



Communication
Volume 3, Issue 1, Feb-Jul 2026, pp. 213-222

From Royal Grandeur to Radical Frames: The Marginal Representation of Muslims in Popular Hindi Cinema

Ms. Aishwarya Chatterjee

PhD Scholar, Maulana Abul Kalam Azad University of Technology, West Bengal

Asst. Professor & Programme In-charge (MSc), Department of Media Science

Institute of Leadership, Entrepreneurship and Development, Kolkata

Email ID : aishwarya.chatterjee@gmail.com

Received on: April 23, 2026 | Accepted on: May 11, 2026 | Published on: July 15, 2026

Abstract

In 2025, Muslims constitute an estimated 15.7% of India's population (Census of India), contributing richly to the nation's cultural, historical, and artistic fabric. Despite this, their cinematic representation in Hindi mainstream cinema has been shaped by shifting socio-political narratives that have alternated between glorification and marginalization. From the romanticised depictions of Nawabs and Sultans in the pre-independence and early post-independence eras to the stereotype of the "Muslim terrorist" in the post-1990s political climate, Bollywood's portrayals have mirrored—and often reinforced—the nation's contested ideas of secularism and national identity.

The history of Hindi cinema, dating back to the 1920s under colonial rule, has been hailed as a melting pot of cultures and an example of India's pluralistic ethos. Yet, as cultural narratives evolved, cinema also became a site for perpetuating inequality and escapism. Particularly in the decades following partition, Muslims in India—though constitutionally equal—were tacitly positioned as "the Other," with their loyalty and belonging frequently questioned. These perceptions intensified during pivotal events such as the Kashmir insurgency, the demolition of the Babri Masjid, and the global "war on terror," which collectively reshaped the portrayal of Muslim identities on screen.

This paper investigates the trajectory of Muslim representation in Bollywood from the pre-independence era to 2025, analysing three distinct phases: (1) the cultural grandeur and romanticized historical narratives of the early decades; (2) the post-independence years up to the 1980s, where nuanced but often peripheral Muslim characters coexisted with rising nationalist themes; and (3) the post-1990s landscape, marked by intensified stereotyping in alignment with global and domestic political discourses. The study adopts a **qualitative case study methodology**, critically analysing selected landmark films across these eras to trace patterns of representation and their socio-political underpinnings. Content analysis is applied to assess character roles, narrative framing, and audience reception.

By situating Bollywood within broader socio-political contexts, this research argues that cinema operates both as a mirror reflecting societal attitudes and as a powerful agent shaping them. It contends that the repeated marginal representation of Muslims not only influences audience perception but also contributes

to the lived experience of cultural isolation and identity negotiation in a nation that defines itself as secular yet remains fractured by communal narratives.

Keywords: #MuslimIdentity #MarginalRepresentation #CulturalIsolation #HindiCinema #Stereotyping #NarrativeEquity

Introduction

Muslims in India have faced marginalization and discrimination since postcolonial foundation. The Muslim community has been represented in Hindi cinema alongside with their shifting roles with time. The main purpose of this paper is to identify the challenges faced by the Muslim protagonist, and stereotyping of positive or negative characters in Bollywood movies. For example, earlier they were portrayed as Nawabs and Sultans, in later years they were presented as terrorist and now they are being shown as modern Muslims in a number of recent films (who are neither nawabs nor terrorist). A shift has also been noted, from Muslim-terrorist image of extremely negative (as terrorists) to the neutral (close to positive) in movies like *New York*, *Kurbaan*, *Dhoka*, *My Name is Khan* and finally with a different image in the recent movies where Indians are also becoming pro-Pakistani such as *Tiger*, *Total Siyapa*, *Veer Zara*. The paper concludes with the argument that Bollywood changes Muslims portrayal according to the global or Indo-Pak scenario, which effects people's perception about Muslims and changes their global image. Incidentally Muslims have become main target of stereotyping in the world; they are usually portrayed in a negative role. This stereotyping of Muslim is not a new phenomenon it has been going on since ages in western media through its TV shows, movies, cartoons and other programs but the problem became severe after 9/11 attacks and came to limelight.

