Depiction of Religious Minority Characters in Bollywood Movies: A Content and Semoitic Approach

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Abstract
This research explored the representation of religious minority characters in Bollywood Movies with a quantitative and qualitative approach. Thirty movies were selected that had leading religious minority characters Muslims, Christians, and Sikhs. The study theoretically linked with Representation theory By Stuart Hall with semiotic lens and Framing theory. Every movie was analyzed six times in different dimensions. The unit of analysis was an entire scene, 1365 scenes were analyzed for the purpose of the portrayal of religious minority characters. The results of the research clearly indicated that the religious minority character was painted as negative in the Bollywood movies. Furthermore, Muslim characters in the Bollywood movies were more negative, Ridiculed, and Dumb and their behavior was more aggressive and language accents were harsher were counted as compared to other religious minorities. The Christian community was painted as lazy and Sikh Characters were portrayed as respected manner. Symbolically the minority characters were portrayed diversely in a bad manner and associated with terror actives. Bollywood become a worldwide communication medium and its portrayal is important in the East as well as in the West. Bollywood is playing a negative job of harming the picture of Islam, Sikhism, Christianity, and Muslims through such sort of portrayal.

Keywords: Religious Minorities, Bollywood, Portrayal, Content and descriptive analysis Semiotic lens.

Introduction
This research investigates the portrayal of religious minority characters in Bollywood films which have leading characters of the top three Minorities in India (Muslim, Christian, and Sikh). Furthermore, this dissertation also digs out the dominant religious symbols which are associated with the roles of the minorities by utilizing the semiotic approach.
Dewanji (2020) explains that Bollywood is one of the huge entertainment worlds on the planet and is used as a growing tool for the economy of India. (Mishra, 2002) It is producing more than 1000 movies in a year which is almost double that of Hollywood.

Bollywood is one of the biggest entertainment worlds on the planet. Cinemas are said to be ‘the temples of contemporary India’ (Mishra, 2002, p. 3), with Bollywood producing quite 1000 films that is almost double the assembly of Hollywood (Diwanji, 2020).

The power of Bollywood is driving India as a ‘soft power’ that's not only promoting Indian culture, its songs, dances, values, and beliefs, but is additionally drawing huge revenues into the country. In 2019, Indian cinema box office revenues were over US$2.5 billion (Diwanji, 2020), within the services sector which accounts for over 50% of the Indian economy (Dastidar & Elliott, 2020).

Today, due to the explosion of technology, Bollywood has increased its market not only in South Asia but also in the whole world (Dastidar and Elliott, 2020) and it is the biggest disseminator of cultural information with having insightful premium. (Roy, 2012)

After that, the scholars supported the remarkable importance of the Indian Film Industry within the social context. They argue that Bollywood has a worldwide scope in social genre and is easy to access in its fashion (Rajadhyaksha, 2016) for example, the Indian film Dilwale Dulhania le Jayenge (1995) to onwards accepted (Vasudevan, 2011) in spite of this many other films being a standardized created by film producer from India (Roy and Huat, 2012)

This study applied the content analysis to analyze the mannerism of the minority characters & characteristics used by dates (1980) while by using the representation theory as theoretical grounds with a cinematic lens the researcher revealed the cultural and religious context of the minority characters in the films. Further, the qualitative descriptive technique with pierce’s semiotic approach explores the symbols associated with minority characters and how these religious symbols are painted in the Bollywood movies.

**Religious Minorities and Bollywood**

This is obvious through the way that Bollywood Films in light of the biggest minority foundation have consistently remained very famous among viewers and have been treated as one of the key boundaries of social and humanistic articulation all through the world. It is easy to envision and experience the impacts of movies on different parts of social orders - social, humanistic, mystic, and political.

Conversely, the Bollywood movies affect the Indian brain due to their artistic style and visual imagery. It can be said historically, that from 1920 Indian Films have the diverse and blended design of their fashion. The researchers argue that during this period Bollywood movies have blended societies. (Chatterjee, 2018)
The portrayal of 'Minority' in Media has impacted the audience's way of thinking about them overall. Film as a medium is a weapon to make and keep a picture of the 'Minority' people group. 'Minority' were frequently treated as psychological militants through the eyes of the media, which made a picture idea to pigeonhole them as a fear-based oppressor.

This procedure adopted the cinema to painting the Muslim minority which has the largest minority in India and portrays them as terrorists, suspicious, linked to Pakistan, and dangerous to the state.

