist, and

anti-national. The film industry has grown significantly over the past ten years, with popular superstars—mostly Muslims—cast in films that are hostile to Islam. The study methodically examines how and to what degree Bollywood represents Muslims. Ninety Muslim characters were chosen from ten Bollywood films based on content analysis, and eleven categories were created to support the claim. The finding shows that 24.66% of Muslim character portrayed are favourably, 31.81% are neutral, and 43.23% are adversely. Positive Muslim personalities are always modern, while negative Muslim characters alternate between conservatism and modernity. The findings show that Bollywood has a plan to portray Muslims and Islam both in India and around the world.

Ghuri and Nawaz (2018), in their study examined that Bollywood movies have portrayed the image of Muslims negatively. They have done content analysis of 8 movies, while focusing on Muslims as main characters. Whereas, the findings reveal that Muslims were allocated non-nationalistic and hostile characters more than the nationalistic and protagonist character.

Therefore, in these frame of evidences, various studies have been carried out across the globe to find out the impacts of Islamophobia on Islam and Muslims. Although various studies have highlighted the discourse of Islamophobia portrayed in Bollywood movies but the demonstration of National Islam and Foreign Islam discourse was exclusively highlighted by Ghauri and Umer (2019). They have critically analysed the discourse of National Islam and Foreign Islam in the Australian Press. This study actually explored the prominent themes of National Islam and Foreign Islam in the editorials of Australian newspapers in the period from January 1, 2016 to March 31, 2017. Whereas, Employing Teun A. van Dijk's (b. 1943) ideological square and lexicalisation approaches within the critical discourse analysis paradigm, this study examined editorials from two leading newspapers i.e. "The Australian" and "The Age". Therefore, subsequently the outcomes demonstrate that both newspapers have shown their main focus and highlighted conflict, violence, and collectivism regarding Islam and Muslims while covering Foreign Islam, with "The Australian" highlighting the underrepresentation of women as well.

However, on the other side "The Age" focused on victimization and prejudice towards Muslims in Australia and emphasized the need for understanding, harmony, and cohesion. While contrary, "The Australian" associated National Islam with the same themes associated with Foreign Islam i.e., violence, collectivism, conflict, and women underrepresentation. Therefore, this study at hand has found out that both National and Foreign Islam received critical and negative coverage with a focus on violence, conflict, collectivism and women underrepresentation.

Similarly, in another study Umer and Ghauri (2020), has explored the predominant discourses in the editorial representation of Islam and Muslims in some prominent Australian newspapers. The researchers have thoroughly analysed the editorial coverage of two prominent Australian newspapers namely The Age and The Australian from November 01, 2016 to March 31, 2017. The researcher have employed lexicalization and ideological square strategies suggested by Teun A. van Dijk. According to the findings, the editorial discourse regarding Islam and Muslims in both newspapers was completely opposite. The Australian described Islam and Muslims negatively by constructing a 'securitized' and 'Othered' image of 'Them', inside and outside the Australia. On the other hand, The Age formed a significant 'counter discourse' on Islam and Muslims by depicting them positively and as victims.

However, in another study (Ghauri et al. 2021) has explored the discourse of National Islam and Foreign Islam portrayed in Australian press. They have examined the major themes associated with the Foreign/External Islam in the editorials of the two selected leading Australian newspapers during January 1, 2016 to March 31, 2017. Similar, strategies of Tuen A. van Dijk's (1998) were employed i.e. ideological square and lexicalization from the Critical Discourse Analysis (CDA) paradigm to analyse the editorials of The Age and The Australian newspapers. And the results of this study were approximately in the same line as pointed out by preceding researchers in the US, UK and in other European states. Whereas, accordingly the findings of this study have shown, while covering 'Foreign Islam,' both the selected newspapers have stressed and emphasized the 'conflict', 'violence' and 'collectivism' associated to Islam and Muslims. Moreover, The Australian painted the 'women underrepresentation' as well. However, The Age, on the other side, focused on 'victimization' and 'prejudice' faced by the Muslims in Australia. Therefore, this newspaper has highlighted the importance of 'understanding' 'harmony' and 'cohesion'. As an important discovery, The Australian fabricated the 'National Islam' with the same themes it conflated with the 'Foreign Islam' namely 'violence', 'collectivism', 'conflict', and 'women underrepresentation'.

Therefore, if we look from the National Islam and Foreign Islam portrayed around the globe especially in Australia. We conclude, that this image has been negatively portrayed with a focus on violence, confrontation, collectivism, and women's underrepresentation. Focusing on various media platforms, it can also direct and position research on Bollywood screens, where the November 26 Mumbai attacks also seem to have influenced the minds of the film-makers.

Similarly, O'Loughlin conducted studies on British citizens to show the reality about reporting of July 7 London bombings, stressing the point that media is creating divisions among different religions (Dremel & Matić, 2014). Tom Pollard developed a theory of 'The Spectacle Terrorism' in Hollywood, while trying to understand the dominant discourses on Western cinema after 9/11. Reid has pointed out that, as a result of the attacks, the films have become more violent, darker and negative, inspired by real events instead of comforting the audience (Atif & Shafiq, 2019).

2.2 Theoretical Framework

Framing Theory

The concept of framing was initially put forth by Gregory Bateson in 1972. According to Nyberg (1973) psychological frames are a "spatial and temporary bounding of set of interactive messages" and are a form of Meta-communication. According to Olasunkanmi Arowolo, (2017) framing is the practice of presenting news items and archive content in a recognized context. The agenda has a long history of being determined through framing, and it further broadens the subject matter of the research instead of focusing it on a single topic. The central principle of framing theory holds that the media highlights some events before contextualizing them.

According to framing theory, the media introduces news items with a defined and constrained contextualization before developing the frame. Frames can be used to increase comprehension. It is predicated on the idea that how a subject is covered in newscasts can influence how viewers interpret it. Framing frequently involves social and psychological underpinnings (Scheufele & Tewksbury, 2007) (Raphael, 2006).

The idea of framing theory is fundamental in determining how details are communicated to the general population. It entails broadening the field of study beyond a specific issue as well as determining the agenda. Fundamentally, framing theory asserts that the mainstream media does not merely highlight events; rather, it first calls attention to select incidents before giving them a particular context (Arowolo, 2017). Due to their ability to alter how a topic is perceived, frames are effective tools for improving knowledge. Framing theory contends that the way a story is presented in newscasts can have a big impact on how viewers perceive and comprehend it. This theory explains how the media presents information in certain ways to influence public perceptions and opinions.

Goffman used the example of a picture frame to describe the concept of a frame. He said that framing functions in the same manner that someone uses an object (a frame) to display his photograph. The outside structure serves as the "frame," while the image serves as a depiction of the "content" of the person's life. They plan his life's social interactions together (Treviño, 2003).

2.3 Levels of Framing Theory

i. Framing in communication

Communication framing involves dialogue between many players and news sources. This might be advantageous or detrimental. Communication between numerous actors and news sources makes up it.

ii. Framing in thoughts

Framing in thoughts includes mental simulation, interpretation, simplification, "and, if not, manipulation" of reality, among other things.

Assumptions of Framing theory

- Journalists choose the subjects they will cover and how they will do it. This affects the topics and ways in which audiences think about them.
- Information is interpreted by audiences using their own frames. The frames of audiences may conflict with or overlap those of the media.
- Every time a frame arises, whether positively or negatively, it is reinforced.
- Building frames is a methodical procedure that takes place over time.

Criticism of Framing Theory

- Framing promotes public mistrust of the media.
- By establishing a point of view, framing causes a disparity between reality and the public's awareness.
- Framing changes the truth.
- By placing languages and images that can be employed in media that is consumed by the general public, frames restrict disputes.
- Framing is disappearing as new media develops and gives individuals the chance to consider the same subject from various angles.

2.4 Application Framing Theory

Framing Theory is applied to realize the media frames and the viewer's frames to comprehend the edifices and the consequences on unambiguous issues. Framing is considered as the addition of Agenda Setting theory. This theory discusses that how a medium construct a specific issue in a particular way to manipulate the public opinion. This concept was first introduced by Erving Goffman by designing "Schemata of Interpretation" in 1974. However, this theory became the part of Communication Research in 1993. It consists of three rudiments which include language, deliberation and consideration (Goffman Erving, 1974).

Some researchers argue that some time frames are replaced with representation, script, argument or any other label to avoid the confusion (Fairhurst and Robert, 1996). According to D'Angelo, P.(2019), the words framework, frame, and framing have two meanings that are intertwined. First, a "frame" or "framework" is a set of rules and patterns that situates human communication within a certain social environment. Second, framing is the process through which individuals try to convince one another by defining, outlining, and comprehending the rules and framework of a situation. A thematic frame, that places a problem in a wider context of public discussion, and an episodic frame, which identifies a single event frame, were initial investigations in framing research that found crucial frames in television news.

