Chapter 2

MUSLIMS AND HINDI CINEMA

This chapter explores the social history of Hindi cinema, with special reference to the representation of and the role played by Muslims in it. Indian cinema has a history of over hundred years and Muslims have always been an integral part of Hindi cinema. They are represented in Hindi cinema in a big way and they have made an important contribution in the creation of those representations. I have examined the role of Muslims in Hindi filmmaking and their representation in Hindi cinema in four analytically distinct eras — (i) Pre-independence, (ii) post independence, (iii) emergency period, and (iv) post-Babri period and contemporary times. This chapter will help me to articulate the representational scheme of each genre in the succeeding chapters.

The presence and influence of Muslims in Hindi films has been salient though the use of Urdu dialogues and lyrics written by Muslim writers and the contribution made by Muslim producers, directors, music directors and, of course, male and female actors. It is ‘frequently pointed out that not only are Muslims comparatively well represented within its ranks in the form of writers, lyricists, composers, producers, and directors, but that ‘some of the most popular film stars of Hindi cinema, both male and female, have been Muslim’” (Ganti cited in Kavoori and Punathambekar 2008:133). Along with persons of other religions, Muslims have always been a part of the industry. Not surprisingly, the Mumbai film industry is often described as the most secular space in the country where majority and minority communities work together.

ORIGIN AND GROWTH OF CINEMA IN INDIA

The first cinematography show was presented in India by Paris-based Lumière Brothers in Novelty Theatre, Bombay (now Mumbai) on 14 July 1896 (Krishnaswamy and Barnow: 1963). At the same time, Lumière had shows of
living pictures in different countries like China, Australia, and South Africa. Afterwards, Bombay became the centre of film production in India basically for two reasons. Firstly, because of its economic base, ‘Bombay allowed for film technology to take root and flourish as capital from other industrial and commercial activity flowed into filmmaking’ (Ganti 2004: 7). Apart from economy, the second reason was, Bombay provided the creative infrastructure ‘as it was the centre of Parsi Film Theatre, a commercial theatre movement originating in the mid-nineteenth century sponsored by Parsi traders who were dominant business community in the Bombay Presidency’ (ibid.). Parsi theatre group was the main source of performers and writers in the early age of Hindi cinema.

With its assimilation of diverse influences – Shakespeare, Persian lyric poetry, Indian folk traditions, Sanskrit drama; an operatic structure interesting songs into the narrative; dominant genre being the historical, mythological, romantic melodrama; and use of the Urdu language, Parsi theatre was the immediate aesthetic and cultural antecedent of popular Hindi cinema (ibid.: 8).

Even Parsi theatre had played an important role till 1930s in film distribution and three major studios, namely Imperial Film, Minerva Movietone, and Wadia Movietone were run them.

The first feature film which was released in India was R.G.Torney’s Pundalik, based on the biography of a Maharashtran saint, in 1912. The film was never considered as an independent film as the cast and crew were not all Indians. Dhundiraj Govind Phalke is the early pioneer of Hindi cinema and is regarded as the Father of Indian Cinema. While watching Life of Christ in 1910, Phalke visualised Hindu gods Sri Krisna and Sri Ramachandra. He made Raja Harishchanarda in 1913 and he introduced a very popular genre called mythological films.

According to Tejaswini Ganti (2005), the first Indian sound film, Alam Ara, was released on 14 March 1931 at Majestic Theatre in Bombay. With the introduction of sound track in films, the film industry grew rapidly in different cities like Calcutta (now Kolkata), Madras (now Chennai), Poona (now Pune) and Lahore (now in Pakistan). The three major studios – Prabhat (in Poona), Bombay Talkies (Bombay city) and New Theatres (Calcutta) – produced both regional language and Hindi films. From the 1940s, the Madras studios also started producing for the Hindi market (Vasudevan 1989). From this period onwards,
Hindi cinema represented different cultures, religions and ethnic groups. Muslims have also been represented extensively in Hindi cinema until today. The next section will focus on the representation of Muslims and how their identity is formed through diverse genres.