Furthermore, the research finds out the Sikh characters and culture with respect to Sikhism. How they portray the Sikhs with their religious symbols. However, the study also revealed the religious symbols which were associated with the minority characters. By utilizing the descriptive technique of analysis the researcher describes the phenomena of symbols of the minorities and interprets them in the context of culture and religion

The representations of minorities, and their intersecting identities, are an area to be expanded upon. Furthermore, Bollywood’s assumption as India’s most prominent popular culture was enabled by the political climate towards the end of the 1990s. While scholars have analyzed the politics of liberalization (from the end of the 1990s) in relation to Bollywood (Dutta, 2013; Rao, 2007; Schaefer & Karan, 2012; Wright, 2015), the way Bollywood has evolved, matured, and transformed because of and in successive political climates remains unexamined. Similarly, this study utilizes the scholarship on Bollywood generated so far, and extends it by addressing the work that still can be done. Indian Christianity has been accepted as a field of study in academic circles post-2008. The acknowledgment as a legitimate field of study came with World Christianity’s interest in the Global South (Bauman, 2014).

**Statement of the Problem**

This study explores a version of this concept and attempts to understand how religious minorities’ identities are painted in Bollywood films. Conversely, the previous literature on Bollywood movies shows that a majority of the movies present biased roles of the minorities. Religious characters in Films apart from ones who are portrayed as biased needs more exploration. Consequently, the portrayal of religious minority characters in Bollywood films is an important area of research. It is also necessary to explore how characters are portrayed realistically and to what extent they are framed differently in the context of culture and religion. Mainly, the prime aim of the study is the portrayal of characteristics of characters and finding out the symbols with respect to their religion.

**Objectives of the Study**

This research study is going to deal with the following objectives.
i. To study how religious minorities are being represented in the Bollywood Movies comparatively.

ii. To explore what characters and roles are being associated with religious minorities represented by Bollywood cinema.

iii. To explore what symbols are being associated with the minority characters in the Movies.

Literature Review

Bollywood Perspective of the Study

This study investigated the image of the top three minority leading characters, Muslims, Christian, and Sikhs in Bollywood movies after 9/11 to the end of 2020. Bollywood is not limited to India. In the past few decades, it has gone global, and with this global presence, the influence of Bollywood on its viewers has increased massively. Globalization has brought an increase in transnational commoditization of culture and opened new avenues of cultural dissemination. (Nusrat et al, 2020).

Indian industry of Films is flourishing in modern times. The industry never looked back since 1913 with the motion picture “Raja Harishchandra”. The industry endured a stop amid the wars but it recouped rapidly, rising more effectively than ever with Hindi as the national film dialect and the introduction of the National film committee and the Censor Board. (Roy, 2020)

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.

Another 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)

Representation Theory by Stuart Hall

This research intends to use Stuart Hall’s representation theory with different theoretical approaches for the examination of films with respect to religious minorities, Muslims, Christian, and Sikhs through Bollywood’s cinematic lens.

The representation has an important plot in social investigations and to understand the language of the movie it addresses important ways that how to analyze the film concept with the symbiotic approach to comprehend the portrayal of minority characters in Bollywood films Stuart Hall’s Representation theory functioned as the hypothetical ground.
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Similarly, on the base of the strong concept of representation the researcher investigates characteristic of the dominant character of religious minorities Muslims, Christian, and Sikhs, and further explore the language of movies which has been read as cultural text. According to Hall, it would be more fruitful that applies more than one method to explore the phenomena. He argues that the theories of representation have diverse concepts which would be helpful to examine any issue in detail. It comprises language, signs, images, ideas, and objects.

More specifically, Hall emphasizes on the different approaches to representation that it has a better framework and development of the importance of ideas with regard to language. The connection among these elements empowers us and leads to the social reality of items or to be sure to conjure up universes of fictitious articles, individuals, and occasions (Hall 1997, p. 17).

With respect to representations, Hall shed light on the strong arguments on the model of a circuit of culture and its way of hypothesis either in the shape of investigation or association between portrayal and way of life. According to him culture as perceived shared implications and media is the greatest instrument course of these meanings (Hall, 1997).

With representation grounds, Framing theory also provides the vital framework to explore the frames and hidden agendas of the Bollywood movies with respect to religious minority characters. The researcher uses denotative and connotative meanings to explain the formulation of the problem from this research because the researcher assumed that symbols from these Bollywood movies have a different meaning from the real meaning. Therefore the researcher uses the denotative and connotative meanings to help the researcher explain the phenomena.