2.5 Functions of Frames

i. Identify the problem:

This step is about defining what the problem is, how it seen from different angles and what's causing it. People may see the problem in different ways based on their cultural values. The way we define the problem can be influenced by personal interests but the actual problem remains the same.

ii. Explaining the problem:

In this step, researcher try to understand what's causing the problem. They look at the reasons behind it and how these reasons are presented, sometime missing the real context of the issue. This step includes background information and relevant details.

iii. Submission of Moral Judgment:

In this step, researcher decide whether the problem is right or wrong morally speaking. They judge if the conflict is supported as just or condemned as inhumane. This step helps determine if the problem is considered justified or not.

iv. Finding a solution

This final step looks for ways to solve the problem. They suggest possible solutions and predict what might happen if these solutions are put into action.

2.6 Previous study used Framing Theory

Allagui & Najjar (2011) examined how Arab popular culture shapes active Islamist groups, with a particular focus on Egyptian films. Analyzes how producers, directors and media owners talk about political Islam in these films, and how Islamist groups are often presented as 'the other', highlighting the lack of serious research on the hearing on the subject.

Sardar & Davies (2010) discussed the key components and terms accumulated over centuries have become part of Western conceptions about Islam and Muslims that have been locked in time. During the eighth and tenth centuries, it was customary to associate Islam with immorality and licentiousness, and the Crusade added a violent, warlike element and helped Islam become associated with the idea of evil. The fourteenth-century humanist movement and the Enlightenment provided barbarism and authoritarianism. Hollywood established a convention for portraying Islam and Muslims in classic films including *Fatima's Dance*, *The Sheikh*, and *The Thief of Bagdad* by using the historical credibility of freeze frames.

This study looked at 48 well-known films from the years 1935 to 2010, concentrating on the number and placement of characters in approximately 14,000 film stills. This study showed that aspects including shot scale, shot time frame, and how these elements affected one another depending on the number of characters. Character location on-screen was examined, and it was found that this changed noticeably between various aspect ratios. The overlap of the character's positions did, however, remain largely constant through duration and across sizes when images were transformed into a similar shape, especially in pictures with three or more characters. These results highlight the interaction between constancy and change in the development of popular cinema (Cutting, 2015).

In this paper, the cinematographic frame is examined, along with a typology of framing approaches and examples of how filmmakers employ the frame as an emotive tool. Each modernist framing style is addressed in relation to the history, design, and cultural identity of a particular city. The essay raises issues with deframing and suggests alternate visual and cinematic contexts. The paper reevaluates the aesthetic coherence of the cinematographic frames in light of the convergence of cinema and other arts, emphasizing the necessity of reevaluating the fundamentals of film language, notably the aesthetic validity of the frame (O’Rawe, 2011).

This study used content analysis to look at how American counterterrorism policy has been portrayed in Hollywood films between 2008 and 2011. Six motion pictures were examined for the study: The "Purposive Sampling or Convenience Sampling" method was utilized in the study to choose the films, and the Chomsky Propaganda Model, framing, agenda setting, and narrative direction were all applied. The content was analyzed using the quantitative approach. The study's hypotheses are that Hollywood films spread American politics and are essential for spreading political messaging during presidential elections. The research issues center on how Hollywood films portray American political policy, the political affiliations of the general individuals, and how Muslims are perceived. According to the content study, Hollywood films' portrayals of the battle against terrorism are pro-American with skewed representations of Muslims or Muslim nations (Gul, 2013).

This study analyzed at how the media portrays the current over tourism issue and what it means for policy development and mitigation. By analyzing the content of 85 media fragments, the study found that over tourism has significant environmental, social, and infrastructural impacts across a variety of destination categories. The study used Entman's classification of frames to investigate how the incident was represented in the media. The results showed that the media overemphasizes over-tourism while omitting a range of management measures for the complex issue. As a result, the media frequently redefines over-tourism as a novel phenomenon, simplifying the complexity and exaggerating policy implications. Theoretical ramifications of media framing and remedial destination management strategies are looked at (Clark & Nyaupane, 2020).

Relevancy of theory with this Study

The depiction of Islamophobia in Bollywood films during the Modi period (2019–2022) is a crucial and urgent topic that will be explored in this study. It especially applies the framing theory

to examine how Muslims and Islam are portrayed in these films, illuminating how Bollywood has aided in the spread of prejudice and bigotry towards Muslims. Bollywood has framed Islam and Muslims through a particular lens because it is an important element in the Indian society and a global film industry. This has frequently led to the portrayal of Muslims as stereotypical antagonists who engage in actions like bombings, trafficking, and the unjust killing of innocent people. These representations reinforce the belief that Muslims are essentially stereotypical and add to the negative view of them.

Whereas, in present study frames will be replaced with portrayal of Islamophobia in Bollywood movies in Modi era. Actually, Bollywood frame Islam and Muslims in a specific eye which reflects elevated bigotry and hate against Muslims in different Muslims characters such as bombing, smuggling, killing innocents which demonstrate Muslims as terrible and awful people. Therefore, this theory is deemed as significant to understand the framing of Muslims characters in Bollywood movies especially in Modi era. Moreover, this study will help to comprehend the ideological foundations which show a negative image of Muslims in Bollywood movies. This study is important for understanding the structure of media representation as well as for illuminating the larger socio-cultural and political environment in which these films were made. In the end, it advances knowledge of the intricate interplay between media, philosophy, and societal attitudes, especially in light of India's changing cultural and political scene.

2.7 Operationalization

1. Islamophobia

The use of the term Islamophobia is a relatively recent phenomenon and, despite signs that it exists, it remains contested as to what exactly defines anti-Muslim or anti-Islamic actions or behavior (Somdeep sen, 2022; Bhat, 2019; Khan and Bokhari, 2011).

2. National Islam

National Islam that cover and highlight the matters concerning Islam and Muslims within the national boundaries (Ghauri et al. 2021).

3. Foreign Islam

Foreign Islam address which cover and comment on Islam and Muslims outside the national boundaries (Ghauri et al. 2021).

4. Bollywood

Bollywood is actually a film industry based in Mumbai, engaged in the production of motion pictures in Hindi languages (Somdeep sen, 2022).

5. Modi Era

In Modi era Islamophobia has become a norm, and not a fringe occurrence. Of course, since Modi became prime minister in 2014, Islamophobia has become a matter of his state policy. However, from second term (2019) his policy become more aggressive and anti-muslim, which is evident from the abrogation of article 370 and 35A (special status of Jammu and Kashmir), CAA and especially the portrayal of Islamophobia in Bollywood movies (Somdeep sen, 2022).

CHAPTER III

METHODOLOGY

3.1 Research Design

Research design is basically a framework of research methods and techniques employed by the researcher to accomplish any research. Basically, the study is based on both quantitative and qualitative method of data collection, primarily collected from Bollywood movies portraying the image of Islam and Muslims, picturized during Modi era. Therefore, the data will be collected from Bollywood movies propagating this image, released from (2019- 2022). Although, Bollywood has its rich inheritance in propagating hatred and negative image of Islam and Muslims from decades, but during Modi era this propagation has gained considerable impetus. However, as per the nature of this study we will use content analysis technique by analysing top four movies of Bollywood predominantly portraying negative image of Islam and Muslims content. Content analysis is basically, a research method based on measuring the amount of something such as violence, negative portrayal of something, or whatever that could be found in a representative sample of a mass-mediated popular art form. Therefore, it is deemed as one of the major methods of research in social sciences. It provides a basic framework for evaluation of frames, words, sentences and many other things in media-related researches (Yousaf et al. 2020).

3.2 Content Analysis

Content analysis a research method, is used to find specific phrases, themes, or ideas in a given qualitative data, such as text. Using content analysis, researchers can identify and examine the occurrence, meaning, and connection of specific ideas, themes, or words (Bryman, 2012). Researchers can assess the language used in news stories for bias or bias. References can be made to the text's meaning, author's, audience, and even the society and time surrounding the text (Gheyle & Jacobs, 2017). Content analysis is basically, a research method based on measuring the amount of something such as violence, negative portrayal of something, or whatever that could be found in a representative sample of a mass-mediated popular art form. Therefore, it is deemed as one of the major methods of research in social sciences. It provides a basic framework for evaluation of frames, words, sentences and many other things in media-related researches (Muhammad Yousaf , 2020)

3.3 Quantitative Content Analysis

The purpose of descriptive quantitative research is to determine how people or experts feel about a particular issue or situation. In this study, quantitative method used as research nature. This method involved a structured and systematic approach for conducting this study. Quantitative research often draws conclusion from data, as study explored meanings and insight in a specific situation. For this, collected different type of data using method such as purposive sampling technique from Bollywood movies.

Researchers often content analysis in both quantitative and qualitative studies when analyzing media content because it has proven to be highly objective and systematic throughout time (Bryman, 2012). Its widespread use is due to the fact that it is more efficient when the study uses conflicting data. Bryman, (2012) claims that the content analysis significantly reduces research bias and requires the researcher to effectively apply the guidelines, making it easier to replicate the study due to the non-intrusive nature of the method.

