



# Construction of Religious Minority Groups in Bollywood Cinema: A Historic & Critical Thematic Analysis

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## **Abstract**

*This article deals with the dominant themes that emerged in the Bollywood Cinema about religious minority groups Like Muslims, Christian, and Sikhs. The research utilized the structure provided by the Clerk and Brown 2006 in terms of thematic Analysis. Thirty movies were selected through purposive and random sampling. Ten movies were represented by each minority Group. The dominant themes found with regard to the Muslim community in Bollywood movies were Islamic terrorism, Islamophobia, economic, education backwardness, and Muslim identity, Sikh dominant themes were found as Comedian, Sikh Identity, Brave, and truthful. Similarly, Christian themes were Westernized, Christian Identity, erotic, and Prostitute. Based on Historic and the critical thematic analysis as well as theoretical grounds of Hall's representation, Said's Concept of Orientalism, and Noam Chomsky's propaganda model concept, the research clearly indicated that the Bollywood Cinema blurred the identity of religious minority groups and decorated them as others, for example, it distorts the religious concepts, promotes Islam phobia and connecting Islam with the terrorism, in terms to*

*Muslims treated as brutal, extremist, shelter provider, the danger for the state, etc and Sikh as a painted comedian, drinkers and their culture in merged with the Hindus rituals as well as Christian minority female painted erotic object, westernized and Hypersexual. The research clarifies that the Bollywood cinema articulates the content of the movies under the umbrella of the elite political mindset.*

**Keywords:** Historic, Minority groups, Bollywood Cinema, Orientalism, propaganda, Islam phobia, westernized, comedian.

### **Introduction**

India has a multicultural society and also a variety of religious and linguistic sections in the country. It can be separated into 52 major tribes, 6 main ethnic groups, 6 major religions, and 18 major languages along with 1600 minor languages, 6400 castes, and sub-castes however; it can be articulated as a nation of Minorities, up till now it is overwhelmingly Hindus (Shabbir, 2015)

The concept of cinema is considered a mirror to society and its attraction in the social world. The director deals with the story producer can produce the script in such a way that attracts the important issue of the story. If the director failed to make a strong story it would be a failure. On the other side, films affect the brain of society and also develop the people of society leading to their moral responsibilities, questioning the corrupt practices, bureaucrats, and policymakers, inspiring the imagination, and promoting patriotic feelings and hope in the bad times. (Chatterje,2018)

The scope of the Bollywood industry is not influenced only in India but it spread all over the world and it has a massive audience around the globe. It opens new horizons for cultural dissemination. (Khatun, 2018) The Indian film industry plays a remarkable role in creating fictional images along with the western media especially, with the context of 9/11 occurrence. One who understates the reality of Bollywood movies he, just watched within the 10-year time frame

and he will the different flicks occurring in the movies through the undeniable time frame.

According to Karamat (2017) report, Hindu Population is 80 percent in India, with an estimated 172.2 million Muslims, this size makes them the third-largest minority in the country as compared to other religious minorities, behind Pakistan and Indonesia but the situation of Muslims in India is not well, they are facing discrimination from the extreme Hindu's even they have limited seats in the jobs of the country. Likewise, the community of Christian is in 27. Million, 20.8, and 20.8 million occupy the Sikh religious minority. Further, he explains that the minorities are facing prejudice against their rights and another area of the culture

### **Literature Review**

Kaur, (2020) stated that the beauty of Indian films has imminence importance and that Bollywood is the biggest industry in the world which incorporates numerous films and other Indian dialects. The Bollywood have grasped the world attraction (Pandya, 2017)

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 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.

Consequently, Films in general are the reflections of the culture of the society. It can provide insight into cultural settings and conditions that led to their development, however, films reflect

Moreover, Pandya & Kumar (2017) confirms that Bollywood Pulls pieces of modes of representation with the cinematic lens. They further explain that the films are the mirror of society it reflects the brief system

Phobia of religions and Muslims are presented as religious in political, historical, and psychological discussions throughout the history of India (Mehdi, 2002)

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.

Different scholars described that after the attack of 9/11, the shades of the portrayal of Muslim community were decorated under the extremism and terror narratives. These types of shades were seen not only in the Bollywood but around the globe. Similarly, terror acts throughout the world have fuelled the fire against the Muslim circles internationally as well as India also (Balraj, 2011, Ali, 2012, Nuruullah, 2010)

### **Statement of Problem**

The research is primarily focusing to understand the dynamics of minority representation in the Bollywood films, a thematic analysis is applicable to this study and was able to identify and interpret the larger dominant themes that are present in these films. In order to determine what themes are present in the films, first, the researcher watched each film multiple times and took detailed notes that revolved around the minority characters in the film. Thematic analysis is applicable in this research since it allows for the discovery of themes that can help answer the dominant theme regarding minorities in Bollywood movies Braun& Clarke (2006) further discuss how thematic analysis can be utilized in several ways throughout a qualitative research study.

### **Objective of the Study:**

- To dig out the representation of minority groups in the Bollywood Films.
- To explore the key themes with regard to minority groups in the Bollywood Cinema.