This representation of Muslims in Media has affected the audience thought process about them in general. Cinema as a media is a weapon to create and even maintain an image of the Muslim community. Muslims were often publicized as terrorist through the eyes of media, which created an image notion to typecast them as terrorist in real life, soon people reminisced them as terrorist.

This strategy is also followed by Indian media; the role of Muslims has kept changing with accordance to their representation in movies through decades. In Indian Movies role of Muslims are often confused as Pakistanis or Muslim terrorist villain and even given every possible negative role. However, in recent times it is seen that there is an immense change in 'representation of Muslims' in and through cinema. In India all communities have a strong history together. Their religious and cultural relationship keeps changing, at times creating a mixed feeling of hatred and brotherhood.

Objectives of the research

1. To track the historical pattern of Muslim representation in Hindi cinema from the pre-independence era to 2025, marking changes in representation across different socio-political periods.
2. To analyze the impact of political, cultural, and international events like Partition, the demolition of Babri Masjid, Kashmir insurgency, and 9/11 in defining cinematic narratives of Muslim identity.
3. To examine the frequency and nature of positive and negative stereotypes of Muslim characters in chosen milestone Hindi cinema.

4. To evaluate the socio-cultural effect of these depictions on popular attitudes, inter-communal relations, and the developing discussion on secularism in India.

Literature Review

Similar to a movie that combines several genres, 'Bollywood and its Implied Viewers' by Ajay Gehalwat uses a variety of theoretical stances to present a novel interpretation of Bollywood. It challenges prevailing scholarly narratives by critically examining five major frames of theorization: the religious, musical, subaltern, (hetero)sexual, and "crossover." Bollywood's relationship with fields like film and theatre studies, postcolonial studies, South Asian studies, queer studies, and transnational studies is redefined by dismantling these paradigms. The piece emphasizes the interaction of various spheres of meaning rather than putting Bollywood within a single interpretive framework. It illustrates how diverse critical approaches allow for deeper, more complex interpretations of Bollywood film through this multifaceted lens. (Ajay Gehalwat, 2010).

Anirudh Deshpande spoke about Indian societal consciousness that has been impacted by cinema from the turn of the 20th century in his book, '*Class, Power & Consciousness in Indian Cinema & Television.*' It is often recognized that television and film are two forms of media that are essential to how modern Indians view themselves. Indeed, in a nation with a long, powerful, and prosperous film industry, it would not be incorrect to argue that the visual depictions of social reality in this media influence public attitude. In conclusion, the language made popular by Hindi film and television is frequently used to describe what it means to be Indian today. A historical perspective on Indian audio-visual media is provided by this book. (Deshpande, 2009).

According to Nadira Khatun in *Postcolonial Bollywood and Muslim Identity Production, Representation, and Reception*, Bollywood cinema has historically portrayed Muslims primarily through a religious lens. These portrayals often draw on narratives tied to a specific religious identity, adapting them in response to the prevailing socio-political context at the time of a film's production. This study contributes to the broader scholarship on the theme of "representation" in popular Hindi cinema. Historical Trajectory of Muslim Representation. (Khatun, 2024)

Muslim Identity in Hindi Cinema: Poetics and Politics of Genre and Representation by Mohammad Asim Siddiqui explores the portrayal of Muslim identity in Hindi films, examining its historical, cultural, and linguistic dimensions and their expression through cinematic form. The study traces the shifting perceptions of Muslim identity, from the historical films of the 1940s to contemporary works that often engage with post-9/11 stereotypes and, more specifically, address the complexities of a "global Muslim identity." It argues that genre, language, and diverse cinematic sign systems play a crucial role in shaping and mediating notions of identity. Through close readings of films across multiple genres—including Muslim social dramas, action thrillers, gangster narratives, and biopics—the work provides a nuanced understanding of how Hindi cinema constructs and negotiates Muslim identity. (Siddiqui, 2025)

