

Exploring Caste, Religious and Class Dynamics in Homebound

Apoorva Poonia

Abstract:

Cinema is a powerful cultural medium that reflects and shapes social life. In India, caste, religion, and class continue to influence everyday experiences, often through routine institutional practices rather than open conflict. This paper examines the Hindi film *Homebound* through qualitative textual analysis of selected scenes, dialogues, and public interactions. Drawing on Stuart Hall's concept of representation, with support from Ambedkarite and Marxist thought, the study explores how social meaning is produced in ordinary spaces such as schools, recruitment offices, and workplaces. As the narrative moves from the village to the factory and finally to the pandemic setting, different forms of inequality become visible. The film shows how identity affects access to opportunity and how economic vulnerability shapes survival. Unlike many Hindi films that foreground a single social issue, *Homebound* presents caste, religion, and class as interconnected forces. In doing so, the film offers a grounded representation of contemporary Indian society.

Keywords: Dalit Cinema, Muslim Identity, Class Struggle, Homebound, Film Studies