This research used content analysis to find out the answer to the research question. Content analysis helped to figure out what something is and how to classify it. This study was about media content and examined how often it shows and its perspectives and content analysis are utilized perfectly. By analyzing the text used in the film, quantitative content analysis provides a systematic and systematic understanding of the film's content. Using knowledge of the context of the content, this study has divided the content into several themes by listening and watching again.

This study also used qualitative content analysis of data collection, primarily collected from Bollywood movies portraying the image of Islam and Muslims, picturized during Modi era. Qualitative content analysis method is essential to conducting successful qualitative research. Research, especially education, plays an important role in qualitative data processing. Qualitative data analysis is a process of analysing text or speech for identified themes or patterns of similar themes (Shava et al., 2021). Using the qualitative content analysis method, the research can gain a deeper and clearer understanding of the meaning and ideas of the text. This method involves thematic interpretation of textual data through a systematic process of coding and identifying themes or patterns, making it a valuable research tool (Hsieh & Shannon, 2005).

3.4 Data Collection

One of the most important aspects of conducting scientific research is data collection. It is the process of gathering important information and data from all relevant sources to address the relevant research topic. This information is important to the study as a whole as it is used to test hypotheses and evaluate key findings and their interpretation. These methods are divided into two additional groups: primary data collection, which is done at the beginning, and secondary data collection, which is done at a higher level and analysed in depth (Taherdoost, 2021).

The data has been collected from Bollywood movies propagating this image, released from (2019- 2022). Although, Bollywood has its rich inheritance in propagating hatred and negative image of Islam and Muslims from decades, but during Modi era this propagation has gained considerable impetus. The data from the movie has been compiled and grouped into subsequent themes for analysis. The justification for using this research methodology is given below.

3.5 Population of the Study

In scientific research, it is very important to accurately identify the specific groups, phenomena, elements, objects, variables or components observed and studied. The number of people or subjects selected for the study is referred as population (Majid, 2018). The population of this study comprise the top three Bollywood movies produced and released in between 2019 and 2022. These films have been analyzed to understand and how they portray the images of Islam and Muslim during the Era of Prime Minister Narendra Modi's and leadership, which has been marked by various socio-political changes and events.

3.6 Rationale for Selection

The population of this movie is chosen because Bollywood movies are one of the largest film industries globally play a substantial role in shaping public perception and popular culture. Movies are powerful medium for reflecting and influential societal views and stereotypes. This study analyzed how Bollywood movie, as a major cultural influencer has represented Islam and Muslim during Modi's Era.

3.7 Sampling Technique of the Study

The method used in this study was non-probability sampling. Non-probability sampling is commonly used in population research and is carried out using estimation techniques. In general, non-probability sampling is useful in exploratory research such as a pilot study (survey conducted on a sample that is smaller than a predetermined sample size). When it is not possible to draw a random sample for an experiment due to time or financial constraints, this is used (Sharma, 2017). Purposive sampling is often used to base the facts on and select cases that have a large amount of information relevant to the award portion of the subject analysis. Given the existence of many widely accepted test methods. It seems that standard testing is used in most applications. This study used purposive sampling in which the researcher selected people to determine the best answer to the questions proposed by the domain experts (Marshall, 1996). It is one of the most popular and widely used sampling methods in both qualitative and quantitative research. The purpose of this study is to collect as much data as possible for meta-analysis, that is, to identify the most accurate respondents possible.

3.8 Rationale for selection of Purposive sampling technique

The use of the purposive sampling technique is based on the selective movies that are highly relevant, representative, and contextually significant and achieved research objective. This technique aligned with the study goal of comprehensively analyzed the portrayal of Islam and Muslim in Bollywood movies during a specific political time period of Modi's era.

3.9 Sample Size

The purposive sampling technique used by selecting only four movies (Kashmir files, tanhji, panipat and sooryanvanshi) portraying the image of Islam and Muslims, picturized during Modi era. These selected movies represented the nature of all the Bollywood movies portraying the image of Islam and Muslims of the concerned era.

3.10 Data Collection Instrument

This study examined how Bollywood movies represented Islam and Muslim between 2019 and 2022 particularly during Narander Modi's Era. To collect the data, this study followed a specific procedure. In initial stage, this study identified movie released during this time frame then selected movies and analysed to consider how they depicted Islam and Muslim. Than this study reviewed the critics insight and movies analyses to gain a deeper understanding. This study has selected four movies that had most significant influence in shaping the portrayal of Islam and Muslim. This study scrutinized these movies in detail focusing on various aspect such as dialogues, visual representation and thematic content. This approached allowed to gain more understanding about how these movies aligned with political and social context of that period. The objective was to thorough examination of the portrayal of Islam and Muslims in Bollywood movies during this specific period.

3.11 Content Categories and Coding Unit

The content analysis conducted, the content of selected Bollywood films, this study focused on four different categories. These categories included "Professionalism", "Ethnicism", "Language/Language" and "Clothes/Symbols". These classifications served as a methodological basis for the collection and study of film data. Each Muslim character portrayed in the selected Bollywood films was used as a "unit of analysis" to conduct a content analysis.

Code sheet was developed to evaluate the character of Muslims portrayed in the movies. This code sheet contained various areas such as their appearance (Clothes/Signs), the way they speak and present themselves (language, body language), the level of patriotism, and the profession chosen in the story. Moreover, three slants are also included in the coding sheet, each category also helped to analyze the portrayal of Muslim characters based on whether they were portrayed in a positive, negative, or neutral way.

3.12 Description of variables

1. Islamophobia

The use of the term Islamophobia is a relatively recent phenomenon and, despite signs that it exists, it remains contested as to what exactly defines anti-Muslim or anti-Islamic actions or behavior (Somdeep sen, 2022; Bhat, 2019; Khan and Bokhari, 2011).

2. National Islam

National Islam that cover and highlight the matters concerning Islam and Muslims within the national boundaries (Ghauri et al. 2021).

3. Foreign Islam

Foreign Islam address which cover and comment on Islam and Muslims outside the national boundaries (Ghauri et al. 2021).

4. Bollywood

Bollywood is actually a film industry based in Mumbai, engaged in the production of motion pictures in Hindi languages (Somdeep sen, 2022).

5. Modi Era

In Modi era Islamophobia has become a norm, and not a fringe occurrence. Of course, since Modi became prime minister in 2014, Islamophobia has become a matter of his state policy. However, from second term (2019) his policy become more aggressive and anti-muslim, which is evident from the abrogation of article 370 and 35A (special status of Jammu and Kashmir), CAA and especially the portrayal of Islamophobia in Bollywood movies (Somdeep sen, 2022).

3.13 Content Categorization of themes

This coding sheet designed for the variables, variables and rules defined

Variables	Categories	Rules
Movies	Kashmir files, tanhji, panipat and sooryanvanshi	Scenes extracted on relevant topic (Targeted Sampling)
Key Themes	portrayal of Indian Muslims	Topics are identified from the text which are supporting the

	Muslim Character Pakistani Muslims Representation of National Islam Foreign Islam	determined themes
Topics covered in the content	Languages Body language Dressing/getup Religious practices Profession	Measured by the intensity in the content

3.14 Data Analysis

The main objective of the study was to examine, how the image of Muslims and Islam were portrayed in Bollywood films from 2019 to 2022, i.e. in Modi era. To this end, we developed focused research questions that guided our study. By prudently analyzing specific films, this study entirely justified the research questions. The results of this analysis are presented in the next chapter.

This section provides an overview of the technique used for the study as well as this research design. Data obtained from movies to achieve the target of this study. This section also included a content analysis of the study findings, discussions, recommendations for future research, and a review of the study's limitations. The data has been analysed through content analysis. Through analysis, this study tried to find out more about how movie representation affect on society as a whole.

Chapter IV

Results and Interpretations

	Frequency	Percent
Valid Tanhaji	5	12.2
Sooryavanshi	9	22.0
The Kashmir Files	5	12.2
Panipat	22	53.7
Total	41	100.0

As mentioned above **Error! Reference source not found.** In the movie “Tanhaji” 12.2% of the characters are portrayed as Muslims, offering a glimpse into their presence within the film’s narrative. In “Sooryvanshi” 22.2% of the characters are depicted as Muslims, underlining their significance in their storyline. In the “Kashmir Films,” 12.2% of Muslim characters highlighted their role. While n “Panipat” notably features a higher proportion of 53.7% of its characters belonging to the Muslim community, indicating a significant focus on their roles and contributions within the movie.

Table 1 Representation of Local Muslims

	Frequency	Percent
Valid		
Body language	3	7.3
Profession	1	2.4
Dialect	1	2.4
Total	5	12.2
Missing		
System	36	87.8
Total	41	100.0

As mentioned above **Table 1 Representation of Local Muslims** . In these movies, the portrayal of Local Muslim body language accounts for 7.3%, their profession makes up 2.4%, and their dialect is another 2.4%. The comprehensive data reveals that these movies incorporate various elements to represent the local Muslim characters contributing to an overall representation of 12.2% in the films.