### **Research Questions:**

RQ. 1. How the Identity is painted with regard to Minority groups in The Bollywood Cinema?

RQ. 2. What are the dominant themes that have emerged in the Hindi Films with regard to religious minority groups?

### **Theoretical grounds**

#### **Representation theory**

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, (1997) define the concept that the filmic graphic is very powerful, but its meaning is extremely vague.

#### **Orientalism by Edward Said**

Edward, said (1997) that the concept of Orientalism refers that the hegemonic sketch or representation of oriental cultures and societies which leads to traditional and backward in terms to construct the West as modern and progressive. Theoretically, to investigate the construction of minority groups in Bollywood movies the Orientalism concept is most suitable to explore the identity of minority groups.

#### **Propaganda Model by Noam Chomsky**

According to Noam Chomsky's concept that media is a massive part of the market economy. The content of media is controlled by organizations, elite politics, and government. (Herman & Chomsky, 2000) the content of the films is also managed and manipulated by the elite political and government because the cinema relies on them for economic gains and benefits.

## **Methodology**

### **Data collection technique**

Data were collected through qualitative method (thematic analysis). This research-based on thematic analysis explores the dominant themes with regard to religious minority characters in Bollywood movies according to Clark and Braun (2006) the concept of the themes is the process of analyzing, identifying, organizing, describing, and producing the report within the given research objects.

### **Population and sample size**

All those movies after the 9/11 incident to 2020 having leading Minority characters, Muslims, Sikhs, and Christian representation under the umbrella of the Bollywood industry were considered as the population of this study. 30 films were selected randomly. Each film was studied thoroughly to interpret the portrayal of Minority characters.

### **Defining the Theme**

Clarke and Braun defined that the themes grasp something specific in relation to the research question and introduce some unique pattern with the given data, More specifically, they highlight not only identify the themes in a quantifiable manner. But also the researcher determines the prominent theme with regard to the research objects.(Clark & Braun(2006)

### **Procedure of thematic analysis**

Thirty movies were chosen for the purpose of analysis with regard to religious minority characters the researcher adopted the procedure which provides the guideline. (Clarke and Braun, 2006)

After sampling Bollywood movies, Braun and Clarke's (2006) six-step process was followed to identify emergent themes. These steps include:

### **Familiarization of data**

The researcher watched each movie multiple times and every scene of the movie was illustrated. For the reliability of the research and to maintain the accuracy, the data were compared with other sites which have the said movie script and relevant information, etc.

### **Generating initial codes**

After watching movies and going through the analysis scene by scene numerously, each scene was examined with the broader context further, also explored the dominant themes which were associated with the characters and also had hidden meanings of the films. As a result of this process, the researcher has found a number of initial codes or keywords after careful observation to generate these basic codes and similar keywords were clustered to lead the sub-themes.

### **Theme Searching**

This is a very hectic section to search for a theme in a movie. The theme means ideal notion within the given data set for this process the researcher observed movies with regard to identifying the themes pertaining to the Bollywood movies. All the initial codes were into combining them as an organized theme then the overall notion of major themes with regard to the religious context of the minorities.

### **Reviewing themes**

After the Dominant theme was recognized, all the basic codes of basic themes underlying watchwords and subthemes were checked again for conceivable consideration. In addition, as dropped the sub-themes in the light of reviewing themes fact that they didn't show up reliably in every one of the Bollywood films or in light of the fact that they couldn't according to the research subjects. The reliable tool theme network map was also applied for the connections of various themes.

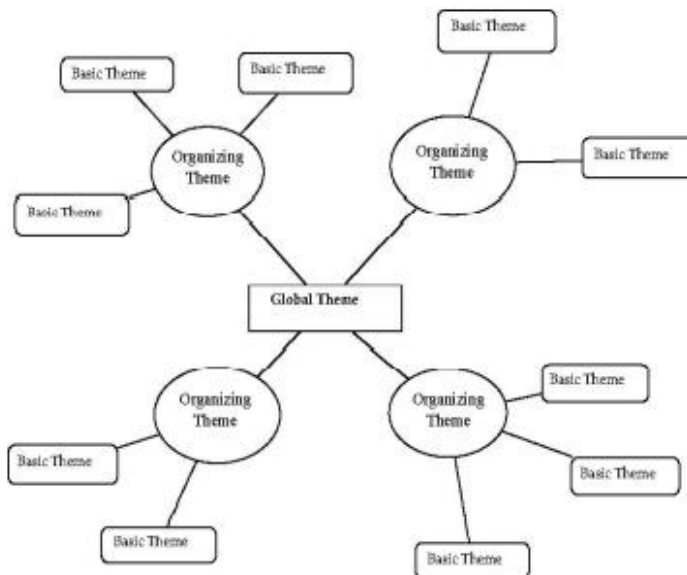
### **Definition of themes**

After identifying the themes were reviewed and operationalized with regard to subthemes. Defining the themes is providing the help the researchers create a meaningful association between subthemes and themes.