Shafaat Hussain Bhat in *Muslim Characters in Bollywood Cinema: Representation and Reality?* discussed movies that took an attempt in portraying the plight of the Muslim community in which ordinary Muslims were victimised in two ways, – "one by Islamic terrorism and two, by the society at large, where every terror attack is associated with Islam (Muslim community) and every other Muslim becomes a target of suspicion". (Bhat,2019)

Portrayal of Muslims Characters in the Indian Movies, by Shahzad Ali, Sidra Chaudhry and et all, “discussed, Bollywood is the reflection of India’s day to day life and thought. The depiction of Muslim characters in Bollywood film from Nawabs [Urdu: nobility], Badshah [Urdu: king] and aristocrats to rascals, thugs, terrorists, streetmen and hooligans is very gradual and systematic. The alternation of Muslims from philanthropists to terrorists is the reflection of changing perception about Muslims in the Indian society” The journal investigates the portrayal of Muslim characters in Indian cinema, likely concentrating on gender dynamics, stereotypes, narrative framing, and potential changes over time. (Ali, Chaudhry & et all, 2012)

Relevant academic publications shed light on this subject and can be used to compare or contrast its findings.

Works on “the history of Indian cinema” can be traced back from the 1920s. During this period, writers paint an industry constrained by colonial rule in its infancy. India art, music, literature, mythology and folklores have always been heard beyond the boundaries of communal values. All Indian viewers and readers have always found interest in all sorts of genres including religious mythology and biopics. Films like *Hatim Tai*, *Ali Baba* and *Aladdin* was a point-of interest too. With time the interpretation of social group changed. Whether this advocated the syncretic of “Hindu-Musalman” and was it successful in achieving the fusion of different religions, cultures, or philosophies is a matter of concern. The observers claimed, during this period or also in the later decades, that the Hindi film industry is a melting pot of cultures and an example of Indian ‘secularism’. But Hindi cinema is neither politically innocent nor conveys an unequivocal secularism. Its ‘social’ film is predicated upon the politics of inequality and escapism. Since the narrative structure of every film converts it into history, it is not difficult to see why the history is as old as Indian cinema itself.

Methodology

The **Research Design** considered for this paper is **Qualitative**, with interpretative case study approach to explore the cultural and political underpinnings of Muslim representation in Hindi cinema. A **Historical-comparative analysis** has been conducted to examine portrayals across three major phases: Pre-independence to early post-independence era (1920s–1960s), Post-independence to pre-liberalization period (1970s–1980s) and Post-liberalization and post-1990s global political shift (1990–2025). **Purposive sampling** of films has been done to ensure representation from each decade and from both mainstream commercial and parallel cinema.

Primary Data and **Secondary Data** has been used in this research paper. Primary data studied **15–20 landmark Hindi films** across different decades that prominently feature Muslim characters (e.g., *Pakeezah*, *Garam Hawa*, *Roja*, *My Name is Khan*, *Chak De! India*, *Raees*). The film has been viewed scene-by-scene for the analysis of character arcs, dialogues, costumes, narrative framing, and inter-community dynamics. **Secondary Data** like academic books, journal articles, newspaper archives, and credible online sources related to film studies, cultural representation, and political history has been considered. **Purposive sampling** of films to ensure representation from each decade and from both mainstream commercial and parallel cinema. Focus limited to Hindi-language films; regional cinema excluded. Interpretations may be influenced by researcher’s subjective lens, though triangulation with secondary sources will aim to minimize bias. A nuanced understanding of how Bollywood’s portrayals of

Muslims have evolved in parallel with India's political and cultural transformations, and how these portrayals contribute to shaping national identity narratives.

