

PATRIOTISM – A BOLLYWOOD JOURNEY

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Abstract : Bollywood is not only an industry; it's actually an emotion for the Indians. Since a century, it has been with us with its enigmatic movies, which has created various 'emotions' among the people by far. In the same way, the dissertation paper entitled, 'Patriotism – A Bollywood Journey', talks about an emotion of Bollywood movies, which one feels for his motherland and that is, 'Patriotism'.

This study shows the emergence, the history, the recent trends and the evolution of this patriotic genre of Bollywood. It also strives to show the impact of this genre on the Indian society and it also analyses the role of women actors in this genre. Through the minute discussions of the classic patriotic movies and the directors, this study brings about the importance of this genre in the Bollywood cinema.

It also tries to go into an in-depth analysis of the thoughts and ideas of the common people about this genre, through survey and interviews. It also finds out the role of the media in case of this genre, and therefore, concludes with the future of this genre.

Index terms - movies, patriotism, patriotic movies, Bollywood, India

1. INTRODUCTION

The years preceding the dawn of cinema in India were witnessed to the growth of musical dramas, the Parsi theatre, the drama companies of Madras, and the *jatra* in Bengal. Music, dance, song were an integral part of these performing traditions; this was the heritage of Sanskrit drama and later popular folk performing traditions such as the *ram lila*, the *nautanki* and the *thirukoothu*. In painting, the calendar art of Raja Ravi Varma and others was well-known and stage sets incorporated some of the designs and colours of this new art form.

So, when the first 'cinematographic exhibitions' of the Lumiere Brothers were held in Bombay on July 7, 1896, Indian dramatists, photographers, magicians, musicians and singers saw in them great potential for the re-telling of Indian myths and folklore. *The Times of India* advertised these early exhibitions as "the marvel of the country, the wonder of the world."

Among the numerous crowds that watched the first screenings at Bombay's Watson Hotel with utmost fascination was a photographer named Harishchandra S. Bhatwadekar. He ordered for a moving picture camera from London, and when it arrived took it along to a wrestling match in Bombay's Hanging Gardens, and shot the match live. The movie was *Two Wrestlers* and this was perhaps the beginning of the 'action genre' in Indian cinema. Various documentaries were also made during this time.

Just as Indian photographers and studios proliferated soon after the introduction of the camera in 1840, so the arrival of the motion picture attracted a large number of business people, artists and craftspeople into film production and exhibition. The credit for making the first full length feature film goes to Dadasaheb Phalke's *Raja Harishchandra* which was of historical genre. With this the Bollywood films also saw its beginning and from then various types of genres came into existence, be it mythological, romance, drama, comedy, patriotism and many others included into the mainstream Hindi cinema.

For any self-respecting nation, patriotism of its citizens is its heart beat. If it is there, not only is the nation's continued existence across centuries and millennia guaranteed, but its progressive evolution is also ensured. If it is not there, the nation suffers decline, debility and eventual doom.

India is fondly called 'BHARAT' by its people. The name harks back to its epic past, whose beginnings have defied determination. Hence, India evokes a sense of timelessness. Of course, India has been changing perpetually ever since its hoary antiquity. It has also suffered such destructions of history as have pushed several other ancient nations and civilizations into extinction. How then has India faced all these internal changes and external assaults, and yet managed

to remain alive as vibrant and ascendant nation in the 21st century? The answer is: Patriotism – the common emotion and self-awareness that unites our people in spite of the unmatched diversity they exhibit.

2. LITERATURE REVIEW

Bollywood provides entertainment, education, awareness, inspiration and every feeling which is prevalent in a human being. Movies are not only meant for commercial success, there are movies which can be both commercial as well as critically acclaimed. This research study tries to find out the various aspects of Bollywood movies restricted to patriotic genre. This genre has always been both encouraging and entertaining, and thus this genre has a special as well as a different place in the Bollywood movies. There were various research studies which were made on the Bollywood patriotic movies and its related subjects.

The following are some of the previous studies related to my dissertation paper structured thematically and their main features-

Patriotism and cinema are old companions by Sanjukta Sharma (19th August, 2016)

This study wanders through the old as well as new kinds of patriotic movies. The researcher finds out that movies on sports strikes the right chord in exploring patriotism among young generation. She explores that patriotism and Indian cinema has been very old and has come a long way. The study says that even romantic genres have patriotism poured in them. In this respect, she gave the example of *Kabhie Khushi Kabhie Gham* (2001). The study explores about the films like *Mother India* (1957), *Hum Hindustani* (1960) and also *Do Bigha Zamin* (1953). It also had a space for the patriotic songs of Bollywood. Then finally it depicted a change through the movies like *Lagaan*, *Swades* and some others.

Representing the Unrepresentable: The Bollywood Partition Film by Natasha Master (Carleton University, Ontario, December, 2009)

This study is an analysis of films about the partition of India and how they challenge conventional representations of the event. The broader context of this issue is the public or private memory paradox and the way in which communal memory challenges and changes national history. 'Partition gives us the key metaphors of post-colonial Indian identity: separation, rupture, fragmentation, wounding, etc. While there is a growing body of literature on the Indian Partition film, most of the work remains concerned with determining bias or objectivity and does not give due consideration to the significant and unique challenges of representing Partition in Bollywood cinema. This study identifies the representational challenges of Partition cinema, how filmmakers have dealt with them considering the changing socio-political climate, and accordingly draw conclusions and forms predictions for the future of partition cinema.

Patriotism in Indian cinema by Pratibha Advani (November 2013)

A well-defined introduction of the advent of patriotic movies in Indian cinema with an informative history has been mentioned in this study. It goes deep inside the roots and causes of rarity of patriotism among the Indian minds now a days. And does a detailed survey among 100 respondents to get into the core of the study. It says about some recent films made on this subject and states a good comparison between the two kinds of movies related to patriotism, which was really helpful in my study.

Performing Terror, Mediating Religion: Indian Cinema and the Politics of National Belonging by Sunera Thobani (University of British, Columbia, May 2014)

This study focuses on the social issues of the nation, specially communalism. It talks about the Indian minorities who are at times directed as culprits and attacked due to their religion, though the terrorist attacks and all other things are done by a section of the people and thus not all of them needs to be blamed. The study talked about the film 'Roja' where the "terrorism" of Kashmiri Muslims and the failings of the Indian state were shown. The study talks about the film 'Dev' and stated that violence is an injury to the nation and the state. The study talks about Gandhi's ideas and his thoughts of non-violence and his initiatives for the minorities. The researcher gives a detailed description of the socio-cultural issues and the films made on the subject.

Bollywood as Nationalist cinema – Violence, Patriotism in the Popular Rang De Basanti by Neelam Srivastava (November 2009)

This study explores the relationship between violence, patriotism and the national-popular within the medium of film by examining the Indian filmmaker Rakeysh Omprakash Mehra's 2006 Bollywood hit, *Rang De Basanti*. It states that the film successfully fuels the middle class fantasy of corruption being the only problem of the country. It states that this film shows that violence as central to the mobilisation of people in the liberation struggle; it is shown to be wholly justified by the execrable actions of the coloniser or the post-colonial oppressor, the corrupt nation-state. My study took huge help from this.

Learning approach of youth regarding Patriotic Movies by Manju Kataria (Guru Jambheshwar, University of science and technology, Haryana, 2014)

It states that film has enormous impact on the societies. It gives new trends, ideas and traditions. Film reshapes old trends, customs and traditions. This study was conducted with a view to ascertain the responses of 100 boys and girls regarding the patriotic movies. The study depicts the promotion of patriotism among the youngsters. And the study tells that girls like these kind of movies more than the boys. The impact of patriotic movies was found out through this study and it helped in my study.

Lyrical Patriotism: Changing theme of patriotism in Post-Independence Hindi Patriotic Songs by Nikunj Pramod Kumar Trivedi (Jain University, 2011)

This study explains the change of patriotic songs over the past few decades since its emergence. It gives a detailed introduction of Hindi patriotic songs. It also divides the songs into five types –

- Newly Independent India songs
- The Nehruvian Era songs
- The Post Emergency Period songs
- Era of Economic Liberalization
- The New Millenium songs

The study concludes that patriotic Hindi film songs has always helped in building nationalistic pride among the citizen of the country. The songs celebrates the nation's geographical boundaries to glorifying the martyrdom and many others. The study says that though Hindi patriotic song's style of presentation has changed but not the core idea behind its depiction. But my study states that there is a dearth of patriotic songs now.

Religious and Nationalist Trends in Modern Bollywood cinema by Kasturi Dadhe (January, 2009)

The paper shows how Bollywood cinema in the last decade has been systematically promoting the Hindutva ideology. This study also discusses the role of women in these kinds of movies and the film's patriarchal structure in the family and society. The paper presents everything in the context of issues like gender and class equality, modernity, globalisation, diaspora. It also includes a contrasting look at the recent Realist Indian cinema.

Films about Terrorism, Cinema Studies and the Academy by Elaine Martin (December 2011)

This study describes how the films changed when 9/11 terrorist attack hit the world. The nature of films changed. The films started showing terrorism in a full-fledged manner. The researcher has taken into account 'The Battle of Algiers', 'Four Days in September', and 'The Terrorist'. The film 'Paradise Now' has also formed an integral part of the study. Not only Hollywood, but all kind of films in the world changed, this study delves into these points in a deep manner. This study helped me in finding the differences between Hollywood and Bollywood patriotic movies.

The ethics of co-existence: Bollywood's different take on terrorism by Claudia Richter (January 2009)

The terrorism around the world is really a burning topic now a days. In this study, a brief comparison has been given about the depiction of terrorism in Bollywood and Hollywood. *Mission Kashmir* and *Fiza* are the two films which have been taken into consideration and it has been proved that Bollywood terrorism films are based on emotional and psychological content rather than on action-oriented sequences. This study mainly talks about the disputes going on in Kashmir in India, its ill-effects and its depiction in Bollywood films. It thoroughly analysed the emotional and violent factor in the Bollywood terrorism-based movies. It also pointed out the healing solutions' described in the movies of Bollywood. This study too helped in finding out the differences of Bollywood and Hollywood patriotic movies.

Representation of Social Issues In Indian Cinema by Anju Mehrotra (March 2015)

A short description has been given on the history of Indian Cinema. It explored that patriotic themes of Indian cinema has made way for social reforms. It depicts a number of social issues from freedom to unemployment, from poverty to exploitation, from dowry to women's emancipation, from social conflict to national integration, and from education to fantasy-oriented entertainment. It revolves around the time of 1930's and '40s when Bollywood movies used to deliver on issues how intellectual labour fights al-mighty capital, how young girls revolt against marriage with an old man, how life supersedes love, how inter-communal bliss is thrown by the outside forces, how widows could be remarried and fallen women resurrected, how dowry could lead to tragedy and how convicts could be reformed and many other such

issues. It mainly focussed on the films on 1930s and 40s and some of the 50s films were also taken as an example of social issues.

Exclusion in Cinematic Space: A Case Study of Chak De India by Nancy Kaushik (University of Delhi, December 2013)

In the present scenario, multi-media serve multiple functions, including the construction and transmission of social meanings that are visible in cultural artefacts. Films do more than that, with its narrative function, cinema offers works of art and “richly layered cultural practices”. Therefore, this paper explains the construction of cinematic space, ranging from representation of feelings to the selection of landscapes. Patriotism is a common emotion and its awareness unites countrymen in spite of the unmatched diversity. The cinematic space of Chak De India greatly supports the fact. This paper focuses on the issue of exclusion which can clearly be labelled as an ill to the society and is also a hindrance in the path of nation-building.

