



## Image of Religious Minorities in Bollywood Cinema: A Content and Cinematic Analysis

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### Abstract

*Bollywood films are fashionable for hundreds of thousands in India and Pakistan as well as within the West. The research explored the image of religious minority characters in Bollywood Movies with a quantitative and qualitative approach. Thirty movies were chosen randomly which have leading religious minority characters Muslims, Christians, and Sikhs. Theoretically, this research interconnected with Politics of Representation by Stuart Hall, framing theory and Cinematography. The content analysis of the study evidently showed that the religious minorities was painted as unfavorable slant. Unfavorable slant by Muslims minorities which was 54.4% while, 52.5% Christian community and 46.1% Sikhs characters. Whereas favorable slant was highlighted that Sikh community which was 42.7% similarly, Muslim minority was 33.5% and Christians minority 36.1% counted Moreover, Muslims minority were painted as dishonest 68.4%, thoughtless 67.4%, ugly 56.3%, unfair 54.5%, cowardly 47% and bad 44% whereas Christian minority character were portrayed more intelligent 62.1%, mature 42.7% and attractive 41.8% while, Sikh minority character were painted as comedian 61.9%, unsuccessful 50%, religious 45% and brave 43.5%. Qualitatively, Cinema Depicted Muslims image as psychologically militant dreadful individuals, and fear-based oppressors, deceivers, traitorous, and horrible. Hindi films have wrongfully portrayed the Muslims Minority either as non-modern feudal characters or as anti-national, terrorist, villain, or anti-social characters. A Sikh is known for his strength and valor, comedians while Christian minority female represented as erotic object.*

**Keywords:** Image, framing, Cinematography, religious minorities, politics of representation.

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## Introduction

Films have immense importance to providing the entertainment, creation and manipulation opinion of the public. It has a cheapest way of cultural projection and entertainment and has a high volume of human interest and reality. In diffusion of culture, the films have inevitable role and potential. (Safdar, 2018)

This research explores the image of religious minorities in Bollywood films which have leading characters of the top three Minorities in India (Muslim, Christian, and Sikh). Furthermore, this study also digs out the dominant frames and angles associated with the roles of the minorities by utilizing the framing and cinematography techniques.

Gokulsing (2005) explains that the concept of Bollywood is driven by “Bombay”. Historically, Indian movies are made in Mumbai. This start traced again to the first feature film made in 1913 Raja Harishchandra. The beginning of the vertical push of Hindi films from the 1920s to 1930 filmmaking in India. Most of the studios dispersed in the USA and one of the famous was Bombay talkies which create popular producers and film stars (Ganti, 2004).

Messages relied upon the individual or establishment that was created in the films. The film is a type of account that develops by Sequences of scenes that structure a story. The film is the most loved diversion in the cutting edge times. (Wantoro, 2018)

There has been an attraction to Bollywood films globally. Bollywood films are known to be the largest film producing center in India a film, and the story it tells, can make more prominent attention to complex issues, and similarly, as significantly it can feature potential arrangements.

Curtin (2007) sheds light on the growth of the Indian film industry that it may achieve the size of Hollywood due to the massive audience. (Loria2020) while Rajadh (2016) explains that the emotional side of the Bollywood changes at the end of the 1990 and it progressively contender to Hollywood

Unquestionably, Cinematography is also used to create and make the importance of the symbols that are associated with the roles and characters in the movies. It produces and shapes meaning with the different angles of the camera and it is useful to examine the picture analysis and illustrate the roles which are given the meaning of each component

The purpose of this study is to examine the image of top three minorities, Muslims, Sikhs, and Christian in Indian Cinema especially after 9/11 to 2020. This entire situation changes the assessment of Indian culture as well as different social orders as well. To grasp the peculiarity of Muslim, Sikh, and Christian shows, this study explored religious frames, Sikh images, and Christian images related to the characters of religious minorities in Bollywood Movies by constructing them.

## Statement of the problem

The importance of movies cannot be denied in today's world. The films changed the perception of the audience through charismatic visual imagery. With respect to religious minorities, Muslims Christian, and Sikhs are the significant area of the study. This article explored the Portrayal of Religious minorities in Bollywood Cinema in the context of religion and cinematic mannerism. This study will set new dominos for moviemakers and future research.



The Indian Government is little to introduce the regulation toward the religious minority and the discrimination against religious minorities in India is not the new phenomenon. Savagery against strict minorities, segregation, constrained changes, and conditions with expanded examples of badgering and terrorizing of strict minorities are not new peculiarities in India (Karamat, 2017)

So it is vital to investigate the image of minority characters concerning religion and different frame of angles after the time of 9/11 to 2020. This exploration endeavors to investigate the projection of religious minority characters in Bollywood, while additionally looking to find the manners by which Minority characters' pictures are made and proceeding

### **Rational of the Research**

Film as an artistic expression not just mirrors the general public it is set in yet, in addition, goes about as a reflector to that society a few movies influence societies., thusly, responds to these movies in an assortment of ways. The images of the minority community and their religion as perceived by the Bollywood cinema have in interest this research.