Table 2 Representation of Foreign Muslims

	Frequency	Percent
Valid		
Language	4	9.8
Body language	9	22.0
Dressing/getup	10	24.4
Religious practices	3	7.3
Profession	8	19.5
Dialect	2	4.9
Total	36	87.8
Missing System	5	12.2
Total	41	100.0

In these movies, as **Table 2 Representation of Foreign Muslims** shows the representation of Foreign Muslim languages stands at 9.8% reflecting the diversity of linguistic backgrounds among Muslim characters. Body language plays a significant role accounting for 22.0% of the portrayal adding depth to the character’s cultural identities. The dressing and get-up of these characters contribute substantially representing 24.4% emphasizing the importance of visual cues in character depiction. Their religious practices are depicted at 7.3% highlighting the spiritual and cultural dimension of their lives. Their profession accounts for 19.5% which highlights the future narrative of Muslim character plays within these movies. Their dialect is represented at 4.9% adding authenticity to their linguistic expression within the film. This data demonstrates the multifaceted portrayal of Muslim characters in these movies.

Table 3 Representation

	Frequency	Percent
Valid Negative	28	68.3
Positive	11	26.8
Neutral	2	4.9
Total	41	100.0

As mentioned above **Table 3 Representation** In these movies, Muslim characters are predominantly portrayed in a negative light, accounting for a substantial 68.3% of their representation. Conversely, 26.8% of the Muslim characters are depicted in a positive manner while 4.9% remain neutral represented within the narratives. This distribution reflects the various perspectives and roles assigned to Muslim characters in these films.

Table 4 Movies * Representation Cross tabulation Overall

			Representation			Total
			Negative	Positive	Neutral	
Movies	Tanhaji	Count	5	0	0	5
		% of Total	12.2%	0.0%	0.0%	12.2%
	Sooryavanshi	Count	6	3	0	9
		% of Total	14.6%	7.3%	0.0%	22.0%
	The Kashmir Files	Count	5	0	0	5
		% of Total	12.2%	0.0%	0.0%	12.2%
	Panipat	Count	12	8	2	22
		% of Total	29.3%	19.5%	4.9%	53.7%
Total		Count	28	11	2	41
		% of Total	68.3%	26.8%	4.9%	100.0%

Table 4 Movies * Representation Cross tabulation Overall shows In the movie, “Tanhaji”, 12.2% of the Muslim characters are portrayed negatively means they are shown as antagonists. However, there are no Muslim characters presented in a positive or neutral with in the film. In “Sooryvanshi” 14.6% of Muslim characters are depicted negatively. On the other hand, 7.3% of Muslim characters are portrayed positively, playing roles that are heroic or commendable. None of the Muslim characters in this movie are shown neutrally. “The Kashmir Files” follows a similar pattern to “Tanhaji” with 12.2% of Muslim characters being portrayed negatively and in neutral roles. In the movie “Panipat” a significant 29.3% of Muslim characters are depicted negatively playing antagonist or adverse roles. In contrast, 19.5% of Muslim characters are portrayed

positively or in favorable roles, and 4.9% of Muslim characters are shown neutrally. These statistics highlight the diverse portrayals of Muslim characters across these films portrayed negatively and others negatively.

Table 5 Representation of Foreign Muslims * Representation Cross tabulation

			Representation			Total
			Negative	Positive	Neutral	
Representation of Foreign Muslims	Language	Count % of Total	4 11.1%	0 0.0%	0 0.0%	4 11.1%
	Body language	Count % of Total	8 22.2%	0 0.0%	1 2.8%	9 25.0%
	Dressing/getup	Count % of Total	5 13.9%	4 11.1%	1 2.8%	10 27.8%
	Religious practices	Count % of Total	1 2.8%	2 5.6%	0 0.0%	3 8.3%
	Profession	Count % of Total	8 22.2%	0 0.0%	0 0.0%	8 22.2%
	Dialect	Count % of Total	2 5.6%	0 0.0%	0 0.0%	2 5.6%
	Total	Count % of Total	28 77.8%	6 16.7%	2 5.6%	36 100.0%

Table 5 Representation of Foreign Muslims * Representation Cross tabulation . In these movies, the portrayal of the Foreign Muslim language is largely shown in a negative light, accounting for 11.1%. None of the portrayals are positive or neutral. The depiction of Muslim characters' body language leans negatively at 22.2% with no positive representation and 2.8% shown neutrally. When it comes to dressing and getting up, 13.9% of the portrayals are negative. 11.1% are positive and 2.8% are neutral. In representing their religious practices, 2.8% are shown negatively, 5.6% positively, and none neutral. The profession of Muslim characters is primarily portrayed negatively 22.2% with no positive or neutral portrayals. In terms of their dialect, 5.6% are depicted negatively and none neutrally. These details shed light on the various facets of how Muslim characters are represented in these movies with positive or negative portrayals across different aspects of Muslim identities and behaviors.

Table 6 Representation of Local Muslims * Representation Cross tabulation

			Representati on	
			Positive	Total
Representation of Local Muslims	Body language	Count % of Total	3 60.0%	3 60.0%
	Profession	Count % of Total	1 20.0%	1 20.0%
	Dialect	Count % of Total	1 20.0%	1 20.0%
Total	Count % of Total	5 100.0%	5 100.0%	

As **Table 6 Representation of Local Muslims * Representation Cross tabulation** shows In these movies, the portrayal of Muslim characters showcases a predominantly 60.0% positive body language reflecting the favorable in which they express themselves physically. 20.0% of Local Muslim characters are depicted positively in their profession highlighting their commendable roles or achievements within the films. 20.0% of these characters are positively represented in their dialect emphasizing the richness of their linguistic expressions. These details demonstrate the presence of positive portrayals in the aspects of local Muslim characters across the movies.

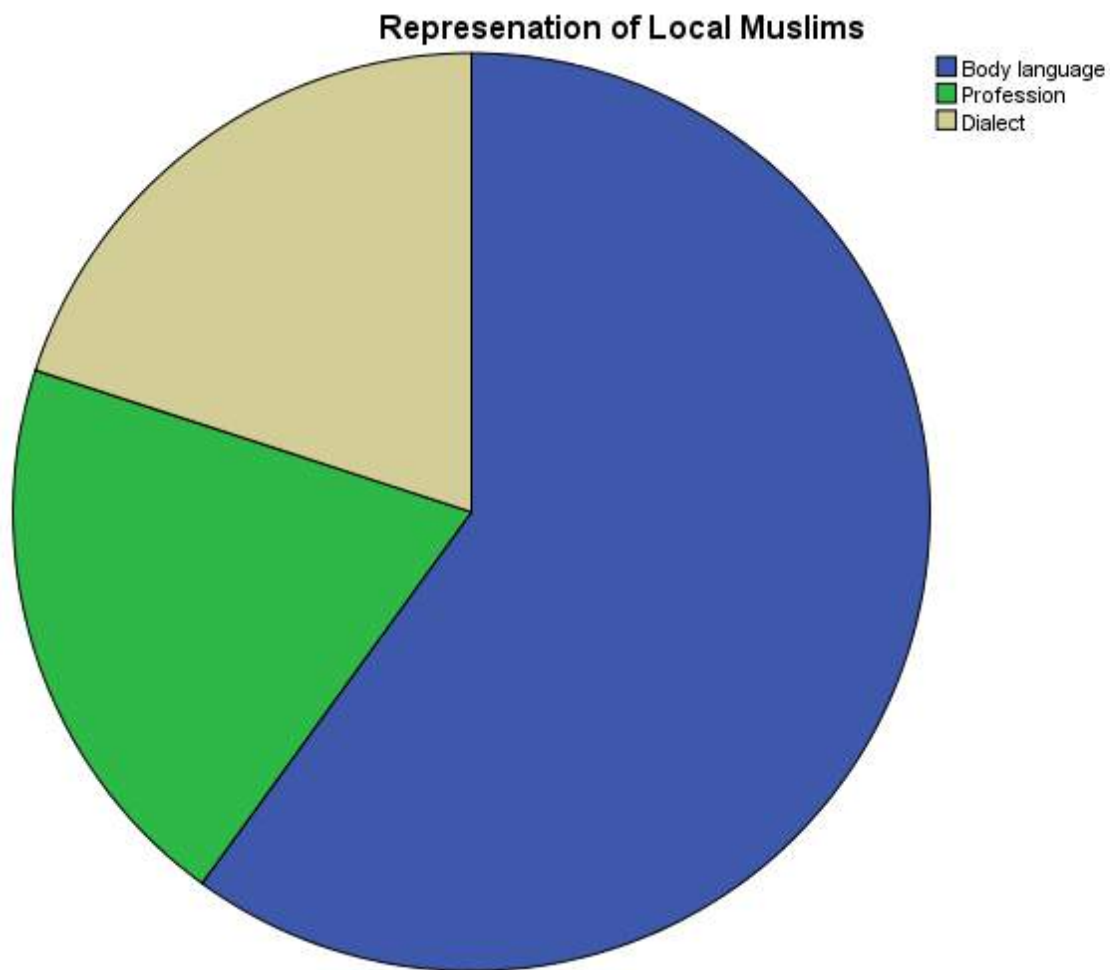


Figure 1 Representation of Local Muslims

As mentioned above **Figure 1 Representation of Local Muslims** indicated the visual representation of data.