3. PURPOSE OF THE STUDY

The purpose of the study primarily involves the patriotic movies of Bollywood. This particular genre is so much into cinema. It has contributed to cinema a lot since its emergence, but then also the kind of popularity which these films should have got is not really witnessed in the society and thus the focus of this study is to discuss about this genre in details and also discuss about its positive impact upon the society and the young generation.

Indian Cinema, which is just 104 years old, is comprised of various colours. It is continuously providing entertainment as well as education and also awareness to the society and thus this study strives to determine the all over points related to the patriotic genre, this genre is not really talked about when we talk about cinema, but this study shows this genre's equal and huge importance in the Bollywood film industry and a thorough and detailed analysis has been done on its recent trends, its evolution, its change in forms and various other subjects. Some people cannot actually distinguish between patriotic genre and other genres and this study tries to show that and also divides the genre into parts and talks on all the parts individually.

This study also strives to emerge a little bit of patriotic feeling for its readers and also tries to inspire the people towards loving his/her nation with full heart and thus making everyone proud of the country – INDIA.

3.1 HYPOTHESES

India is a developing country. This country has a vast history where various people from all over the world have come to live, be it the Aryans or the Turks, the Tughlaqs, the Mughals or the British. Some came here in greed of valuable treasures and some came here to rule. With the advent of moving images, people got the opportunity to present their emotions through the moving pictures which ultimately was named as ‘movies’. Bollywood, which is the film industry of Hindi language movies, is established in Mumbai of Maharashtra.

This project entitled “Patriotism- A Bollywood Journey” actually portrays the various stages of and evolution of Hindi patriotic movies, restricted to the production of movies only in Bollywood.

The various impacts of this topic on the youth and the society, the dearth of patriotic songs in the movies now a days, its reasons and everything has been described. The partition movies have been very rare, that also have been taken into observation. Though a very few movies have been made on the partition subject but still the real torture, sufferings, torment of the people were not very well portrayed and well described and thus this type of patriotic genre is yet to be discovered by the filmmakers. The war films are rare and have almost stopped as the young generation fails to connect to these films and thus, for the progress of the nation, new trends are coming for the welfare of the society and state as a whole, which connects with the youth.

All the above as well as some other points are going to be discussed and proved through this project.

3.2 LIMITATIONS OF THE STUDY

The project entitled “Patriotism – A Bollywood Journey” analyses various pros and cons of Hindi patriotic movies. The impact and its popularity – all these things have been discussed in this study but still there are various limitations to my study, various problems which have not been taken into consideration and all these things have been stated below in a proper way.

- The survey have been done among 100 respondents, thus only 100 respondents can't be the voice of the millions who watch the patriotic movies. So, the more the samples, the more clear is the verdict.

- Very few books are there particularly on this subject. In the past so many decades, so few books have been written on this particular topic, that's why it's definitely a problem in analysing different aspects of this subject.
- Many books are written on wars, but those are particularly World Wars, and the books are written about especially Hollywood films and very few are there on the Bollywood movies and thus all the informations were dependent upon the various journals and articles written on this topic.
- This dissertation only talk about the Bollywood films, that is, only mainstream Hindi films are taken into account and thus a perfect result can't be reached as only an assessment of Bollywood patriotic movies does not give a total picture of the patriotic movies as a whole.
- The dissertation includes movies which were purely created by the Bollywood film industry. But this study excludes the regional movies of India as well as the Hindi-dubbed versions of those films. Films like *Roja*, *Bombay*, and *The Ghazi Attack* are good patriotic movies but they are excluded as they are not Bollywood movies as a whole. The film '*Gandhi*' is one of the best biopic but was directed as well as acted by non-Indians and thus that film is also excluded as it's also not completely Bollywood.
- The films which are made with the joint collaboration of Bollywood as well as any other industry has been excluded from this study. This study has purely taken Bollywood movies and not anything else.
- The interviews of some Bollywood directors or actors who usually directs or acts in these kind of movies like Neeraj Pandey, J. P. Dutta and others would have been much helpful and valuable for this dissertation but due to lack of appointment within the scheduled submission time, this couldn't have been done.
- The people of the states like Uttar Pradesh and West Bengal, were asked in this study by sending questionnaires through mails or handing them the questionnaires physically, but only the small amount of people of these two states are not at all enough for getting the perfect result about India which has 29 states all over.
- This study has taken into account the opinions of the people living in urban areas only. But in India the majority are rural people and they too have opinions on the Bollywood patriotic movies but their opinions have not been taken and this dissertation has asked about the urban inhabitants only.
- The dissertation though focuses on the social issues of the nation but it excludes the religion or caste-based issues based films like *PK* or *OMG- Oh My God* and others.
- The final problem of this dissertation is that the survey conducted by me was not completely option-based. This is because selecting any 4 or 5 films among so many good patriotic movies was a kind of injustice done to other rejected movies, as my study do not concentrate on a few patriotic movies and rather concentrates on all the patriotic movies of Bollywood, thus freedom was given to the respondents to choose those movies which they consider the best. This also helped in knowing the real likes of the respondents which are often suppressed due to the presence of the options.

3.3 OBJECTIVES OF THE STUDY

Bollywood and India are really inseparable. Due to Bollywood too, India has gained recognition amongst various countries. Thus, Bollywood is a strong entity when India's name is taken. Bollywood with its several genres has patriotism as its genre and this genre gives really a different kind of approach. It's something with which we feel connected with India. We again start feeling for our homeland, our motherland. It instils our dormant feelings towards our country and as such patriotic movies of Bollywood rightly gets associated with all its energy to **INDIA**.

The objectives of my study have been discussed below:-

- To show the emergence of patriotic movies in Bollywood.
- To show the evolution of the patriotic movies since its emergence with the change of scenario in the country.

- To call for people's notice about the rarity of patriotic songs in patriotic Hindi movies. Though music and cinema are bonded so strongly, then also the patriotic genre, now a days is deprived of good lyrical patriotic songs.
- The war films which started after the 1962 Sino-Indian War has almost ended its path. The last war film of Bollywood was *LOC Kargil* in 2003, but after that no such war films have been created. And thus, a much important theme of patriotic genre which the older generations used to love has been dormant for almost fourteen years, this study will show that.
- To show the recent trend of patriotic movies and prediction of its future.
- To show what people think about this genre.
- To inspire people so that they rise for the betterment of the country, which is their own.
- To show that the partition-based movies have been very rare in Bollywood. Except few films which though were set against the backdrop of partition, didn't completely squeeze out the torments, sufferings and the scenario of partition. Films like *Garam Hava (1973)* really did a great job but just one movie is not enough. This theme too is lost and not discovered in a proper way is what the study will show.

3.4 RESEARCH METHODOLOGY

This dissertation is all about the patriotic movies of Bollywood and thus the whole project will concentrate on the movies of Bollywood completely. Thus the project will probe into the depth of the patriotic movies, its history, its evolution, its impact, its pros and cons and various other related unnoticed factors.

This project will also have the opinions of people regarding these kinds of movies, and thus, a survey will be conducted among the people, after which a proper analysis can be derived.

- Data Collection – The main purpose of a research study is to collect data. Then only, after its analysis, correct result can be obtained. The topic – ‘Patriotism – A Bollywood Journey’ means Hindi mainstream movies of the patriotic genre. This topic have to be analysed from several sources and thus it has been divided into two following sources –
 - Primary source – A primary source provides direct or firsthand evidence about an event, object, person or work of art. This study describes about the patriotic movies of Bollywood since its emergence and thus all the first hand information are got from various movies related to this topic. The kind of movies which were made before independence, the themes of patriotic genre, its evolution, the change in the concept of these movies, all these things are the ultimate primary source of this topic.
 - Secondary source – Secondary sources describe, discuss, interpret, comment upon, analyze, evaluate, summarize and process the primary sources. To get full knowledge about this topic, the articles of various newspapers, books, and various other journals have been analysed.
 - Interview – An interview is seriously important for making a study more trustworthy. In this project, Bollywood filmmakers couldn't be interviewed. But this dissertation actually talks about the evolution of patriotic movies and thus, interviews will be taken of 5 people aged above 20 years, 30 years, 40 years, 50 years and 60 years respectively. Same questions will be asked to them about their thoughts and opinions about various subjects related to this topic. Through this interview, a good amount of opinions of the common people can be obtained. Five interviews of five different people coming from different fields, irrespective of their occupations but their ages have almost a decade's gap and thus their thoughts and opinions will change as a 20-year old will not think about the patriotic movies the same way as a 50-year old or a 60-year above aged person will think. Thus, the people spanning between this age group will give their opinions regarding this topic. The perception of the common people towards this theme of movies can be achieved through these interviews.
 - Survey – A survey will be conducted among 100 respondents aged 18 to 60 years. The method is simple random sample. Both men and women from urban areas of West Bengal and Uttar Pradesh will be taken into consideration. The questionnaires will be sent through mail and will also be given physically. The survey will be conducted among people irrespective of their profession and qualification. The accepted survey will be presented through tabulation and other necessary illustrations will be provided.

4. TYPES OF BOLLYWOOD PATRIOTIC MOVIES

- **TERRORISM – BASED PATRIOTIC MOVIES**

India has been facing terrorism as a constant threat to its internal security and peace. In the past three decades, hardly a year has passed without bombing or terrorist attack in India. A bomb is the most lethal weapon as it is easy to manufacture and implant. Moreover, it can do the maximum destruction and can create widespread terror among the common people. The main aim of most of the terrorist organisations has been to generate a sense of fear and unrest and to subvert the secular spirit of India. However, to a great extent, India has managed to counter the vindictive intentions of the terrorists and to preserve communal harmony. Popular Hindi cinema has played a vital role in exposing the aspirations of the terrorists to devastate the communal harmony and unity of India. Besides, Hindi cinema has also played a seminal role in restoring trust and peace between the Hindus and Muslims.

In recent years terrorism has emerged as one of the most important themes in Hindi cinema. Various attempts have been made on the part of Hindi filmmakers to portray differing shades of terrorism in a more explicit and critical manner than with any other socio-political problem. Hindi films illustrate how terrorism operates; foreground the reasons behind terrorism; and also offer some solutions and mechanisms to counter terrorism. In the pre-2000 Hindi films, terrorism was portrayed through a fictitious villain whose only aim was to obliterate India, *Anupam Kher* as *Dr. Dang* in the film *Karma* (Director- *Subhas Ghai*, 1986) and *Amrish Puri* as *Mogambo* in the film *Mr.India* (Director- *Shekhar Kapur*, 1987) are the two most popular caricatures of terrorists of the previous era.

However, the trend of constructing a fictitious enemy and perpetrator of terrorism in India in Hindi films has recently been replaced by a more realistic portrayal of terrorism specifically designed and spread by Pakistan against India. *Maachis* (Director- *Gulzar*, 1996), *Pukar* (Director-*Rajkumar Santoshi*, 2000), *Fiza* (Director- *Khalid Mohammad*, 2000), *Black Friday* (Director- *Anurag Kashyap*, 2004), *Mission Kashmir* (Director- *Vidhu Vinod Chopra*, 2000), *Dus* (Director- *Anubhav Sinha*, 2005), *Fanaa* (Director-*Kunal Kohli*, 2006), *A Wednesday* (Director- *Neeraj Pandey*, 2008), *Baby* (Director- *Neeraj Pandey*, 2015), *Phantom* (Director- *Kabir Khan*, 2015), *Neerja* (Director- *Ram Madhvani*, 2016) are some of the recent films which vividly portray and critically interrogate the issue of terrorism in India.