**MUSLIM IDENTITY FORMATION THROUGH DIFFERENT GENRE**

Representation has the power to bind a group of individuals and term them as a category without considering the identity of each member in the group. This has happened in the case of Muslim representation too, but it has not remained static; there has been constant response to changing social and political climate both within India and the rest of the world. Therefore, the focusing on the changing representation of Muslims, Hindi cinema can be broadly categorised into four genres: (i) the historical (1950s to 1960s), (ii) the social (1960s to 1980s), (iii) the Muslim Political (1990s to 2000s), and (iv) the contemporary representation (since 2000s). There are more sub-genres like fantasy films, courtesan films, etc. Though a period is mentioned with each genre, it is not a water-tight distinction, as the genres very much overlap. For example, historical films were mostly made in the 1950s and 1960s, but a cult film, *Jodha Akbar* was released in 2008.

The films associated with the historical genre were made mostly in the so-called Nehruvian era. Though the period is generally considered to be the most secular period in cinematic representation, I argue that Muslims in Indian Hindi films continued to be stereotyped in terms of language, culture, region, and socioeconomic status. During the Nehruvian era, films depicted the rich cultural tradition of Muslims in India. Muslim characters were portrayed mostly as kings, *nawabs* or feudal lords, and the films mainly dealt with historical episodes. *Baiju Bawra* (1952), *Anarkali* (1953), *Mirza Galib* (1954), *Mughal-e-Azam* (1960), *Taj*

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5 Genre is the one of the major concepts in the cultural studies and John Hartley refers to genre as ‘The recognised paradigmatic sets into which the total output of a given medium (film, television, writing) is classified’ (cited in O’Sullivan et al., 1994: 127).
Mahal (1963), Jahan Ara (1964), and Noorjehan (1967) were typically based on characters connected with the Sultanate or the Mughal court.

The term ‘Muslim Social’ is broadly used to describe a sub-genre of narrative films that focused on social issues. Royalty of the Muslim Historical genre disappeared as a representational motif and later the Muslim Social genre started making its existence. For example, Chaudhvin ka Chand (1960), Mere Mehboob (1963), Bahu Begum (1967), and Pakeejah (1972) depicted an idealized Muslim world. In the 1970s and 1980s, parallel cinema entered in the Hindi film industry to a much wider extent, which also influenced the cinematic representation of Muslims. As a result, films such as Garam Hawa (1973), Salim Langde pe Mat Ro (1989), and Anjuman (1986) were produced. Another development in the late 1970s and 1980s was the portrayal of Mumbai's underworld characters, mostly Muslims (Islam 2007). (I shall explain the Muslim Social genre and the representation mechanics in details in the fourth chapter).

At the end of the 1980s and beginning of the 1990s, an aggressive Hindu-right wing movement began taking shape. The films of the genre ‘The Muslim Political’ belong vaguely in this period. Babri Masjid was demolished on 6 December 1992 and the incident was one of the major turning points in Indian history, as it hardened the communal veins across the country. It was followed by many communal riots, the riot in Mumbai in 1992 being the most prominent. Apart from that, in 1998, India and Pakistan carried out their nuclear tests. Moreover, the terrorist attack on the World Trade Centre in New York and a section of the Pentagon in 2001 left a mark worldwide. All this had an impact on world cinema and Hindi cinema too.

The films of the last chapter can be termed as contemporary (‘modern’ representation). I argue that the films produced since the 2000s departed from the earlier stereotypical depiction of Muslims in mainstream films as villains or aliens to one in which Muslims were increasingly depicted as good and sensible human beings. As the liberalization of Indian economy led to the introduction of satellite television and multiplex culture, the increasing middle-class, and the diasporic audience pushed the filmmaker to make a new form of Hindi film (Ganti 2005).

