"DIVERSITY ON SCREEN: AN ANALYTICAL STUDY OF REPRESENTATION IN HINDI TV SERIALS"

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ABSTRACT

Hindi TV shows are a popular way of inhouse entertainment in India. They change culture, public opinion, and social standards. These shows depict different kinds of people who live in India, such as their races, regions, religions, genders, and languages. This ethnographic research study looks at how modern Hindi television serials show and build diversity, concentrating on Religious, Regional, and Gender identities including portrayal of minority specially Muslims portrayal. Religious and ethnic minorities are typically given symbolic roles, and their experiences are conveyed in a way that fits with prejudices. This study analyses top ranked Hindi Tv serial Anupama that how the diversity is constructed in this serial using content analysis method.
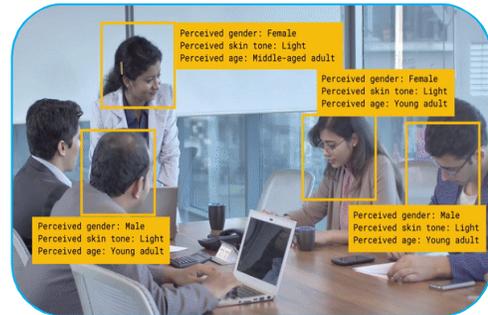
KEY WORDS : *Television, Soap Opera, Serials, Diversity, Media Representation, Inclusivity.*

INTRODUCTION

Cultural diversity in the media is important because it can effectively depict the vast array of human experience and foster understanding between communities. Just as proper product labeling informs consumers about contents, television shows serve as cultural mirrors, offering information about the ethnicity, language, cuisine, and customs of specific regions. However, when TV shows are made with limited narratives or selective perspectives, they run the risk of misrepresenting or oversimplifying complex social realities. Indian television underwent a sea change in 1984 when "Hum Log" debuted on Doordarshan, the country's only entertainment channel at the time. Ravi Chopra directed India's first soap opera, "Hum Log," which has become a cultural symbol. The program depicted the everyday struggles and aspirations of an Indian middle-class family while focusing on issues such as social mobility, gender roles, education, and financial hardship. Its characters and plots were women related issues and topics such as women's empowerment, dowry systems, and family planning. Along with being entertaining, "Hum Log" made a big impact with its "education-

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entertainment" strategy, which was inspired by Mexican television. The success of the show led to a surge in domestically produced serials; by 1987, Doordarshan had more than 40 new series, ranging from detective and educational shows to comedies and family dramas. During this time, television first became a tool for cultural integration in a nation divided along linguistic, caste, class, and religious lines. Indian television became even more diversified with the rise of private channels in the 1990s, which offered a wider range of themes and genres. While mythological serials such as "Ramayana" and "Mahabharata" broadened the audience for Hindu epics and values, other shows began to explore contemporary social issues, family dynamics, and the evolving roles of women and minorities. The varying realities and aspirations of both urban and rural India were portrayed in serials such as "Hasratein" (relationships), "Tara" (modern women), and "Buniyaad" (Partition). Despite this diversity, there has often been uneven representation of geography, religion, gender, and ethnicity. Numerous popular serials have primarily depicted Hindu cultural values, with mythological and devotional themes occupying prime time. Minority groups, such as Muslims, Sikhs, Christians, and others, have historically been underrepresented or stereotyped, despite recent efforts by some regional and niche channels to bridge this gap. Gender roles have evolved as well, moving from the traditional, usually patriarchal depictions of powerful women in later decades to the more complex representations of subservient female characters in early serials like "Hum Log," where viewers occasionally idealized these characters. Indian television shows have played a significant role in reflecting and shaping the country's cultural diversity. Though recent developments have both broadened and challenged the narratives surrounding gender, ethnicity, religion, and region, there are still significant gaps in representation and inclusivity.