- **FREEDOM FIGHTER'S BIOPICS**

When people of a particular country fuse together, irrespective of their differences and imagine themselves as a single entity, they constitute a nation.

A nation is 'an imagined community' which exists in the collective consciousness of the people of a particular country.

India emerged as an independent nation on 15th August, 1947 after 200 years of British rule. The nation is and has always been a major theme in popular Hindi cinema. In fact, since post-independence era only, Hindi cinema has played a significant role in stimulating a sense of 'unity in diversity' and reinforcing nationalism in India. It shaped the collective consciousness of Indians and helped them in imagining India as their nation. Perhaps no other cultural medium in the post independence era portrays the peculiarly 'all-inclusive' pluralistic image of the Indian nation as effectively as by the popular Hindi cinema.

Indians have been celebrating independence since 70 years now and we all are aware that the independence of our country deeply reminisces of the martyrs whose sacrifices granted us the freedom we have today. The tale of freedom struggle is long and the sacrifices granted us the freedom we have today. The tale of freedom struggle and the sacrifices of the freedom fighters are countless. The generation that witnessed the Indian war for independence has been narrating the stories of these heroes to their kids and that's how they have stayed alive in our hearts. There are some movies that made us aware of the lives of the martyr and made them the heroes and they are in the hearts of many who were oblivious. *Shaheed* (Director- *S. RamSharma*, 1965), *The Legend of Bhagat Singh* (Director- *Rajkumar Santoshi*, 2002), *23rd March, 1931: Shaheed* (Director- *Guddu Dhanoa*, 2002), *Sardar – The Iron Man of India* (Director- *Ketan Mehta*, 1993), *Netaji Subhas Chandra Bose: The Forgotten Hero* (Director- *Shyam Benegal*, 2004), *Mangal Pandey: The Rising* (Director- *Ketan Mehta*, 2005) are some of the films based on freedom fighters.

- **PARTITION-BASED PATRIOTIC MOVIES –AN ALMOST UNEXPLORED THEME**

1947 – The year we usually remember as the year of India's freedom, but there is another very important historical element attached to this year. On this very year, not only India got its freedom, but it also got partitioned between India and Pakistan. When 200 years of British colonial rule in India ended on August 15, 1947, the ensuing partitioning of India and Pakistan resulted in widespread civilian violence, displacement, and upheaval for millions. Cultural theorist

Gyanendra Pandey sees Partition as a moment of Rupture (Pandey, 2000), an historic moment that brought forth a set of antagonistic paradigms that have characterized relations between India's religious and ethnic communities in the seven decades since.

The memory of Partition and its immediate aftermath has long been considered unrepresentable in cultural texts, relegating all memory to the official state institutions, which portray the event as the country's moment of independence.

Historically, there has been a dearth of direct representation of Partition in Bollywood films. Nor has there been any serious interrogative engagement with the traumatic memory of the Partition. As defined by Jonathan Greenberg:

“Partition, the political division of formerly integrated territory in these cases refers to a set of inter-related historical events that remain fraught with intense emotional significance for millions who lived through them, and their children and grandchildren. In this context, it is useful to understand ‘partition’ as a code word evoking layers of psychologically heightened, politically resonant meaning.” (Greenberg, 1990)

After partition, films focussed on the social and economic transitions of the newly independent nation (Vasudev, 1995). Any films made during this period that did address Partition were mostly about Kashmir but they were not very in-depth and had little or no social impact.

The Partition films make use of the music to elicit audience's sentimentality and national pride. The Partition film often includes and emphasizes female narrative agency. The partition film underscores the painful separations that occur as a result of nationalist mythmaking and the aggressive pursuit of a unified and cohesive identity.

Though there are very few films but *Garam Hava* (Director- M. S.Sathyu, 1973), *Gadar* (Director- Anil Sharma, 2001), *Pinjar* (Director-Chandraprakash Dwivedi, 2003) voices the Partition theme.

• **ARMY AND WAR MOVIES**

The narratives of war and conflict are deeply connected with evolving discourses on the nature and manifestation of nationalism in India. Hindi films on war had been in conjunction with other forms of war narratives like military memoirs and conflict reportage is a new approach that needs to be applauded. While some of these films have consciously towed the statist line, a few of them have subtly interrogated entrenched hierarchies and ideological structures. The Indian nation faces a multi-prolonged attack from neighbouring countries that seek territorial aggrandizement, the forces of liberalization (economic and cultural) and from secessionist forces within the nation. The nation may have come into existence as a political entity in August 1947 but the nation as a cultural, social and economic entity is constantly in the making.

War in one form or the other has been fought from the stone ages through the medieval and modern periods to the present post modern era. Every nation has its moments of insecurity when it is attacked by an external force or questioned internally by historically marginalized groups that for one reason or another do not feel the sentiment of oneness, crucial for nation formation. War calls for a total allegiance to the nation. Love for one's birthplace or patriotism as it is called is a dormant sentiment that surfaces during a war.

War produces inexplicable situations. Even bitterly fighting enemies could suddenly develop empathy for each other as comrades-in-arms.

Classical European literature on war has an inexorable tragic sense as it's dominant quality (Greek tragedies, for example). The literature of American Civil War dramatizes the conflict; a soldier faces in the contradiction between private emotions and public duty (for example, Stephen Crane's *Red Badge of Courage*). This aspect finds a prominent place in war films. Valorisation of army discipline and behaviour went hand in hand with the professionalization of the army in the 17th and 18th century Europe. Both war films and military literature devote ample space to the description of war in the nation.

Chakravarty analyses very briefly the 1961 Dev Anand starrer *Hum Dono*, a film with a World War II background. The Bollywood films on Indian Army and War are *Haqeeqat* (Director- Chetan Anand, 1964), *Hindustan Ki Kasam* (Director- Chetan Anand, 1973), *Lakshya* (Director- Farhan Akhtar, 2004), *Border* (Director- J. P. Dutta, 1997), *LOC Kargil* (Director- J. P. Dutta, 2003), *Tango Charlie* (Director- Mani Shankar, 2005).

DORMANCY OF WAR FILMS

Though this war theme had been a great theme since so many decades but recently the scenario has changed. There are almost negligible war films since last decade. The last war film was *LOC Kargil* in 2003. But after that no films related

to war have been created. It's because, according to the filmmakers, this generation is not aware of the wars fought between the two nations. This generation has either read about wars in the History books or have heard from their parents or grandparents but not have felt it themselves, thus they don't feel its pulse and fails to connect with this theme. India is no more fighting wars since last two decades and thus the impact, results and everything about war is unknown to the youths. And thus, Bollywood filmmakers too have stopped making war films.

But if we observe closely, and by taking a recent example of an Indian non-Bollywood film, then we can see that the appreciation of war films are still in its top position, and the youth likes and praises it too. I am talking about the 2017 Telugu film 'The Ghazi Attack' which is based on the 1971 Indo-Pakistan War, it is the first underwater war film. This film won both commercial success as well as critical appraisal. This film was also dubbed in Hindi. The viewers appreciated it and positive reviews spread about this film. In fact, after this film, the question too popped out why Bollywood filmmakers are unable to think about such a similar theme. Thus, we should be hopeful that Bollywood war films have not taken a back seat and this theme will definitely come out from its shell soon.

- **SPORTS MOVIES INFUSED WITH PATRIOTISM**

Popular Hindi cinema comes with various genres but when the genre is sports, then definitely be it any kind of sports – it is one way or the other surrounded with the spirit of patriotism and nationalism. At the end of the film, the climax of each sports film instills in the mind of every nation a strong spirit of patriotism. Be it *Dangal (2016)*, *Mary Kom (2014)*, or *MS Dhoni (2016)* – each and every film of sports genre is filled with the feeling of patriotism.

“Bharat Mata Ki Jai” – a popular slogan was given at the end of the film *Bhaag Milkha Bhaag (2013)*. In *Dangal* film too, the character of Aamir Khan – Mahavir Singh Phogat was determined to bring gold for his country, that is, India. Be it *Paan Singh Tomar* or *Chak De! India (2007)*, each and every sports film was associated in some way or the other with the spirit of patriotism.

Sports and Cinema have nothing in common but the filmmakers have noticed that the growing popularity of sports means cheering not for an individual but cheering for 'India' and thus when the country is involved then patriotism makes its own way and thus here, the filmmakers observed this spirit and they integrated sports and cinema together and this made one hell of a combination.

Cricket is considered as almost a religion in India, but not only cricket, also other sports and the sports individuals are gaining importance due to the portrayal of the sports or the sports individual in the films. For this reason, today not only cricket but other sports like Boxing, Athletics, Hockey and others have gained much acknowledgement among the Indian people.

- **MOVIES BASED ON THE SOCIAL ISSUES OF THE NATION**

Cinema is the mirror of social reality. From the very early years, Indian feature film developed the admirable ability of focussing different facts of Indian life.

The cinema's concerns with social problems continue to be overtly expressed from the thirties, right through to the sixties, in a handful of most significant films. Patriotism doesn't only mean to fight for our country with the enemies or just save our country from the enemies or only the army people or government. Patriotism is also there amongst the common people who can question the internal problems in his nation and try various positive ways to solve those problems. The internal social problems like dowry, corruption, proper sanitary facilities in the villages, religious tensions, child marriage, women empowerment, women education etc.

Hindi cinema's golden period in the 30s and the 40s did bring forth films not merely presenting but also tackling burning issues. How intellectual labour fights Al-mighty capital, how young girls revolt against marriage with old man, how widows could be re-married and fallen women resurrected, how dowry could lead to tragedy, how convicts could be reformed and several such thorny problems were flashed across the country's screens.

The unemployed were best described in *Vande Mataram (1948)*, Mehboob's *Mother India*, Bimal Roy's *Do Bigha Zamin* and *Sujata*, Dilip Kumar's *Ganga Jamuna* and *Naya Daur* – all focussed on the socio-economic causes of the very Indian problem.

Thus these films, especially which has become a recent trend of patriotic genre is very important and very much patriotic. External and internal – both problems are about a nation and thus both of them needs to be responded to and thinking about one's motherland, portraying the evils which destroys our motherland and in return eradicate those evils inside the country – each and everything is 'patriotism'. The Bollywood movies like, *Gabbar is Back (Director- Krish, 2015)* deals with corruption and this is also patriotic and there are other social issues based movies like *Aarakshan (Director- PrakashJha, 2011)*, *Swades (Director- Ashutosh Gowariker, 2004)*.

To be precise, patriotic themes of Indian Cinema made way for social reform, which undergoes change to embraces fashion of the day while still carrying messages of social reform, then turns out to a fighter to protect the institutions of democracy and freedom. A gamut of issues got representation in Indian Cinema – from freedom to unemployment, from poverty to exploitation, to fantasy oriented entertainment with the transformation of the society, the issues confronting it kept on changing and so also the themes adjusted for filmmaking.

The above are some of the types of patriotic genres in Bollywood films. These types do not always fall the way they are. For example, *Neerja(2016)* is a biopic of Neerja Bhanot, thus it falls into the patriotic biopics, but it also falls under the movies based on terrorism, since it involved terrorist activities also.

4.1 HISTORY OF BOLLYWOOD PATRIOTIC MOVIES

Cinema came to India in 1896, a mere six months after the first film premiered in Paris. Adoption of the art form was rapid and prolific. The first Indian film captured documentary images from day to day life as well as important historical events and the first narrative short films depicted some of the most well-known stories from Hindu mythology. Feature-length Indian directed films began to screen in 1913, and industry centres, largely organized around the production of films in each area's regional language, began to emerge thereafter. Though today the term "Bollywood" has become a sobriquet for the whole of Indian cinema, it actually refers specifically to Hindi-language cinema produced in Bombay (now Mumbai). Mumbai hosts the largest of

India's regional film centres, but is just one of many thriving cinematic hubs within the country.