### **Argument or Discussion**

The final stage of the procedure was giving the arguments in detail of all combined themes under the umbrella of theoretical grounds. Moreover, in this stage, the researcher discussed the dominant themes according to their religious point of view.

The researcher utilized the Attride sterling model for thematic map with respect to the religious minorities' characters in Bollywood





**Figure No.1 Attride-sterling’s model of thematic network structure**

**Findings**

**Thematic analysis of Muslims minorities in Bollywood movies**

**Table No.1 Islam Terrorism of Muslim Characters in Bollywood Films**

<b>First order themes</b>	<b>Organized theme</b>	<b>Major or dynamic theme</b>
Terror act through motivation of religion Fundamentalist, Religious person Used of religion Religious , prayer before terror act, Used religious versed in violent and terror act.	Spreading terror by using religious terminologies      Prejudiced against Muslims	<b>Islamic Terrorism</b>
Uncivilized, poorly dressed, gangster, violent, aggressive, brutal, lustful. Traitor, uncultured, Religious, Dumb, Ridiculed Uneducated, Gender discrimination, harassment, slapping,	Domestic Violence	<b>Islam phobia</b>

Partner violence wife  
abuse, wife beating,  
violent ,violent acts in  
home, Physical,  
psychological

Scratching, biting,  
grabbing. Slapping and  
abusive behavior

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Islamic terrorism means the use of religions for terror motives furthermore the terrorism is disseminated by the different religious terrorists by using the religious verses to motivate the accused persons through the power of religion. According to them, religious verses which were driven from holly book Quran provide them spiritual and inner satisfaction to perform terror activities. In Bollywood movies after 9/11 portrayals of Muslims in a very diverse form, it painted Muslims as religious fundamentalists they think that the belief system regulates religious thoughts and the verses of holly's book give them spiritual power in self-killing or killing innocent people.

Movie Shahid(2012).A Muslim priest (Molvi) motivates them by lecturing the verses of the Quran for example in the movie Shahid when the leading actor Shahid went for Jihad training there a Muslim priest lectures them.

In the movie Dhoka which was released in 2007 Muslim priest motivates the wife by naming Sara of the Zaid police inspector who plays the leading role in the movie the Muslim priest said to Sara “you were raped because you were a Muslim” so take your revenge herself. Sara performing prayer and her portrayal is a very religious context through religious motivation she committed a suicide attack on innocent people while Islam never preaches such kind of motivations even in Islam a kill of one person is equal to the killing of the whole humanity. Islam is a peaceful religion and respects

humanity the preaching of Islam also gives the message to respect human beings.

In another movie that analyzed and found the dominant theme of terrorism in the name of Islam in *Mulk*(2018) movie, the leading character is Murad Ali his nephew involves in the terrorist activities. A scene in the movie was observed in the movie *Mulk* a terrorist said to Shahid

In a very close-up shot, he said that” “Loot lo nemtain Allah kiak bi nahiBachnachahiay Allah tumahytufeeq de” (Booty in the shape of blessings From Allah, Nobody could be saved all the people should have died Allah had given you this quality being able to perform).

In spite of this, the *Mulk* movie also tries to counter the terrorism but that was the ill and weak representation of the story the hidden and the underlying meanings of the movie which as associated with the religion Islam is clearly depicted in the shape of religious terrorism.

In the movie *Gang of Wasseypur* (2012) researchers observe that Muslims portray as brutal and they are thrust for revenge the main leading actor says mostly revenge, revenge, and revenge. The main character of the movie was not constructed in an accurate manner the close-up scene in the movie researcher observe that the Muslim character was represented as lustful and morally corrupt even though the bundle of violence in the movie and the Muslim characters were the lovers of violence.

Consequently, a *Haseena Parker* movie found a terrorism theme in which a Muslim female character presented as lady don that she is the sister of Daud Ibrahim gangsters of the Mumbai. Haseena Parker is represented in religious manners she follows the teaching of Islam and keeps prayer regularly whereas her character is totally opposite to the religion and cultural context. Daud Ibrahim is the brother of

Haseena Parker who emerges as the key player in the 1993 bomb blast in Mumbai.

In the movie *Maqbool*, the Muslim character is the *Maqbool* leading one who is represented as dishonest, immoral, and gangster as well as a murderer. The don of the movie also is the Muslim character who is name-calling *Abbaji*(father) he is the drinker of wine wearing a white kurta and *Surma* in his eyes which reflects his Islamic identity. *Maqbool's* movie also gives a clear message that Muslims is bad peoples.

In the movie *Amir* (2008) which is pictured in the Mumbai streets, *Amir* is the main Muslim leading character who portrays as an Indian Muslim in the movie. The movie is all about *Amir's* Loyalty and makes him more suspicious the director of the movie constructs the Muslim image that how Indian Muslims were used in terror activities in the name of *Jihad* and *Islam*

In Bollywood movies, Muslims minority characters were depicted as spreading brutality against their spouses, and youngsters and painted in a patriarchic way. For example, in the movie of *Secret Superstar*, which was released in 2017 a dominant theme was found that how Muslim characters are violent and brutal at home. In the other film, *Gullyboy* Muslims painted a harmful way of behaving with their spouses. *Murad* lives in *Dharavi*, in squeezed quarters that he imparts to his folks, more youthful sibling, and grandma. Life is difficult. His dad is oppressive and brings back a second, a lot more youthful spouse. *Murad* scarcely scratches through in school, and as he sees during a stretch as a driver for a rich family, the gap that exists between the wealthy and the poor appears to be impossible. His father was very abusive to his family and the first wife must work as a worker in the house.

