

The Celluloid Nation: Nationalism and Identity in Contemporary Hindi Cinema

Surbhi Rishi and Amanpreet Randhawa, Journalism and Mass Communication Department, Punjabi University, Patiala, Punjab

Abstract

This paper examines the evolving role of Hindi cinema in propagating nationalism from the pre-independence era to the contemporary period. It traces the shift from films that supported the anti-colonial struggle and Nehruvian secularism to modern productions that often engage with more overt and politically charged nationalist narratives. The study analyzes how key historical periods—the Nehruvian era, the Emergency, and the post-1980s—shaped the portrayal of national identity, patriotism, and political ideologies on screen. While earlier films like *Naya Daur* (1957) and *Haqeeqat* (1964) aimed to build a secular, united, and strong India, recent movies such as *The Tashkent Files* (2019), *The Kashmir Files* (2022), and *The Bengal Files* (2025) have been both celebrated for instilling national pride and criticized for their perceived propagandistic nature and historical inaccuracies. The study draws on academic sources to contextualize this shift within India's changing socio-political landscape, highlighting how Bollywood acts as a powerful tool for both reflecting and influencing national discourse. The paper highlights that contemporary Hindi films not only entertain but also serve as powerful tools for shaping public opinion, particularly among the youth, by making complex political subjects relatable. It concludes that Hindi cinema is a significant force in India's political and cultural landscape, effectively fostering a sense of national identity while simultaneously navigating the complex and often controversial lines between art, history, and political messaging. The findings are supported by analysis of film content, public reception, and insights from filmmakers, confirming the industry's sustained influence in promoting nationalistic sentiment.

Keywords: *Nationalism, Hindi Films, Contemporary Hindi Films, Political Films, Censorship, Emergency, Propaganda, Historical events.*

Introduction

In India, Hindi cinema has long been recognized as a powerful medium for storytelling, entertainment, and the expression of cultural values. It has reflected and influenced India's shifting circumstances. Hindi films serve as a foundation for comprehending the ways in which narrative genres that appeal to a variety of socioeconomic groups legitimize social and political authority. One of the most significant cultural mediums available to Indians is Indian film, which embraces and conveys the stark contrasts of Indian culture in a single format: on the one hand, it is modern, and on the other, it is conventional (Pathe, 2024).

Films have a remarkable ability to communicate and shape our understanding of the world, and Indian cinema, particularly Hindi cinema, plays a significant role in engaging audiences and fostering social change (Balabantaray, 2022). A society is a dynamic organism made up of many components, including stories that are produced, shared, and preserved within it; it is neither absolute nor permanent. These narratives emerge from a society's socio politics and culture while also influencing those same socio politics and culture (Patterson & Monroe, 1998).

Related studies

VikasPathe(2024). In contrast to the limited nationalism narratives that are popular now, a critical interpretation of the inclusive and collaborative conception of India during the colonial fight may be found by revisiting *Lagaan* in the context of hyper-nationalism. The author essentially highlights *Lagaan's* distinctive method of nation-imagining, its emphasis on group conflicts, and its function in recounting the socio political history of colonial India.

Chakrobariti& Sarkar (2025) in their research paper that analyzes two Bollywood films, *Mr India* and *LageRahoMunna Bhai*, to understand how they construct national identity by reviving Gandhian and Nehruvian ideologies. The paper concludes that 'Mr India' and 'LageRahoMunna Bhai' effectively use the concept of "invisibility" to revive Nehruvian and Gandhian principles for a contemporary audience. By portraying their protagonists as "invisible" commoners whose problems are ignored, the films make the audience aware of the fading ideals of nationalism. The "visible" antagonists represent societal fears and the loss of values in India's changing socio-political landscape. The heroic characters, through their "invisible" power, demonstrate that true strength lies not in brute force but in the shared, "non-muscular" spirit of a united populace.

Iyar & Das (2025).The *Kashmir Files* and *Uri: The Surgical Strike* both employ a combination of emotive, semi-fictional storytelling and actual events to further their nationalist goals. It may be concluded from the response of the audience that these films have

been successful in gaining people's trust. For example, there were numerous instances of anti-Muslim slogans being chanted in theatres showing *The Kashmir Files*, and many Hindu viewers thought they had learned the supposed truth of the issue the movie was trying to portray—that Indian Muslims pose a threat to Indian Hindus.