In the history of Indian cinema, the concept of freedom struggle and patriotism gave birth to a good number of successful films, making it a popular and profitable genre in commercial cinema. Patriotic films on Indian celluloid have inspired people about the sacrifice and hardships that the freedom fighters went through in order to free India from the British. Freedom struggle, as a result, gave birth to a large number of films in the patriotic mode including a couple of off-shoots that seemed pro-British. Popular in the years from 1940s to 1960s, this genre resurfaced during the 1980s – 90s. It was particularly owing to the fact that India was celebrating her 50th year of independence in 1997.

As an art form that strikes the chords of both emotions and intellect, the power of cinema is unmatched. Naturally, Indian cinema has contributed immensely to the cultivation of this uniting and uplifting feeling of nationalism. Patriotic films, as a special and much- admired genre of Indian cinema, have had a tremendous impact on our people, cutting across religious, regional, linguistic and economic identities. Moreover, they have also proved their unsurpassed power of communicating both to educated and illiterate masses.

For most Indians, cinema is the enduring source of the image of their nation as a vast and diverse land bound by the Himalayas in the north, surrounded by ocean on three sides, girdled by sacred rivers like The Ganga, Yamuna and Godavari and blessed with captivating natural beauty and rich resources. For them, it is also the primary source of knowledge about our national heroes, martyrs, the struggles and sacrifices of our forefathers, the work of our social reformers, the wars of the pre and post-Independence era, including the recent and ongoing war against cross-border terrorism, and our achievements as a free and democratic nation.

Thus, few can contest Indian cinema's, particularly Bollywood's unmatched contribution to the strengthening of the bonds of national integration, countering divisive feelings, educating the people about our shared national history and through all this, reinforcing in them pride and love for the motherland.

The Hindi film industry's adoption of patriotic themes happened at its very inception, when India was engaged in a unique struggle for freedom from the British colonial rule. The first film which boldly ventured in this direction was Sohrab Modi's *Sikandar (1941)*. This film carried the message of patriotism indirectly by praising the valour of King Porus in his war against the invader Alexander The Great. Other films of this era were *Bandhan (1940)*, though this should have been considered the first patriotic movie but this film only had a sequence and a popular anti-British song and thus neglected as the first patriotic film) and *Kismet (1943)*. The first blockbuster was *Kismet (1943)*. In the history of Indian cinema and whose anti-German and anti-Japanese songs became hysterical all over India.

When freedom dawned on 15th august 1947, ending 200 years of alien rule, the Indian film industry was there to celebrate this historic transition. The air those days was filled with hopes and dreams of building a New India, most inspiringly articulated by our first Prime Minister Pandit Jawaharlal Nehru. Bollywood captured the New India mood in films like *NayaDaur (1957)* and *Hum Hindustani (1960)*.

In 1952, it was Hemen Gupta, who made '*Anand Math*', based on a novel by Bankim Chandra Chatterjee. It dealt with the 18th century revolt against the British led by a "sanyasi" (ascetic). In 1953, '*Jhansi Ki Rani*' released, directed by

Sohrab Modi and set in the backdrop of the Sepoy Mutiny of 1857, dealing with the bravery of Queen Lakshmbai, Rani of Jhansi, who took up arms and led her army against the British, one of the first Indians to do.

In 1964, Chetan Anand and Navketan Films made '*Haqeeqat*', featuring a host of recognised actors like Balraj Sahni, Vijay Anand, Sulochana, Dharmendra and others. Dealing with an incident during the Indo-China war of 1962, it went on to win the National Film Award for Second Best Feature Film in 1965. Another significant patriotic film was '*Shaheed*' (1965) by S. Ram Sharma, with all popular patriotic songs. The film showcased the contribution of the revolutionaries Bhagat Singh, Jai Rajguru and Sukhdev during the struggle for independence.

Some others like *Sikander-e-Azam* (1965) and *Jis Desh Mein GangaBehti Hai* (1960) through their songs, talked about the greatness of India. Then there were films made on the violation of country's barriers by its enemies.

Notable films were *Lalkar* (1972), *Hindustan Ki Kasam* (1973), *Purab aur Pachhim* (1970), *Upkaar* (1967) and some others were the noteworthy films before the 1980s.

During the 1980s, a number of patriotic films came up like *Kranti* (1981), *Mr. India* (1987) and some others. Then came the 1990s, with this decade various films were made on the patriotic themes like *1942: A Love Story* (1994), *Jaagruti* (1992), *Tiranga* (1992), *Kohram* (1999), *Border* (1997), *Prahaar: The Final Attack* (1991) and *Sarfarosh* (1999).

The 2000s era saw the emergence of war-based movies as well as terrorism-based and freedom fighter's biopic movies and also the sports oriented patriotic movies could be seen in this era. The films are *Mission Kashmir* (2000), *Lagaan: Once Upon a time in India* (2001), *LOC Kargil* (2003), *The Rising Ballad of Mangal Pandey* (2005), *Rang De Basanti* (2006), *Swades* (2004), *Chak De! India* (2007), *The Legend of Bhagat Singh* (2002), *Tango Charlie* (2005), *Ab Tumhare Hawale Watan Sathiyo* (2004), *1971* (2007), *Lakshya* (2004), *Netaji Subhas Chandra Bose: The Forgotten Hero* (2005), *Deewar: Let's Bring Our Heroes Home* (2004), *Maa Tujhe Salaam* (2002), *Pinjar*

(2003), *A Wednesday* (2008). Then comes the present era of 2010s—thenoteworthy patriotic films are *Khelein Hum Jee Jaan Sey* (2010), *Bhaag MilkhaBhaag* (2013), *Mary Kom* (2014), *Airlift* (2016), *Baby* (2015), *Gabbar is Back* (2015), *Holiday* (2014), *Neerja* (2016), *Rustom* (2016), *MS Dhoni: The Untold Story* (2016).

4.2 THE EVOLUTION OF PATRIOTIC MOVIES IN BOLLYWOOD

India is entering its 71st year of independence. While, leaders like Mahatma Gandhi, Bhagat Singh and Subhas Chandra Bose inspired fellow Indians to join the freedom movement, media had its own role to play as well. Movies, magazines, play and music had a huge role in infusing the sense of patriotism in people's mind since time immemorial. Before independence only, the filmmakers had started making various films on the patriotic theme. Since the filmmakers too wanted to get rid of the Britishers, thus they made patriotic movies like *The Sword of Allah*, *Azaad Hindustan*, *Tiranga Jhanda*, *Swatantra Bharat*, *Bandhan*, *Kismet*, *Sikander* and many others.

Even after independence, Hindi film industry stuck to the idea of patriotism and made films about the freedom movement, the progress of the nation, the current conditions of the nation and also cross-country wars to reinstate the idea of a 'proud nation'.

The post-independence era dealt with the idea of nation in a more unified way. 1950s and 1960s was the time when India was a young independent nation grappling with post-colonial struggles. The films of that time reflected the visions of a hopeful nation. Films like *Naya Daur*, *Mother India* were being made to make the rural population to feel connected with this new, advancing and industrializing country. The Sino-Indian War of 1962 played a significant role, cementing the patriotism in films. The trend of war films started with *Haqeeqat* (1964) where *Kaifi Azmi* gave vision to his famous lines "*Kar chale Hum fida*". The war was lost by the nation but the Hindi film industry's formula worked wonders in reinstating the idea and pride of a nation-state.

Some of the best films of that era were *Shaheed*, *Purab aur Pachhim*, *Upkar*, *Lalkar*, *Hindustan Ki Kasam* and many more.

Then Shyam Benegal's *The Making of Mahatma* or Sathyu's *Garam Hava*, all these films were of a different taste but based on the patriotic theme.

War and strained ties with Pakistan have inspired the filmmakers to promote patriotism. The wars of 1965, 1971 and 1999 led to films like J. P. Dutta's *Border*, *LOC Kargil*, Farhan Akhtar's *Lakshya* and many others. The last war film of Bollywood was *LOC Kargil*. Well there were also films like *Lakshya* and *Ab Tumhare Hawale Watan Sathiyo* in 2004 and in 2005 there was *Tango Charlie* but in real sense those films were not war films as they were set against the backdrop of war but they did not completely stated a story based on war and thus here it's considered that the last war film was made fourteen years ago.

Films like *Dil Se* and *Mission Kashmir* touched upon the inner terrorism in the country. These films presented the other side of the story, that is known as the 'terrorists', portraying them as the brain-washed individuals with a heart. Both the films presented a close look within those states that were otherwise neglected in mainstream cinema.

However, post-globalization came the era of new age patriots. A generation who grew up listening and reading about India's pride but never experienced it and identified with it. For this generation, India was a nation lacking in many facets. Ashutosh Gowariker represented pre-independent nation and the Britishers in a completely different kind of a story *Lagaan* (2001). Then he directed *Swades* (2004) which was about an NRI finding his way back to his home soil. The film very subtly reinstated the importance of nationality by weaving it with identity of the protagonist. Neo-patriotism was born with *Swades* in Hindi film industry.

In 2006, Rakeysh Om Prakash Mehra tapped on the nerves of Gen-Y with *Rang De Basanti*. *RDB* redefined the sense of nationalism in the most creative way possible. "Koi Bhi Desh Perfect Nahi Hota, use Perfect Banana padta Hai" – became the catch phrase of the young minds. Unlike *Swades*, this film reinforced the set idea of patriotism, but with a twist. It dealt more with the inner problems of the nation than 'boundary defining' pride.

Both *Swades* and *Rang De Basanti* dealt with the issues of corruption and development plaguing the growth of the nation. Both the film had a man or group of people coming forward to fight the behavioural evils persistent within the society.

While films like *The Legend of Bhagat Singh*, *Bose: The Forgotten Hero*, *Mangal Pandey: The Rising* were being made time and again, one film reconstructed the whole idea of a nationalist hero and made him more relatable in today's time. *Lage Raho Munnabhai* can be considered an example how the Gen-Y perceives the leaders of freedom movement. Rather than highlighting the sacrificing dialogues, the film was more about Gandhi's ideology, the way of life and how it can be adopted in modern times.

The film that found a perfect balance between the inner struggles of identity and boundary defined love for nation was *Chak De! India* (2007). A team of women hockey players fight prejudices, inner conflicts, personalities under the guidance of a Muslim man termed as 'traitor' to bring glory to **I-N-D-I-A**. From regional, religious and gender discrimination, the hero of the film was a team – the underdogs who gave the age old definition of patriotism a new face.

Then films based on terrorism dominated the 2000s era with films like *Fanaa* (2006), *A Wednesday!* (2008), *Baby* (2015) and *Neerja* (2016).

The films based on sports personalities with patriotism involved in every way in the movie came into being with films like *Bhaag Milkha Bhaag* (2013), *Mary Kom* (2014), *MS Dhoni: The Untold Story* (2016) and last of all *Sachin* (2017).

In 2015, Kabir Khan directed one of the most innocent 'nationalist' movie in the history of Hindi cinema. *Bajrangi Bhaijaan* had everything a true patriotic film should have but the film came with a message of peace. With the message of love and harmony, the film defined a common man's patriotism which is now only limited to cricket. The human side took lead in this one and a defined boundary of barbed wires could now easily be crossed with kindness and love. It is the perfect example of evolution of nationalism in Hindi film industry as well as in the audience's dictionary.