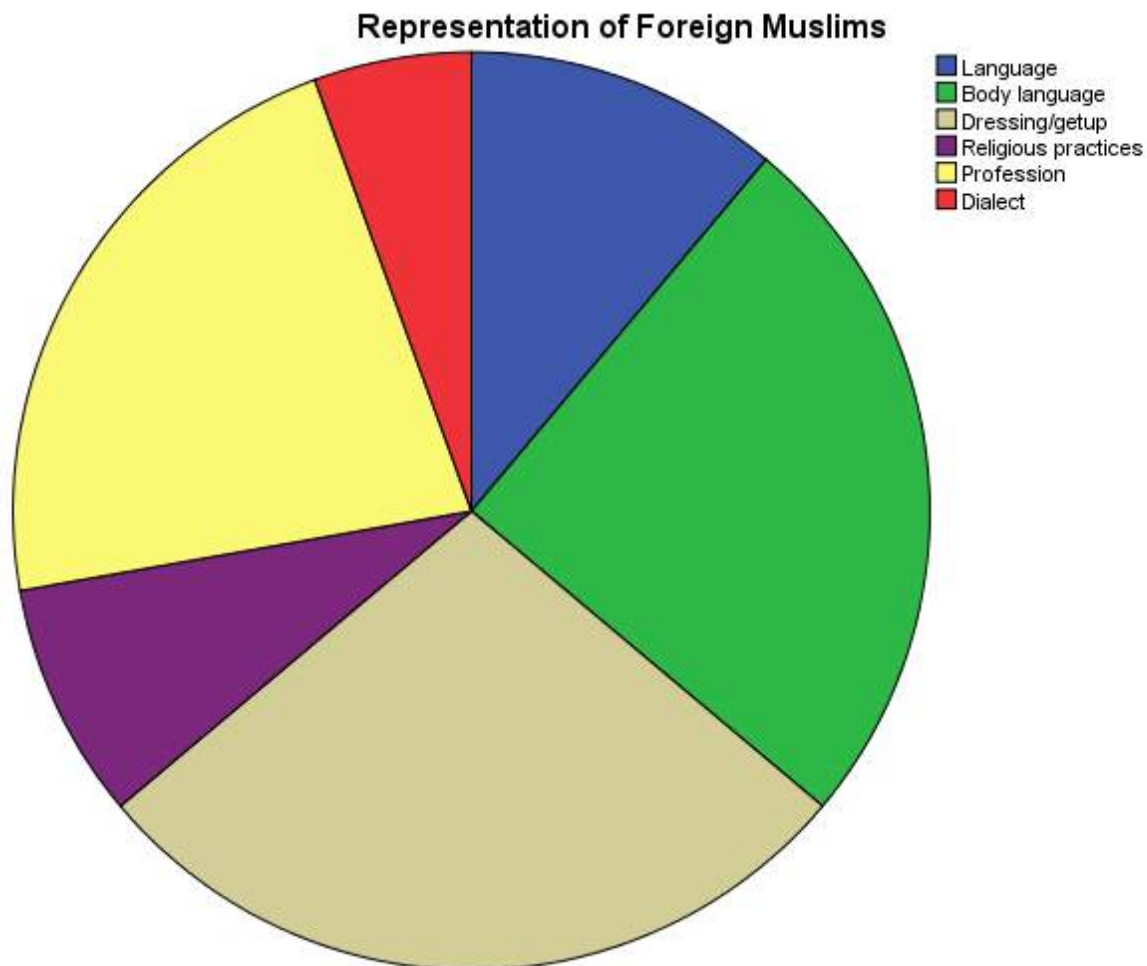


Figure 2 Representation of Foreign Muslims

Above mentioned **Figure 2 Representation of Foreign Muslims** shows the details of Foreign Muslims representations in selected movies.

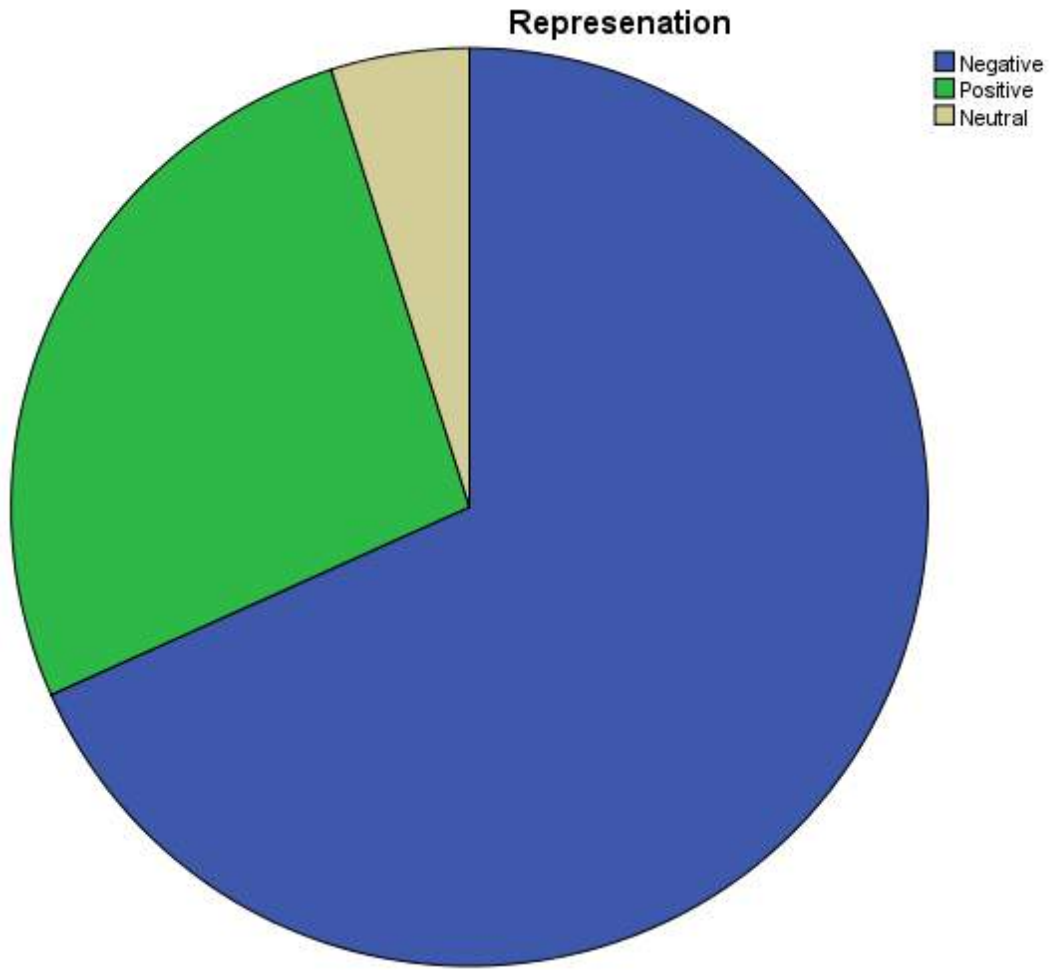


Figure 3 Overall Representation of Muslims

The **Figure 3 Overall Representation of Muslims** visualized the overall representation.