Portrayal of Muslim Life Through the Years

In the beginning, Muslim characters were mostly portrayed in roles of kings, nawabs, officers, etc., as shown in films such as 'Mughal-e-Azam' and other historical movies. During the 70s and 80s, there was a transition in how Muslim men were sometimes stereotyped as lazy, irresponsible, or engaged in entertainment activities. Since the 1990s, due to political and social events, at least in the media, Muslims have been portrayed as bad or terrorizing. But in the past couple of decades, TV series such as Qubool Hai and Ishq Subhan Allah tried to depict Muslim community issues but stereotyped the image of Muslims. They tried to show Muslims as being positive and diverse, showing traditions and family ties and a legacy, but somehow they failed in true representation, and thus, this has sometimes led to cultural appropriation, where elements of Muslim culture are used without full understanding or respect, reinforcing clichés rather than authentic diversity. Doordarshan since, its early ages telecast all kind of culture, religion and social programmes including minorities based programme especially Muslims, whether it is culture, custom, education, social issue or any other subjects we saw, many titles being telecast on Doordarshan, DD National, DD Metro, DD Urdu i.e., *Alif Laila (1993–2002) on DD National later on SAB TV, Amir Khusro (1980s), The Sword of Tipu Sultan (Feb 1990), Farman (1994), Yaha Ke Ham, Sikander (2011-2013), Habba Khatoon (Film & TV Soap), Mirza Ghalib, Jan-e-Alam, Mulla Naseeruddin, Doordarshan, Maulana Abul Kalam Azad, Noorjahan (2000), Shikwahl, Bano Begum, Gul Sanobar (1999-2000), Akbar the Great, Bahadur Shah Zafar;* were important tv soaps pertaining to muslim identity and culture. Whereas after private partners entry into Indian entertainment Media, other channels also telecast tv shows on their channels like*; Heena (1998) Sony TV, Shaheen (2000) Sony TV, Jannat (2001) DD Metro then Star Plus, Sarhadein (2001) Zee TV, Daaman (2001) Sahara One, Zaara (2006–2007) Sahara One, Khwaish (2007-2008) Sony TV, Chand Ke Paar Chalo (2008) Imagine TV, Jodha Akbar (2013–2015) Zee TV, Naamkaran (2016–2018) Star Plus, Mariam Khan Reporting Live (2018) Star Plus, Qubool Hai (2012) Zee TV, Ishq Subhan Allah (2018) Zee TV, Bahu Begum (2019) Colors, Qurbaan Hua (2020–present) Zee TV, Pyar Ko Ho Jane Do, Humsafar , Beintehaa Colors TV etc.* But in the recent

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past muslim minority presentation is almost ignored and not being presented on many platforms, however with the rise of OTT many series have been introduced with negative portrayal.

Statement of Problem

India is a country which is known for its diversity and coexistence with tolerance, its ancient history told us accommodating several cultures, civilization and human race. Land of diverse religion, knowledge and personalities. But do we have similar kinds of or equitable portrayals on TV? Do we construct our tv soaps in lines of diversity and justified placement in terms of ethnicity, religion, gender, region, linguistic? . This is the study to find out diversity in tv serials being shown on Hindi tv channels.

Hypothesis:

1. The Hindi TV serials do not construct the diversity in its story line.
2. Famous prime time Hindi tv soaps are mostly based on women centric characters and story.
3. Minority representations are ignored in Hindi Tv serials

Objectives:

1. To identify the construction of diversity in Hindi serials telecasted by Hindi TV channels.
2. To find out the depiction of Indian minorities in Hindi TV serials.
3. To know whether hindi tv serials neglecting the diversity in the indian society
4. To evaluate the presentation of female characters in Hindi tv serials.
5. To Analyze how different Linguistic groups are portrayed in terms of their language and dialect.