In 2016, Akshay Kumar's *Airlift* brought back the feeling of pride in the minds of the audience. The film infused the sense of patriotism in people who have forgotten what it felt like to be connected with a nation. The film was about an evacuation operation held in early 90's by the Indian Government and made us feel proud to be associated with a country that carried one of the biggest rescue operations of all times.

The problem of the world is now bigger than a boundary divide or past wars. So does that mean that the film industry has forgotten the sacrifices done by our forefathers during the freedom movement or the bloodshed of the forces while defending the boundaries? Probably not.

Today's films live in the glory of those victories. Lateral patriotism has taken over the true blue feeling of nationalism. The so called patriotic film might not have a protagonist ready to sacrifice every drop of blood for the nation or recite a *Kaifi Azmi* verse but will present the new age India on global platform readily.

Hindi film industry has always played a key role in defining the feeling of nationality in people's mind and it continues to do so. The meaning of nationality keeps on changing but the idea of 'nation' remains the same.

5. EPIC PATRIOTIC MOVIES

In this chapter, a list of Bollywood movies which were huge commercial success as well as critically acclaimed will be described through which one can find out the evolution of Hindi patriotic movies and also one can witness the types of patriotic movies in each of the segments.

• **TERRORISM-BASED MOVIES**

□ Film: ***Maachis***(1996)

Starring: *Tabu, Om Puri, Chandrachur Singh, Jimmy Shergill*

Director: *Gulzar*

Following the assassination of Mrs. Indira Gandhi, the then Prime Minister of India, at the hands of her Sikh bodyguards, a wave of violence broke out against innocent Sikhs and their families. Pressure was also brought on the police to bring the assassins and their allies to justice. The police, with their limited resources, and lack of any witnesses, brutally brought in innocent Sikh men and women, and aggressively interrogated them with third degree methods. This created a wave of sympathy for the terrorists and more people started joining them to revolt against an oppressive regime. This story is of one of such family, consisting of Veerandra (Tabu), her brother Jaswant Singh or Jassi (Raj Zutshi), and her mom. One day Inspector Vohra (Kanwaljeet) comes to their house with a police escort to find about the whereabouts of Jimmy and Jaimal (Jimmy Shergill). Jassi playfully introduces the police party to his pet dog Jimmy and is thus taken away for questioning. He returns several days later, bleeding and badly wounded. Veerandra's boyfriend Kripal Singh or Pali (Chandrachur Singh) vows to avenge Jassi's beating and joins up with commander (Kulbhushan Kharbanda) and Sanataan (Om Puri), both hard core extremists.

A really hard-hitting portrayal of terrorism and youth in Punjab after the 1984 riots.

□ Film: ***Sarfarosh***(1999)

Starring: *Aamir Khan, Naseeruddin Shah, Sonali Bendre*

Director: *John Matthew Matthan*

This film deals with an Indian police officer's quest towards cross - border terrorism. The film was released at the time of the Kargil conflict when tensions between India and Pakistan were high. The film was critically praised and was commercially successful also.

□ Film: ***Mission Kashmir***(2006)

Starring: *Sanjay Dutt, Hrithik Roshan, Priety Zinta, Sonali Kulkarni, Jackie Shroff*

Director: *Vidhu Vinod Chopra*

In a valley of astonishing beauty, a small family lives in an idyllic house: a father, a mother and a son. They are a picture of happiness and love. But appearances are often deceptive. This pastoral landscape is the strife-torn valley of Kashmir, and the son, Altaaf (Hrithik Roshan), is an orphan of war who has been adopted by a policeman, Inayat Khan, and his wife, Neelima. Altaaf is slowly recovering from the psychic wounds of seeing his parents and his young sister shot to death before his eyes by a masked man. Years later, a rebel force infiltrates the valley on a secret mission. They need a highly trained fighter with burning anger and find that in Altaaf. He returns to the streets and by lanes of his childhood fighting for Hilal Koshistani, but also obsessed with his own private mission: he must kill the masked intruder who haunts his nightmares – Inayat Khan.

It's set in the turmoil of the disputed Kashmir valley between 1989 and 1999. The film deals with terrorism and the tragedy of children suffering from war.

□ Film: ***Fanaa***(2006)

Starring: *Aamir Khan, Kajol, Rishi Kapoor, Tabu*

Director: *Kunal Kohli*

Choices – to choose between right and wrong is simple, but what defines one's life is the decision between the greater of two goods or the lesser of two evils. This is the advice that Zooni Ali Beg (Kajol) receives from her father when she is just about to venture out into the world of her own for the very first time. Little does she know that these very words will shape her life. Zooni, a blind Kashmiri girl, meets Rehan Qadri (Aamir Khan), a local Delhi tour guide and an incorrigible flirt. Her friends warn her against this good- for-nothing roadside Romeo, but she chooses to ignore them. It is now her time to discover life and love. Is this really the right choice? Rehan is fascinated by Zooni and wants her to see life as it should be seen, in its many colours. He promises her that the time spent with him will be the most precious in all her life. But Rehan Qadri has another side of life which is yet to be discovered!

The film deals with terrorist activities and it shows that right and wrong path which everyone should take in their lives.

□ Film: ***A Wednesday!***(2008)

Starring: *Anupam Kher, Naseeruddin Shah, Jimmy Shergill*

Director: *Neeraj Pandey*

A Wednesday! is a 2008 thriller film set between 2pm and 6pm on a Wednesday. The film depicts an about-to-retire police commissioner (Anupam Kher) narrating a sequence of events that unfolded on a particular Wednesday. There does not exist any written record. The awareness of the incident exists only in his mind and in those of several individuals who were involved, willingly and unwillingly, and how those events affected the lives of all the concerned people.

The film deals with a terrorist activity which is done by Al Qaeda and Lashkar and the film moves on the eradication of these activities. The film claimed huge critical and commercial success. The film won a number of awards including the Indira Gandhi Award for Best First film of a Director at the 56th National Film Awards.

□ Film: ***Black Friday***(2007)

Starring: *Kay Kay Menon, Pavan Malhotra, Aditya Srivastava, Imtiaz Ali, Zakir Hussain*

Director: *Anurag Kashyap*

A dramatic presentation of the bomb blasts that rocked on March 12, 1993, displays the police investigation, amidst allegations of human rights violation, led by DCP Rakesh Maria, in tracking down the suspects, especially Bashir Khan. Bashir managed to elude authorities by relocating to Rajasthan, Uttar Pradesh, Delhi and West Bengal, after finally being apprehended in Bombay. His confession and subsequent flashbacks showcases the apathy shown by authorities who refused to intervene during the destruction of the sacred Babri Masjid by Hindu Kar Sevaks, and the inability of the police to fulfill their mandate and protect the vulnerable, forcing many to flee to other locations. The subsequent aftermath that succeeded in irreversibly polarizing communities in Bombay; Pakistan's involvement in training and arms supplies; the main alleged suspects, Dawood Ibrahim, and Mushtaq Memon, sought refuge in Dubai, United Arab Emirates, while Indian politicians made a cosmetic move to rename Bombay; and of the little known plot to assassinate right-winged politicians, Bal Thackrey and L. K. Advani.

The book written by Hussain Zaidi about the 1993 Bombay bombings named "Black Friday - The True Story of the Bombay Bomb Blasts" – was the main source of this film.

□ Film: ***Holiday***(2014)

Starring: *Akshay Kumar, Sonakshi Sinha*

Director: *A. R. Murugadoss*

Virat (Akshay Kumar) is among a battalion of military officers who comes to Mumbai on vacation. Virat is also a secret Defence Intelligence Agent. During a bus ride, an attempt to frisk passengers for a lost wallet leads Virat to something much bigger. Within minutes, the bus is blown into pieces and he helps cops nab the carrier of the bomb, who escapes from the hospital only to be caught by Virat again. Using tact, Virat follows one clue at a time hoping to track down the terrorist on whose orders the sleeper cell terrorists' plan is to cause mayhem in Mumbai.

□ Film: ***Baby***(2015)

Starring: *Akshay Kumar, Danny Denzongpa, Tapsee Pannu, Rana Daggubati, Anupam Kher*

Director: *Neeraj Pandey*

The country is perpetually under threat from terrorist powers and the common people walks unaware of the threats and the attacks that our government controls and prevents. While the common Indian fights for everyday issues, there are deeper and bigger threats to him and his family that he will never know exists because it is the men and women in uniform that safeguards them. The men and women who put the country before self, the men and women who define our history because they give a damn! Ajay (Akshay Kumar) is one such officer, who is part of an elite team chosen from amongst the best in the Forces to form a covert Counter Intelligence Unit. In the course of foiling one terrorist attack bid, Ajay discovers a major threat to our nation – a plan to cause damage and strike fear at the heart of our very existence. The plot is masterminded by a maniacal leader whose organization has its tentacles spread across the world. As days progress, the unit goes through escalating challenges with time ticking against them and risks escalating. At all points, the members of the unit gives it all, they have got and stand tall to guard us with all their strength so that we may sleep safe in our homes. Covert and courageous operations are performed across Kathmandu, Istanbul, Abu Dhabi, Delhi, Mumbai as our protectors will not rest till evil is debated. Will the maniacal Maulana Rehman and his band of evil succeed in striking terror in the heart of India? Will the Indian government change gears from being reactive to proactive and strike? Will Ajay and his unit be able to prevent the terror tsunami?

□ Film: ***Phantom***(2015)

Starring: *Saif Ali Khan, Katrina Kaif*

Director: *Kabir Khan*

Phantom is a political thriller set in the volatile climate that exists in South Asia. Constant terror attacks against India have left the Indian people feeling vulnerable and angry. The Indian government and security agencies are helpless as the masterminds of the attacks are out of reach. When an infiltrator with plans to attack India is caught, the Head of India's security agency and his team takes matters into their own hands. The film follows the protagonist Daniyal, whose journey to seek justice takes him to India, Europe, America and the volatile Middle East. Local agents in various countries help Daniyal, including Nawaz Mistry who works for an American security agency. Daniyal and Nawaz are drawn into a battle with a shrewd and ruthless enemy. With the enemy hot on their heels, Daniyal and Nawaz against all odds try and finish the job; they had set out to do. Along the way, they find out that in a mission like this there is always a price to pay, in this case a very personal price.

□ Film: **Neerja**(2016)

Starring: Sonam Kapoor, Shabana Azmi, Yogendra Tiku

Director: Ram Madhvani

The plot centers on the Libyan-backed Abu Nidal Organisation's hijacking of Pan Am Flight 73 in Karachi, Pakistan on 5th September 1986. The film is shown from the point of view of the flight's head purser, Neerja Bhanot, who thwarted the hijack attempt by alerting the pilots, thus grounding the plane. She was killed by the hijackers while helping to save 359 of the 379 passengers and crew on board. The government posthumously awarded her the Ashoka Chakra; she was the youngest person to receive it.

Neerja received positive critical praise. It also won two awards at the 64th National Film Awards including Best Feature Film in Hindi and Special Mention for Sonam Kapoor. At the 62nd Filmfare Awards, Neerja won six awards, including Best Film (Critics), Best Actress (Critics) [Sonam Kapoor], and Best Supporting Actress (Shabana Azmi).