### **Objectives of the study**

1. To study the image of religious minorities in Bollywood Cinema
2. To investigate how religious minority characters are being filmed in the context of cinematography.

### **Research Questions**

1. What sort of portrayal of religious minorities is being represented in the Bollywood Movies comparatively?
2. What characters are being filmed of the religious minorities in the context of cinematic graphic analysis?

### **Hypotheses**

**H1.** The proportion of slant would be more unfavorable of the Muslim Minority as Compared to other minorities.

**H2.** The proportion of Portrayal of Muslim Community would be more Thoughtless and Dishonest as compared to other minorities.

**H3.** The section of portrayal of Sikh Minority would be more Comedians as compared to the other minorities.

**H4.** It is more likely that the Christian Minority would portray more attractive and Mature as compared to other minorities.

**H5.** The proportion of image of Muslim Community would be more religious as Compared to other religious minorities.

**H6.** The proportion of image of Muslim Community would be more Bad, Cowardly and unfair as Compared to other religious minorities.

### **Literature Review**

Chatterjee, 2018 stated that religious minorities have faced monocultures and hostility from the post-colonial start. India is hosted diverse minorities which is 79.8% population



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of Indians and 14.2% of Muslims practice Islam whereas the remaining 6% of other religions Christian 2.3%, Sikh 1.9%, and various others have a different faith.

Accordingly, Bollywood cinema is undeniable at a global level. It has reached almost all the continents, North America, Europe, Oceania and Pacific Islands, Africa, and South America. Hence, it is still challenging with Hollywood films due to language and cultural differences. (Atif, 2019) All along, Indian films produce different fashion of life which comprises different social structures through the social legacy (Desai, 2008).

Furthermore Karamat. C. (2017) clarifies in his report on the religious minorities in India, that the victory of BharatiyaJantaPary (BJP) in India's elections in May 2014 marked a hostile attitude toward Muslims, Christians, Sikh other religious minorities. This study explored the representation of Minorities in Bollywood movies

recent study investigated the representation of the relation of Muslims and Hindus in specific films Tanahji movie in the analysis researcher explain that Hindu-Muslim relations and conflict a historical and the situation of Indian Muslims is very worst in the country and found discriminatory discourse against religious minorities in the Indian society while the biggest media moguls had justified these discriminatory content. (Molaei, 2020)

Consequently, Khairita.M (2017) explored the image of Muslims in the film, the Physician (2013). In this study, the researcher utilized the theoretical grounds of Hall's concepts of representation. Likewise, in the results of the research, the researcher observed that Muslims are addressed exceptionally progressed, significantly further developed contrasted with England individuals.

Bollywood has on the most imperative platforms for the narrative of cultural production in South Asia. As a dominant industry in South Asia, it plays a critical role in projecting discourses such as secularism, nationalism, and communalism (Khatun, 2018)

The exploration object was to comprehend the way that Bollywood films have treated Christians Sikhs and Muslims the biggest minority in India. No strict local area has produced such a lot of intensity and discussion as the Muslims on the planet. As well as the Muslims everywhere, the Bollywood film has been seen with doubt inferable from the ascent of fundamentalism and illegal intimidation. The negative picture depicted by the Hindi film in the past has built up the public's cliché pictures of Muslims as well as different minorities.

### Theoretical Grounds

Representation has an impact directly on the brains of the viewers. So that it's very important to discuss in detail its concept, especially with respect to the cinema. Stuart Hall, define the concept that the filmic graphic is very powerful but its meaning is extremely vague. The situation is very critical when the audience doesn't understand the meaning of the context then they produce the deplorable meaning for others. It is the politics of the representation that how creates the meaning of the context.(Hall,1997)

With the context to discover the phenomena above, the researcher utilizes the representation concept to examine the object. The key meaning of representation is to represent something through language and create a well-constructed concept in the brain through language. How does the cinema frame the religious minorities?



### **Framing theory By Goffman**

The framing concept was introduced by Erving Goffman in 1974. According to him, frame means a scheme of interpretation. It comprised the specific frame which grasps the attention of the audience toward the particular issue. Additionally, this theory is driven by agenda-setting theory. The message is constructed in a way that manipulates public opinion with regard to the prominent issue.

According to Borah research (2016) framing provide the support to formation of opinion pertaining to any theme, idea and group. The public opinion regarding significant issues how it projected on the screen.

Framing theory is helpful to understanding the religious minority characters in the Bollywood movies, in the films many frames are molded to their concerns so it provides the outstanding theoretical grounds to explore important frames with respect to the religious minorities in India like Muslims, Christian, and Sikh. This theory also provides support to understanding the hidden framing with a specific meaning pertaining to religious minorities.

### **Methodology**

The researcher utilized the quantitative and qualitative approach to explore the image of religious minorities. For quantitative the researcher utilized the content analysis while the qualitative purses apply the Cinematic techniques.