**Figure No. 2 Theme network of Islamic Terrorism and Islam phobia**

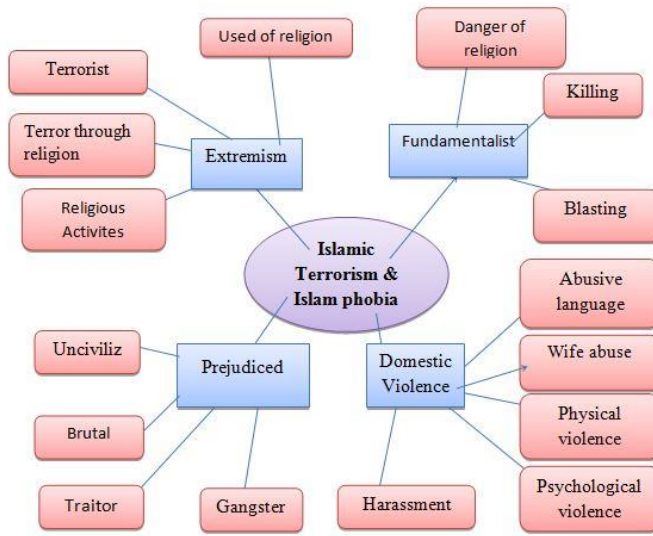


Figure No 1.1 illustrates that First order themes are in red boxes while organizing themes are in blue Boxes and the major theme is in the central purple circle.

**Table No.2 Economic and education backwardness of Muslim Characters in Bollywood Movies**

First order themes	Organized theme	Major or dynamic theme
Uneducated, Socio economic condition, unemployment Victim of Poverty,	Exclusion of Muslims	of <b>Economic and Education backwardness</b>

Insecurity,

Traditional and modern  
education

Islamic education

Dishonor and  
embarrassment

Landless, laborers  
casual workers, Menial Social exclusion  
occupation

Fear and harassment

### **Muslim Identity**

Feel insecure,

Limited sources

Normal interaction  
among individual

Low socio-economic  
status.

Poverty

Patriotism

Dressing, Food Habits

Tradition and culture

Loyalty

Faithfulness

Devotion

Love for country

Die for country

Partisanship

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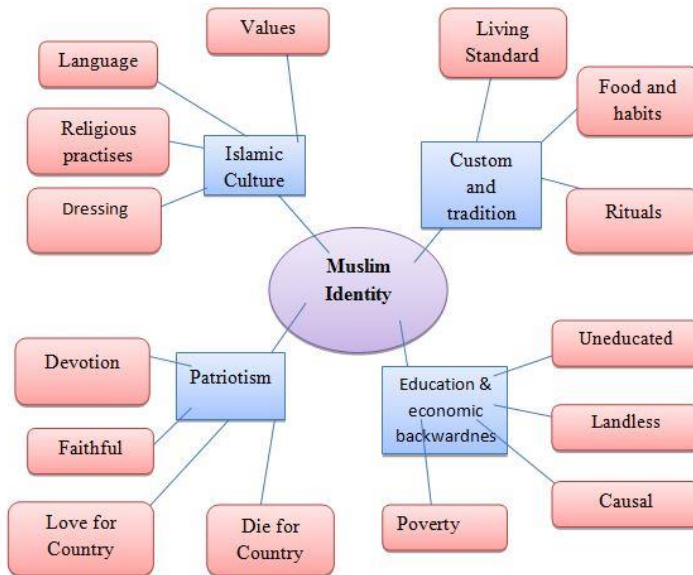
Another key theme of economic and educational backwardness was found in Bollywood films the movies painted the Muslim characters in very miserable conditions the movie Gully Boy (2019) the leading

character Murad portray in a very poor background his father is a poor man with a poor mind as well as in the movie Secret Superstar the leading character is India family also represented in a poor condition. The poor condition and the miserable circumstances were clearly observed in the Bollywood Muslim movies.

Muslims in India are a distinct minority group while the Bollywood movies highlighted them in a mythical and stereotypical form. Further, it portrays their underclass identity and reflects it as a poor class how we can transfer this one-dimensional image/category of only viewing Muslims as a particular religious-cultural community with simply a minority status to an identity of a poor, marginalized, deprived, excluded and backward community? Why Muslims cannot say that they are not simply Muslims but 'poor'?

Gully boy movie released in 2019 Murad was the leading character in the movie. The father of Murad, (Vijay Raaz) is painted as belonging to the poor class and working as a driver throughout his life in the movie. He has not dared even to see the dream for further or higher. He feels guilty that all the money was surf out for the graduation of his son. Now, we ultimately wish for him a job.

