EXPLORING THE DEPICTION OF 'NATIONAL ISLAM' AND 'FOREIGN ISLAM' IN THE BOLLYWOOD DURING MODI ERA (2019-2022)

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Abstract- The study of the representation of Islam and Muslims in the global media is an interesting, albeit highly focused, topic. Researchers around the world, regardless of their religious background, have explored different aspects within the tendency of representation and construction of Islam and Muslims in different forms of media. There is a plethora of research evidence indicating that such representations and constructions have taken many forms over time. Among these interesting aspects are the construction of Islam and Muslims as 'National Islam' i.e. the construction of Islam within national (local/territorial) boundaries and 'Foreign Islam' i.e. the construction of Islam outside national (local/territorial) boundaries. In this study we have attempted to find out and analyze how Bollywood has portrayed 'National Islam' and 'Foreign Islam' during the tenure of the current Indian Prime Minister Narendra Modi, particularly during 2019-2022. Within the premise of Forming Theory, we have conducted qualitative content analysis to analyze the content of selected Bollywood films. Our findings are consistent with the available literature and show that 'Foreign Islam' is portrayed more negatively than 'National Islam'. The portrayal of Islam and Muslims in Bollywood as a whole is problematic, but the content of films about Islam and Muslims outside Indian borders is predominantly negative.

Index Terms- Islam, Muslims, National Islam, Foreign Islam, Representation, Bollywood, Islamophobia, Hindutva, Framing

I. INTRODUCTION

Research reveals that the propaganda against the image of Islam and Muslims manifests itself in the West through individual attitudes and behaviors as well as the policies and practices of organizations and institutions, which vary from country to country and over time and include the following elements: towards property, places of worship, and people Be physically or verbally aggressive, especially against people who are clearly displaying their religious identity, such as women wearing headscarves or niqabs. Threats of violence, defamation, and abuse made either orally or virtually. Furthermore, laws and policies that unjustly restrict Muslims' freedom of religion and indirectly attack or disproportionately affect them, such as prohibitions on the public display of cultural and religious symbols, regulations prohibiting the covering of one's face, and prohibitions on the construction of mosques with minarets. Discrimination in access to products and services, as well as employment, housing, and education. police abuse, including various aspects of counterterrorism policing, as well as profiling based on ethnicity and religion. statements made in public by certain journalists and politicians from all political stripes that denigrate Muslims in general and fail to acknowledge their helpful contributions to the societies and nations where they reside (Khan & Bokhari, 2011).

For this reason, the world over, particularly after 9/11, has an unfavorable perception of Islam and Muslims. However, the west is the one who began this spread with the intention of harming the reputation of Islam and Muslims worldwide, particularly in countries where they are a minority. But India has proved himself as the last resort to spread the hate and anger towards Islam and Muslims within their premises (BBC, 2019; Sen, 2022 June 10; The Hindu, 2018 December 28). After 9/11 whole scenario have changed, Muslims around the world have been accused of terrorist acts without any discrimination based on gender or age. This wave of terrorism and the image of Muslim terrorists swept the world almost simultaneously (Zafar & Amjad, 2015). Taking advantage of the circumstances, the Indian film industry began portraying Muslims in their productions as terrorists. Films about terrorism were produced, and Muslims were the only ones displayed as terrorists who promoted terrorism not just in India but throughout the world. The Kashmiri freedom fighters have also been portrayed as terrorists and militants by the Indian film industry. Indian cinema has done a considerable deal of work portraying Muslims overall and Pakistani Muslims in particular as terrorists who have participated in various acts of terrorism, whether in Kashmir, India, or elsewhere. Pakistan, a prominent Muslim nation and India's fiercest ally is shown as giving refuge to all 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 (Sen, 2022 June 10). Therefore, keeping in view all these anti-Islam and anti-Muslims sentiments of Modi's state policy in this study we have attempted to find out and analyze how Bollywood has portrayed 'National Islam' and 'Foreign Islam' during the tenure of the current Indian Prime Minister Narendra Modi, particularly during 2019-2022. Within the premise of Forming Theory, we have conducted qualitative content analysis to analyze the content of selected Bollywood

films namely; Kashmir Files, Tanhaji, Panipat and Sooryanvanshi.