Karmakar & Catterall (2025). With a focus on topics like unity, identity, and patriotism, this research paper examines how Hindi film has influenced and mirrored Indian nationalism throughout the years. Bollywood has changed to reflect societal shifts and political realities, from post-independence anti-colonial tales to contemporary portrayals of strong nationalism and diaspora ties. By fusing historical accounts, cultural ideals, and current fears, films are effective instruments for creating a sense of national identity. Despite their limited direct reach, they have a significant impact on public debate and the development of the collective imagination. In a world that is becoming more varied and globalized, Hindi film is still an essential tool for comprehending and redefining India's national identity.

Objective

The main objective of this research paper is to study the impact of Hindi cinema on encouraging nationalism through contemporary Hindi films. Efforts were made to observe and analyze how society perceives the concepts or themes of nationalism in political movies and how successful these movies are in delivering the message to common people. This study also analyses the Hindi cinema acts as a source of promoting nationalism and patriotism. The study draws on academic sources to contextualize this shift within India's changing socio-political landscape, highlighting how Bollywood acts as a powerful tool for both reflecting and influencing national discourse.

Research Methodology

Films analysed in this study were chosen through purposive sampling based on Populist nationalism, and film analysis was done of particular films based on historical or real events from 2019 to 2025. It covers Vivek Agnihotri's "trilogy" of films, a series of socio-political dramas that have been a subject of intense debate and discussion. While the director has made several films throughout his career, this particular trilogy is defined by its focus on controversial and often politically sensitive historical events in modern India. That's why the researcher took films from 'The Tashkent Files' to 'The Bengal Files' for the paper. This

study is based on secondary data. News and articles from different sources are considered for this study.

Historical Perspective

Pre-Independence Era

Politics and Indian cinema have been linked since before independence. These films often highlighted the struggles against the British Raj to inspire national pride and liberty. Famous freedom warriors like Bhagat Singh and Chandra Shekhar Azad were brought to life on screen in films like "Shaheed" (1948) and "Kranti" (1981), respectively. The audience was provided with historical context for the sacrifices these leaders made and the group's fight for colonial control through viewing these films. Garam Hawa (1973), Jallianwala Bagh (1977), Junnon (1978), Sardar (1993) Chapter 4(1997), Earth (1998), Netaji Subhash Chandra Bose: The Forgotten Hero (2004), and Gandhi Murder (2019) are all films that were released in the 1970s and 1980s, respectively. Padmavat (2018), Manikarnika- Queen of Jhansi(2019), Tahnaji (2020), Swatantrya Veer Savarkar (2024), and Chaava (2025) are all movies that portray the colours of nationalism and patriotism.

Nehruvian Era

After India attained independence, the Nehruvian philosophy became popular in the film industry. This led to the portrayal of India as a nation striving towards growth, secularism, and social justice. Films such as "Naya Daur" (1957) and "Do Bigha Zamin" (1953) depict the historical perspective of a new, independent India struggling with difficulties such as industrialisation, land reforms, and the gap between the urban and rural populations.

Before that time, the initial reaction was to accept the Nehruvian viewpoint as a continuation of the ideological legacy of the liberation movement. It reached a point when it was too pleasant to sustain compelling political tales. For instance, in the movie Jagriti (1954), the visualisation of the Rafi song "Hum laayehaintoofano se kishtinikaalke zooms" on Nehru's picture as if it were a cinematic address to the nation, while the lines go, "dekhobarbaadna ho ye bageecha, only to be followed by elements of Nehru's pacifist international outlook- "Atom bammkejorpeaithihai ye duniya, baroodkeekdherpebaitihai ye duniya,

rakhnaharkadamdekhbhaalke (world struts with the power of atom bombs, it is sitting on a heap of gunpowder, take every step very carefully”) (Vardhan, 2017).

The influence of Nehru's humanism was so significant that it laid the groundwork for many significant cinematic works in Hindi. It was believed that the reason secularism has survived in India for such a long time is due, in large part, to the sacred composite culture that is promoted through Hindi cinema and music. (Mahaan,2023).