• FREEDOM FIGHTER'S BIOPIC

□ Film: **Shaheed** (1965)

Starring: Manoj Kumar, Prem Chopra, Anant Purushottam

Director: S. Ram Sharma

Shaheed is a 1965 Hindi movie based on Bhagat Singh's life. One of the most prominent Indian patriotic movies based on the Indian independence movement. Shaheed was first of the Manoj Kumar's series of patriotic films, followed by likes of Upkar, Purab aur Pachhim and Kranti .

□ Film: **Bose: The Forgotten Hero**(2004)

Starring: Sachin Khedekar, Kulbhushan Kharbanda, Divya Dutta

Director: Shyam Benegal

Born in a prominent Bengali family, Subhas Chandra Bose had dedicated much of his younger years by being actively involved in ridding the British from India. This film is about the last 5 years of the Indian leader Subhas Chandra Bose's life; it also includes his life's story in flashback sequences.

□ Film: **The Legend of Bhagat Singh**(2002)

Starring: Ajay Devgan, Amrita Rao, Sushant Singh, Raj Babbar, Farida Jalal

Director: Rajkumar Santoshi

It's a biographical film about Bhagat Singh, a freedom fighter, who fought for Indian Independence. This film shows in detail how Singh came to develop his view on the British Raj and his struggles for Indian independence. The film begins with scenes depicting how the British attempted to dispose of Singh's body so that he could not be made into a martyr and then flashbacks to the past to tell his story. It won two National Film Awards.

□ Film: **Mangal Pandey: The Rising**(2005)

Starring: Aamir Khan, Rani Mukherjee, Toby Stephens, Amisha Patel, Kirron Kher

Director: Ketan Mehta

1857 AD, The entire Indian sub continent is ruled by a company – The British East India Company, the most successful business enterprise in history. The company controls the destiny of one-fifth of humanity. Mangal Pandey – The Rising is an epic tale of friendship, betrayal, love and sacrifice set against the backdrop of what the British called the Sepoy Mutiny but which for the Indians was the First War of Independence. 'Company Raj' – as it was known, had been plundering the country, treating the locals unjustly and causing widespread resentment. After 100 years subjugation, the Indian consciousness is rising through the revolutionary prospect of self rule.

During a fierce battle in one of the Afghan wars that the Company fought in the mid-century. Mangal Pandey, the heroic sepoy, saves the life of his British commanding officer, William Gordon. Gordon is indebted to Mangal and a strong

friendship develops between them, transcending consideration of rank and race. The friendship is soon challenged by the introduction of a new rifle called the Enfield. The new rifle has come with a new cartridge which is rumoured to be coated with the grease of cow and pig fat. The new cartridge has to be bitten before it is loaded, which ignites anger and resentment among the Indian sepoys. The cow is sacred to the Hindus, the pig forbidden to the Muslims. They would not touch such a gun cartridge, it will defile them. Set in one of the most beautiful countries on Earth, told across the divides of time, Mangal Pandey - The Rising tells the tale of friends, lovers and enemies, exploiters and exploited, and the growth and awareness of a man and a nation. It is the story of one man and his dream of freedom. This sweeping epic is based on real historical events, seen as a trigger for Indian independence.

• SPORTS MOVIES INFUSED WITH PATRIOTISM

This type is a bit tricky as recently various movies are being made which is upon the biopic of the sports person, one may think that it is in the biopic genre and thus it's not at all related to patriotic genre But if we visualize it more deeply, we can find out that it's not so. The sports personalities, be it Sachin or Dhoni or Mary Kom – everyone is Indian and whatever they achieve, though they achieve it personally but in direct ways – its achieved by India. Thus, a touch of patriotism remains in all the sports film and thus sports genre or biopic genre is somewhat combined with the patriotic genre. Thus, I will prove here all the films based on sports, with a touch of patriotism in them.

□ Film: ***Lagaan: Once Upon a Time In India***(2001)

Starring: *Aamir Khan, Gracy Singh, Rachel Shelley, Paul Blackthorne*

Director: *Ashutosh Gowariker*

The year is 1893 and India is under British occupation. In a small village, the tyrannical Captain Russell (Paul Blackthorne) has imposed an unprecedented land tax on its citizens. Outraged, Bhuvan (Aamir Khan), a rebellious farmer, rallies the villagers to publicly oppose the tax. Russell offers a novel way to settle the dispute: he challenges Bhuvan and his men to a game of cricket, a sport completely foreign to India at that time. If Bhuvan and his men can defeat Russell's team, the tax will be repealed.

It went on to get many awards at national and international platforms. In 2010, the film was ranked in Number- 55 in Empire magazines' "The 100 Best Films of World Cinema".

□ Film: ***Chak De! India***(2007)

Starring: *Shah Rukh Khan, Shilpa Shukla, Anaiitha Nair*

Director: *Shimit Amin*

Kabir Khan (Shahrukh Khan) knows what it's like to come back from the dead. The ex-Indian captain has now come back in the avatar of the coach of the Indian Women's National Hockey team. A team that exists more on paper and less in reality. The team is a rag-tag bunch of girls with their own agenda. A bunch of girls who have forgotten what it is like to play for the love of the game, because you want glory for your country, not because you want a pensioned job or a government flat. They have played every game, but hockey, to make sure they get selected every year in the Indian National team. But what does it really mean to play for the Indian National team? To play for India? The girls have never known the thrilling energy of being Team India. On giving their all, to see their country's name on the Trophy. But Kabir Khan once a captain, now forgotten, does. Because Kabir Khan believes that it is not that we can't win. It is just that we have never believed we can.

The film became a cult classic and won its leading man the National Award and put the Indian National Sport "Hockey", back on the map.

□ Film: ***Bhaag Milkha Bhaag***(2013)

Starring: *Farhan Akhtar, Meesha Safi, Pawan Malhotra*

Director: *Rakeysh Omprakash Mehra*

The true story of the "Flying Sikh" – world champion runner and Olympian Milkha Singh – who overcame the massacre of his family, civil war during the India- Pakistan partition, and homelessness to become one of India's most iconic athletes. Singh and his daughter Sonia Sanwalka, co-wrote his autobiography, titled 'The Race of My Life'. The book inspired Bhaag Milkha Bhaag.

□ Film: ***Dangal***(2016)

Starring: *Aamir Khan, Sakshi Tanwar, Fatima Sana Sheikh, Sanya Malhotra, Zaira Wasim*

Director: *Nitesh Tiwari*

Dangal is the biography of a former wrestler Mahavir Singh Phogat, who raises his daughters and evolves them into World Class Fighters. He only dreams that his son should win Gold medal for India in wrestling but back he has four

daughters. Mahavir feels his dream can't be completed and starts staying away from the sports. But soon he notices that his daughters Geeta and Babita have the qualities of being a wrestler and he starts training them. Geeta soon becomes the National level champion and when she opts for international level, she goes to an academy for her training but she fails to follow the training and fails and Mahavir decides to train her in his way and finally, Geeta wins the Gold Medal for India.

□ Film: *MS Dhoni–The Untold Story*(2016)

Starring: *Sushant Singh Rajput, Disha Patani, Kiara Advani, Anupam Kher*

Director: *Neeraj Pandey*

Definitely, this biographical sports film is patriotic in its nature as it showed the second victory of the Cricket World Cup final of India in the year 2011 under the captainship of Mahendra Singh Dhoni.

This movie chronicles the life of Dhoni from a young age and the series of life events that finally culminates to his stardom in the realm of cricket. Cricket and India both are so inter-related that one cannot leave another, and if something good and genuine is achieved by India in any sphere, then it instils or rather it definitely instils a feeling of patriotism in our hearts. The 2011 Cricket World Cup Final won by India was not only Dhoni's personal achievement, it was the achievement of the 125 billion Indians and thus it's in every way patriotic biographical sports movie.

• PARTITION-BASED MOVIES

□ Film: *Garam Hava*(1973)

Starring: *Balraj Sahni, Farooq Sheikh, A. K. Hangal*

Director: *M. S. Sathyu*

Garam Hava is a 1973 Urdu Drama film directed by M. S. Sathyu. It is based on an unpublished short story by noted Urdu writer Ismat Chughtai. Set in Agra, Uttar Pradesh, the film deals with the plight of a North Indian Muslim businessman and his family, in the period post-partition of India in 1947. In the grim months, after the assassination of Mahatma Gandhi in 1948, film's protagonist and patriarch of the family Salim Mirza, deals with the dilemma of whether to move to Pakistan as many of his relatives or stay back. The film details the slow disintegration of his family, and is one of the most poignant films made on India's partition. It remains one of the few serious films dealing with the post-partition plight of Muslims in India.

It is also credited with pioneering a new wave of Art cinema movement in Hindi cinema, and alongside a film from another debutant film director, Shyam Benegal's *Ankur* (1973) are considered landmarks of Hindi Parallel Cinema which had already started flourishing in other parts of India. It launched the career of actor, Farooq Sheikh and marked the end of Balraj Sahni's film career, who died before its release.

□ Film: *Pinjar*(2003)

Starring: *Urmila Matondkar, Manoj Bajpayee, Sanjay Suri, Farida Jalal*

Director: *Chandra Prakash Dwivedi*

The film is based on a Punjabi novel of the same name, written by Amrita Pritam. It won National Award for Best Feature Film on National Integration.

India used to be a vast territory and countries like Pakistan, Sri Lanka, Nepal, and Bangladesh used to be its provinces but all these changed when the British established their rule over India and promoted hatred and division mainly between the Hindus and the Muslims. After their departure in 1947, the celebrations of an independent India were short - lived and the divisions created by the British stayed on and flourished with extremists from both sides ready to kill anyone from other side. Clashes followed, millions fled and millions more were killed. Very little is known about mankind's heinous behaviour in these circumstances such as looting, raping, and kidnapping. This film is set in that time and shows how a woman (Puro- Urmila Matondkar) is abducted by a Muslim man (Rashid- Manoj Bajpayee). Soon, she finds herself not only forced into marriage, but also living in the new country as the borders between India and Pakistan are drawn.

□ Film: *Gadar*(2001)

Starring: *Sunny Deol, Amisha Patel, Amrish Puri*

Director: *Anil Sharma*

In the year 1947, the British Government decides that they will divide India into two parts, the other part will be called Pakistan, thus the agreement between the two religions was that the Hindus will occupy India while the Muslims will stay in Pakistan but the agreement also states that no one shall vacate their place of residence under duress. Unfortunately, this agreement gets breaches when a riot erupted between the Hindus and the Muslims leaving thousands

of casualties on both end. In the midst, a truck driver, Tara Singh comes to the rescue of a Muslim girl named Sakeena; as both were acquaintances during her college days. Tara then takes Sakeena to his home where both fall in love and they get married and are soon parents to a young boy named Chiranjeet. Shortly after, Sakeena decides that she will pay a visit to her family in Pakistan whereby her father Ashraf Ali is the mayor. Fortunately for her, Tara does not have any qualms with this, but after Sakeena fails to return within a time-frame, he decides to illegally enter Pakistan where he gets to find out that Ashraf is forcefully remarrying his daughter to a Muslim man.

□ Film: ***1947: Earth***(1998)

Starring: *Aamir Khan, Rahul Khanna, Nandita Das*

Director: *Deepa Mehta*

It's an Indian period drama film based upon Bapsi Sidhwa's novel, *Cracking India*. Earth is the second instalment of Mehta's Elements trilogy, preceded by Fire (1996) and followed by Water (2005).

The story is set in Lahore in the time period directly before and during the partition of India in 1947 at the time of Indian independence. A young girl with polio, Lenny narrates through the voice of her adult self (Shabana Azmi). Love, friendship and division, how partition affects these things are well portrayed in this well acclaimed film.