Significance of the Study

The importance of this research lies in its exploratory analysis of diversity display in popular Hindi TV serials, a form highly dominant as an entertainment and cultural discourse of the narrowcasting culture. With India's broad and complex socio-cultural diversity encompassing several languages, religions, ethnicities and gender identities television becomes a key tool in representing as well as constructing images of the public towards such diversity. But as we have gathered from early evidence, these Hindi serials oversimplify or distort the identities in question for crutches so familiar that we often end up with something that resembles nothing. This is not only taking the risk of reinforcing harmful stereotypes, but is also silencing minority groups and making sure that their voices don't get to be heard, which will distort social truths and distort people's perceptions of reality.

Through a content analysis of linguistic, religious and gender representation, this research seeks to address an important void in detailing the ways and means by which Indian television constructs as well as mediates diversity. This understanding is precious for media producers, governance and policymakers, and scholars build inclusivity and accurate cultural reflections. Moreover, the study's focus on female representation and minority showcasing also addresses ongoing debates about social justice and equality in Indian media. Ultimately, the research has the potential to influence more nuanced and responsible content creation that mirrors India's original social fabric, promoting empathy, tolerance, and unity among diverse viewers.

Research Design

Content analysis of the top ranked Hindi serial **Anupama** (based on Broadcast Audience Research Council, India and FMN rating) was conducted with the aim to find diversity shown and constructed in the tv soaps.

To yield the data table was designed with the variables to check diversity i.e religious diversity, regional, gender diversity and minority representation.

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The above table describes different variables and indicators which have been used for data collection.

Variable	Indicators for Data Collection	Data Type	Measurement Method	Description
Religious Representation	Number of characters by religion (Hindu, Muslim, Sikh, Christian, etc.)	Nominal, Ratio	Content Analysis, Coding	Measures visibility, prominence, and nature of religious diversity
Regional Representation	Number of characters from different regions (North, South, East, West) Languages/dialects used Traditional attire or cultural practices shown	Nominal, Ratio	Content Analysis, Coding	Captures regional identity depiction and cultural diversity
Gender Representation	Number of male, female characters	Nominal, Ratio	Content Analysis, Coding	Tracks gender balance, role prominence, and gender norm portrayals
Muslim Stereotyping	Frequency of stereotypical traits attributed to Muslim characters Positive vs. negative framing	Nominal, Ratio	Content Analysis, Coding	Measures prevalence and nature of Muslim stereotyping
Minority Representation	Number and complexity of minority community characters	Nominal, Ratio	Content Analysis, Coding	Evaluates visibility and diversity quality of minority group portrayals

Table :01

Theoretical Frameworks

        Feminist theories in the field of communication encompass many areas of inquiry, but share a common emphasis on the examination and interpretation of gender and gender power within communicative texts. These theories can explain displays of power, show how patterns of discourse are more commonly associated with power relations, or provide explanations about possible strategies for reducing gender power. The role of men and women is perceived and identified by socially and culturally curated over the period of time is called gender. Gender, therefore, is the social and cultural definition of men and women (Bhasin, 1999 and Bhasin 2000).

        Social identity theory describes how people define themselves based on social groups such as nationality, religion, race, or gender. This suggests that people gain a sense of identity and self-worth by identifying with their group and often view other groups less favorably. This process affects how

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individuals behave and relate to others, helping us to understand intergroup behavior, prejudice, and social inclusion [Tajfel & Turner, 1979].

Cultivation Theory: Gerbner's Cultivation Theory posits that prolonged exposure to television shapes viewers' perceptions of reality. Serial representations of ethnicity, religion, and gender can reinforce stereotypes or cultivate pluralism—viewers start to see these portrayals as reflections of "normal" societal demographics.

The Indian context- Broadcasting Contents Complaints Council (BCCC) was established in India as a regulatory body to check and balance the content of cable Television. The BCCC guidelines were for all broadcast programmes except news on television. The guidelines strictly deject or curb the portrayal of sexual objectification of women and exploitation' and urge against glorification 'of social issue i.e, child marriage, dowry, bigamy, son preference' etc. (IBF Guidelines).