Contently, the movie Mulk showed the social exclusion of Muslims. In one scene of the movie was observed that they painted Ali's wall with the words "Go to Pakistan" which may create a danger for this state. Afterward, the interacted community of the leading characters of the Mulk movie Rishi Kapoor taunts them and teases them we don't know that you are the terrorist even though they cut off the relations with the character



**Figure No. 3 Theme network of economic and education backwardness**

Figure No 3 illustrates that First order themes are in red boxes while organizing themes are in blue Boxes and the major theme is in the central purple circle.



## **Thematic analysis of Sikh Minority in Bollywood movies**

**Table No. 3 Sikh as Comedian in Bollywood Movies.**

<b>First order themes</b>	<b>Organized theme</b>	<b>Major or dynamic theme</b>
Rude image language ,treat as goon, Hilarious, Uncivilized ,pervert	Presenting comical	as <b>Sikh as Comedian</b>
Dressing, language Uncultured Drinking wine, Different color of turban	Custom Tradition	and <b>Sikh Identity</b>
Faithfulness Devotion Love for country Die for country Partisanship	Patriotism	

The researcher observed that Sikhs as Comedian in the films Sing is King, Happy Sing, and Rafter Sing, Sing is bling movie. Rafter Sing is presented as uncivilized and the funniest in the village, he teases all the sections of the village so the all group of people wants to leave him. His dressing was also not in an accurate manner. He looked like a joker who entertains the community in the movie.

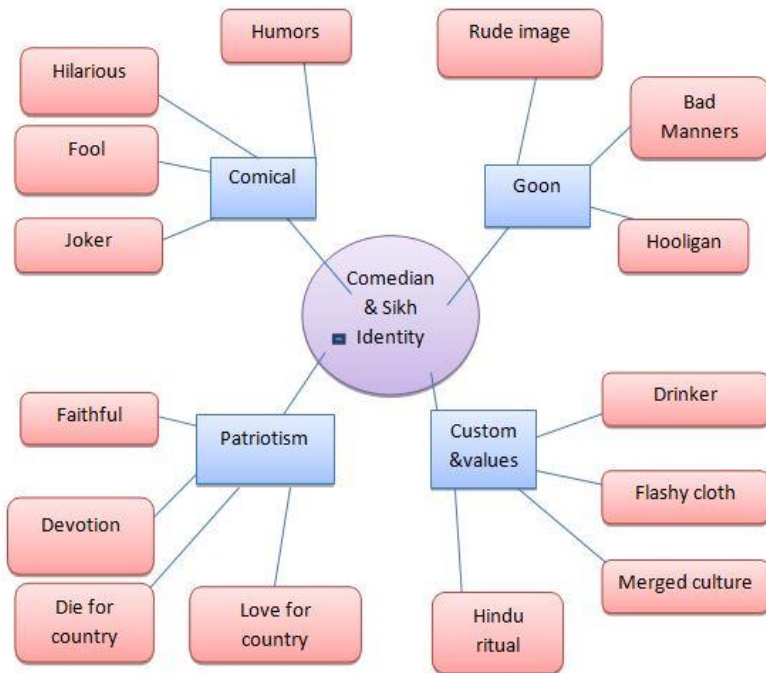
In another movie *Jo Bolay so Nihal* (2005) Sikh minority character (Sunny Deol) is painted funniest in the movie. He is presented as dumb, nonsense, and hilarious in the films.

He remained in his own Sikh identity in the films but played two different roles. There wasn't any compromise with his Sikh identity but his religion, Sikhism was compromised in the films. There were many such scenes in the film *Good Newz*, where Dosanjh was treated as a goon, and Akshay Kumar was making fun of him. His projection was of spoilt, uncivilized, pervert, and hilarious, but it was the director of the film who wanted to project him in that aura. In the Hindi film, *Good Newz*, there was just one Sikh character but the Sikh identity was reflected no matter in only one scene but it was projected through Sikh shrine, insignia, and institutional concept of langar (free kitchen)(Sing,2015)

The portrayal of the Sikh community in Bollywood films with flashy turbans and trimmed beards like in *Sing is King* Movie. It has dislocated the identity of the Sikh minority and painted comedian Buffoon. Likewise, the movies do not portray the actual character of Sikhs, mostly the depiction of the community in terms of Humor context. While it ignores all the values which are fall in Sikhism. Similarly, the *Jo Bolay so Nihal*, *Sing is King*, *Sing is Bling*, *Good News* the Sikh minority portrayal was observed as disappointed manner.

**Figure No. 4 Theme Network Sikh as comedian culture and identity**

Figure No 4 illustrates that First order themes are in red boxes while organizing themes are in blue Boxes and the major theme is in the central purple circle.