#### **Variables**

The Independent variable of the research was the Portrayal of Minority characters in Bollywood movies Where the Dependent variable in this study was the Minority character's image.

#### **Universe, sampling and sample size**

As per the needs of the study, the universe with regard to Bollywood Movies was after 9/11 to 2020 and purposive sampling and stratified random sampling techniques were utilized in the study. Thirty films were selected which have leading minority characters. 10 movies of each religious minority were selected randomly

#### **Population**

Bollywood Movies having leading Minority characters after the 9/11 incident to 2020.

#### **Favorable Slant**

Religious minority characters like Muslims, Sikhs, and Christian were shown as realistic characters with positive frames without manipulating their religious reality. True qualities of the characters like peacefulness, truthfulness, etc

#### **Unfavorable Slant**

In negative films, characters are painted black and their image is distorted Violent/Militant, Corrupt, Rituals, and Abusers of women, Terrorists, Dons/Gangster, and Funniest characters

#### **Neutral Slant**

For the neutral purpose, the movies were coded as mixed frames or if the proportion of the unit was equal to positive and negative then it counts as Neutral





### Data Analysis

For the data collection, the researcher has taken the help of content analysis of the selected Hindi films. The collected data from different samples were tabulated, Classified, analyzed, and interpreted with statistical analysis. SPSS Version 26 and MS Excel were used to analyze the data.

### Findings and Discussion

**Overall Framing Slant of religious Minorities in Bollywood Cinema**

Slant	Religious Minorities				P. Value
	Muslims	Christians	Sikhs	Total	
Favorable	190 33.50%	139 36.10%	176 42.70%	505 37.00%	0.000
unfavorable	309 54.40%	202 52.50%	190 46.10%	701 51.40%	0.000
Neutral	69 12.10%	44 11.40%	46 11.20%	159 11.60%	0.000
Total	568	385	412	1365	

Table above displays that Bollywood films were more highlighted as unfavorable slant by Muslims minorities which was 54.4% while, 52.5% Christian community and 46.1% Sikhs characters. Whereas favorable slant was highlighted that Sikh community which was 42.7% similarly, Muslim minority was 33.5% and Christians minority 36.1% counted

**Statistical analysis for Difference of Proportion of Framing Slant**

	Nature
Chi-Square	164.200 <sup>a</sup>
Df	8
Asymptotic Sig	0.000

Table above displays overall framing Slant of religious minorities, Christian and Sikhs painted differently which was significant. Chi-Square test was applied and it is found that there is significant difference in overall slant of Minorities', and their proportion was as(x<sup>2</sup>-164.200a ad p<0.5) counted.

**Image of Religious minorities in Bollywood Films (Cross Tabulation)**

Portrayal Index	Muslims	Christian	Sikh	Total	P. Value
Attractive	56 35.4%	66 41.8%	36 22.8%	158 100.0%	0.000
Ugly	9 56.3%	2 12.5%	5 31.3%	16 100.0%	0.000
Fair	33 45.8%	17 23.6%	22 30.6%	72 100.0%	0.000



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Unfair	24	12	8	44	0.000
	54.5%	27.3%	18.2%	100.0%	
Brave	37	11	37	85	0.000
	43.5%	12.9%	43.5%	100.0%	
Cowardly	18	14	6	38	0.000
	47.4%	36.8%	15.8%	100.0%	
Good	44	22	42	108	0.000
	40.7%	20.4%	38.9%	100.0%	0.000
Bad	52	43	23	118	
	44.1%	36.4%	19.5%	100.0%	
Successful	27	19	31	77	0.000
	35.1%	24.7%	40.3%	100.0%	
Unsuccessful	13	4	17	34	0.000
	38.2%	11.8%	50.0%	100.0%	
Mature	70	79	36	185	0.000
	37.8%	42.7%	19.5%	100.0%	
Childish	22	16	23	61	0.000
	36.1%	26.2%	37.7%	100.0%	
Thoughtful	50	21	23	94	0.000
	53.2%	22.3%	24.5%	100.0%	
Thoughtless	31	7	8	46	0.000
	67.4%	15.2%	17.4%	100.0%	
Religious	23	10	27	60	0.000
	38.3%	16.7%	45.0%	100.0%	
Intelligent	4	18	7	29	0.000
	13.8%	62.1%	24.1%	100.0%	
Comedian	9	15	39	63	0.000
	14.3%	23.8%	61.9%	100.0%	
Honest	20	5	14	39	0.000
	51.3%	12.8%	35.9%	100.0%	
Dishonest	26	4	8	38	0.000
	68.4%	10.5%	21.1%	100.0%	
Total	568	385	412	1365	

Table No. 3 represents the overall cross tabulation results of religious minority characters in Bollywood movies, the Muslims minority characters was more dishonest 68.4%, thoughtless 67.4%, ugly 56.3%, unfair 54.5%, cowardly 47% and bad 44% whereas Christian minority character were portrait more intelligent 62.1%, mature 42.7% and attractive 41.8% while Sikh minority character were painted as comedian 61.9%, unsuccessful 50%, religious 45% and brave 43.5%.