Sere et al (2020) demonstrated that the Black Panther film has turned into a medium to give a superior point of view through the portrayal of a few components connected with African personality. The researcher utilized representation by Stuart Hall through the constructionist approach. As result, the film presents the portrayal of different sorts of social personalities in Africa and various components connected with African culture.

Appropriate and suitable theories are applied to support the analysis, and representation theory with Different approaches, through this to explore the hidden message of movies pertaining to religious symbols used by the characters, the theory of semiotic with the kind of symbols used to analyze particular symbols found in the Bollywood movies regarding minority characters of Muslims, Sikhs, and Christian.

Research Questions

R.Q1: How religious minorities are being portrayed in Indian Movies?

R.Q2: What roles and characters are associated with regard to the representation of religious minorities in Indian movies?
R.Q3: What are the symbols being associated with Minority characters in the Bollywood Films?

Hypotheses

H1: There is a significant difference in the representation of religious minorities in Bollywood movies.

H2: The proportion of negative portrayal of Muslims Minority characters would be greater as compared to the ratio of a positive image of Muslims in Indian Movies.

H3: The proportion of portrayal of Sikh Minority Characters would be more positive as compared to Muslims Minority Characters.

H4: The proportion of Aggressive behavior of Muslim Minority characters would be greater as compared to the ratio of pictures of Sikhs in Bollywood Movies.

H5: It is more likely that the portrayal of the Body language of Muslims Minority characters in Indian movies would be more negative as compared to Sikh and christen characters.

Methodology

Research Method

The study adopted quantitative and qualitative methodology, to achieve the goals and to examine the portrayal of minorities Muslims, Christian, and Sikhs in Bollywood films. Both, primary and secondary sources were used to gather the data. Research collected information and data to analyze the Bollywood films. The research is important as it intends to reveal the underlying meanings of the stories presented by Indian cinema in the name of culture regarding minorities’ characters. The content analysis was used for the quantification analysis and descriptive techniques were utilized for qualitative analyses.

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 of Study

The universe of the research is Bollywood movies related to religious minority characters in Bollywood released during the time period of 9/11-2020. This time period is selected to check the portrayal of Muslims and
Sample
It is not possible for researchers to examine all Bollywood movies which are released from 9/11-to 2020. Purposive and simple random sampling techniques have been used and 30 movies were selected as a sample that have leading minority characters. 10 movies of each religious minority were selected randomly as well as These ten movies are representative of all Bollywood movies related to Minorities.

Coding
The coding sheet has been formulated with further mentioned factors to put the unit of analysis in it. Three slants are classified as coding categories to check the factors which are positive, negative, and neutral.

Unit of Analysis
The unit of analysis in this research was based on the entire scene depicting the representation of the religious minority character of Muslims, Sikhs, and Christian.

Population
All those movies (Randomly selected) 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.

The researcher applies the qualitative descriptive method to explain the materials because it analyzes the nature of objects, describes a situation systematically, problem, or phenomenon, provides information about the living condition of a community or describes the attitude towards an issue. The form of data is found and analysis the religious symbols and characteristics of minority characters in Bollywood movies. Thus the analysis is explained in form of pictures and script. In this study, the researcher focuses on religious symbols and characteristics pertaining to minority characters in Bollywood movies

Finding and Analysis
Overall thirty Bollywood Films were analyzed on the basis of overall framing on 3 categories(Positive, Negative, Natural,) language accent were examined on basis of 5 categories, as well as behavior were analyzed on the basis of 10 categories similarly, body language was analyzed on 3 categories, whereas appearance was counted on 5 categories.

Table 1: Over all Framing of Religious minority character in Bollywood movies (Cross Tabulation)
Table 1 represents that analyzing the overall portrayal of religious minority characters. It was observed that three minorities Muslims, Christians, and Sikhs were painted as Negative in Bollywood movies. In this case, 1365 scenes were analyzed, the Muslim most significant minority in India was more portrayed negatively in films which was 49% Muslims, and 48.5% Sikhs, and the Christians were painted as 47.5% Christians, and were portrayed negatively in Bollywood movies. Sikhs were more positively painted as 41.3% Christians, and were portrayed negatively in Bollywood movies. Muslims were represented as 30.5% as positive. However the Muslim minority was portrayed as more neutral which was 19.9% while, 19% were Christians and 10.2% were Sikh.