Mussalman's journey through the pages of history of Hindi cinema

This study examines the evolving representation of Muslims in mainstream Hindi cinema, tracing the shifts in portrayal from the pre-independence era to the present day. It investigates how historical, political, and socio-cultural contexts have shaped these depictions, oscillating between glorification and marginalization. The research further explores the impact of such portrayals on audience perception, identity formation, and inter-community relations, while analyzing the interplay between cultural narratives and cinematic stereotypes. Adopting a qualitative case study approach, the study also considers the influence of global and domestic political events on narrative framing, thereby situating Bollywood as both a reflector and shaper of India's contested secular identity.

The early 1920s saw the rise of several new production companies. Most films made during this era were either mythological or historical in nature. Since then Bollywood has been producing films with Muslim characters with a number of productions like R S Choudhury's *Anarkali* (1935), *Humayun* by Mehboob Khan (1945), *Shahjahan* by A R Kardar (1946). This trend continued into the 1950s with production of films like *Baiju Bawra* by Vijay Bhatt (1952), *Mumtaz Mahal* and Nandlal Jaswantlal's *Anarkali* (1953). All these films portrayed themes taken majorly from historical events which conveyed the realistic scenario of those times. The films spoke about that depicted the zenith of the Mughal regality and not about the conditions of the Muslims immediately prior to, and at the wake of, the Independence and division of India, with the birth of Pakistan.

Later, in the 1950s and 1960s, Hindi films well-defined the mainstream, while it colonized the religious minority. Muslim characters dominated the historical, fictional and non-fictional story line of cinema. In this social context the audience saw the creation of *Barsaat ki Raat* (1960), *Mere Mehboob* (1963), *Ghazal* (1975), *Mere Huzoor* (1968), *Mehboob ki Mehendi* (1971), *Pakeezah* (1972), *Bahu Begam* (1967), *Chaudvin ka Chand*(1960) etc. All followed a stereotyped Muslim ambience that was present in the plots and thus conveniently avoided the identity crisis of the Muslims.

During the **1970s and the 1980s** Hindi cinema remained anchored to Nehruvian India. *Pakeezah* (1971) was only well received among educated audiences, Urdu-lovers and lovers of good cinema, though later it became a powerful hit and went on to be the second highest grossing Hindi-Urdu film of the year. *Garam Haawa* (1974), narrated about the then state of post- partition India, a Muslim businessman and his family struggle for their rights in a country which was once their own. It has been noticed that with the onset of the 1970s Hindi cinema, the Muslim characters had already started taking a backseat. The character of Zohra Bai in *Muqaddar ka Sikandar* (1978) and Rahim Chacha in *Sholay* (1975) can be cited as the best examples.

With the rise of Eighties came the period of electronics - the threat posed by television and video was tremendous in terms of losses to the film industry. However, films were made but the conventional formula for success tumbled. The trend of stories changed its facet from social interest, love, family life, and fantasies to social evils like rape -trauma, humiliation and insensitivity. Muslim depiction and their character representation took a turn. This decade gifted the Indian audience with hits like *Coolie* (1983),

where the main protagonist was titled Iqbal and the negative character was Zafar Khan. Both the characters portrayed 'Muslim role play'. There were films which also mirrored social issues in Indian Muslim society. Films like *Nikaah* (1982), was stimulation against Islamic patriarchy. *Bazaar* (1983) was another film which precisely portrayed the real issue of Indian Muslim families arranging marriages for their very young daughters with very old men who had made fortunes in the Gulf countries. Thus this film had a sympathetic take on the economic dilemma, and gender discrimination ensuing from that, amongst the Muslims in India. The representation of the Muslims in popular culture and mainstream cinema kept on changing through the years reflecting many aspects that included social understandings and misunderstandings.

A new flow of challenges came through a fresh modification in portraying Muslim community in films. In lieu of consequences, it created a different aspect of creating a public opinion. Since, the early 1990s witnessed the coinciding of events, with the raise of Kashmir rebellion, the destruction of the Babri Masjid and its fallout – a transition has taken place in the portrayal of the Muslims.