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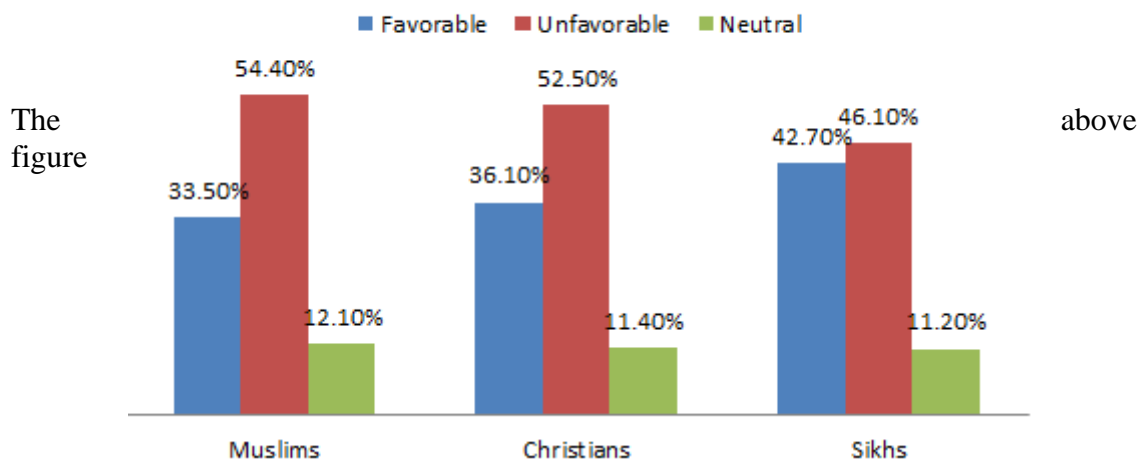
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**Statically proportion of Portrayal Index of Minorities**

	Nature
Chi-Square	176.672 <sup>a</sup>
DF	36
Asymptotic Sig	.000

Table Displays overall portrayal index of religious minority characters Muslims, Christian and Sikhs painted in a different way which was significant. Chi-Square test was applied and it is found that there is significant difference in all categories of portrayal index of the religious minority characters, and their proportion was as (x<sup>2</sup>-176.672a and p<0.5) counted

**H1.** The proportion of slant would be more unfavorable of the Muslim Minority as Compared to other minorities.

**Slant of Religious Minorities**

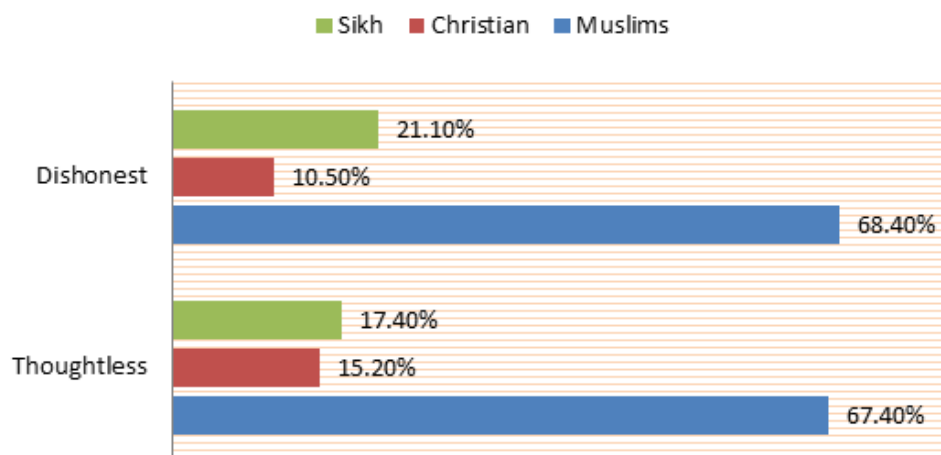
illustrates that the overall image of the slant in which the Muslim minority characters in Bollywood films clearly depict unfavorable slant as compared to other religious minorities while, the Christians and Sikh also slanted unfavorably.

**H2.** The proportion of Portrayal of Muslim Community would be more Thoughtless and Dishonest as compared to other minorities.