**Table No. 5 Sikh Minority characters as Brave in Bollywood movies**

First order themes	Organized theme	Major or dynamic theme
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confront fear, pain, danger, uncertainty, or intimidation

Courageous and **Sikh as brave**  
fearless

Physical courage"

hardship, death, or threat of death, while "moral courage

Welcoming,

Approachable,

Convivial,

Hospitable

Helpful

Caring

Open minded

waving

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Socially Developed **Truthful and Friendly**

The concept of brave defines physical courage, moral courage, and the ability to face the hardships known as brave. Sikh minority in the Bollywood movies were shown as brave with honest quality likewise the movie a Rocket Singh the director eminence tried to remove the stereotypical character of the Sikh Ranbeer Kapoor Harpreet Singh was a common man and start his business a brave portrayal of turban Sikh in the movie Rocket Singh. As a Sikh character, he was not in a funny way.

In another movie, Singh Saab the Great (2013) played a Sunny Deol as an honest Collector who is responsible and brave don't afraid of any kind of situation. In this movie, the portrayal of Sikh characters is painted as brave and honest manner. A scene was observed by the researcher villain of the movie Bhoodev Prakash Raj gave the offer for the false implications. Sunny Deol not only clearly refused but also warned in a brave manner to pay the tax of the government.

Another aspect of the movie that was also observed that is not revenge but the tried for change is the phrase throughout the movie which is hosted by a Sikh character and gives the sacrifice for the implication of that statement.

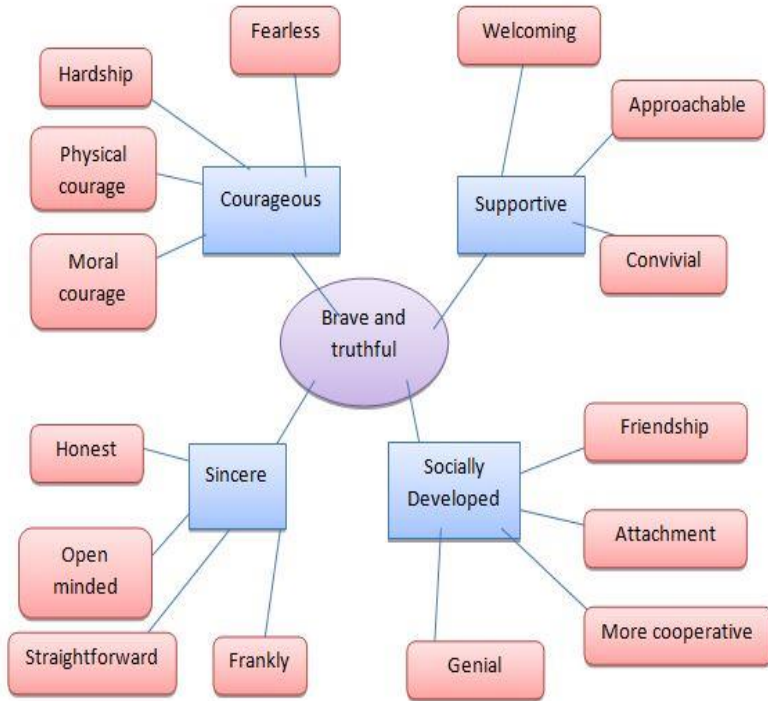


Figure No 5 illustrates that First order themes are in red boxes while organizing themes are in blue Boxes and the major theme is in the central purple circle.

### **Dominant Theme of Christian Minority in Bollywood Movies**

Table No. 6 Friendly and truth full of Sikh characters as Brave in Bollywood **movies**

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<b>First order themes</b>	<b>Organized theme</b>	<b>Major or dynamic theme</b>
Language	Modernism	<b>Westernized</b>
Surnames,		
Tradition and		
Values		
Otherness		
Symbol of	Culture Practices	
modernity		<b>Christian Identity</b>
Liberal		
Mannerism		
Tradition and		
culture		
otherness		
being orphaned		
absence of a family		
typical Christian		
practice		
Hindu cultural		
practices		
Christian		
appearance		
Loyalty	Nationalism	
,jingoism		
Faithfulness		

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Devotion

Love for country

Die for country

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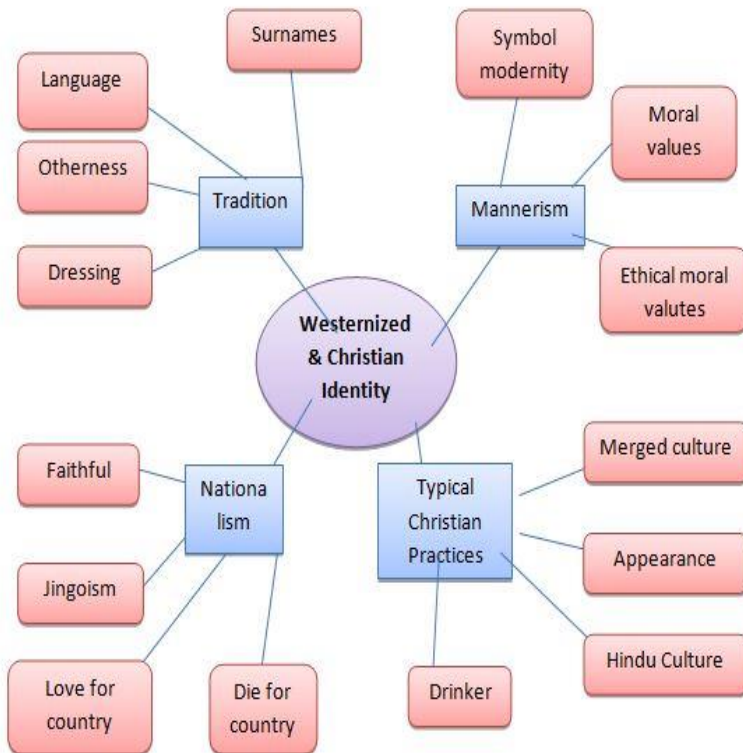
The Christian community with regards to Westernized defines as modern; liberals adopted the Europe culture in terms of dressing, language, etc. Bollywood pictured the woman as Christian context a less character of the male was seen in the Bollywood movies for example, in the movie *AjabPremkiGhazabKahani* the leading character is the name as Jenny Katrina Kaif. The appearance of Jenny's character leads to the Christian community as westernized she wears a crucifix around her neck always her dress was skimmy dress and cleavage were clearly shown in the movies.