By the end of 1990s, the Indian cinema showcased the Muslims as 'terrorist' and that increasingly appeared as a threat to India. On the other hand, keeping with the changing political climate and discourse of the country, we witnessed *Roja* (1992) being the most recognized film of this genre. This film was amongst the first to display an interdependent relation between Kashmir, Pakistan and Muslims. Another exceptional film during this decade was *Bombay* (1995), which highlighted the necessity of Hindu-Muslim harmony in the changing face of the country, through the portrayal of Hindu-Muslim marriage. Probably the increasing marginalization of the Indian Muslims in the 1970s and 1980s reinforced the phenomenon.

A discussion further, 1990 onwards:

The early 90's saw the rise of romantic and action based story line with Khans in action. We got several block busters from Shah- Rukh, Salman and Amir Khan. Before we proceed further with the discussion of the films of this decade, there is another factor which is of no less importance. The irony being that, they all were Indian Muslims but rarely played Muslim characters on screen. Thus the question arises, whether they feared that their Muslim names, would affect the success of those movies. But at one point, they were a step ahead of their predecessors of Bollywood who even changed their real name for the sake of reel name's safety. Like Dilip Kumar whose birth name was Muhammed Yusuf Khan, Madhubala (Mumtaz Jehan Dehlavi), Ajit (Hamid Ali Khan), and Johnny Walker (Badrudin Jamaluddin Kazi), Meena Kumari (Mahjabeen Bano) but they neither experimented with their names nor risked their fame.

The Khans in this decade gave back to back hits like *Dil wale Dulhania Le Jayenge* (1995), *Kuch kuch hota hai* (1998), *Andaz apna aapna* (1994), *Bazigar* (1998), *Hum aapke hai Kaun* (1994), *Akele Hum Akele Tum* (1995), *Hum Dil De Chuke Sanam* (1999), *Jab Pyaar Kisise Hota Hai* (1998), *Sajaan* (1991), *Duplicate* (1997), *Yes Boss* and *Ishq* (1997), *Dil Hai Ki Manta Nahin* (1991), *Baazi* (1995), *Dil* (1990), *Pardes*, *Judwaa* (1997), *Hum saath saath hai* (1998), *Khahi haa Kabhi naa* (1994), *Dil to pagal hai* (1997) and *Hum Hain Rahi Payar ke* (1993). But the element of surprise is that all the role plays and the type of characters played by the pillars of Bollywood were Hindu characters.

Scenario of recent times, 2000 onwards:

Later, with the end of the 20th century, and the starting of 2000 saw Bollywood producing movies like *Maa Tujhe Salaam* (2002), *Pukar* (2000), *Ghulam-e-Mustafa* (1997), and *Mission Kashmir* (2000) which were signature to a renewed cinematic narrative. This genre recognized the ‘outside’ threat perception as the root cause of Indian nationalism under threat without any scope of introspection or problem-detection from within. With time Bollywood and its audience changed its thought and reframed Muslims with a negative approach. Bollywood portrayal of the Pakistanis in ‘Other’ augments in its pan-sub continental thinking distorted imagery of the Muslims. The Muslims in the movies were started to be publicized as ‘terrorists’, who were always trying to shock the ‘basis’ of Indian ‘democracy’.

On the other hand, there were also films with characters like – Inspector Saleem of *Sarfarosh* (1999) who rightly interpreted the meaning of *Musaalman* as ‘musaalam iman’ (one who submits to God), which being one of the greatest hit of this genre. Other films of this category can be recalled as *Border* (1997) and *LOC* (2003). But in these movies there were Muslim characters who were shown as patriots and positive Indian whom viewers would appreciate. In more or less recent films like *Gadar – Ek Prem Katha* (2001) and *Veer-Zaara* (2004), cross-border ‘love story’ have been attempted successfully and ran brisk business. But, surprising enough was that the success of both the films rested on the fact that the female lead characters were Muslims and Pakistanis.