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Consequently, films such as *My Name is Khan* (2010), *Well Done Abba* (2009), *Chak De! India* (2007), *Amir* (2008), and *Iqbal* (2005) focused on ordinary Muslims who face lack of economic opportunities. Muslims are not only represented in Hindi cinema, but they have made ample contribution to the production of those representations. Thus, the next section will discuss the role of Muslims in filmmaking.

**ROLE OF MUSLIMS IN FILMMAKING**

**Muslim Culture in Hindi Cinema**

Before independence, the majority of north Indian urban population was Muslims. Muslims in north India consisted of whole social spectrum from ‘royalty and aristocracy, a landowning (Zamindari), class as well the beginning of educated middle class, a petty bourgeoisie and to lower classes’ (Dwyer 2007:98). A new culture of north emerged in the early nineteenth century and that was reflected in Hindi cinema, too. Probably, the inspiration of the new culture was the grandeur of Mughal kings and nawabs and most importantly a lot of north Indian filmmakers (details are there in the following section) started emerging. Regarding this Amit Khanna, ex-chairman of Reliance Entertainment, pointed out

*The culture of north India, especially U.P., dominated other cultures of India as Hindi films were mostly made by north Indian. They started to create a shared culture through Hindi cinema* (Personal Interview, 24 March 2014).

Later, the Islamicate culture expanded throughout north-west India. The films of 1940s represented Muslim ethos which is basically north Indian culture and termed as ‘Islamicate culture’ by Marshall Hodgson and Mukul Kesavan (2009). According to them, the term ‘Islamicate’ does not refer Islamic religion per se, ‘but to the social and cultural complex historically associated with Islam and the Muslims, both among Muslims themselves and even when found among non-Muslims’ (ibid.: 3). The predominant culture like language, dress, and music were basically influenced by Muslim-Pathan and the culture was followed by Hindus and Sikhs in North India as well.
Urdu and Hindi Cinema

There was no standard language for Hindi cinema in the 1940s. With the beginning of sound in films in 1931, one major concern was the language of communication. As there are many languages spoken in India and Bombay being a multi-lingual city, it was difficult for the filmmakers to decide the language through which the films would be communicated (Dwyer 2007). Though Hindi was a widely spoken language, the confusion was with the type of Hindi as there was no single Hindi language. Before independence, the primary language of North India was Hindustani, which is a mixture of Hindi and Urdu. In the 1930s and 1940s, many Urdu writers shifted to Bombay from different parts of North India. Apart from writing for Hindi film industry, they also started working for different Urdu newspapers such as *Mussavar* and *Karawan*. Rupleena Bose points out,

At a time when the language in cinema was predominantly Urdu, the world of publishing was closely linked with the film industry, causing a steady exchange of ideas and themes expressed by the writers of those times. Writers like Saadat Hosan Manto, Krishan Chandar, Ismat Chughtai and Shahid Latif who were eminent writers were also a part of the film industry of 1930s and 1940s (Bose 2009: 62).

Those Urdu writers and poets formed Progressive Writers Group and later they became members of Indian People’s Theatre Association. Progressive Writers’ Movement opposed mythological and historical genre; instead, they encouraged film directors and producers to make realistic films. ‘Writers like Saadat Hasan Manto, Ali Sardar Jafri, Rajinder Singh Bedi, Sahir Ludhianvi, Kaifi Azmi, Khwaja Ahmad Abbas and others brought a politically left-wing and overtly secular outlook to the films they were associated with’ (http 2013). Moreover, the movement advocated the ideology of social justice and equality in pre-British era, although of the films of that era dramatised the themes like historical romances and mythology.