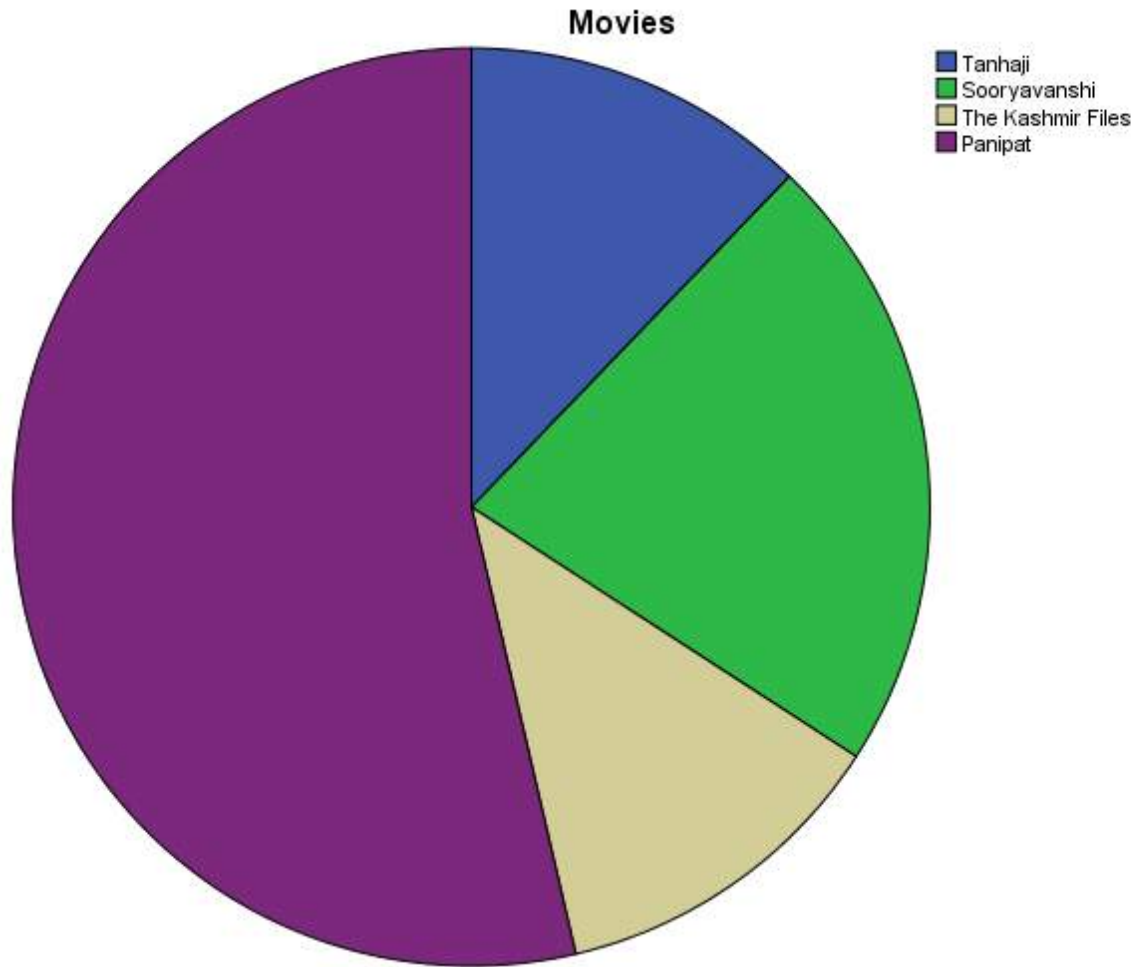


Figure 4 Selected Movies

In *Figure 4 Selected Movies* is visual analysis of selected movies.

4.1 Quantitative Analysis

This study examined the portrayal of Muslims in Bollywood movies during the Modi Era. The research comprised qualitative and quantitative data to highlight the representation of Muslims. The study revolved around two key questions; How did Bollywood movies represent Islam and Muslims during the Modi Era and to what extent was National Islam portrayed differently from Foreign Islam in Bollywood movies during the Modi Era? The representation of Muslim language, religious practices, professions dressing, and dialect revolved around themes in movies such as

“Tanhaji”, Sooryvanshi”, The Kashmir Files” and “Panipat”. This chapter analyzed the nuanced and multifaceted depiction of Muslims in Bollywood cinema during this specific timeframe.

During the Modi Era (2019-2022) Bollywood movies have displayed a notable presence of Muslim characters. The data reveals that Muslim characters are predominantly portrayed in a negative light which was 68.3% of their representation. 26.8% are depicted positive and 4.9% remain neutral. The data illustrates that the representation of Muslims in these movies varies with Panipat featuring the highest proportion which is 53.7% indicating a significant focus on their roles and contributions within the movie. This indicates that Bollywood during this period has incorporated a diverse range of Muslim characters, reflecting the industry’s inclusivity. Dwyer (2006) stated that Indian cinema has a sub-genre of films called Islamic films. In these movies, Muslims and their social and cultural lives are portrayed in a complex way but Hindus are shown more grand, positive, and prominent manner.

The finding shows that when comparing the portrayal of National (Local Muslim) to Foreign Muslim characters in these movies, the local Muslim characters are predominantly depicted in a positive light. In contrast, the representation of foreign Muslims often leans too negatively with little to no positive or neutral portrayals. Their language body language, dress, profession, and dialect are typically shown negatively. In these movies, Muslim characters are often shown in a stereotypical, exaggerated, and negative way. The analysis of these films shows some common patterns like how they dress, violent and immoral. These patterns are consistent across different movies even though they have different characters, settings, and directors. These movies often have dark and negative themes when depicting Muslim characters. These findings are similar to what Malhotra and Alagh observed (2004). The data implies that in Bollywood movies, Foreign Muslims are portrayed more negatively than local Muslim characters under the themes. Those Muslim characters are sometimes portrayed as more conservative and sometimes more modern. The positive Muslim character is depicted as traditional or conservative. This study looks at how Muslim characters’ dress and appear in these movies. Muslim characters have a dual identity when it comes to their profession and actions.

4.2 Qualitative Analysis

Tanhaji

After an analysis of the Muslim characters portrayed in Bollywood films, it was discovered that the representation of Islam and Muslims is more negatively portrayed than positively or neutrally. The movie “Tanhaji” shown the backdrop of 17th century Indian struggle for freedom. The movie contributed to the broader discussion about how Bollywood movie represent Islam and Muslims particularly in Modi’s Era. It emphasized the differences between the two groups. The movie tells the story of the conflict between Mughal’s Sultan’s expansionist ambitions and valiant soldiers of Shivaji the King. The movie plot revealed that a deliberate use of these themes to symbolize the Hindu and Muslim communities. Tanhaji and his associates are portrayed as Hindu characters, dressed in white attire while Udybhan are depicted as bad character. He treated captivated very harshly, locking them in cage, using arrows to hurt them pouring hot water on them, and tying clothes around their mouths and chains around their feet. He represented with beards and putted Mughal soldiers uniform and sends them to fight against Tanhaji and signifying their Muslim identity. He represented extremely violent, cruel and lustful and didn’t seem to any goodness in him. The stark contrast in appearance and lightening reinforces the duality of goodness and evil in the movie.

The movie Tanhaji shows the era of Alamgir, Alamgir is shown as a Muslim negativity, his dress and posture are very clear, he has a long beard and black eyes, he is shown as cruel and He dreams of conquering the whole of India, while on the other hand he takes a Hindu with him and he fights against the Marathas along with the rest of the Muslims. His dress is also similar to that of Alamgir, his dress is shown in shalwar kameez and turban, and he is clearly shown as a tyrant, while only in his army are some Muslims who are Positively shown In this film, mostly the ups and downs are shown, how the Hindus of India stand against the universalist, and along with them, the local Muslims are also shown not with the universalist, but He is with the Marathas and then it is also shown that some of the local Muslims who are portrayed as Rajputs make an agreement with the Marathas that they will not fight if the film is seen in this context. How to show Muslims from outside India coming and going and showing their atrocities.

According to Molaei & Hussain Babaei (2020) this movie provoked the thoughts in the audience's mind that "once upon a time" in India, where Muslim group had attacked India in a very brutal manner. This unconsciously justified, in the eyes of Hindus and other non-Muslims groups in India that the ongoing discrimination against Muslim were not impartial. These kind of movies are becoming more common in India and the portrayal of Muslim in "Tanhaji" is not accidental. The same pattern movie observed in 2018 movie "Padma vat".

Regarding the extent to which National Muslims is portrayed differently than foreign Muslims. The movie portrayed Hindu character more in a favorable light while Muslim as antagonist Udybhan are depicted negatively. This align with the broader reinforcing the serotype and division between communities in Bollywood movies. The finding emphasized the importance of more responsible storytelling in Bollywood to foster constructive intercultural communication and more inclusive and accurate representation of different communities.

Panipat

In another Bollywood movie, "Panipat" where Muslim are often portrayed with serotypes. The Maratha Empire is portrayed as Hindu Empire that protected India from foreign invasions. The movie's Muslim characters are presented as violent and intolerable. They are given Arabic names, shown wearing traditional attire, with long beards, and practicing conservative Islamic customs like using Surma and displaying certain mannerism. This depiction contrast with how more westernized and progressive Hindus are depicted, presenting them as secular individuals whose actions differ from those associated with strict Hindu practices. The film implies that Hindus specifically Marathas are portrayed as beautiful and attractive making their character more likeable while Muslim characters such as Afghan Ahmad Shah Abdali, Siraj-ud-Daulah of Awadh and Najib-ud-Daulah are depicted less favorably. According to Hamayun Khan (2019) the critics in Afghanistan argue that the movie distorts history and it effected the trust between India and Afghanistan. The portrayal of Abdali is historically inaccurate and this movie exaggerate his negative qualities. The film demonizes Muslims and promotes Islamophobia. The data reveled that Muslim characters are often engaging in harmful actions which created negative impact on society. The portrayal of their religious practices is often inaccurate and misused by Bollywood.

In Sooryvanshi movie depicted a complex portrayal of Muslims where they often categorized into good or bad people based on their actions and allegiance to India. While there

were attempts to explore nuanced aspects of the conflict, the film frequently resorted to simplified stereotypes, portraying Muslims as entirely good or evil. This representation reduced the complexity of Muslim identity, denying them of their humanity by defining them solely based on their actions. The movie simplified a community by presenting a black and white view of Muslim as either “Kasb” (negative character). This portrayal contributed to the perpetuation of stereotypes and oversimplification of Muslim identity in Bollywood. The characters representing as positive were often those aligned with the police of Hindus and conformed to stereotypical roles while negative were depicted as traditional religious teachers and terrorists. This portrayal suggested that Muslims were only deemed non-threatening when they aligned with certain preconceived notions. This movie raised linguistic and cultural issues as characters from different backgrounds spoke only Urdu contributing to a single, somewhat distorted image.