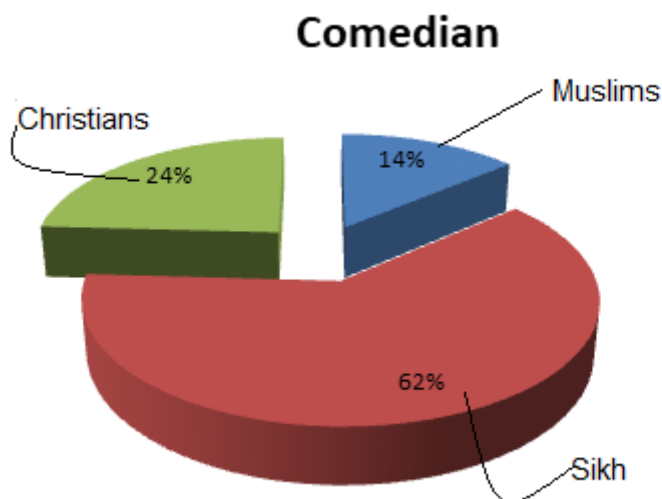




## Dishonest & Thoughtless



**H3.** The section of portrayal of Sikh Minority would be more Comedians as compared to the other minorities.



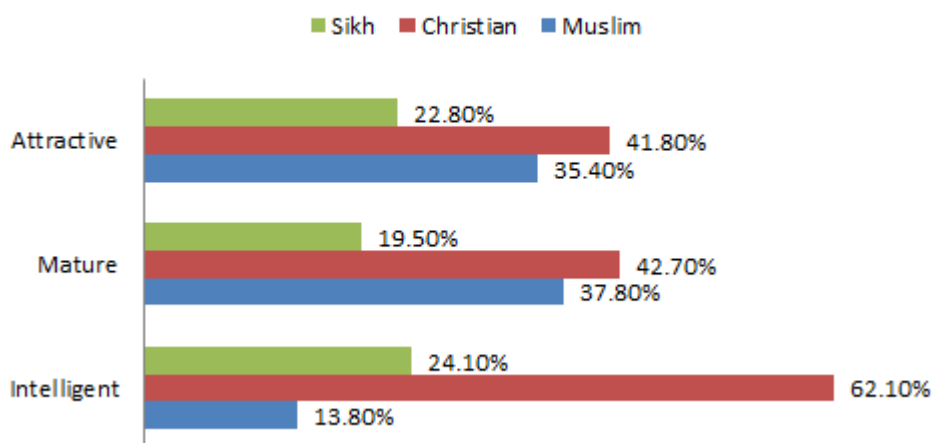
**H4.** It is more likely that the Christian Minority characters would portray more attractive Mature and intelligent as compared to other minorities.



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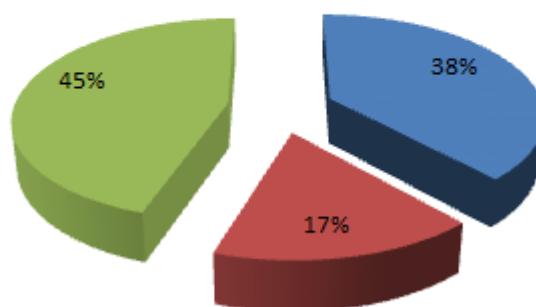
### Attractive, Mature, Intelligent



**H5.** The proportion of image of Muslim Community would be more religious as Compared to other religious minorities.

### Religious

■ Muslims ■ Christians ■ Sikh



The results of rejected the graph clearly 45% Sikh religious as other

the study hypothesis; the depicted that minority compared to minorities.

**H6.** The image of Muslim Community would be more Bad, Cowardly and unfair as Compared to other religious minorities.

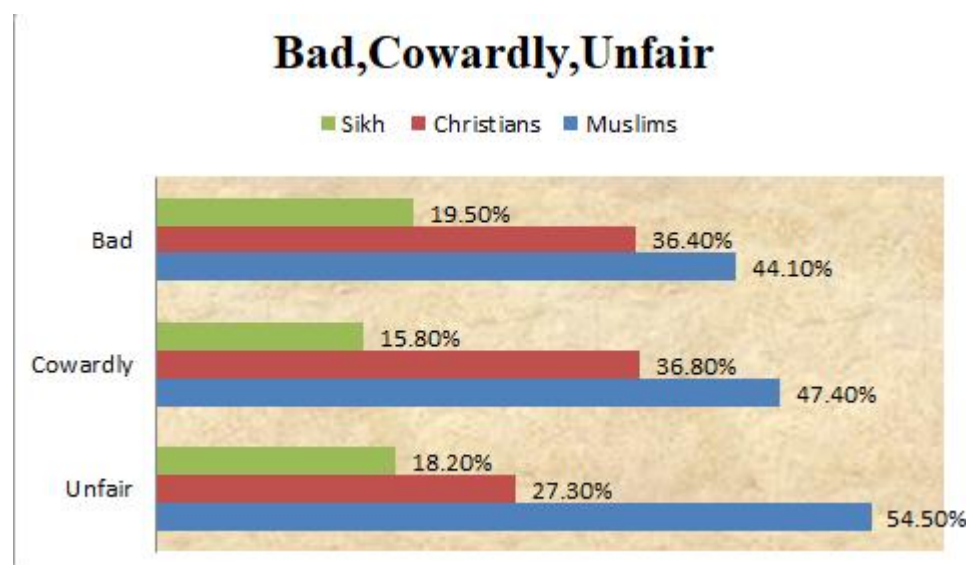


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### *Camera angles Religious Minorities Cross tabulation*