After India was defeated in the border confrontation with China in 1962, ChetanAnand's military masterpiece, Haqeeqat (1964), played a significant role in helping the country's damaged psyche recover. Although it is an unabashedly nationalistic war movie, the film's political message is based on the fact that it was developed with assistance from the Indian government and was an attempt to reclaim the nation's faith in its leadership and power. Incredible acting from its cast members and a classic score helped the film win over the hearts and minds of nationwide audiences. Rafi is featured in the music video for the song "Karchale hum fida," written by Kaifi Azmi and recorded by Kaifi Azmi. The video also shows Nehru paying his respects to soldiers stationed at border posts (Vardhan, 2017). India's first prime minister, Jawaharlal Nehru, believed popular films might promote national identity. He founded the Film Enquiry Committee in 1949 under Constituent Assembly Member S K Patil to analyse and enhance national cinema. The committee suggested a film prize and funding for outstanding films. These suggestions created the Film Finance Corporation in 1960 and the National Film Awards in 1954. In 1952, Nehru's administration organised India's first international film festival and asked filmmakers to help develop the nation (Gupta, 2022).

Emergency Era

The production of political films is challenging worldwide. When you discuss sensitive topics in India—especially religion and politics—expect the state to intervene. Upadhaya (2018) Under Prime Minister Indira Gandhi's Grey Emergency (1975–1977), films depicted politics differently. In films like "Aandhi" (1975) and "KissaKursiKa" (1977), authoritarianism and individual liberty were closely questioned. These films warned audiences about the dangers of excessive government authority and the importance of democracy. In 1978, IS Johar's comedy "Nasbandi" featured clones of all the popular performers. This is a humorous look at Indira Gandhi's sterilization drive. Everyone seeks sterilization cases in the film. A smart

political spoof. AmritNahata's 1977 film "KissaKursika" satirized Indira Gandhi's 1975 Emergency. Nahata, an Indian National Congress parliamentarian, abandoned the party after the emergency. An unethical politician tried to sway the defenseless. The Congress government banned it for mocking the party (Maitra, 2017).

In the era of emergency days, movies such as HazaroKhwahishyaisi (2005) and the movie Indu Sarkar (2017) and documentaries were made. One of the dialogues of the movie 'Indu Sarkar' depicts how the government controls the media in the name of an emergency.

Post- Emergency Era and Beyond

Political films about caste, communalism, and the late 1980s and early 1990s were popular. Films like "Ardh Satya" (1983) and "Rajneeti" (2010) provided a historical perspective on socio-political movements and stressed the importance of social cohesion, moral leadership, and empowering the disadvantaged. "Bombay", a 1995 Tamil film by Mani Ratnam, was also made in Hindi about the city's intercommunal violence. The engagement failed to make the movie a compelling political story.

After Punjab's separatist militancy had subsided, Gulzar'sMaachis (1996) analysed the state's arrogant attempts to exterminate it. The video polemicizes against state police human rights abuses against militants—real, suspected, and framed—to show how political externalities change human connections (Vardhan, 2017). In one of the dialogues one, '*Shurushuru me ye sab bahut thrilling lagtatha, tab takmeramaut se samnanahihuathana, ab darlagtahaibhaji*' (In the beginning, all this seemed very thrilling, till then I had not come face to face with reality, but now I feel scared) showed how some innocent boys get involved in militancy in Punjab.

Before 2000, two directors' political films were mediocre. Mani Ratnam'sDil Se (1998) failed to integrate separatist rebels and security forces' human rights violations into a romantic musical (parts of its plot could be construed as "stalking"), while Gulzar's Hu TuTu (1999) rambles only to preach corruption. Six years later, Mani Ratnam made Yuva (2004), a dreary youth and politics film (Vardhan, 2017).

In the movie 'Hu TuTu', Gulzar does not elaborate on the particular acts of corruption. It is not necessary for him to. The hollowness of Panna's family metaphorically represents the decadence of the state. Panna expresses her feelings by saying, "I can feel the corruption flowing in my blood." The film is also about the lack of ties that bind the young of today - "a generation that asks many questions but gets no answers in return". The songs and lyrics in

the film are more political than the speech. Whether it is 'Ghapla Hai' or 'Bandobast Hai,' the lyrics describe an existentialist dilemma among voters concerning the political system.