In another movie *Julie 2*, her appearance and adoption of culture clearly indicate the westernized look of the Christian woman in the movies. In the movie *Julie 2* the Christian character Julie revealed her body under these skimmy dresses she wears a top which represents her sense of westernization. The Christian character demonstrates in the movies differently for example, in her clothing and drinking alcohol but still showed her nationality as Indian with her modern moves as classical dance. A scene also was observed with the dressing of a top blazer and jeans. This type of short dress grabs attention to the shape of the body. The appearance of the characters in the movies was significance that leads to their positions on the spectrum of womanhood in India.

Monty's characters in the movie were not the same. The character of Christians was shown in the movie as immoral like Gary loves Sara and Monty is an ill legitimate son of Gary and is a full drinker. However, the attraction and sentiments among the families were seen which make the family emotional and love continue. The Gary character leads to illegal relationships with other women this is not the face of Christians.

The Finding Fanny (2014) hosted the Christian community in sympatric representation. It represents the diverse information with respect to the portrayal of the Christian minorities. The routine representations of film has been renowned and their verbal expression with cultural artifacts. English speaking is a common connection with the Christian in Bollywood. (Dwyer, 2014)As per Hall, the Christian community is represented in the Bollywood films in the colonial records.

Figure No 6 illustrates that First order themes are in red boxes while organizing themes are in blue Boxes and the major theme is in the central purple circle.





**Table No. 7 Christian as Erotic object in Bollywood Films**

<b>First themes</b>	<b>order</b>	<b>Organized theme</b>	<b>Major or dynamic theme</b>
Short Dresses Staring Stimulating Seductive Arousal Lust and pleasure Satisfaction of lust Spectacle clothes, family life, mannerisms, Bar dancer Vamp		Motivation for femininity          Hyper Sexual	<b>Depicted as Erotic Object</b>          <b>Prostitute</b>

Another key theme found regarding the Christian minority is Erotic objects. As an erotic object meant the Christian girl is scripted in the films to fulfilling the lust of the Hindu boy. Moreover, the spectacle gaze stimulated to eroticize the Christian woman. The Bollywood Industry used her otherness for pleasure through this ‘she is marked as the satisfaction product for the Hindu guy.

For example, in the movie, Julie's dressing makes her the segment of the eructation. She wears a short dress so that the eyes of the Hindu boy cannot stop staring. The camera frame is more make the type of object with its focus on the body of July in a deep sight.

Another movie observed Julie 2 her appearance and moves in the film towards the dominated male of the society which is forced to them as staring look. Her look was glamorous and her body eroticized

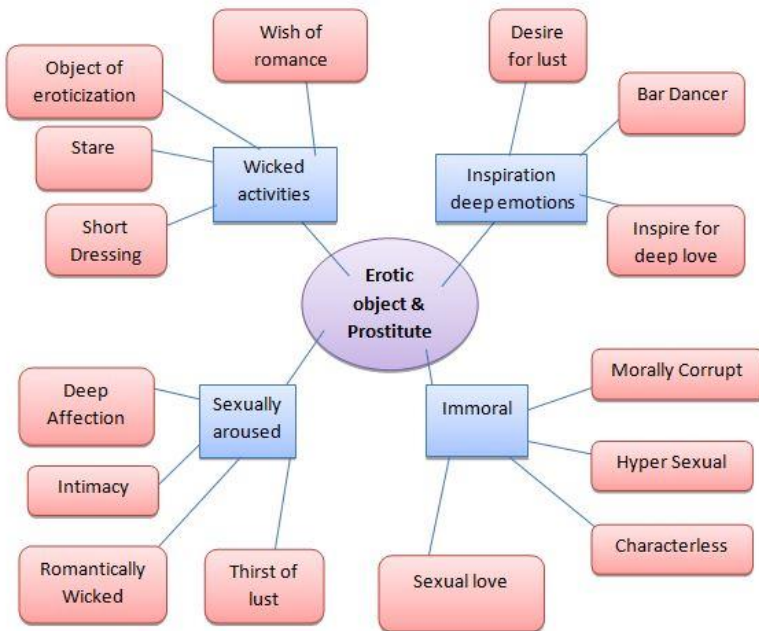
the Hindu boys. The representation of a Christian woman in the Bollywood movies shows the ideal desire and as hyper sexual product because she is observed out of the box of Indianness. The dichotomization of the Christian minority female In movies like *Ajabpremkighazabkahani*, *Finding Funny*, *lover per square foot*, *Julie*(2004), and *Julie 2* more addition to the westernization of their family backgrounds and their dressing. It was also observed that the Christian male have very fewer representations in the Bollywood Films.