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Review of Literature

Munshi. S (2020) Provides an anthropological analysis of prime time soap operas as a key cultural phenomenon in contemporary India. It explores how these serials reflect and shape social issues and middle-class values within India's evolving media landscape. The second edition adds a vital introduction addressing major shifts like the rise of regional language channels and multi-screen viewing, which have transformed how soaps are consumed. Thoroughly researched, the book demonstrates that prime time soaps continue to dominate viewership and revenue, remaining central to Indian television's cultural and economic fabric. It is an essential resource for students and professionals across media, cultural, gender, and social studies.

Rastogi. N (2024) critically examines the representation of Indian ethnicities in Hindi daily soaps and reveals persistent inadequacies in how these identities are portrayed. Using a survey method, the study analyzed responses from 100 online participants. Results showed that 30% of respondents felt different ethnic groups in soaps are depicted as fair, reflecting a bias toward lighter skin. Another 30% believed that the portrayal of ethnicity is "poorly shown," and 10% rated representation as "very poor," signaling a widespread perception of unfair and inadequate ethnic depiction.

Regarding accuracy, only 40% found the ethnic representation in serials to be "moderate or slightly accurate," while 20% judged the portrayal as "inaccurate." Most notably, 80% of those surveyed reported feeling offended by seeing their ethnicity depicted unrealistically, expressing that the constructed identities were not representative of real life. The cumulative findings suggest that Hindi daily soaps routinely reinforce stereotypes or neglect the true diversity of Indian ethnicities, often fabricating lifestyles and characteristics that can distort public understanding and perpetuate bias. Rastogi's study concludes with an urgent call for more authentic, nuanced, and responsible media representation to counteract these prevailing trends.

Brennan (2012) offers a concise yet insightful exploration of Brazilian television mini-series as a dynamic cultural form. By analyzing 41 mini-series over twenty-five years and integrating press commentary and creator interviews, the study reveals that these television texts reflect both continuity and change in Brazilian national culture, values, and identity. Using hybridity as a theoretical lens,

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Brennan demonstrates that geography and gender are central to cultural representation—geography negotiates the boundaries of national identity, while gender, expressed through archetypes like the sufferer and malandro, illustrates the evolving emotional and social discourses of the genre. The research concludes that Brazilian mini-series serve as platforms for negotiating often complex issues of national belonging and the tension between foreign and local identities, making them powerful mirrors of Brazil's rich political and social history.

The 2020 study "Exploratory Study on Success of Mythological Serials" focuses on content innovation and consumer preferences within the Indian television industry, using the popular Colors Network serial "Naagin" as a case study. The literature review underscores that television viewing in India functions as a group learning behavior (Rook, 1985), and that soap operas remain the most-watched television programs in the country (Singh & Sandhu, 2011). According to Raghavan (2011), the cultural relevance of soaps significantly contributes to their popularity.

The study's scope addresses how content innovation in drama, romance, thriller, and religious genres influences the popularity of Indian serials among viewers. It finds that TV viewing has become a family ritual, particularly among urban Indian audiences, where individual preferences are often shaped by family members. Moreover, the traditional divide between urban and rural viewers is blurring, reflecting a convergence in television consumption patterns and preferences.

Overall, the research highlights that successful mythological serials like "Naagin" thrive due to their ability to innovate content while resonating with cultural values, and that family-based viewing traditions strongly influence viewer engagement and acceptance of serials across diverse demographics.

Somani, I. S., & Doshi, M. J. (2016), investigate on women's portrayal in Indian soap operas reveals a persistent pattern of stereotypical representation. Women are typically shown as devoted homemakers, constantly managing household chores and family responsibilities, often at the expense of their personal space and ambitions. Characters are divided into two main archetypes: the submissive, self-sacrificing ideal woman, and the "vamp" — modern, independent, but portrayed negatively as manipulative and morally flawed. Despite some narratives emphasizing empowerment and professional success, these are often overshadowed by traditional expectations and regressive portrayals. The soap operas reinforce long-standing cultural stereotypes, portraying women as emotional, tolerant, and primarily responsible for maintaining family harmony, thereby influencing societal perceptions of gender roles in India.