		Religious Minorities			Total	P.value
		Muslims	Christians	Sikh		
Camera angles	Wide Shot	105	188	337	630	0.000
		4.7%	9.4%	12.3%	9.0%	
	Extreme wide shot	558	6	6	570	0.000
		24.9%	0.3%	0.2%	8.2%	
	Close-up	170	744	1100	2014	0.000
		7.6%	37.0%	40.1%	28.8%	
	Extreme close-up	0	50	75	125	
		0.0%	2.5%	2.7%	1.8%	
	Medium	1321	879	1122	3322	0.000
		59.1%	43.7%	40.9%	47.5%	
Low angle		33	69	35	137	0.000
		1.5%	3.4%	1.3%	2.0%	
	High angle	50	74	70	194	0.000
		2.2%	3.7%	2.6%	2.8%	
Total		2237	2010	2745	6992	0.000
		100.0%	100.0%	100.0%	100.0%	

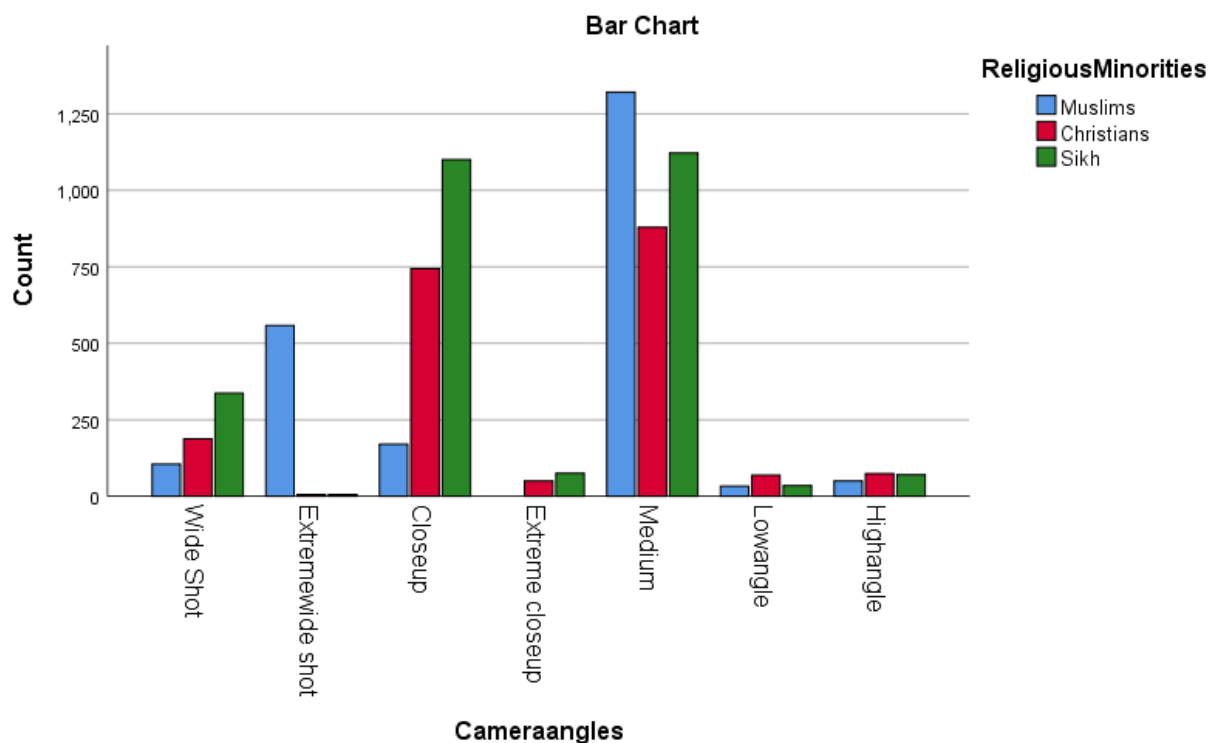
The image of religious minorities in films was further understood through cinematic graphic analysis. The results showed that 59.1% medium angles contains Muslims



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minority and the focus close up angles both Sikh and Muslim minority that was 37.7% Christian and 40% Muslims. Whereas Christian minority framed in all angles less than other minorities.



The graph clear illustrated that the Muslim and Sikh Community were depicted in Close up as compared to Christian Minority.