Thus, it was well accepted by the audience as an echo of triumph of India nationalist superiority. The fact that all these films were made during the whole decade of the 1990s and till early part of the second millennium, which is known as the highest point of Hindutva politics in India, shows the political and cultural involvement in Indian popular culture.

The global thematic shift in the portrayal of Muslims changed after 9/11 incident and Bollywood, not been an exception. But, the stylish playboy Muslim ‘terrorist’ has also made an appearance in many popular films. The Indian popular heroes acted in these films. There were popular films like *Fanaa* (2006) and *Fiza* (2000), thereby sociologically broadening the definition of Islamic terrorism. *Fanaa* clearly portrayed that the boy next could be a dangerous ‘terrorist’ with ambiguous political loyalties. Same way *Fiza*, portrayed a Muslim boy from Mumbai turning towards “Jihad” as an after effect of Babri Masjid communal riots in Mumbai.

The female characters in both films – *Fiza* (sister of Amaan) and *Zooni* (lover of Rehaan) - were shown as extremely submissive and subjugated by the male protagonists. While following carefully the significance of the cinematic language imbibed in these films, it is identified as a problem. They were portrayed as secular-nationalist Muslim women with a soft connection for the ‘Muslim terrorist’.

Some recent films have proved to be the melting point of culture and secularism. The list of those exceptional films during the recent times is not at all dismal. The film *Dev* (2004), by Govind Nihalani, exposed the multifaceted relation between majority-minority communal prejudice, along with socio-political ambiances and communal tensions in Mumbai. The film ends with optimism as Farhaan; the ‘Jihadi terrorist’ renovates himself into a secular Muslim practicing law.

Pooja Bhatt’s *Dhoka* (2007) sets itself apart even within the exceptional bracket. The film is about a police officer, named Zaid, whose wife Sara becomes a ‘jihadi’ suicide bomber. The film remains neutral not taking sides as far as tainting a particular religious’ community, responsible for terrorism, is concerned. It rather condemns the spread of terror in the name of religion and rejects terror.

Nagesh Kukunoor's two films, *Iqbal* (2005) and *Dor* (2006), portray many features absolutely contrary to the popular beliefs. *Iqbal* is a character who has a strong desire and dreams to play for the Indian national cricket team. His winning over his battle against all odds of a rural, poverty-stricken, physically challenged Muslim boy. The protagonist's religion was not an important factor and never played a vital role in the development of the narrative of this film. Essentially this can be considered as a vital breakaway from any previous film entailing a Muslim character. The film *Dor* portrays the story of two Muslim women – Meera and Zeenat. This film shows Zeenat as an independent and brave woman who has lived her life in her own terms and ready to go to any extent to save her husband's life. The character breaks the stereotype of the purdah system as an inherent part of Islam.

Bollywood presented Kabir Khan, a former hockey star, who was misunderstood as a traitor, a person who betrayed his country. Later he begins coaching the Indian women's national hockey team to prove his loyalty to the nation in the blockbuster movie *Chak De! India* (2007)

In the recent years arrived another character 'Sultan' a Salman Khan starrer *Sultan* (2016). The film depicted Sultan Ali Khan, a middle-aged wrestler, who gives up the sport after his son's death. However, years later, circumstances force him to revive his career and win back the respect of his loved ones. All audience loved Sultan as the hero without bothering about his religion. Another Shah Rukh Khan and Nawazuddin Siddiqui starrer *Raees* (2017) was a film said to be based on criminal Abdul Latif's life that runs an illegal alcohol empire in a Gujarat shrouded in prohibition.

Audience today has broken down all barriers and boundaries of social, religious and cultural fences through Indian cinema. Entertainment and a proper plot are the key factors of success, setting aside the religion of the good and bad characters of the movie.