Contemporary Hindi Film

Bollywood films have long examined nationalism, Hindu mythology, and peasant and working-class life, but they have recently tackled inter-communal violence and religious intolerance. Popular films from previous decades rarely covered these issues. Indian cinema has addressed darker truths and tougher subjects in the past decade. They also discreetly mediated India-Pakistan tensions (Feffer& Iqbal, 2008).

Since the 21st century, Hindi political films have evolved to reflect India's changing politics. Our films began to reflect political ardor in 2001. Rang De Basanti has a strong political message. Several "political" films followed:Gangajal, Rajneeti, Sarkar. These films were well-made without political criticism. Shanghai, Gulaal, HazaronKhwahishenAisee, Gangs of Wasseypur, Aamir, and A Wednesday were superb films that cleverly conveyed political undertones. Another film with great subject study and presentation was Madras Café. It performed poorly at the box office. (Saxena, 2019)The Muslims of Kashmir fought against the Indian government for independence in 'Mission Kashmir'. Mission Kashmir's depiction of Muslims is only representational are wearing traditional clothing from Kashmir. Islamic peoples are shown to be violent, and Pakistan is implied to be meant to maintain the pre-existing calm in occupied Kashmir using terrorism, to occupy Kashmir (Abbas, Zohra, 2013). Parmanu: The Story of Pokhran (Atom: The Story of Pokhran, Abhishek Sharma, 2018) is a period play about India's 1998 nuclear testing during the BJP government in New Delhi. The Kashmir Files, released in March 2022, claims to depict the narrative of Kashmiri Hindus, known as Kashmiri Pandits, who fled northern India in the early 1990s after being targeted by Pakistan-backed terrorists. The Indian government and Kashmiri Panditorganisations say a few hundred people were killed during the separatist movement, but the movie claims genocide. Social media footage of moviegoers calling for Muslim exclusion and murder spread quickly following its release. The Kashmir Files received tax exemptions in many BJP-run states under Indian Prime Minister Narendra Modi (Gupta,2022). The Dadasaheb Phalke Award-winning filmmaker Shyam Benegal, on The Kashmir Files, said, "The more propaganda your film has, the less valuable it will be."

Thakur (2019) wrote 'Filming Politics' about cinema and politics. Political and cinema often influence people's ideas, he said. Uri- The Surgical Strike (January 2019) is a film about the 2016 POK surgical strike and the BJP. Sanjay Baru's novel-based biography, The Accidental Prime Minister (January 2019), about Dr. Manmohan Singh, is popular in political circles. Both the timing and intent of these back-to-back politically influenced films are suspicious. On the Pulwama attack, there have been many Hindi movies released, like Fighter, Operation Valentine, etc. Section- 375, Article-15, Batla house, The Tashkent files, Panipat, Kesari, Mission Mangal, Bharat, Accidental Prime Minister, Thackeray, Mere Pyare P.M, 72 Hoorain, The vaccine war, The Kerela story, Thalaivii, Sam Bahadur, Mai Atal hoon, Article 370, Accident or Conspiracy: Godhra, Bastar- the naxal story, JNU- Jahangir National University, Amar Singh Chamkila, The Sabarmati Report, Emergency, Punjab 95 all movies are politically based movies and create hype on the name of nationalism. PUNJAB 95, The CBFC has recommended 120 changes to the film since it deals with a delicate subject. Whether the creators have agreed on it or not is uncertain. During the 1990s militancy, Jaswant Singh Khalra, the film's inspiration, revealed the Punjab Police's unlawful executions of Sikh youngsters.

Analysis of Trilogy of Vivek Agnihotri's Films

The Tashkent Files (2019)

The storyline centers on the unexplained death of Shri Lal Bahadur Shastri, the second prime minister of India, and looks into whether or not he was assassinated, as some have claimed, or if he had passed away naturally. The Tashkent Files centres on the unexplained death of Lal Bahadur Shastri in 1966, which occurred not long after India and Pakistan signed the Tashkent Agreement to put an end to the war in 1965. In another news by India Today, The Tashkent Files is a propaganda movie, according to the notification submitted by Lal Bahadur Shastri's grandsons Vibhakar and Diwakar Shastri, who also described it as an "attempt to create unwarranted and unnecessary controversy".one of the most criticized elements of the film is its use of a committee to present various conspiracy theories and political arguments. The character of the young journalist, Ragini Phule (played by Shweta Basu Prasad), is portrayed as the truth-seeker, while other characters represent what the film identifies as "enemies of the nation."