• ARMY AND WAR MOVIES

□ Film: ***Haqeeqat***(1964)

Starring: *Balraj Sahni, Dharmendra, Priya Rajvansh, Sanjay Khan, Vijay Anand*

Director: *Chetan Anand*

Set against the Sino-Indian War of 1962, the film's main plot concerns a small platoon of Indian soldiers in the hilly terrain of Ladakh, who encounters harsh realities while fighting the war.

□ Film: ***Hindustan Ki Kasam***(1973)

Starring: *Raj Kumar, Amjad Khan, Amrish Puri, Parikshit Sahni*

Director: *Chetan Anand*

This film was based on Operational Cactus Lilly in the Indo-Pakistan War of 1971. The movie is different from other war movies in Indian cinema as it vividly describes the Indian Air Force's role in 1971 Indo-Pakistan war in the western sector.

□ Film: ***Lalkar***(1972)

Starring: *Dharmendra, Rajendra Kumar, Mala Sinha, Nasir Hussain*

Director: *Ramanand Sagar*

This movie was adapted from a Hindi novel which Sagar had written called 'Lalkar'. It's stated to be costliest war film produced at that time. During World War II, two army officers who are also brothers falls for the lady doctor and one of them proposes marriage to her. As war intensifies, both are sent on different secret missions and one of them is assumed to be dead.

□ Film: ***Border***(1997)

Starring: *Jackie Shroff, Sudesh Berry, Sunil Shetty, Sunny Deol, Akshay Kumar*

Director: *J. P. Dutta*

The year is 1971 when the Pakistan army is at war with the Indian soldiers. The Indian Battalion is posted in Longewala region in Punjab and is just 150 in number while the Pakistan army consists of 2000 armed soldiers with war tanks, arms and ammunitions. This movie is a landmark in Hindi cinema and by watching how the drama unfolds and the Indian soldiers fight for the pride of their motherland; it instigates true feelings for the nation.

□ Film: ***LOC Kargil***(2003)

Starring: *Sanjay Dutt, Ajay Devgan, Saif Ali Khan, Abhishek Bachchan*

Director: *J. P. Dutta*

It's a war film based on the Kargil war fought between India and Pakistan. It's based on the 1989 Operation Vijay and Battle of Tololing around the Line of Control.

□ Film: ***Tango Charlie***(2005)

Starring: *Ajay Devgan, Bobby Deol, Sanjay Dutt, Suniel Shetty*

Director: *Mani Shankar*

The film follows paramilitary man Tarun Chauhan's (Bobby Deol) journey from young police recruit to war hardened fighter in the Indian border security force. The film presents the idea that the real soldiers are not born, but bred.

The film deals with insurgency and extremism in various parts of India, and was described by BBC's Jaspreet Pandohar as "an interesting study of Indian terrorism, violence and valour". The Hindu newspaper called the film "a visual treat with a daring theme and dares to enter where the Indian media shines away". It's actually the last film which has its theme centered around war which was made in Bollywood but after that the war films have not been made yet.

□ Film: **Lakshya**(2004)

Starring: *Amitabh Bachchan, Hrithik Roshan, Priety Zinta, Sharad Kapoor*

Director: *Farhan Akhtar*

It's 1999 and Lt. Karan Shergill (Hrithik Roshan) has been posted to the Siachen region of Kashmir, near the Indo-Pakistan border. As he bonds with fellow officers and gets to know the region under their supervision, he reminisces about his previous life, how he was the good-for-nothing black sheep of his family who took the entrance exam for the Indian Military Academy purely on a whim. Harsh training prompted him to run away and return home, but that decision, in turn, caused a breakup with his girlfriend Romila "Romi" Dutta (Priety Zinta) and a confrontation with his father's low opinion of him. He returned to the academy, finished his training, and emerged an officer – but there isn't much time left to dwell upon the past. Terrorists have crossed the Line of Control and now occupy a few key mountain peaks that serve as attack points. Indian Defence retaliates, and thus begins Operation Vijay, a mission to reclaim the terrorist-captured points before it is too late. Karan is swept into a heated battle to capture an important peak. He knows very well that this might just be a great chance to serve his country and look the world in its face.

• MOVIES BASED ON THE SOCIAL EVILS OF THE NATION AND ITS ERADICATION

□ Film: **Mother India**(1957)

Starring: *Nargis, Sunil Dutt, Rajendra Kumar, Raaj Kumar*

Director: *Mehboob Khan*

The film is a remake of Khan's earlier film Aurat (1940); it is the story of a poverty-stricken village woman named Radha (Nargis) who, in the absence of her husband, struggles to raise her sons and survives against a cunning money lender amidst many troubles. Despite her hardships, she sets a Goddess-like moral example of an ideal Indian woman.

This film shows the environment of India in the 1950s. The problems the women used to face in those days. The money lender's evil deeds and evil approaches towards a helpless woman are being shown in this film. Patriotism is a feeling which one feels for his own country. Thus, this film shows the real India and its social evils and also the sufferings of people and thus can be called a patriotic movie in that sense. This film metaphorically represents India as a nation in the aftermath of independence, and alludes to a strong sense of nationalism and nation-building.

□ Film: **Do Bigha Zamin**(1953)

Starring: *Balraj Sahni, Nirupa Roy, Nasir Hussain*

Director: *Bimal Roy*

Do Bigha Zamin is a hurtful film which shows the condition of the farmers of India in the 1950s. Though not much has changed about the condition of the farmers of India. The film is not a figment of imagination of the Director in order to create an ultimate tragedy, it is a part and parcel of millions who toil in the hot sun every day, gaining very little and often losing everything. In the tragedy, there is a depiction of abject poverty where a family is destroyed for the need of just Rs 65. Do Bigha Zamin is an inherent beauty. In spite of his need for money, Shambhu decides upon the rightful means to earn it and never wavers from his ethics. The film depicts the traditional Indian society of the 1950s beautifully.

□ Film: **Naya Daur**(1957)

Starring: *Dilip Kumar, Vyajanthimala, Ajit*

Director: *B. R. Chopra*

After the independence, the Indian society changed a lot. Man was accompanied with machines. The industrialization was slowly creeping in. The focus is on the tangawallahs of the 1950s, who earn their living transporting people on tangas (two-wheeled carriages driven by horse). Their livelihood is threatened when the son of a rich landlord begins operating bus service in the town, which subsidizes heavily with the sole intention of first driving then tangawallahs out of the town and then making profits.

□ Film: **Gabbar is Back**(2015)

Starring: *Akshay Kumar, Shruti Hassan, Sunil Grover*

Director: *Krish*

The police gets information that 10 tehsildars (collectors of the revenue department of the government offices) across Maharashtra have been mysteriously kidnapped. But they are mysteriously returned – except the most corrupt officer, who is hanged in public. The police gets a CD from a mystery man ‘Gabbar’ who says his mission is to target corrupt officers.

“*Pachaas pachaas kos dur jab koi Rishwat leta hai, toh sab kehte hai Mat le varna, GABBAR aa jayega*”

- This was the tagline of the film, where the character asks not to take bribes or GABBAR will arrive and destroy you.

Zee News stated “After watching this we surely need a real ‘Gabbar’ to blow some courage in all of us – and wipe out corruption from its root.”

□ Film: **Aarakshan**(2011)

Starring: Amitabh Bachchan, Saif Ali Khan, Deepika Padukone, Manoj Bajpayee

Director: Prakash Jha

This film is socio-political drama based on the controversial policy of caste-based reservations in Indian government jobs and educational institutions.

□ Film: **Lage Raho Munnabhai**(2006)

Starring: Sanjay Dutt, Vidya Balan, Arshad Warsi, Boman Irani

Director: Rajkumar Hirani

This film is the follow-up to the 2003 film Munnabhai MBBS. Here Sanjay Dutt reprises his role as Munnabhai, a Mumbai underworld don. In Lage Raho Munnabhai, the eponymous lead character starts to see the spirit of Mahatma Gandhi. Through his interactions with Gandhi, he begins to practice what he refers to as Gandhigiri (a neologism for Gandhism) to help ordinary people solve their problems. The film popularised the term ‘Gandhigiri’. It won huge critical acclaim and was declared “blockbuster” by the box office.

□ Film: **Rang De Basanti**(2006)

Starring: Aamir Khan, Siddharth Narayan, Kunal Kapoor, Sharman Joshi, Soha Ali Khan, R. Madhvan

Director: *Rakeysh Omprakash Mehra*

A young idealistic English filmmaker, Sue, arrives in India to make a film on Indian revolutionaries Bhagat Singh, Chandrasekhar Azad and their contemporaries and their fight for freedom from the British Raj. Owing to a lack of funds, she recruits students from Delhi University to act in her docu-drama. She finds DJ, who graduated 5 years ago, but still wants to be a part of the University because he doesn’t think there is too much out there in the real world to look forward to. Karan, the son of Industrialist Rajnath Singhanian, who shares an uncomfortable relationship with his father, but continues to live-off him albeit very grudgingly. Aslam, is a middle class Muslim boy, who lives in the by- lanes near Jama Masjid, poet, philosopher and guide to his friends.

Sukhi, the group’s baby, innocent, vulnerable and with a weakness for only one thing – girls. Laxman Pandey, the fundamentalist in the group, the one who still believes that politics can make the world a better place and finally Sonia – the sole girl in the group, tomboy and vivacious spirit, engaged to Ajay – the air pilot. Through her film, Sue wishes to showcase to the world the efforts of these young revolutionaries and the enormity of their contribution to the freedom movement in India. What unfolds is the inspiration behind Sue’s passion for bringing their story to the world. The twist in the tale is of course the fact that more than just telling the world, Sue’s film makes DJ and his friends stop and stare at themselves for being the actual descendants of these great men and never recognizing and celebrating their courage and spirit.

□ Film: **Toilet: Ek Prem Katha**(2017)

Starring: *Akshay Kumar, Bhumi Penderkar, Anupam Kher*

Director: *Shree Narayan Singh*

The film talks about PM Narendra Modi’s Swachh Bharat Abhiyan, a governmental campaign to improve the sanitation conditions in India, with emphasis on the reduction of open defecation in public areas especially in the rural areas of India.

□ Film: **Roti Kapada aur Makaan**(1974)

Starring: *Manoj Kumar, Shashi Kapoor, Amitabh Bachchan, Zeenat Aman*

Director: *Manoj Kumar*

This film centers around the 1970s Indian youth who were suffering from unemployment and even the basic necessities of life, food, clothes and shelter was impossible for them to achieve. How the youth suffers and deals in India is portrayed in this movie!

• **SOME OTHER WORTH MENTIONING PATRIOTIC MOVIES**

□ Film: **Upkar**(1967)

Starring: *Manoj Kumar, Asha Parekh, Prem Chopra, Pran*

Director: Manoj Kumar

Upkar established Manoj Kumar's persona of 'Mr. Bharat'. Fittingly, he is called Bharat in the film, and stands for all that is right with the nation. A simple village man, Bharat sacrifices everything so that his younger brother Puran Kumar (Prem Chopra) can study abroad. The younger brother comes back from abroad, low on scruples, cycling all the riches. Meanwhile, Bharat goes to fight for the nation in the 1965 Indo-Pakistan war. At the same time, his brother is in league with black marketers, selling drugs and other illicit goods. Bharat returns a war hero; his brother is caught by the police and turns into a good man.

Manoj Kumar wrote this film when he met the then Prime Minister Lal Bahadur Shastri, who was impressed by Shaheed, advised him to make a film on his popular slogan "Jai Jawaan Jai Kisaan".