Table 2: Language accent of Religious minorities Cross tabulation

<table>
<thead>
<tr>
<th>Language Accent</th>
<th>Religious Minorities</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Muslims</td>
<td>Christians</td>
</tr>
<tr>
<td>Decent</td>
<td>138</td>
<td>157</td>
</tr>
<tr>
<td></td>
<td>37.3%</td>
<td>42.4%</td>
</tr>
<tr>
<td>Harsh</td>
<td>82</td>
<td>34</td>
</tr>
<tr>
<td></td>
<td>52.2%</td>
<td>21.7%</td>
</tr>
<tr>
<td>Silent</td>
<td>128</td>
<td>10</td>
</tr>
<tr>
<td></td>
<td>70.3%</td>
<td>5.5%</td>
</tr>
<tr>
<td>Normal</td>
<td>182</td>
<td>168</td>
</tr>
<tr>
<td></td>
<td>31.5%</td>
<td>29.1%</td>
</tr>
</tbody>
</table>
To understand the type of language accent associated with religious minority characters the researcher divided the language accent into five sub-themes Decent, Harsh, Silent, Normal, and Slang. The table shows that the overall portrayal of the language accent of the Muslims harsher, 52.2% Slang was 48.1 %, and keep silent 70.3% were counted. Whereas the decent accent of language was more Christian painted which was 42.4% and the normal accent of language painted was more of Sikhs which was39.3% counted.

Table 3: Overall Body Language of Religious Minority Characters in Bollywood

<table>
<thead>
<tr>
<th>Body Language</th>
<th>Muslims</th>
<th>Christians</th>
<th>Sikhs</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Positive</td>
<td>190</td>
<td>139</td>
<td>176</td>
<td>505</td>
</tr>
<tr>
<td></td>
<td>33.5%</td>
<td>36.1%</td>
<td>42.7%</td>
<td>37.0%</td>
</tr>
<tr>
<td>Negative</td>
<td>309</td>
<td>202</td>
<td>190</td>
<td>701</td>
</tr>
<tr>
<td></td>
<td>54.4%</td>
<td>52.5%</td>
<td>46.1%</td>
<td>51.4%</td>
</tr>
<tr>
<td>Neutral</td>
<td>69</td>
<td>44</td>
<td>46</td>
<td>159</td>
</tr>
<tr>
<td></td>
<td>12.1%</td>
<td>11.4%</td>
<td>11.2%</td>
<td>11.6%</td>
</tr>
<tr>
<td>Total</td>
<td>568</td>
<td>385</td>
<td>412</td>
<td>1365</td>
</tr>
</tbody>
</table>

Table 3 Shows that Bollywood movies were more painted as negative by Muslims characters which was 54.4% while, 52.5% Christian and 46.1% Sikhs characters. Whereas positive body language was painted Sikh characters which was 42.7% similarly, Muslim was 33.5% and Christians was 36.1% counted
Table 4 represents that the behavior of the religious minorities in the Bollwood movies painted the Muslim characters were more quite, 51.2%, loud 54.1% Aggressive, 54.2% ridiculed 38.3% and dumb 35.2% as compared to other religious characters. While, the Sikhs characters where shown more respected 47.7% and motivated 46% similarly, Christian characters were represents more lazy 79.4%, Passive 61.8% and smart 38.5%.
Figure 1 illustrates that the appearance of Christian characters was shown as more professional which was 76.9% and causal that was 76.9% whereas, the Muslim characters were shown more proactive attire and conservative attire while the Sikh characters were painted as wellgroomed as compared to other religious minority characters.

**Qualitative Descriptive analysis with Semiotic lens**

The researcher analyzes the symbol in the film using descriptive qualitative analysis with a semiotic approach. The qualitative analysis focuses on the observation of a phenomenon from the researcher's point of view this research only focuses on a religious minority's dominant symbols used in Bollywood movies with respect to their religion further, symbol as a sign whose relation to an object is a matter of convention, agreement, or rule.

The semiotic examination on account of symbols found that The Muslim Minorities in Bollywood films were painted adversely emblematically, Muslim beard, Muslims, In the mulk(2018) Rashi Kapoor having a beard but he was much confused and tense even, in the movie. He is defending Muslim beard but overall his characters with beards are so diverse, and miserable.

![Figure 2: Rashi Kapoor having Beard in Mulk Movie (2018)](image)

Muslim Prayers were found .in the Maqbool movie there Maqbool praying after a sex with a heroine Nimmi. As well as Nimmi also praying after that activity.
In Maqbool, the Abbaji clique was spotted wearing white garments and having beards. He also had facial hair growth and was wearing a white kurta. In Ishqzady movies, Zoya is portrayed as a young Muslim lady who offers Namaz (Prayers) five times.