In Bollywood, the representation of the Christian female is scripted as a sex object. For example, in the movie of *Julie* (2004) a girl from next door who belongs to Goa has dumped her boyfriend Neil after this she went to Mumbai where she was abused by her boss physically Rohan (Sanjay Kapoor). These events made her life emotionless and hard broken and she decide to work as a prostitute. A popular illegible bachelor in the town of Mihir like her duty he is being a family-oriented man he purposed her without knowing the truth that she is a prostitute. Julie wearing a cross around her neck the movie hosted as a product of vulgarity. In the movie, Julie portrays of Christian minority female as a sex object.

Another movie *Julie 2* presented the Christian community female chosen as a market product. The filmmakers choose the name Julie as like the previous movie *Julie 2004* it has also a rubbish theme and different steamy sex scenes and item songs. RaaiLaxmi played a role as Julie in the movie same as in Julie's movie when she was assaulted in her teenage life so just Julie was an erotic object that purpose was to stimulate the other persons with smiles and happiness. The film portrays the Christian minority female as a sex object characterizing Julie in a negative light. Actually, Julie's character glamorizes and encourages behavior which leads to the sex scenes and item songs for the pleasurable to the audience. In all these situations in the movie, Julie is presented as some sort of sex toy.

**Figure No. 7 Theme Network Erotic and Erotic object and Prostitute**

Figure No 7 illustrates that First order themes are in red boxes while organizing themes are in blue Boxes and the major theme is in the central purple circle.



**Discussion:**

It was the remarkable moment for the Bollywood Cinema when the former Indian Prime Minister Man Mohan Sing declared that the Film industry functioned as diplomatic tool in 21<sup>st</sup> Century. (Bollywood, 2008) He pronounced that this kind of soft power would influence world public opinion about the India that leads as political and economic actor.

Bollywood also has a shifting role of portrayal; for example, the previous shades of the movies portray the good frame theme of Muslim society with regard to Muslim culture and religion. But the era, after 9/11 the portrayal of the Muslim minority is very distorting; it is observed that authoritative accounts of ideology were treated in the movies, and the dominant message was turned around into the religious characters. (Islam, 2007) There are only a few flick the movies in which the Muslim community portray was good in the shape of love for states and a patriotic manner but the mostly Bollywood stimulated the collective agreement in terms of Minorities and the results suggested that the Cinema's recent fashion is flourishing the disharmony on the public with regard to fuel on Islam phobia and the image of the Muslim minority.

The treatment of representations of the Christian community did not fair in the Bollywood films. The Christian minority characters were seen in the films in the western context because the account of the majority of movies painted the Christian female as an erotic object. The above-given facts indicated that the Christian minority characters were shown in Bollywood films, not in good manners. More specifically the women are represented as white bodies with the brown covers such type of politics of representation of Christian characters in Bollywood films like Julie, Julie 2, Finding Funny, Ajab Prem ki Ghazab Kahani, etc. from a post-colonial lens.

The cultural critic Edward Said and Stuart Hall give us an understanding orientalist with this respect the researcher observed the Sikh minority portrait under the Hegemonic implications by Hindu culture and the Sikh bodies painted with the icon of vibrant, fashionable, colorful as others and as well as and the Sikh subject frames in terms of week approach that they have not capacity or they unable to achieve their goals of representation themselves.

## **Conclusion**

Bollywood cinema has actively shaped the content under the umbrella of politics especially, with respect to the minorities. It is very difficult to present the social reality regarding various groups'

lives in India there are diverse cultures, religions languages, and reign caste(Sahu,2010). The relationship between Bollywood and the political elite is eminence. The Indian film industry propagates the political sponsored ideology with regard to the minorities. In everywhere the world, Like the US, Germany, and Japan used the film industry to promote political and economic interests (McQuail, 2010). Hindi Films carried the political themes against the Minorities. Indian films industry as soft power enjoying full support from the government that relaxed tax rules permitted foreign companies and investment the individual. (Arpana, 2008)

Bollywood is the global Diaspora and is watched by millions of people all over the world. So it's framing regarding any minority matters and influencing the brain of the audience. Importantly, the is the moral obligation of filmmakers, and producers pertaining to the content of the film to represent religious minority groups not in a prejudiced way and not for the cause of political greed. The need of the hour is the reconciliation of image, not an accusation. Otherwise, this type of agenda of Bollywood will lead to more hostility and cause hate toward the religious minority groups.

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