Tukachinsky, R., Mastro, D. & Yarchi, M. (2015), The study is based on content analysis of the 345 most viewed U.S. television shows within 12 separate television seasons spanning the years 1987 to 2009. Using multi-level modeling. Content analysis results reveal severe under-representation of Latinos, Asian Americans and Native Americans, and a tendency to depict ethnic minorities stereotypically (e.g., over-representation of hyper-sexualized Latino characters). Multi-level modeling analysis indicates that both the quantity and quality of ethnic media representations contribute to Whites' racial attitudes.

Data Analysis and interpretation:

Table 2:

Channel Name	Serial Name
Star Plus	Anupama 2.2 TRP (Jio Hotstar)

WEEK 5 FMN Rating & BARC DATA 2024

Table 02 is the selection of serials on the basis of BAARC and FMN data.

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Anupama

The serial Anupama is consecutively performing well and ranked #01 amongst Hindi tv serials from all channels, The serial "Anupamaa" has bagged many TV awards across various categories. It was great that at the Star Parivaar Awards 2024, the show won a total of six awards, including Favorite Bahu, Favorite Patni, Favorite Maa, Favorite Pita, and Favorite Parivaar (family). Rupali Ganguly, portraying Anupamaa, won three categories including Best Daughter-in-law, Best Wife, and Best Mother. Gaurav Khanna also received recognition as Favorite Pita (father) [2].

The show has also been awarded and recognised at other prestigious award platforms like the Indian Television Academy Awards and Indian Telly Awards, with wins for Best Drama Series, Best Actress (Rupali Ganguly), and Best Actor in a Lead Role (Gaurav Khanna), among others. These awards highlight the critical acclaim and popularity of the show and its cast.[3]. The show has won Dadasaheb Phalke International Film Festival (DPIFF) awards for consecutively 2022 (Most Promising Actress in Television Series, Best Television Series), 2023 (Best Television Series, Most Versatile Actress in a Television Series and 2024 (Best Actress, Rupali Ganguli), Lions Gold Award 2023(Best Actress). [4].

The TV show Anupamaa, starring Rupali Ganguly, is the story of a housewife who is struggling for love and respect. The show is Produced by Rajan Shahi, it has been a top-rated show since it started, winning hearts with its unique storyline.

Anupamaa has been loved by viewers since it aired, featuring top tv actors like Rupali Ganguly, Sudhanshu Pandey, Madalsa Sharma, Alpana Buch, Paras Kalnawat, and Aashish Mehrotra. After Yeh Rishta Kya Kehlata Hai, this is Rajan Shahi's second hit show that quickly became popular. The story follows Anupama, a woman who lives for her family. She wakes up for them, sleeps thinking of them, respects elders, and loves the young. She always takes care of everyone but feels suffocated inside. Despite having a family, in-laws, husband, children, a car, and a house, she lacks the love and respect she deserves. Anupamaa represents every woman who yearns for love and respect from her family. When Anupama faces this harsh truth, she decides to live life on her own terms. She got the opportunity to work as a Cooking Teacher in her kids' school as the Principal found her well and she appointed her to teach students about cooking. But she lost her first and last job because of her husband's ignorance and unfortunate incident at her home, she could not get any support from her lifepartner and in-laws. This depiction shows the typical narrative and treatment Indian women get and being portrayed that she is for house-hold chores only.

Result

Based on the analysis of Anupamaa (especially based on the episode 1731 aired on 5 August 2025 on Jio Hot Star and the story line from beginning to the episode telecast till date.), the following conclusions are with respect to the creation of diversity, minority representation, rejection of diversity in Indian society, presentation of female characters, and linguistic diversity.