Additionally, in the shahid movie, Muslim caps were tracked down. Muslim caps were depicted in an unpleasant manner in the films, even when Muslims prayed to God. The researcher observed that everybody was wearing facial hair, keffiyeh, and skull covers. In Ishqzady movies, Zoya is portrayed as a young Muslim lady who offers Namaz (Prayers) five times.

Emblematically, Muslims were portrayed as gangsters, associated with immoral activities. In motion pictures like shahid and Dhoka, the symbolic connection between Muslims and psychological warfare has been established. In such films, the antagonist is shown mouthing slogans against India, fighting for the cause of Kashmir and Islam. Every one of the thugs is an unshaven person, wearing "Shalwar Kamiz" with a "Scarf" over the shoulders.
Religious phrasings like assalamu alaikum, which has importance as a hello and great wishes given to the next, in Muslim Bollywood movies are pronounced with a high tone, unpleasant voice, and hostile look. For instance, in a scene in the movie Ishqzaday (2012) while the leading character Zoya articulated the sentence Assalamu alaikum not accurately she articulated "sillalaikum" The other is the question of word culmination where some of the time it is utilized in deficient sentences and like” slam”. The symbolic results were found that religious terminologies were pronounced inaccurately. Shahid movie (2012) where they articulate Allah o Akar, after this, they carry on like a fierce and cut down the neck of a human. Same in the event that, different phrases are likewise found which were” lailahaillalllah” Khuda Hafiz and so on

Symbolic analysis revealed that Christianity symbols were associated with characters and distort the image of Christian, In the movie kamal dhamal malalmal „a scene where Catholic priest is demonstrated in terrible light and is by all accounts scorned, as no cleric is as portrayed in the film” the locations of the film shows a Catholic priest with a rosary (strict dots) around his neck moving.
Another movie kya super cool hai Hum A scene in the film, which stars Tusshar Kapoor and RiteishDeshmukh, shows another actor, Chunky Pandey (playing the role of a priest), solemnizing the wedding of a dog and a bitch. And tusshar Kapoor wearing a cross and in a dumb and cool look.

Figure 7: From movie kya super cool hai Hum.

Descriptive analysis revealed that The Sikh characters portrayed in the films can be misleading in several areas, such as prayers, weddings, language, the significance of the turban, and alcohol. Sikhs pray to the Holy book, Granth Sahib, and not to deities as often shown in Bollywood movies. Weddings for Sikhs happen in a gurdwara by taking four spheres around the Holy Book and not in temples by taking seven pheres.

They (Bollywood) portray the Sikh religion as a negative aspect. As an example, a turban-wearing Sikh shouldn’t cut or shave his beard. But in the movie Singh is Kinng, the researcher observed that the actor with stylish shaved facial hair”.

Figure 8: From the movie of Sing is Kind

Steel Bangan(kara) was also found in the Bollywood movies, it painted bravery of sikh and Bollywood well painted the steel bangan by Sikh Minority.

Another Scene in the movie Udtha Punjab was observed shahid Kapoor playing a character a rock star and ugly and rogh hair were found with respect of Sikhism.
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Figure 9: Shahid Kapoor in movie Udhta Punjab with Ugly Look

Discussion
By discussing the portrayal of religious minority characters in 30 Bollywood movies that were selected randomly. After 9/11 to 2020. This research aimed to explore how religious minority characters are painted in Bollywood movies. The chief purpose of the study was to explore symbols that were associated with religious minority roles. Content and semiotic approach were utilized. The image of the religious minority characters is presented as negative.

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. The researcher closely observed that The Muslim largest minority in India were painted as Ridiculed, Dumb, and they behave aggressively as well as their body language were also negative. It was hypothesized that the Muslim minority was more negative as compared to other minorities. and their accent was harsher than other religious minorities. The results were painted the Muslim characters were quieter, loud Aggressive, ridiculed, and dumb as compared to other religious characters. overall Behavior of religious minority characters Muslims, Christian, and Sikhs was painted in a different way which was significant. Chi-Square test was applied and it is found that there is a significant difference in all behavior subthemes of the religious minority characters, and their proportion was as(x2-213.672 a ad p<0.5) counted, the Sikhs characters were shown more respected and motivated similarly, Christian characters represented lazier Passive and smart.