Muslims and Music of Hindi Cinema

Muslims contributed a lot to the field of music in Hindi cinema as ‘Indian classical music was centred around the courts and thus often associated with Islamicate culture; though being, again, in no way ‘Islamicate’’ (Dwayer 2006: 108). Being a
multi-ethnic religion, there is no standardised version of Islamic music. Musical
genres are vastly diverse depending on the place or region. In India, there is no
specific Muslim music genre, but Sufi music is commonly associated with
Islamicate culture. *Qawwali* is a form of Sufi music, widely used in Bollywood.
Though the use of *qawwalis* is much older, Nusrat Fateh Ali Khan acquired
phenomenal popularity in the field of world music and made important
contribution to the music of Bollywood. There are many filmmakers who are
inspired by Nusrat’s qawwalis. Film scholar, Rachel Dwyer, points out that
sometimes they ‘modify the lyrics to remove any spiritual meaning, although some
echo of a higher love remains for some listeners: *kinne sona becoming kitna sona*
in *Raja Hindustani* (1996, dir. Dharmesh Darshan); *Mast mast* being definitely
Anu Malik, Rahat Fateh Ali Khan and A.R. Rehman have used *qawwalis* directly
in Bollywood.

Another genre of Urdu poetry is Gazal. Talat Mehmood received Padma
Bhusan for his contribution in the spheres of classical and semi-classical ghazal
music. Notable gazal singers are Hariharan, Pankaj Udhas, Jagjit Singh, and
Mohammed Rafi. In this matrix of music and dialogue, ‘high’ and ‘popular’
Muslim cultures come together. Hindustani and Urdu were the main language of
communication in cinema as well as in most of North India, Uttar Pradesh and
Bihar.

In the early history of Hindi cinema, the most notable singers of the time are
Samshad Begum, Amirbai Karnataki, Khursheed Bano, Mohammad Rafi, Talat
Mehmood, and Suraiya. It was music director Ghulam Haider who recognised
the talents like Noorjehan and Lata Mangeshkar. Noorjehan first acted in films and
later she got her early popularity through the hit music of *Khazanchi* (1941),
written and composed by Ghulam Haider. After partition, Haider and Noorjehan
both migrated to Pakistan.

**Muslims and Bollywood Lyricists and Scriptwriters**

The most lasting and meaningful relationship between Muslims and Hindi cinema
has been through lyricists and scriptwriters. The dialogues of the films in the 1930s
and 1940s were in Persianised Urdu. In the early period of cinema, a genuine cultural synthesis is noted. ‘Allah’ and ‘Bismillah’ are common idiomatic expressions in conversation and song. Hindi or Urdu provided vocabulary and idiom for countless Hindi films (Ahmed 1992). Lyricists who are inspired by the genre nazm are Kaifi Azmi, Gulzar. Agha Kashmiri, Akhtar Mirza, Shakeel Badayuni, Saadat Hossan Manto, the superstar writers Salim (Khan) and Javed (Akhtar) (Dwyer 2006). Javed Akhtar is one of the most critically acclaimed writers of contemporary time. In the 1950s and 1960s, young Muslim poets and writers such as Sahir Ludhianvi and Majrooh Sultanpuri gave Hindi films a different level of sophistication and depth (Ahmed 1992).

**Islamic Costume and Hindi Cinema**

Islamicate culture has made a major contribution to costume in Hindi cinema. There is no particular dress code for Islam; rather it is dependent on a specific region. The different genres of Islamicate films portray a variety of clothing which are attached to the Mughal court (historical films), kotah. We often see most Muslim men wearing kurta-pyjamas with skull cap in historical and Muslim social films. Kurta-pyjama is a kind of frock coat with loose or tight trousers. Later, the style was adapted by Jawharlal Nehru. Like Muslim men, Muslim women do not have any standardised costume. Salwar Kameez or Panjabi Suit is the most common dress code in India which is associated with Muslim women. Later on, the dress became popular in north-west India. Muslim women also use veil with a scarf, and Burqa, a dress which is mostly associated with Islam. But, in the genre Muslim Social, both Muslims and Hindus use burqa depending on the circumstances to hide the identity. In some films like Chaudhvi Ka Chand (1961), burqa leads to tragedy. Sometimes, men cover themselves with the help of a burqa as well to hide their offenses. In the film, Well Done Abba (2009), the petty thief wears a burqa to escape from police. Regarding that, the director of the film, Shyam Benegal said in a personal interview:

*I think the custom of wearing burqa, which I find is not very interesting. That’s why I have used the dress sometimes to create a comedy scene* (Personal interview, 29th June 2013).
PRE-INDEPENDENCE PERIOD AND
THE ROLE OF MUSLIMS

Although there was a good number of Gujarati Muslim trading class such as Khojas and Memons, surprisingly there were very few Muslims who were involved in filmmaking in early days. Rachel Dwyer writes, ‘...the industry has a disappropiate number of Muslim stars, producers, directors, stunt, in fact in all levels, is only true of the Indian cinema after this point’ (Dwyer 2007: 99). Even after the introduction of talkies, only a few significant people were involved such as Sheikh Fattelal at Prabhat theatre; and Ardeshir Irani directed first Indian talkie, Alam Ara (1931). Dwyer mentions that, with the introduction of talkies, there was a demand of specialism of Urdu language (lyricist, actor, dialogue writer). In the area of Urdu language, a good number of Muslim personnel were engaged and they formed a separate kind of cinema called ‘Islamicate Cinema’, although the contribution of people from other communities can not be overlooked (Dwyer 2007).

POST-PARTITION AND POST-INDEPENDENCE

Migration to India

India became independent from the British rule on 15 August 1947, but India was divided and Pakistan was created as a new country. After partition, some Muslims went to Pakistan and many Hindus migrated to India. Many film personalities shifted to India and among them were Muslims. Tejaswini Ganti says, ‘The post-independence Bombay film industry was shaped by the histories of migration and displacement set in motion by partition’ (ibid.: 22). Among them the most prominent names in the industry are Dilip Kumar (Muhammad Yusuf Khan), Jaywant (Zakaria Khan), Pran (Pran Krishan Sikand), A.K. Hangal (Avtar Kishan Hangal), Yash Chopra, Prithviraj Kapoor, Vinod Khanna, Mahammad Rafi
(though his parents shifted to Pakistan, later he moved to Mumbai), Sunil Dutt, Rajendra Kumar, Dev Anand, Raaj Kumar, Gulzar (writer, lyricist, director), Manoj Kumar (Harikishan Giri Goswami), Majrooh Sultanpuri (poet, lyricist, song writer), Govind Nihalani (cinematographer, director), and Iftekhar.

The acceptably of Muslim actors was a serious concern after partition. Before and after partition, there were a number of riots in both the countries and that had a bad impact on common human perception about the acceptability of Muslim stars in India. As a consequence, the Muslim actors took non-Muslim names, like Dilip Kumar (Muhammad Yusuf Khan), Jaywant (Zakaria Khan), Johnny Walker (Badruddin Jamaluddin Kazi), Meena Kumari (Mahjabeen Bano), etc. Probably, they assumed that they had to change their names to be accepted among Hindus. Renowned director, Shyam Benegal sketched out,

... when you have the whole business of partition particularly, it was problem for those who wanted be popular in film. That's why, they changed their name from Muslim name Hindu name because the majority audience was Hindu. It became a problem particularly at the time of 40s, and then these people came into the film business like Dilip Kumar (Yusuf khan) came into the film industry in 1944/45. It was a very crucial time. In that there were riots and the struggle between India and Pakistan. Now, Dilip kumar and similarly many of them changed their names. Gradually, it became a norm to do this (Personal interview, 29 June 2013).

