RASHTRA JYOTI

ANALYSIS BRIEF
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How Almost Pyaar Portrays Hindu Parents and Elopement

Original analysis by **Swati Goel Sharma and Sanjeev Newar**

The authors argue that Almost Pyaar With DJ Mohabbat casts a Hindu family as villains and dismisses concerns about deception and coerced conversion in interfaith relationships. They point to the father's staged television appeal, the violent end of the Dalhousie plot, the treatment of religion in the parallel British storyline and a complaint from Uttarakhand.



A still from the film.

THE ESSENTIAL POINTS

- In the Dalhousie storyline, the father's televised grief is a ploy to bring his daughter home, protect his reputation and deal with her Muslim friend later.
- The authors list films including Kedarnath and Toofaan to argue that Bollywood repeatedly casts Hindu women with Muslim men while rarely telling the reverse story.
- The authors contrast the film's sarcasm about coercion with a case filed by a woman in Uttarakhand who accused her husband of deception and forced conversion.
- In the parallel story about a British-Pakistani girl and a Sikh man, the authors say the script leaves religion out and treats the conflict as poor parenting.

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SCAN TO SUPPORT

Updated from an original written by Swati Goel Sharma and Sanjeev Newar in February 2023. Summary prepared by Rashtra Jyoti Staff. Facts refer to the original reporting date.