A particularly controversial and widely cited dialogue comes from a committee member who delivers a monologue where he defines different types of "terrorists." The most impactful dialogue from the film is "Historians are liberal terrorists. NGOs are social terrorists. Judges are judicial terrorists. Media is TRP terrorists."

This dialogue is not a reflection of genuine inquiry but a direct piece of political propaganda. It uses highly charged language to label and attack institutions and professions that are often critical of the government or hold different political views. According to various news articles the film's director, Vivek Agnihotri, has been accused of using the movie to promote a specific political agenda and settle scores with his ideological opponents.

The Kashmir Files (2022)

Vivek Agnihotri is the writer and director of the 2022 Indian Hindi-language drama film *The Kashmir Files*. The 1990 migration of Kashmiri Hindus from Indian-administered Kashmir is the main focus of the movie's fictitious plot. It portrays the evacuation and the events that preceded it as a genocide, a portrayal that academics believe is incorrect. According to the movie, a conspiracy of silence hid these truths. The most controversial dialogue from the movie, "Hum Hinduonkomaareng, lekinunke hum batayenge nahin kyun maareng. Hum unkomarne se pehle unko jhande pelitaenge, aur unko nikaakhriichhabhinahin poorikarne denge. Aurunki jo aakhriichhahogi, wahi unke liye sabse badisazahogi. (We will kill the Hindus, but we will not tell them why. Before killing them, we will make them lie on the flag, and we will not let them fulfil their last wish. And their last wish will be their biggest punishment)". The dialogue simplifies the Kashmir conflict into a simple binary of "good" Hindus and "evil" Muslims, ignoring the fact that the conflict was an uprising against the Indian state and that many Kashmiri Muslims were also victims of violence.

The Bengal Files (2025)

Vivek Agnihotri is the writer and director of the 2025 Hindi-language political drama film *The Bengal Files*. Its plot revolves around the Great Calcutta Killings and the Noakhali riots of 1946, portraying the bloodshed and its aftermath as a genocide and asserting that these historical events were purposefully overlooked or hidden. After *The Tashkent Files* (2019) and *The Kashmir Files* (2022), Agnihotri's *The Files Trilogy*, which is focused on

contemporary Indian history, concludes with *The Bengal Files*. It was released on September 5, 2025, and has a duration of 204 minutes, making it one of the longest Indian films.

Dialogue: "Tum Bengal ki is zameenkokhoon se rang do, aur hum yahan shanti kapatakhatrachalaterahenge? Humarinayanaslkoyehsachpatahonachahiyeki 'secularism' kenaam par kitnekhoonbahaaayegaye." "You will paint this land of Bengal with blood, and we will keep chanting about peace? Our new generation must know the truth of how much blood was shed in the name of 'secularism'."

This type of dialogue, while fictional, aligns with the anticipated tone and message of the film. The dialogue directly links a historical event (the 1946 violence) to a contemporary political term ("secularism"). This is a common rhetorical device used to frame history in a way that serves a present-day political narrative. The dialogue suggests that the violence was not just a result of political tensions but a direct consequence of a flawed ideology. The term "secularism" is presented as a negative force, a deceptive mask behind which violence and bloodshed occurred. This is a highly controversial and politically charged claim that has been a central point of debate in India for years.

Based on an analysis of the film 'The Bengal Files', the film appears to be a politically charged historical drama that focuses on the 1946 Direct Action Day and the subsequent Noakhali riots in Bengal. The film positions these events as a "Hindu genocide" that has been suppressed from mainstream historical narratives. *Cast and Characters* showcases a strong ensemble cast, including Mithun Chakraborty, AnupamKher, and Pallavi Joshi. AnupamKher's portrayal of Mahatma Gandhi is noted as a "different" take on the historical figure, suggesting a nuanced or critical re-evaluation of his role during this period. The film claims to present a "forgotten" chapter of history, contrasting with what the creators refer to as "manipulated" versions of the past. The narrative seems to frame the events through the lens of a specific ideological perspective. Reviews and early audience reactions to the film, as hinted at in the trailer, describe it as a "hard-hitting," "gut-wrenching," and "intense" depiction of communal violence. This suggests the film employs powerful, emotionally-charged visuals to shock and disturb the audience. The story reportedly moves between a modern-day investigation into a missing person's case and the historical events of the 1940s, drawing a connection between past tragedies and present-day issues. The film has caused a great deal of controversy, especially in relation to its distribution in West Bengal, where producers have claimed to have been under political pressure. The film is anticipated to