Migration to Pakistan

Many film personalities moved back to Pakistan from India. ‘A number of talented Muslims who have established themselves in Bombay’s (now Mumbai) film circles, moved back to Lahore. Prominent among them were film producer Syed Shaukat Hussain Rizvi, his wife actress and singer Noor Jehan, actress Swarna Lata, actor Nazeer, director W. Z. Ahmad, director Luqman, director Sabtain Fazli, music director Feroze Nizami and music director Khawaja Khursheed Anwar’ (ht tp 2014). Few of them unwilling, moved to Pakistan such as Sadat Hossain Monto. In a conversation with the famous film reporter B.D. Garga, Sadat Hossain Monto, who expressed his disaapointment with the decision of the management of Bombay Takies where he worked. They fired all their Muslim employees because of the creation of new Islamic country, Pakistan.
Post-Independence India

Indian Hindi film Industry is one of the rare places where Muslims were not marginal. There are a good number of Muslims who are very successful and famous directors, choreographers, screenplay writers, lyricists, and composers. The influence and presence of Muslims in Hindi films is indisputable from the use of Urdu dialogues and lyrics written by Muslim writers to Muslim music directors, directors, producers, and of course male and female actors. Bombay film industry is often cited as the most secular space where majority and minority communities work together and ‘frequently pointed out that not only are Muslims comparatively well represented within its ranks in the form of writers, lyricists, composers, producers, and directors, but that “some of the most popular film stars of Hindi cinema, both male and female, have been Muslim”’ (Ganti cited in Kavoori and Punathambekar 2008:133). Well-known film critic Mayank Shekhar mentioned,

*I think in Bollywood or Indian Popular Hindi cinema is lot better than Indian society, it’s a lot more liberal, its a lot more encompassing or secular than the people are...if you look at the end of production, I think there is no possibility what so ever of any discrimination in Bollywood when it comes to religion* (Personal interview, 14 January 2013).

The eminent filmmaker Shyam Benegal says, ‘...while the films of the Neheruvian era reflected the “tolerant” secularism of the state (with all its attendant problems and anxieties), the 1970s and 1980s saw the emergence of an alternative politics of minority representation with the rise of the “new cinema”...’ (Benegal 2007: 225). After independence, because of Nehruvian policy, Muslim culture was promoted through cinema as secular ideology. Probably, ‘in the post-partition period to counter negative attitudes towards Muslims in the country’, Muslim culture was fed into secular ideology as a part of Nehruvian policy (Bhaskar and Alan 2009: 6). The Islamicate culture created its own space in Hindi cinema from silent period but that acquired a huge significance through Muslim historical and courtesan genre (ibid.)

Immediately after independence, though there was a vacuum of Muslim personalities in the film industry, a good number of people migrated to Pakistan. Only a few influential directors were in the Hindi film industry such as K. Asif (1922 to 1971) who was not only director, but also worked as a film producer and screen writer. Among many other films, K. Asif made the epic *Mughal-e-Azam*
K.A. Abbas (1914 to 1987) was also a director and screen-writer. His notable films are *Shehar Aur Sapna* (1963), and *Pardesi* (1957) and those films received national and international recognition. Kamal Amrohi (1918 to 1993) was a Urdu poet and that is why he worked mostly as dialogue writer, but later he directed the cult film *Pakeezah* (1972). Mehboob Khan (1906 to 1964) came to Bombay to work as an extra, but later on he established his own studio which, still is in the hands of his family. He is the first director who introduced the genre of social films with his film *Najma* (1943). Afterwards, he made more classic social films like *Anmol Ghadi* (1946) and *Mother India* (1957).

In the 1960s, the most prominent screen writer and director was Saeed Akhtar Mirza. He was part of the New Movement in cinema. Critics consider *Salim Langde Pe Mat Ro* (1989) to be Saeed Mirza's finest film. It was also his first feature film where he looked at the problems of his own community. Saeed considers *Naseem* (1995) to be the film closest to his heart and got National award as Best Director for the film (http 2011). Saeed's elder brother, Aziz Mirza, is a successful filmmaker in his own right having directed films such as *Raju Ban Gaya Gentleman* (1992), *Yes Boss* (1997), *Phir Bhi Dil Hai Hindustani* (2000), *Chalte Chalte* (2003) and *Kismet Konnection* (2008). Farhan Akhtar and Joya Akhtar, Farah Khan, Kabir Khan, Sabir Khan, Imtiaz Ali are the most contemporary filmmakers.