1. Number of Characters by Religion

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Table :03

Religion	Total
Hindu	26
Muslim	0
Christian	0
Others	0

Religious Composition of Characters
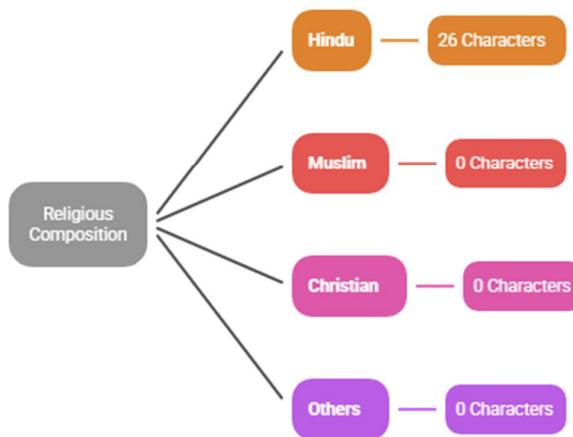
Table : 04 Religious Diversity

Religion	Word/Dialogue	Act	Place/Sign/Symbol	Narration	Attire	Food/Fest/Ritual
Hindu	2	3	1	3	Sari, Bindi,Mangal Sutr	3
Muslim	0	0	0	0	NA	0
Christian	0	0	0	0	NA	0
Others	0	0	0	0	NA	0
Total	2	3	1	3	NA	3

Coding:

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Religious Word/Dialogue (code: God Name), Act (Aarti, Namaz, Puja, thu,thu,thu etc), Places/ Science/Symbol (any religious sign; appeared OM), Narration (Preaching religiously by Anupama), Food/Festival/Ritual (religious ritual i.e rakhi and protection, marriage rituals)

Religious Expression Elements

Place/Sign/Symbol
Physical representations of faith

Act
Actions reflecting religious values

Narration
Stories conveying religious teachings

Word/Dialogue
Verbal expression of faith

Attire
Clothing symbolizing religious identity

Religion
Core belief system

Foo/Fest/Ritual
Celebrations and practices

1 2 3 4 5 6 7
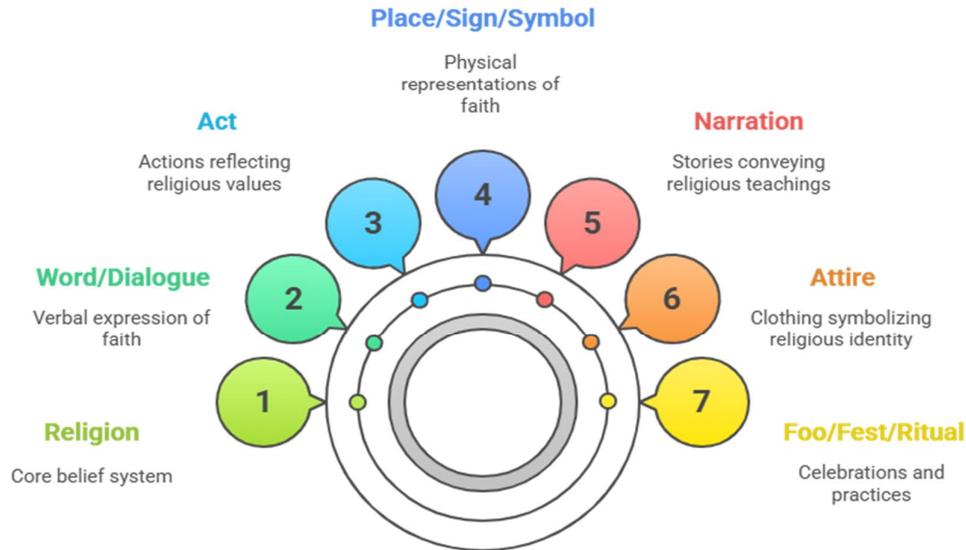
Creating diversity in Hindi serials