Therefore, our main research objective is;

- To find out and analyze how Bollywood has portrayed 'National Islam' and 'Foreign Islam' during the tenure of the current Indian Prime Minister Narendra Modi, particularly during 2019-2022.

Our main research question is;

- How and to what extent did the selected Bollywood movies portray 'Foreign Islam' different than the 'National Islam'.

II. LITERATURE REVIEW

Shailo (2017) argue that the 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).

Umber, Ghauri and Nawaz (2020), 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 Umber (2019). They have critically analyzed 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 (1998) ideological square and lexicalization 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", and *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". On the contrary, *The Australian* "associated National Islam with the same themes associated with Foreign Islam i.e., violence, collectivism, conflict, and women underrepresentation". Therefore, their study 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 Umber and Ghauri (2020), has explored the predominant discourses in the editorial representation of Islam and Muslims is some prominent Australian newspapers. The researchers have thoroughly analyzed the editorial coverage of two prominent Australian newspapers namely *The Age* and *The Australian* from November 01, 2016 to March 31, 2017. The researchers 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 analyze 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 at the National Islam and Foreign Islam portrayal around the globe epically in Australia, We can 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).

III. THEORETICAL FRAMEWORK

Framing Theory
Framing is considered as the addition of Agenda Setting theory. This theory discusses that how a medium constructs 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, 1974).

Some researchers argue that some time frames are replaced with representation, script, argument or any other label to avoid the confusion (Fairhurst & Robert, 1996). According to D'Angelo, (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.

Keeping in view the relevance and suitability of the Framing Theory we have employed it in this study to explore how and to what extent the Bollywood movies (Kashmir Files, Tanhaji, Panipat and Sooryanvanshi) portrayed 'Foreign Islam' and 'National Islam' differently.

IV. RESEARCH METHODOLOGY

Data Collection
In this study, we have selected four of the most watched Indian films during the time period under study, which depicted and discussed Islam and Muslims as their main themes. The first attribute of the films behind their selection was their main theme/message i.e. Islam and Muslims. Another aspect that we kept in mind while selecting these films was the audience range i.e. business at the box office. The third aspect was the time period i.e. during the 'Modi era' (2019-2022). Hence Kashmir Files, Tanhaji, Panipat, and Sooryanvanshi were selected as samples for this study.

Data Analysis
Keeping in view the objective of this study we have employed content analysis in quantitative and qualitative way.

Content Analysis
Content analysis as 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

This available literature and research findings encourage this research attempt to explore how and to what extent the Bollywood movies (Kashmir Files, Tanhaji, Panipat and Sooryanvanshi) portrayed 'Foreign Islam' and 'National Islam' differently. It is pertinent to explore and analyze whether and up to what extent the 'Foreign Islam' was constructed more negatively than the 'National Islam'.

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 (Yousaf et al., 2020).

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 use 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.

The study also used qualitative content analysis to analyze the movies data, mainly collected from Bollywood films depicting Islam and Muslims made in the Modi era. Qualitative content analysis method is essential for conducting successful qualitative research. Qualitative data analysis is the process of analyzing text or speech for identified themes or patterns of similar themes. (Shava et al., 2021). Using qualitative content analysis methods, researcher can gain a deeper and clearer understanding of the meaning and ideas of a text/content. This method involves the 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).

Operationalization of Key Terms

According to Ghauri et al. (2021) **'Foreign Islam'** is a term used when media covers matters related to Islam and Muslims within their national/territorial boundaries/borders. In this study by 'Foreign Islam' we mean the content in films related to the matters of Islam and Muslims outside the national/territorial boundaries/borders of India.

Similarly, Ghauri et al. (2021) describes **'National Islam'** as a term used by the media to cover matters related to Islam and Muslims outside their national/territorial boundaries/borders. In this study by 'National Islam' we mean the content in films related to the matters of Islam and Muslims within the national/territorial boundaries/borders of India.