With the introduction of sound, there was demand of stars with right Urdu accents. Urdu-speaking people, who were basically Muslims or North Indian Panjabis educated in Urdu, were most preferred. The most talented and prominent female stars were Meena Kumari, Madhubala, Nargis, and Waheeda Rehman. After that, Saira Bano, Mumtaz, Parveen Babi and Zeenat Aman belonged to the 1960s. The 1970s saw Shabana Azmi who is mostly associated with parallel cinema. There is a declining number of Muslim female stars in the last two decades. Dia Mirza, Farah, Tabu, Zareen Khan, and Katrina Kaif are the few names who are the contemporary stars in Bollywood. Film historian, Rachel Dwyer says, ‘the reasons for this shift are not clear but are perhaps to do with the changes in class and performative traditions’ (2006: 102).

Although there were a good number of female stars in the industry there have been limited number of Muslim male stars. Dilip Kumar was one of the most influential stars of the era. Muslim actors do not play only the role of a hero, but...
they were very popular as comedians like Johnny Walker and Mehmood. At a different level, comedians Johnny Walker and Mehmood are part of the legend of cinema. Johnny Walker in films like *Pyaasa* not only mimed a semi-inebriate, but was the master of throwaway verbal humour. Mehmood had greater variety. He was a ‘body’ comedian who played — sometimes self indulgently — a variety of roles from a lumpen to a South Indian musician (http1 2011). In the next decades till 1990s, there were few Muslim stars. Feroz Khan who got his maximum fame in the 1970s, is very famous for his flamboyant style, with cowboyish swagger and cigar toting persona which revolutionised the style quotient of conventional filmy hero. Kader Khan was an actor, but also worked as script and dialogue writer. As an actor, he acted mainly as a villain, side villain, and comedian in the films of 1970s. Farooq Sheikh and Naseeruddin Shah were very prominent actors in the 1970s and their major contributions were in parallel cinema or the new Indian cinema. Iftekar was known for his roles as police officers in several films. In the 1990s, the three Khans (Shahrukh, Salman and Amir) came into limelight. They dominated the box office and three highest grossing films (*PK* (2014) by Amir, *Bajrangi Bhaijaan* (2015) by Salman and *Chennai Express* (2014) by Shahrukh Khan) till date are by the Khans (boxofficeindia.com). Apart from there are Arbaaz Khan, Sohail Khan, Zayed khan, Arsad Warshi, Emran Hasmi, Faran Akhtar, Saif Ali Khan, Irrfan Khan and many more.

The most famous and dominant choreographers of the recent time are Farah Khan and Saroj Khan. Farah Khan worked as a director, producer and actor too.

**CONCLUSION**

In this chapter, I have focused on the representations of Muslims and articulated different genres on the basis of those representations. I have also looked at the role of Muslim filmmakers and Muslim culture in making those representations. As Muslims are actively involved in filmmaking from the early history of Hindi cinema and there are many Muslim cultures such as language, custom, costume music are adapted by the industry. But, I have observed carefully that Muslim culture was adapted more in the early history of Hindi cinema and gradually the
legacy of Muslim culture faded away from Hindi cinema. Muslim culture or Islamicate culture was more prevalent in the Muslim Historical and the Muslim Social genre. Apart from filmmaking, I have also looked into the representation of Muslims and how those representations can be categorized in different genres. Though the historical event like partition forced many Muslims to migrate to Pakistan, there were a good number of artists moved to Bombay (now Mumbai) from Pakistan to work in the film industry. They did not have any problem of acceptance within film industry, but some actors had to change their names to be accepted by the audience. The next chapter will discuss the Muslim Historical genre in details.