Hindi TV serials, such as Anupamaa, show limited diversity in their stories. The show primarily focuses on a homogeneous cultural, religious and regional structure, based on a middle-class Hindu Gujarati family in Ahmedabad. The story focuses on family conflicts, wedding preparations, and personal growth, with little inclusion of diverse religious, ethnic, or social groups. The absence of minority and marginalised community characters from other backgrounds (such as Muslim, Sikh, Christian) and disabilities (such as characters in wheelchairs {one character}) reflects a narrow diversity construct. While Anupamaa reflects generational and gender dynamics, it does not reflect the broader multicultural fabric of India, which is in line with the criticism that Hindi serials prioritise homogenous cultural stories.

The representation of Indian minorities in Anupamaa is almost non-existent. The show does not portray any other minority community characters i.e, Muslim, Sikh, Christian or other religious minority characters, nor does it depict caste or tribal identities. Episode 1731 and the broader story focuses on Hindu Gujarati traditions (such as the mehendi ritual, family-centered values), with no mention of minority communities. This absence strengthens the argument that Hindi TV serials often ignore Indian minorities, presenting a homogenised cultural narrative that marginalises the country's diverse religious and social groups. The lack of Muslim representation in particular underscores this difference, as the serial does not reflect inter-religious dynamics or minority experiences.

The rejection of diversity in Indian society

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Anupama largely rejects the diversity of Indian society by focusing on a single cultural and regional identity. Set in the urban milieu of Ahmedabad, the serial, with dialogues and practices based on Gujarati culture, excludes rural perspectives, other linguistic groups and non-Hindu identities. The story focuses on family drama and individual empowerment within a Hindu framework, which ignores broader social issues such as religious pluralism, caste dynamics or regional diversity. This selective focus supports the criticism that Hindi serials often reject the diverse social fabric of India, presenting a simplistic version for mainstream, urban, Hindu audiences, thereby marginalising minority voices and experiences.

### The presentation of female characters

Anupamaa is in line with the female-centric focus of prime-time Hindi serials. The heroine Anupama shows resilience, going from a demure housewife to a strong woman who teaches dance and takes independent decisions (e.g., facing obstacles like Gautam in episode 1731). Other female characters, such as Leela, hold traditional authority, while young women (Pakhi, Rahi, Pari) face limited autonomy, reflecting diverse gender roles within patriarchal constraints. However, the serial's focus on women's problems and empowerment remains in a domestic, family-centric context, reinforcing traditional expectations (e.g., advising Prarthana of daughter-in-law duties). Although Anupama supports female autonomy, it does not challenge systemic gender inequalities beyond the home, limiting its feminist scope. Few characters are constructed as per feminist theory agency and voice, raising their voice against patriarchy and seen in modern attire taking self decision going against the family and instructions. Three categories of women portrayal have been shown, lower and working class women, middle class and elite class taking self rule.

Table:05

Sl.Detail	Total Characters	Female Characters	Male Characters	Female %	Male %
Episode 1731	26	18	8	69.23%	30.77%

- Female characters constitute approximately 69.23% of the total.
- Male characters constitute approximately 30.77% of the total.

Character Gender Distribution in Episode 1731

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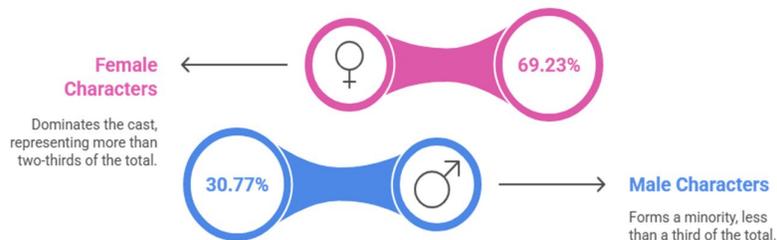
Result reveals the percentage of Female and Male presentation where female percentage of portrayal is 69.23% which prove the Hypothesis no 2 that mostly Hindi tv serials are women centric and main protagonists are women character.