Following is the coding sheet used for the data analysis;

Variables	Categories	Rules
Movies	Kashmir Files, Tanhaji, Panipat and Sooryanvanshi	Scenes extracted on relevant topic (Targeted Sampling)
Key Themes	portrayal of Indian Muslims, Indians in Muslim Character, Pakistani Muslims, Representation of National Islam, Foreign Islam	Topics are identified from the text which are supporting the determined themes
Topics covered in the content	Languages, Body language Dressing/getup, religious practices Profession	Measured by the intensity in the content

V.   FINDINGS AND ANALYSIS

Quantitative Content Analysis

Following pages contain the quantitative findings of the selected movies;

Representation of Local Muslims (National Islam)

	Frequency	Percent	Valid %	Cumulative %
Body language	3	7.3	60.0	60.0
Profession	1	2.4	20.0	80.0
Dialect	1	2.4	20.0	100.0
Total	5	12.2	100.0	

As mentioned in the above table, 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.

Representation of Foreign Muslims (Foreign Islam)

	Frequency	Percent	Valid %	Cumulative %
Language	4	9.8	11.1	11.1
Body language	9	22.0	25.0	36.1
Dressing/getup	10	24.4	27.8	63.9
Religious practices	3	7.3	8.3	72.2
Profession	8	19.5	22.2	94.4
Dialect	2	4.9	5.6	100.0
Total	36	87.8	100.0	

In these movies, as the above table 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.

Representation of Local Muslims (National Islam)- Cross Tabulation

			Representation Positive	Total
Representation of Local Muslims	Body language	Count	3	3
		Percent of total	60%	60%
	Profession	Count	1	1
		Percent of total	20%	20%
	Dialect	Count	1	1
		Percent of total	20%	20%
Total		Percent of Total	5 100%	5 100%

As the above table 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.

Representation of Foreign Muslims (Foreign Islam)- Cross Tabulation

			Representation Negative	Positive	Neutral	Total
Representation of Foreign Muslims	Language	Count		0	0	
		Percent of total	4 11.1%	0%	0%	4 11.1%
	Body language	Count	8	0	1	9
		Percent of total	22.2%	0%	2.8%	25%
	Dressing/ Getup	Count	5	4	1	10
		Percent of total	13.9%	11.1%	2.8%	27.8%
	Religious Practice	Count	1	2	0	3
		Percent of total	2.8%	5.6%	0%	8.3%
	Profession	Count	8	0	0	8
		Percent of total	22.2%	0%	0%	22.2%
	Dialect	Count	2	0	0	2
		Percent of total	5.6%	0%	0%	5.6%
Total		% of Total	28 77.8%	6 16.7%	2 5.6%	36 100%

As the above table shows, in these movies, the portrayal of the Foreign Muslim language is largely shown in a negative way, 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.

Overall, the quantitative findings show 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 way. 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.

Qualitative Content Analysis
Following pages contain the qualitative content analysis of the selected movies;

Analysis of *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.

Analysis of *Tanhaji*
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 if Hindus and other non-Muslims groups in India that the ongoing discrimination against Muslim were not impartial. These kinds 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 Udaybhan is depicted negatively. This aligns 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.

Analysis of *Panipat*
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.

Analysis of *Sooryanvanshi*

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.

VI. CONCLUSION

At the outset of this research endeavor we developed a broad research question; how and to what extent did the selected Bollywood movies portray 'Foreign Islam' different than the 'National Islam'. By employing the content analysis quantitatively and qualitatively we intended to find out and analyze how Bollywood had portrayed 'National Islam' and 'Foreign Islam' during the tenure of the current Indian Prime Minister Narendra Modi, particularly during 2019-2022. Our quantitative findings show 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 way. 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.

The study also reveals that 'Foreign Muslim' (Foreign Islam) characters have been portrayed more negatively as compared to the representation of local Muslim characters (National Islam). Here, our findings are in accordance with previous research findings such as the findings Ghauri et al. (2021). 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.

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