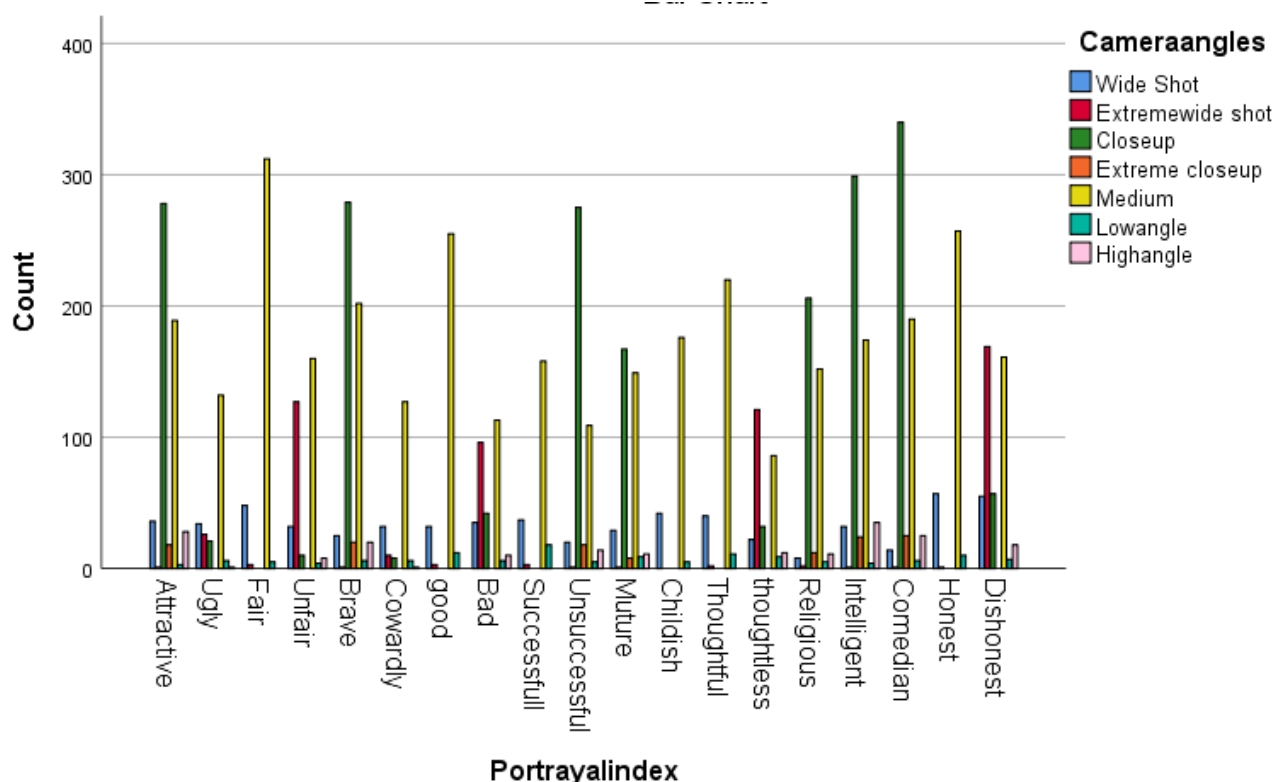


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The above bar graph presented that the focus of Camera shots like Extreme wide shot were on Dishonest which were Muslims and more medium shot on Muslim community as compared to other minorities, attractive & intelligent which were Christian and more Comedian, Unsuccessful, religious, brave which were Sikh Minority.

#### Qualitative approach.

The researcher can presume that the depiction of a Muslim people group in Bollywood motion pictures painted as hopeless and in reverse concerning financial and schooling conditions. For instance, Shahid, Gully Boy, Mulk, Secret Superstar, and Haseena Parker the Muslim were in a hopeless condition. The vibes of the characters were seen as pale confronted.

In afoirmentioning conversations and discoveries of the movies, Gully Boy and Secret Superstar Muslims as painted in a patriarchal way their way of behaving were bad with their families and they have a possessive nature and a look like an exceptionally risky with the savage demonstrations while in Islam the God give the reasonable message to humanity as for horrible and merciless climate.

The Finding further indorses the previous research that the Scholars, Amit rai(2003), Kumar,(2011) Raj(2011) Patrick(2013)Umber(2018) have examined the Bollywood Cinema and argued that the portrayal of Indian Muslims were hosted by Bollywood movies with a negative light. Moreover, they mentioned that the Hindu nationalist forces and Hindutva used media specifically, Cinema that the minorities are a danger to the Majority and state





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The depiction of the Sikh people group in Bollywood films with ostentatious turbans and trim beards like in Sing is King Movie. It has dislocated the personality of the Sikh minority and painted them as comic Buffoon. Likewise, the movies don't depict the real person of Sikh, for the most part, they portrayal of the local area in terms of senses of humor setting. While it overlooks every one of the qualities which are fall in Sikhism. Also, the Jo Bolay so Nihal, Sing is King, Sing is Bling, Good News the Sikh minority depiction was observed as a disheartened way.

The Christian minorities are painted in the Bollywood motion pictures as other Indian Christian ladies depicted roughly in the movies and a "white ladies with earthy colored body". They are generally talking in English and wear short dresses and a few normal outfits which are typically tracked down in the west and uncommon in India. The dresses which are wearing by the Christian female characters as new to the way of life of India even disregard the part of their life which they develop all in all in India for instance, finding an entertaining film which was delivered in 2014 which painted the shades of Christian minority character vigorously on exoticism.

The results of the study revealed that Bollywood films is addressed the religious Christian minority in various aspects. The excellent portrayal of the Christian person by the film is painted as westernized and indistinguishably as others. Further, the depiction of the Christian ladies is depicted with the separation from their family, for instance, the film Julie (2004), Julie 2, and Ajab Prem ki Ghazab Kahani addresses the unmistakable flicks with the term vagrant and embraced.