The linguistic diversity

There is minimal linguistic diversity or may count as ignored with the serial primarily reflecting Gujarati linguistic and cultural elements. The dialogues mostly include Gujarati phrases or accents, reflecting the urban milieu of Ahmedabad, but no representation of other Indian languages or dialects except one marathi character (speaking Hindi) (e.g.Tamil, Bengali, or any other regional variations). The absence of characters from diverse linguistic backgrounds reinforces the regional homogeneity of the serial. This lack of linguistic diversity is consistent with the broader trend of Hindi serials where the focus remains on Hindi or region-specific dialects (in this case, Gujarati), thereby ignoring the rich linguistic fabric of India and limiting the depiction of multilingual interactions.

Anupamaa's analysis confirms that Hindi TV serials, though popular for their women-centric stories, often fail to build diversity in their stories. Anupama exemplifies this by focusing on a Hindu Gujarati family, which ignores religious minorities (including Muslim), other regional identities, and linguistic diversity beyond Gujarati / Hindi. The absence of disability representation further limits its inclusiveness. While the show empowers characters like Anupama, it works within the domestic framework, reinforcing traditional gender roles. Hindi serials, as seen in Anupamaa, reject India's social diversity, preferring mainstream, urban, Hindu stories. To reflect India's pluralistic society, Hindi TV serials have to encompass diverse religious, linguistic and social identities, embracing wider cultural narratives beyond homogeneous family dramas.

CONCLUSION

Hindi TV show Anupamaa is a top-rated TV show, Anupama, a Gujarati housewife, navigating family disrespect and personal growth. Gender portrayal highlights her struggle against patriarchal neglect from husband Vanraj and children, evolving into empowerment as she prioritizes self-respect, starts teaching dance, and defies traditional expectations. Women like Leela wield authority, while younger women (Pakhi, Rahi) face restricted agency, reflecting diverse female experiences. Religious diversity is minimal, with the show rooted in Hindu Gujarati culture, evident in rituals like mehendi and family traditions. No explicit Muslim, Sikh, or Christian representation appears, including in Episode 1731 (August 5, 2025), which focuses on Ansh and Prarthana's wedding preparations. Regional and linguistic diversity centers on urban Ahmedabad, with Gujarati language and customs dominant, lacking broader regional representation. Disability portrayal, only a character shown in a wheelchair, shows poor diversity on disability. Muslim representation is not evident, maintaining a homogenous cultural focus. Gender was shown more women centric by casting 69.23% female characters.

In response to objective no 1, the result reveals that Hindi tv serials normally construct a narrow and homogeneous diversity, primarily reflecting one dominant cultural and religious identity—the Hindu Gujarati middle-class family in an urban setting as in the case of Anupama. The serial's focus is on a single regional and cultural group, minimizing ethnic, religious, and social diversity. This reflects a broader trend in Hindi serials that prefer familiar, culturally specific stories over inclusive national or multicultural narratives.

In response to the second objective, research finds that Indian minorities, especially Muslims, Sikhs, Christians, and other marginalized sections of the society, have minimal to no representation in Anupamaa.

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The soap strongly performed Hindu Gujarati traditions, rituals, and cultural markers, essentially excluding minority experiences and identities. This could be reinforcing the minority marginalization in mainstream Hindi television narratives.

Anupama serial has ignored the diverse Indian society by solely showing a Hindu Gujarati household. This cuts out minority groups and other groups that speak different languages or live in other regions, which renders cultural identity even more narrow. The show is largely on women who are strong and independent as wives and moms, which perpetuates traditional gender roles, even though it does portray some empowerment. The play largely uses Gujarati and Hindi, with one other language. This shows that there isn't much linguistic diversity, which is in line with the way Hindi television usually works.

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