In Panipat film, Muslims were shown in negative roles, although the Muslims of Afghanistan were shown to be very different in their dress, behavior and manner of speaking, unlike the Muslims who were shown to be Indians, like Siraj-ud-Daula, who was shown to be Indian. And being a Muslim, he did not dress like the Afghan Muslims, he did not have a beard, nor did he have eye-rims, nor was his manner cruel, as shown by Abdali.

At the very beginning of the film, the hero tells his partner that not every Muslim cheats because he is a local Muslim, and when it comes to Abdali or Afghan Muslims, he compares them to oppressors and says that outside they attack India and all the outsiders are shown to be Muslims. Abdali is shown to be very cruel, in the beginning he kills in a brutal manner and his attire is shown as he has a long beard and a terrifying look in his eyes. While the heroine of the film also used the same word and called him a wild beast.

The hero of the film repeatedly calls Abdali a robber and when they meet him, he calls her a robber. This means that they want to show in this film that the Muslims who invade India from outside come with the intention of stealing its wealth and enjoying its fruits and most of them who they did not show so much negativity to the local Muslims.

As a soldier of the Maratha army who knows how to fire a cannon is a Muslim and that place was Muslim, therefore he is shown positively and he is also shown fighting bravely and it is shown that he is a Muslim. He is fighting other Muslims for his land.

Another aspect of the film is that Siraj-ud-Daula, who is a local Muslim, initially sides with the Marathas, but later when another Muslim who is with Abdali comes to him and tries to convince him. He wants him to join Abdali's army and fight with the Marathas and then he says that if a Muslim does not obey another Muslim, then how can he do it, it means that in this film Attempts have been made to show that local Muslims used to invite outside Muslims so that they could invade India and have a Muslim monopoly here.

Abdali is shown to worship regularly, he prays and reads the Quran, but despite this he is shown to be oppressed and Hindus are shown protecting their country in this film, Muslims are shown negatively in this film. And some of the places that are Muslim are shown as positive and some are shown as neutral.

Suryavanshi

And as far as the Suryavanshi movie is concerned, it portrays the Muslims outside like the Muslims of Kashmir and the Muslims of Pakistan in a negative way and shows how they are anti-India and want to bomb there. In addition, some of the local Muslims have been shown positive, and the local Muslims who have been shown positive, their appearance and their clothes have also been shown positive, and the Muslims who have been tried to be shown positive. They do not have a beard and they are not even wearing shalwar kameez but they are wearing a normal dress. Besides, those who are Muslims who are shown as negative are shown to be very religious, they have a cap on their head and They have a beard and their manner of speaking is cruel, as in their manners and manners, they are not civilized, and there is a harshness in their manner of speaking.

In this movie the hero says that these are the Muslims of India, that means he is trying to say that there are some Muslims living in India who are sincere with their land and he also says that here in Kalam and Kasab. The difference is that a Muslim who plays a role in the development of this country is respected and a Muslim who supports Muslims outside and commits terrorism in India is treated the same. done with a terrorist.

And as far as the dress of the Muslims is concerned, the Muslims who are portrayed negatively in this film are shown in the same old style, such as a hat, beard, and black eyes, and they practice their religion like a A Muslim who is living as a Hindu also prays in secret.

The Kashmir Files

The film Kashmir Files depicts a Kashmiri Hindu Pandit and shows how he has to go through many hardships in Kashmir where the Muslims turn against him and then he fights for his survival against the Muslims. A lot of focus is on the atrocities, how they are subjected to the mill of oppression because of their religion. In the beginning of the film, some children are shown playing and then it is shown how Kashmiri Pandit's family members have to suffer oppression. The dress of the Muslims is chala Dhal, their dress, their manner of speaking is shown to be cruel, they refer to their religion at every point and express that this place belongs to Muslims and it is difficult for a Hindu Pandit to live here.

The film portrays the Muslims of Kashmir in a negative light and shows how the Hindu Pandits endure atrocities and how their lives are threatened and this threat increases to such an extent that even the rest of the Hindus do not support them. And how they get out of that place under their own help. This whole incident has been filmed in such a way that after watching it, a certain kind of hatred develops against the Muslims and this is the purpose of the film to show how to incite hatred against Muslims and Islam. After coming to power, BJP seems to be starting this propaganda on how to win elections by inciting hatred against Muslims or to promote Hindu ideology.

In all the mentioned movies, common elements observed. This include the Hindu presented as sober and positive character while Muslims character represented with specific clothing styles, with harsh language tone and intolerant body language and method of depicting Muslim characters as negative, dangerous, ill mannered and involved in distorted or exaggerated behaviors. The depiction of Muslims and their customs in Indian films has been distorted, leading to an identity crisis for Muslims. They also falsified the documented historical facts. They label Muslims as violent, fundamentalist, radical, gangster, hateful, uncivilized, terrorist and economically underdeveloped. A recurring pattern in these movies involves anti-hero characters associated with Muslim rulers using deceit to achieve their objectives. They not only seek to control India but also want to dominate Indian Motherland, this reputation of these themes stir up negative impact and hatred against Muslims.

Implication and contribution of Framing Theory in this study

Framing theory helped in this study to identify recurring frames in the portrayal of Muslims in Bollywood movies. It allowed for categorization of frames such as “Antagonistic Muslim”, “Stereotype Religious Practices”, Cruel behavior of Muslims. The theory aided in analyzing the movies. This study explored how specific frames were constructed and reinforced through elements like character appearance, language, religious symbols, professions and their dialect. The theory enabled the study to contextualize the representation of Muslims within the specific political and social context of The Modi Era. This contextualization helped in understanding how these frames related to broader societal discourses and political narratives. The study also employed framing theory to investigate how these films portrayals have impacted public perception and attitudes towards Muslims. It offered a lens through which to examine how repeated frames could potentially shape audience opinions. The theory also facilitated the analysis of how different frames were used to depict Muslim based on their perceived National and Foreign Muslim identity. The theory was instrumental in critiquing stereotypical representation of Muslims such as portraying them as positive, negative and neutral which oversimplified complex identities.

CHAPTER V

Conclusion

The analysis of Bollywood movies produced during the Modi Era from 2019-2022 reveals prominent trends in the representation of Islam and Muslims in these movies. Muslim characters are portrayed negatively more than twice as often as they are positive. Bollywood portrays Muslim characters negatively in the community. The finding shows that Indian movies represent Muslim character served as harmful and dangerous for society. Stereotyping plays a pervasive role in these cinematic portrayals with Muslim characters often being depicted through clichéd images such as traditional attire, long beards, and their behavior are still shown as harsh, cruel, violent. A recurrent theme in these films is the depiction of Muslims as antagonistic or villains aligning them with negative actions which inadvertently reinforce biases and prejudices against the Muslim community. The framing of these narrative simplifies the complexities of Muslim identities. These four movies is the misrepresentation and misuse of Islamic religious practices often involving harmful and dangerous activities. This portrayal fosters a negative perception of Islam, leading to a misalignment in religious practices and reality.

The study also reveals a Foreign Muslim portrayed more negative as compare to representation Local Muslim characters. The foreign connection such as Mughals are more negatively portrayed reflecting a broader nationalistic narrative and bias against perceived external influences. Bollywood movies have an extensive reach and influence making them significant contributors to the shaping of societal attitudes. The repeated use of these frames in various films further embedded stereotypes and negative biases in to the collective consciousness. In response to these findings, it is clear call for responsible storytelling in cinemas. Filmmakers urged to present more nuanced and accurate depictions of communities avoiding oversimplifications and negative stereotypes. They should present more balanced and realistic portrayal of different cultures and religions. Bollywood has the potential to foster understanding and harmony in society. This study highlights the need for a shift towards responsible and respectful cinematic representations that celebrate culture and religious diversity rather than perpetuating divisive narrative.