### Discussion

It has been found that Muslim minority portrayals are largely negative as compared to other minorities; the result of content analysis has been shown the portrayal index of religious minority characters diverse and significant. The findings are clearly evident that in the portrayal index the Muslim character portrayal was dishonest 68.4%, thoughtless 67.4%, ugly 56.3%, unfair 54.5%, cowardly 47% and bad 44% whereas Christian minority characters were portraits more intelligent 62.1%, mature 42.7% and attractive 41.8% while Sikh minority character was painted as comedian 61.9%, unsuccessful 50%, religious 45% and brave 43.5%. Chi-Square test was applied and it is found that there is a significant difference in all categories of portrayal index of the religious minority characters, and their proportion was as  $\chi^2=176.672$  ad  $p<0.5$  counted (table no. 220)

Religious Minority characters highlight in each film kind: in any case, as driving characters, they likewise mirror the whole range of generalizations, but in a hybridized way, because of their personality. They are prevalently reflected as 1365 criticized characters or derided heroes. It closes by planning to do equity to religious minority characters picture proof, by making a more nuanced portrayal of its accounts. Representation theories additionally served somewhat uncover the intricacy of generalizations, and mistaken and negative depictions. Testing the arrangement of characterized cliché pictures speculated by early pundits, for example, Framing driven of McCombs and Shaw, true to life of minorities were likewise revealingly extended and improved thanks to the perspectives on more contemporary generalization film researchers.



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The procedures of Bollywood Films with respect to religious minority characters have distorted the presentation of reality in terms of minority characters and culture. The nature of the treatment of the characters for the wins of the political gains interests and benefits. (Hall, 1997) Further, it represents the visual imagery that helps to create backing, considering communalism, direction, and religion. (Khan, 2009) however, the philosophy of Bollywood recognizes the social conditions regarding the ongoing public accounts.

According to the historian in Bollywood cinema, there is a lot of presentation of vamps in the most names the vamp Julie, Rozee, Lilly, and so on. These names were linked to the Christians and their portrayal in the movies was shown as bar dancers working in clubs and artists were mostly seen by the villain who likes her body and also plays with her for the satisfaction of inner emotions. This type of portrayal of the Christians was not according to the religion with regard to the Christian. On the other side, there are a lot of named Bindu, etc were entertainers in the movies and scheduled cast as vamps in numerous films. (Chatterjee, 2018)

Most of the researchers, who have studied with respect to the Muslim community, focus on the communal secular content and give less importance to the Muslim society. Furthermore, today, the portrayal of the Muslim community has been noticed in the previous studies in the context of the economic condition of the Muslim minorities. Muslim identity and culture in Bollywood movies were found in diverse dimensions. The researcher observed that the identification of the Muslims in the context of religion and culture was shown as different and considered a danger to other outsiders from the cultural boundaries, invaders, and womanizers.

Previous literature also suggests that the Bollywood Cinema propagate against Muslim minorities and portrays their identity as other. The content finding of the study also revealed that the Muslim minority was painted as more bad people as compared to other religious minorities and also the results give clear evidence that the Bollywood cinema distorts the realistic picture of the largest minorities of Muslims in India. It distorts not only the characters of the Muslims but as well distorting the key meaning of Islam.

The content analysis revealed that the portrayal of religious minority characters was significantly different which was the overall slant also painted negative in the Bollywood movies. Conversely, the results of the study demonstrated clearly, that the flicks of the representation hosted by Bollywood with respect to the minorities are not quite the same symbolically with the previous review, and it distorts the image of religious minority characters and propagates against the Muslims, which has the largest minority in India. It painted their values not according to their religion it was just for the political wins and interests of the Hegemony of the Majority of India

## **Conclusion**

The minority has ended up a victim of industry pushed via money and greed and which is predicated on the antique beliefs to assuage most people and earn large money at the box office. It is important that the movie makers understand their responsibility and offer the audience a correct image of the religious communities in real lifestyles in order that there's no generalization of the minorities in real existence and tradition of subconscious racism within the Indian Film Industry. Bollywood should be broken which will set up a



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brand new way of life that illustrates of truth in terms of characters and their roles and role within the society.

As a Researcher fostering a manner to cope with portraying the extra-human aspect of religious minorities is strongly cautioned. There is a demand for extra interior and examination on-display portrayals of the social, cultural and religious, and professional lifestyles of Minorities. Investigations of this type would be beneficial for the improvement of brand new, Minorities-related studies vicinity interior movies. It would be fruitful to uncovering verifiable, humanistic, and social parts of spiritual minorities. There is a need to take a look at the unique pathways to acquire a greater profound understanding of well-known films and in addition understand some crucial factors and capability areas of request. It is essential for movie producers to immerse considerably more completely with inquiries of shape, the language of film, and its unique approaches, to question the governmental issues of those right activities with the respect of religious minorities.

Further research would be conducted on minorities in broad concepts like economic, social and culturally explored their stereotypes would be fruitful for understating of the religious minorities image in Bollywood.



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