CONCLUSION

From the beginning of the 20th Century, films have been treated as one of the leading parameters of cultural and sociological expression throughout the world. It is well within the scope of critical argument that more often than not the mainstream Hindi films have misrepresented and also misinterpreted the Muslim protagonists/characters in a negative way—as terrorists, anti- nationals, anti-socials, non-modern and feudal.

Although there have been attempts to display Muslim lives in India in a genuine way, the general trend of film-making lacks integrity and sincerity to show the day to day offense of Muslims in India. The standardized imageries of Muslim characters were as bearded men with rosaries, the Arab scarves donned by 'Muslim terrorists', the hijab, the topi and the burqa – shown in popular Hindi films have harmed the Muslim identity in the public domain, rather than adding to the distinctiveness of the Indian Muslims. Whether it is the idealized "noble Muslim," the comic relief side character, or the menacing "terrorist," the persistence of stereotypes has not only influenced public opinion but also strengthened structural inequality by normalizing exclusion and suspicion.

Today, saying that cinema in India is mere escapist entertainment would be an understatement. To say that it is passion bordering on hysteria would not be an absurd hyperbole. The 21st century is when Indian cinema finally found some sort of a balance between the ever genres of popular commercial and parallel cinema putting aside the division of religion and culture. Today Bollywood has become a culture beyond just religious and cultural relationship that keeps changing, at times creating a mixed feeling of hatred and

brotherhood. Bollywood in contemporary times is tuning with the rhythm of secularism of culture. Ultimately, this study recommends that representation matters—not only shapes everyday realities but also a cultural expression. Bollywood needs to move beyond simplistic frameworks and embrace storylines that represent the diversity and common history of its people if it hopes to create an Indian film industry that is really inclusive.

Reference:

- Ali, Shahzad, Sidra Chaudhry, and A. B. Faridi. "Portrayal of Muslims Characters in the Indian Movies." *Pakistan Journal of History and Culture*, 33.1 (2012).
- Bhat, S. H. (2019). Muslim characters in Bollywood cinema: Representation and reality? *IOSR Journal of Humanities and Social Science*, 24(12, Ser. 1), 6–16. <https://doi.org/10.9790/0837-2412010616>
- Deshpande, A. (2009). *Class, Power & Consciousness in Indian Cinema & Television*. India: Primus Books.
- Ganti, T. (2004). *Bollywood: A guidebook to popular Hindi cinema*. Routledge.
- Gehlawat, A. (2010). *Reframing bollywood: Theories of popular hindi cinema*. SAGE Publications India Pvt Ltd, <https://doi.org/10.4135/9781446270233>
- Islam, Maidul. "Imagining Indian Muslims: Looking Through the Lens of Bollywood Cinema", *Indian Journal of Human Development*, Vol.1, No. 2, July-December, (2007): 403-422.
- Khatun, N. (2024). *Postcolonial Bollywood and Muslim Identity: Production, Representation, and Reception*. United Kingdom: Oxford University Press.
- Khan, Muhammad Ashraf and SyedaZuriaBokhari. "Portrayal of Muslims in Indian Cinema: A Content Analysis of Movies during." (2002-8) *Pakistan Journal of Islamic Research* 8 (2011): 1-15.
- Motion Pictures. (1990). *Genres of Indian cinema*.
- Rangoonwalla, F. (1994). *A pictorial history of Indian cinema*. New Delhi: Motion Pictures.
- Siddiqui, M. A. (2025). *Muslim Identity in Hindi Cinema: Poetics and Politics of Genre and Representation*. United Kingdom: Taylor & Francis.
- Venkataraghavan, Manjula. "Portrayal of the Muslim Community and Islam by Indian cinema Post 9/11- An Analysis." *Journal of Media Studies* (2015).
- <http://www.financialexpress.com/india-news/west-bengal-muslim-dancer-performs-as-lord-krishna-in-jalpaiguri/612128/>
- https://www.fairobserver.com/region/central_south_asia/islam-muslims-radicalization-populism-india-news-88745
- <http://www.imdb.com>