spark intense public discussion over historical truth and the function of film in political discourse. It is being likened to filmmaker Vivek Agnihotri's earlier work, *The Kashmir Files*. Some viewers have denounced it as propaganda that might cause conflicts between communities, while others have complimented its daring narrative and important nature.

Conclusion

Finally, Bollywood shows its political and social leadership. It has forced viewers to explore India's religious intolerance and intercommunal violence. It has become a diplomatic body without government action, notably with Pakistan's neighbour. It took risks the US would never take. Bollywood is a popular forum for debate, introspection, and social transformation in a country with 40% illiteracy. (Feffer, Iqbal, 2008)

Hindi cinema has consistently acted as a powerful tool for shaping and reflecting national identity, from the pre-independence era to the present day. Historically, films have been used to inspire national pride against the British Raj and to promote Nehruvian ideals of a secular and developing India. In the contemporary political climate, however, the focus has shifted towards a more populist and often polarizing form of nationalism.

The analysis of Vivek Agnihotri's trilogy (*The Tashkent Files*, *The Kashmir Files*, and *The Bengal Files*) highlights this shift. These films are seen as a form of political propaganda that uses historical events to promote a specific right-wing agenda and create an "us versus them" narrative, often targeting the Muslim community. The researcher analyse that such films blur the line between entertainment and political messaging, influencing public opinion and deepening societal divides. The success of these films, as demonstrated by audience reactions, underscores cinema's significant and potentially dangerous ability to be used as a political tool. In recent years, however, this role has become more complex and often more overt. Modern political films frequently engage with politically charged and sensitive subjects, including historical events and religious tensions. Movies such as 'The Kashmir Files', 'Article 370', 'Uri: The Surgical Strike', and 'The Bengal Files' are lauded by some for promoting national pride and highlighting key historical moments. However, they also face criticism for being 'propagandistic' and for selectively presenting facts to align with specific political ideologies, which some critics argue can fuel social and communal division. The success of these films, even when they are factually debated, underscores their powerful ability to influence public opinion and emotional connection to national narratives.

The influence of these films extends beyond entertainment. They shape the perceptions of a large audience, particularly the youth, by making political figures and ideologies accessible and relatable. Through compelling storytelling and memorable dialogues, these movies can embed political beliefs and foster a sense of shared identity and pride. The interviews with directors like R. Balki ('Mission Mangal') and Abhishek Sharma ('Parmanu: The Story of Pokhran') highlight this dual objective: to both entertain and instill a sense of national pride and awareness of India's achievements.

In conclusion, while Hindi cinema has a proven track record of inspiring national sentiment, the contemporary landscape reveals a more complex dynamic. The line between entertainment, historical representation, and political messaging has become increasingly blurred, making these films a critical, albeit sometimes controversial, force in India's ongoing political and cultural dialogue. The study confirms that Hindi films are highly effective in propagating nationalism, but also highlights the need for critical engagement with their narratives.

References

1. Abbas, H. Q., & Zohra, F. T. (2013). Construction of differences through movies: A case study of portrayal of Kashmiri Muslims in Indian movies. *Cross-Cultural Communication*, 9(6), 35–39.
2. Balabantaray, S. R. (2022). Impact of Indian cinema on culture and creation of world view among youth: A sociological analysis of Bollywood movies. *Journal of Public Affairs*, 22(2), e2405.
3. Chakrabarti, R., & Sarkar, S. A. M. (2025). Invisible reformation: understanding the construction of nation in select Bollywood films. *National Identities*, 27(1-2), 13-27.
4. Iyer, J. B., & Das, S. (2025). Leveraging history to invoke nationalism: from the annals of history to social engineering of present and future in Hindi cinema. *National Identities*, 27(1-2), 155-174.
5. Karmakar, G., & Catterall, P. (2025). Nation, Nationalism and Indian Hindi cinema. *National Identities*, 27(1-2), 1-11.
6. Patterson, M., & Monroe, K. R. (1998). Narrative in political science. *Annual Review of Political Science*, 1(1), 315–331. <https://doi.org/10.1146/annurev.polisci.1.1.315>
7. Pathe, V. (2025). Historicising the colonial past of India and Hindi cinema. *National Identities*, 27(1-2), 47-55.
8. Thakur, M. (2019). *Filming Politics*. New Delhi: Anyaye Publications