References

- Ahmad, M. (2019). Nobody wins when Bollywood and Lollywood go to war. *TheOutline.Com*. Retrieved.
- Allagui, I., & Najjar, A. (2011). Framing Political Islam in Popular Egyptian Cinema. *Middle East Journal of Culture and Communication*, 4(2), 203–224.
- Arowolo, S. (2017). Understanding Framing Theory. <https://doi.org/10.13140/RG.2.2.25800.52482>
- Athique, A. M. (2008). A line in the sand: The India–Pakistan border in the films of JP Dutta. *South Asia: Journal of South Asian Studies*, 31(3), 472–499.
- Atif, K., & Shafiq, Z. (2019). Discourse on Terrorism: Image of Pakistan in Bollywood film Phantom. *Pakistan Journal of History and Culture*, 40(1).
- Ali, H. S. M., & Mutiah, Y. R. (2022). Islamophobia and conspiracy against Muslim during Covid-19 outbreak in India. *Journal of Interdisciplinary Islamic Studies*, 1(1), 9–16.
- Bhat, S. H. (2019). Muslim Characters in Bollywood Cinema: Representation and Reality? *IOSR Journal of Humanities and Social Science*, 24(12), 1.
- BJP. (2018, December 27). *Riveting tale of how a family held the country to ransom for 10 long years*.
- Bryman, A. (2012). *Social research methods* (4th ed). Oxford University Press.
- Clark, C., & Nyaupane, G. P. (2020). Overtourism: An Analysis of Its Coverage In the Media by Using Framing Theory. *Tourism Review International*, 24(2), 75–90.
- Cutting, J. E. (2015). The Framing of Characters in Popular Movies. *Art & Perception*, 3(2), 191–212. <https://doi.org/10.1163/22134913-00002031>
- Dremel, A., & Matic, R. (2014). Discourse and/as Social Practice—the Analysis of the Problem of Resistance and Hegemony. *Mediterranean Journal of Social Sciences*, 5(22), 155.
- D'Angelo, P. (2019). D'Angelo, P. (2019). *Framing Theory and Journalism*. In T. P. Vos & F. Hanusch (Eds.), *The International Encyclopedia of Journalism Studies* (pp. 1–10). New York: Wiley. (pp. 1–10).
- Dwyer, R. (2006). *Filming the Gods* (0 ed.). Routledge. <https://doi.org/10.4324/9780203088654>
- Eloise Berry. (1958). *Films And Creative Expression*. 35(6).

- Entman, Robert M. (1993) "Framing: Toward clarification of a fractured paradigm."
Journal of communication 43, 4. PP. 51-58.
- Fairhurst, and Robert A (1996). The art of framing: Managing the language of leadership.
Jossey-Bass, 50.
- Goffman, E. (1974). *Frame analysis: An essay on the organization of experience*.
Harvard University Press.
- GHAURI, M. J., & Umber, S. (2019). A Critical Discourse Analysis of the National Islam and Foreign Islam in the Australian Press. *Islamic Studies*, 58(3), 403-422.
- Ghauri, M. J., Haq, A., & Alam, R. (2021). Exploring the discourse of National Islam and Foreign Islam in the Australian press: A critical discourse analysis. *Journal of Humanities, Social and Management Sciences (JHSMS)*, 2(2), 302-317.
- Gheyle, N., & Jacobs, T. (2017). *Content Analysis: A short overview*.
- Gul, S. (2013). Representation of American policy on war against terror in Hollywood movies. *Global Media Journal: Pakistan Edition*, 6(2).
- Hamayun Khan. (2019, November 8). *Bollywood Movie 'Panipat' Faces Backlash From The Afghan People – OpEd* [Analysis]. Eurasiareview Analysis.
<https://www.eurasiareview.com/08112019-bollywood-movie-panipat-faces-backlash-from-the-afghan-people-oped/>
- Hussain, S., Usman, A., Habiba, U., Amjad, A., & Amjad, U. (2019). Hate crimes against muslims and increasing islamophobia in india. *Journal of Indian Studies*, 5(1), 7-15.
- Hsieh, H.-F., & Shannon, S. E. (2005). Three Approaches to Qualitative Content Analysis. *Qualitative Health Research*, 15(9), 1277–1288.
- IvyPanda. (2023). *Movies as a Medium of Mass Communication: A Research Paper*.
<https://ivypanda.com/essays/movies-as-a-medium-of-mass-communication-a-research-paper/>
- Iwanek, K. (2016). Love Jihad” and the stereotypes of Muslims in Hindu nationalism. *Journal of Alternative Perspectives in the Social Sciences*, 7(3), 355-399.
- Iqbal, Z. (2010). Islamophobia or Islamophobias: Towards developing a process model. *Islamic Studies*, 81-101.

- Khan, M. A., & Bokhari, S. Z. (2011). Portrayal of Muslims in Indian cinema: A content analysis of movies during (2002-8). *Pakistan Journal of Islamic Research*, 8, 1-15.
- Kunnummal, A. (2022). Islamophobia Studies in India. *Islamophobia Studies Journal*, 7(1), 25-44.
- Majid, U. (2018). Research Fundamentals: Study Design, Population, and Sample Size. *Undergraduate Research in Natural and Clinical Science and Technology (URNCSST) Journal*, 2(1), 1–7. <https://doi.org/10.26685/urncst.16>
- Malhotra, S., & Alagh, T. (2004). Dreaming the Nation: Domestic dramas in Hindi films post-1990. *South Asian Popular Culture*, 2(1), 19–37.
- Marshall Cavendish. (2007). *World and its peoples. Arabian Peninsula: Bahrain, Oman, Qatar, Saudi Arabia, UAE, Yemen*. Marshall Cavendish Tarrytown, NY.
- Marshall, M. N. (1996). Sampling for qualitative research. *Family Practice*, 13(6), Article 6.
- Molaei, H., & Hussain Babaei, S. (2020). Portrayal of Muslims in Bollywood: Case-Study of the Tanhaji Movie. *World Sociopolitical Studies*, 4(2).
- Muhammad Yousaf, Nauman Sial, Adnan Munawar, & Muhammad Shahzad. (2020). English-Stereotyping Of Islam And Muslims In Hollywood Movies: An Analysis Of Representation. *The Scholar Islamic Academic Research Journal*, 6(1).
- Nyberg, R. D. (1973). *Issues in Criminology*, 8(1), 106–108. JSTOR.
- Olasunkanmi Arowolo. (2017). *Understanding Framing Theory*.
- O’Rawe, D. (2011). Towards a poetics of the cinematographic frame. *Journal of Aesthetics & Culture*, 3(1), 5378. <https://doi.org/10.3402/jac.v3i0.5378>.
- Raphael, C. (2006). Book Reviews. *Journal of Communication*, 56(4), 864–866. <https://doi.org/10.1111/j.1460-2466.2006.00326.x>
- Shailo, I. (2016). Bollywood of India: Geopolitical Texts of Belonging and Difference and Narratives of Mistrust and Suspicion. *CINEJ Cinema Journal*, 5(2), 105-129.
- Sardar, Z., & Davies, M. W. (2010). FREEZE FRAMING MUSLIMS: Hollywood and the Slideshow of Western Imagination. *Interventions*, 12(2), 239–250.
- Scheufele, D. A., & Tewksbury, D. (2007). Framing, Agenda Setting, and Priming: The Evolution of Three Media Effects Models: Models of Media Effects. *Journal of Communication*, 57(1), 9–20.

- Sharma, G. (2017). Pros and cons of different sampling techniques. *International Journal of Applied Research*, 3(7), 749–752.
- Shava, G., Hleza, S., Tlou, F., Shonhiwa, S., & Mathonsi, E. (2021). *Qualitative content analysis*. 2454–6186.
- Stephenson, R., Manvell, . Roger, Sklar, . Robert, Murphy, Arthur D, Andrew, & Dudley. (2023). *Film*. www.britannica.com/art/motion-picture
- Sen, S. (2022). Islamophobia is the norm in Modi's India.
- Taherdoost, H. (2021). *Data Collection Methods and Tools for Research; A Step-by-Step Guide to Choose Data Collection Technique for Academic and Business Research Projects*.
- Treviño, A. J. (2003). *Goffman's legacy*. Rowman & Littlefield publishers.
- Umber, S., & Ghauri, M. J. (2020). Representation of Islam and Muslims in the Australian newspapers: Exploring the predominant discourses. *Journal of Islamic Thought and Civilization*, 10(2).
- Umber, D. S., Ghauri, M. J., & Nawaz, H. (2020). Exploring the image of Muslims in India. *South Asian Studies*, 33(2).
- Ushama, T. (2020). Islamophobia In India: An Exploration Of Its Roots, Rise And History. *Al-Shajarah: Journal of the International Institute of Islamic Thought and Civilization (ISTAC)*, 25(1), 1-29.
- Ushama, T. (2021). Islamophobia in India During the Covid-19 Crisis: A Surge of Stigmatization, Vilification and Murder. *Al-Shajarah: Journal of the International Institute of Islamic Thought and Civilization (ISTAC)*, 26(1), 71-98.
- Van Gorp, B. (2007). The constructionist approach to framing: Bringing culture back in. *Journal of communication*, 57(1), 60-78.
- Wood, M., & Brown, S. (2012). Film-based creative arts enquiry: Qualitative researchers as auteurs. *Qualitative Research Journal*, 12(1), 130–147.
- Witty, P. (1956). The Use of Films in Stimulating Creative Expression and in Identifying Talented Pupils. *Elementary English*, 33(6), 340–344. JSTOR.
- Yousaf, M., Sial, N., Munawar, A., & Shahzad, M. (2020). English-Stereotyping Of Islam and Muslims in Hollywood Movies: An Analysis of Representation. *The Scholar Islamic Academic Research Journal*, 6(1), 63-95.

Zafar, A., & Amjad, M. (2015). Portrayal of Muslims in the Bollywood Movies. *Ethnicities*, 15(5), 675-695.

Zafar, A. (2018). *Portrayal of Muslims in the Bollywood Movies*. 97–107.