Similarly, all the hypothesis of the study was accepted the researcher also found that the statistical difference in all the variable which was quantified was significant among all the religious minority character in Bollywood Movies. It was clearly found that the Muslim communities were portrayed more depressingly.
Conversely, Previous literature with respect to the representation of Bollywood movies found exploration of stereotypical images of minority characters while this study is symbolically different from the previous literature. The results of the study clearly indicated that the Bollywood industry adds fuel to the fire by making a movie about the largest Minority of Muslims. The research is being carried that how and to what extent Indian cinema is distorting and changing the image of religious minorities. The study finding indicates that Bollywood Cinema is distorting the image of minorities most importantly revealing the hidden agenda of Bollywood against Muslims which is the biggest minority in India.

Theoretically, the study links with Representation theory with semiotic Lenz and Framing theory apply to reveal the hidden agenda of movies. According to Hall, the constructionist or constructivist approach claims that we construct meaning as social actors who use the conceptual system of our culture and the representational system in order “To make the world meaningful and to communicate about that world meaningfully to others.” (Hall, 1997)

The finding Semiotic analysis of the movies clearly revealed that the symbols of religion with characters were negatively portrayed. Movies were made on the subject of terrorism, and the Muslim religious symbols, Muslim cap, Muslim beard, and Muslim prayer associated with their roles when involved in terror activities or sham full activities in Maqbool movies the actor offered prayer after immoral activity and also wearing a Muslim Cap. whereas in Islam the

The concept of Muslim prayer is known as salah means “O you who believe! When you prepare for prayer, wash your faces, and your hands (and arms) to the elbows; rub your heads (with water); and (wash) your feet to the ankles.” (Al-Qur’an 5:6) “The key to Paradise is the (stipulated) prayer. And the key to prayer is cleanliness.” “And establish regular prayer: for prayer restrains from shameful and unjust deeds, and remembrance of Allah is the greatest (thing in life) without a doubt.” (Al-Qur’an 29:45) 5:6

Symbolically, Christians and Sikhs are also portrayed negatively in the movies. Their symbols were associated with their roles which were not according to their culture and religion. Christian characters are shown as "some sort of people out of this planet and without minds." And also their customs, traditions, prayers, signs, and symbols are used and made a mockery.

Descriptive analysis revealed that The Sikh characters portrayed in the films can be misleading in several areas, such as prayers, weddings, language, the significance of the turban, and alcohol. Sikhs pray to the Holy book, Granth Sahib, and not to deities as often shown in Bollywood movies. Weddings for Sikhs happen in a Gurdwara by taking four spheres 17 around the Holy Book and not in temples by taking seven pheres.

In spite of the fact that there have been endeavors to show 'Minority' lives in India in a real way, the general pattern of filmmaking needs uprightness and earnestness to show the everyday offense of 'Minority' in India. The normalized symbolisms of 'Minority' characters were as
whiskery men with rosaries, the Arab scarves wore by 'Minority' psychological militants', the hijab, the topi, and the burqa - displayed in famous Hindi movies have hurt the 'Minority' personality in the public area, as opposed to adding to the uniqueness of the Indian 'Minority'. If Bollywood has no political agenda as such then it has to change its perception of Minorities. It needs to adopt an unbiased approach towards their portrayal. It should deem Muslims as normal humans.

**Conclusion**

After the quantitative and Qualitative exploration examination, the results presented about a largest minority of Indian Muslims in Bollywood are negative and depressed. The negative depiction of Muslim characters is beyond two times of positive rate. Bollywood address Indian Muslim characters unfavorable for society. As results demonstrate that Indian Muslim characters in Bollywood, are involved in such exercises which are unsafe and perilous for society. More, over religious practices of Muslims likewise distorted and abused by Bollywood. Muslims are depicted as regrettable then it predominantly relates their unfriendly exercises with Islam. Those Muslim characters that are adversely depicted they are now and again moderate and sometimes current. A positive Muslim person is constantly depicted as present day; it is seldom happens that any sure Muslim person is imaged as moderate. Muslim character in Bollywood has duality in regards to their calling and activities. They have negative exercises generally unexposed which portray that they are negative in real but presented themselves sure by adjusting non-foe and certified calling which aid them to clearly address current. Bollywood become a worldwide communication medium and its portrayal is important in East as well as in West. As symbolic point of view Bollywood is playing negative job in harming the picture of Islam, Christianity, Sikhism and Muslims through such sort of portrayal.