9. Article- “ The Political Animal in Hindi Cinema Part 3” by AnandVardhan (2017)
Retrieved from The Political Animal in Hindi Cinema Part III (1985-2004)
(newslaundry.com) on Aug 15, 2023
10. Article- “A Vision of Unity”: How Jawaharlal Nehru helped shape Indian Cinema and
songs, by Deepak Mahaan retrieved from ‘A Vision of Unity’: How Jawaharlal Nehru
Helped Shape Indian Cinema and Songs | OPINION (thequint.com) on Aug 12, 2023
11. Article- “Modi’s Bollywood: How ‘social message’ films amplify the Indian
Government’s policies- Senses of Cinema” by Uttaran Das Gupta Retrieved from
Modi’s Bollywood: How ‘Social Message’ Films Amplify the Indian Government’s
Policies – Senses of Cinema on Aug 17, 2023
12. Article – “Mumbai’s not Hollywood, which is why we barely have films on the
emergency” by Amit Upadhyaya retrieved from Mumbai's not Hollywood, which is
why we barely have films on the Emergency (theprint.in) on Aug 13, 2023
13. Article –“Bollywood films based on emergency period that unveil an important
chapter of history” by RanjiniMaitra retrieved from In pictures: Bollywood films
based on emergency period that unveil an important chapter of history
(bollywoodbubble.com) on Aug 13, 2023
14. Article- “Bollywood gets Political” by John Feffer and Noor Iqbal Retrieved from
Bollywood Gets Political - Institute for Policy Studies (ips-dc.org) on Aug 15, 2023
15. Article- “KhudaGawah: The Amitabh Bachchan film for which the Afghan
Mujahideen stopped the war” by Vandana retrieved from
[https://www.bbc.com/hindi/entertainment-
61366546?fbclid=IwAR2AD3NAfa3zceR2tLOKW-
hB6IF3Qscs40msINDA7eUDsyHEh1I1uMN62vg](https://www.bbc.com/hindi/entertainment-61366546?fbclid=IwAR2AD3NAfa3zceR2tLOKW-hB6IF3Qscs40msINDA7eUDsyHEh1I1uMN62vg) on Aug 18, 2023
16. Article- “Hindi Cinema’s jump in the propaganda waters” by PragatiSaxena Retrieved
from
17. Hindi cinema’s jump in the propaganda waters (nationalheraldindia.com) on Aug 16,
2023
18. [https://www.livemint.com/news/trends/whats-the-controversy-diljit-dosanjh-s-punjab-
95-movie-release-date-postponed-due-to-circumstances-beyond-control-
11737452993571.html](https://www.livemint.com/news/trends/whats-the-controversy-diljit-dosanjh-s-punjab-95-movie-release-date-postponed-due-to-circumstances-beyond-control-11737452993571.html)
19. [https://www.deccanherald.com/india/poster-of-new-film-jnu-jahangir-national-
university-sparks-debate-on-social-media-2933405](https://www.deccanherald.com/india/poster-of-new-film-jnu-jahangir-national-university-sparks-debate-on-social-media-2933405)

20. [https://www.indiatoday.in/movies/bollywood/story/lal-bahadur-shastri-s-grandsons-
seek-stay-on-the-tashkent-files-release-vivek-agnihotri-cries-foul-1498315-2019-04-
10](https://www.indiatoday.in/movies/bollywood/story/lal-bahadur-shastri-s-grandsons-
seek-stay-on-the-tashkent-files-release-vivek-agnihotri-cries-foul-1498315-2019-04-
10).