□ Film: **Purab aur Paschim**(1970)

Starring: Manoj Kumar, Saira Banu, Ashok Kumar, Pran, Vinod Khanna

Director: Manoj Kumar

This was the second film by Manoj Kumar where he stars as Bharat (first being Upkar). In 1942 British India, Harnam (Pran) betrays a freedom fighter, and as a result is rewarded, but the freedom fighter is killed, leaving his family devastated. Years later, after the Indian Independence in 1947, the freedom fighter's son Bharat (Manoj Kumar) has grown up and goes to London for higher studies. He is of course, shocked to see that many Indians in London are ashamed of their roots and even changed their names to sound Western. In his journey, he meets his father's college friend and his daughter Preeti (Saira Banu) and son. Preeti gets impressed by Bharat's idealism and decides to marry him but doesn't want to live in India. Bharat wants her to come to India and see what it's like before she rejects it. Of course, the purity of India redeems her and she gives up smoking, drinking and adopts to traditional lifestyle.

□ Film: **Anand Math**(1952)

Starring: *Prithviraj Kapoor, Geeta Bali, Pradeep Kumar, Bharat Bhushan*

Director: *Hemen Gupta*

This film is based on the novel written by Bankim Chandra Chatterjee, named 'Anandamath'. The novel and film are set in the events of the Sanyasi Rebellion, which took place in the late 18th century in Bengal.

□ Film: **Kranti**(1981)

Starring: *Dilip Kumar, Manoj Kumar, Shashi Kapoor, Hema Malini, Shatrughan Sinha*

Director: *Manoj Kumar*

The film takes place in the 19th century British India and is the story of the fight for independence from British between 1825 and 1875. The film marked the comeback of Dilip Kumar in the film after 5 years. It tells the story of men that lead the war against the British Rule: Sanga (Dilip Kumar), Bharat (Manoj Kumar), known as Kranti, a prince (Shashi Kapoor) and a freedom fighter (Shatrughan Sinha).

□ Film: **Swades**(2004)

Starring: *Shah Rukh Khan, Gayatri Joshi, Kishori Bala*

Director: *Ashutosh Gowariker*

Set in modern day India, Swades is a film that tackles the issues that development throws up on a grass root level. It is to this India, which is colorful, heterogeneous and complex that Mohan Bhargava (Shah Rukh Khan), a bright young scientist working as a project manager in NASA, returns to on a quest to find his childhood nanny. The film uses the contrast between the highly-developed world of NASA, which has been at the forefront of advances in space research, and this world back home in India, which is at the crossroads of development. Mohan's simple quest becomes the journey that everyone of us goes through in search of that metaphysical and elusive place called "home".

□ Film: **Airlift**(2016)

Starring: Akshay Kumar, Nimrat Kaur

Director: Raja Krishna Menon

This film follows Ranjit Katyal (Akshay Kumar), a Kuwait-based businessman, as he carried out the evacuation of Indians based in Kuwait during the Invasion of Kuwait during by Saddam Hussain's Iraq.

□ Film: **Rustom**(2016)

Starring: Akshay Kumar, Ileana D'Cruz, Esha Gupta, Arjan Bajwa

Director: Tinu Suresh Desai

The film is based on the real life incident between the naval officer K. M. Nanavati and the businessman Prem Ahuja.

The story dates back to the late 1950s and revolves around an Indian naval officer Rustom Pavri (Akshay Kumar), who is happily married to Cynthia Pavri (Ileana D'Cruz). Their marriage hits the rocks when Rustom discovers his wife's affair with his friend Vikram Makhija (Arjan Bajwa). The film takes a turn when Rustom is accused to have murdered Vikram Makhija. A fantastic court-room drama follows and with a slight patriotic connection. The naval officer's dedication towards his country, his duty and even his uniform is being portrayed.

From the above, it can be understood that the war movies are rare now or almost negligible, and the patriotic theme is not well covered. One more interesting analysis is that there are almost negligible women-oriented patriotic movies. There are movies like Neerja and Mary Kom, but overall analysis suggests that it's almost not there. Thus, a complete analysis of movies under various categories and some worth mentioning movies are discussed in this segment.

6. NOTED FILMMAKERS OF PATRIOTIC MOVIES

• SOHRAB MODI

Though Sohrab Modi is considered the king of making historical movies, he was the first director to actually kick start the patriotic genre in Hindi Cinema. He was a great producer and director of his time. His first historical movie, '*Pukar*' made in 1939, was a great and grand movie. In 1941, he made '*Sikander*' with the theme of nationalism and the freedom struggle in which Prithviraj Kapoor portrayed as Sikander and Sohrab Modi, himself, was Porus. Its story and lyrics were written by Sudershan, the great Hindu writer. Then he made '*Prithvi*

Vallabh', '*Ek Din ka Sultan*', '*Nausherwan*', '*Kundan*', '*Yahudi*', '*Mirza Ghalib*' and above all '*Jhansi Ki Rani*'. This film (*Jhansi Ki Rani*) also instilled the feelings of patriotism in the minds of the Indians that time. In the year 1953, he got training in foreign countries to make uncommon sets. He brought imported cameras and spent all his assets to make *Jhansi Ki Rani* more successful.

• MANOJ KUMAR

Manoj Kumar, popularly known as 'Bharat', is in reality Harikrishan Goswami, belongs to Patel Nagar, New Delhi. He is a great director, story writer, script writer and an actor – all in one. In his early period of life, he was only confined to acting and working under other directors. It was in the year 1961, he became director himself, story writer and the hero in the film '*Upkar*' and presented himself as 'Bharat'. Since then, he is called by this name in the film industry. Almost, all his productions are full of nationalism, patriotism and full of inspiration. In all his pictures, he gives touch to the burning social problems. In his film, *Shaheed* he portrayed himself as Shaheed and Kamini Kaushal was in the role of his mother, who had been the wife of Dilip Kumar in the old film '*Shahid*' made in the year 1949. How can one forget his acting and those patriotic songs like "*Mera Rang De Basanti Chola Ni Maye*" and "*Mere Desh Ki Dharti Sona Ugle, Ugle Heere Moti*". His next production '*Purab aur Pachhim*' was an extraordinary hit where the plot of nationalism was primary and the problem of Eastern versus Western culture was secondary. Then his productions were '*Shor*', '*Roti, Kapada aur Makaan*', '*Yaadgaar*' and '*Kranti*'.

Today, due to his presentation of nationalism and patriotism in his films, he is still remembered as 'Bharat' in India.

• J. P. DUTTA

Jyoti Prakash Dutta is a Bollywood film producer and director. He was born on October 3, 1949, in Bombay. Born in a Punjabi Brahmin family, J. P. Dutta is the son of O. P. Dutta, the filmmaker, who penned story for films like '*LOC Kargil*', '*Border*'. J. P. Dutta came to limelight for directing patriotic films.

In 1993, he directed a film '*Kshatriya*', which was actress Divya Bharati's last film. Dutta was highly appreciated for making films like *Border*, *Refugee* and *LOC Kargil*. *Border* was a film that was based on the Indo-Pakistan War of 1971. It showed many soldiers who died during the war and how the families of the soldiers remained to sacrifice their sons for

the motherland. It was an epic war film directed and produced by him, which fetched him national award for the Best Feature Film of the year. *Border* was a box-office hit and it also earned critical appreciation. In 2000, Dutta directed and produced another patriotic movie 'Refugee'. The film received a mixed response and it sketched the illegal refugees' life from both India and Pakistan when they crossed the border through the Great Rann of Kutch. In 2003, Dutta again took up direction for another patriotic film 'LOC Kargil' based on the war of 1999, across the Line of Control. The film depicted the Kargil War between India and Pakistan. It was again a multi-star cast film and earned good appreciation from the critics.

- **ANIL SHARMA**

Anil Sharma is known for making movies with a strong patriotic flavour. He has various patriotic films in his career – *The Hero: Love Story of a Spy* (2003), *AbTumhare Hawale Watan Saathiyo* (2004), *Gadar* (2001). *Gadar* was the major hit at the box-office, which was set against the backdrop of partition between India and Pakistan. *Ab Tumhare Hawale Watan Saathiyo* too had several patriotic elements in it. First, it was set in the 1971 Indo-Pakistan War and, second, it involved terrorist eradication. Born in Mathura, Uttar Pradesh, Sharma heard various mythological stories from his grandfather which left a deep impact on him.

- **CHETAN ANAND**

Chetan Anand, along with his brothers, Dev Anand and Vijay Anand, was a leading light of the Golden Age of Hindi Cinema. Born and raised in Lahore, Chetan worked at BBC, and then Doon School, Dehradun before moving to Bombay for becoming an actor. But the Almighty had other plans, thus he went on to become a director. His first film *Neecha Nagar* (1946) was a socially-conscious film on the divide between the rich and the poor and becomes the first film to gain international recognition. He gained ultimate recognition through his patriotic film *Haqeeqat* (1964) which was based on the Sino-Indian War of 1962 that brought crushing defeat for India. A wave of patriotism swept through India which made the government rethink its military might. The film was the first Indian film to be shot in Ladakh, was a tribute to Nehru and the sacrificed soldiers. Then he also made *Hindustan Ki Kasam* (1973), again a war film based on the Indo-Pakistan War of 1971.

- **ASHUTOSH GOWARIKER**

Born on 15th February, 1964, in Mumbai, Maharashtra, Ashutosh Gowariker is known for directing the films “set on a huge canvas while boasting of an opulent treatment”. His films had a patriotic touch to it, be it *Lagaan* (2001) which was based on a cricket match between the British and the Indians during pre-independence era, or *Swades* (2004) where a NRI returns to find out about his grandma and stays in India after feeling the love for his motherland, or *Khelein Hum Jee Jaan Sey* (2010) based on the Chittagong Uprising against the British rule in 1930. All these films indicate his taste of patriotism. He also made other movies like *What's Your Rashee* (2009) and two other historical films like *Jodhaa Akbar* (2008) and *Mohenjodaro* (2016).

- **NEERAJ PANDEY**

Born and brought up in Howrah, West Bengal, he is originally from Bihar. He usually makes films related to patriotism. His films have a slight patriotic touch. The themes of his films include terrorism, social evils of the nation as well as sports mixed with the patriotic flavour. His first film *A Wednesday!* (2008) was terrorism-based which went on to receive many awards. Then came *Special 26* (2013) which was based on the real life incident and it won both critical acclaim and commercial success. He directed the movie *Baby* (2015) which got critical acclaim as well as huge commercial success worldwide. The movie *Rustom* was produced by Neeraj Pandey which also got mixed reviews and a runaway commercial success. His latest movie *MS Dhoni: The Untold Story* in 2016, was a sports biopic on M. S. Dhoni, the former cricket captain of Indian Cricket team and it had a patriotic touch too. His next film *Toilet: Ek PremKatha* is slated to release on August 2017, which is again based on the issues of sanitary conditions in India.

7. HOLLYWOOD VERSUS BOLLYWOOD

There is no war between Hollywood and Bollywood. In this segment, there will be analysis of both the Hollywood and Bollywood patriotic movies. Both the industries make various kinds of movies and at times the Hollywood film industry is ahead of others and thus here too a short analysis has been made regarding the patriotic movies production in these industries.

- Terrorism in Bollywood is presented rather differently than in Hollywood. Before the tragedy of 9/11, American cinema portrayed terrorists as evil foreign men, mostly Arab Muslims, whose hate for United States drove them to kill innocent Americans while they battled American politicians. These sort of terrorist characters can be seen in films like *True Lies* (1994) where the villain namely, Salim Abu Aziz, is an Islamic extremist

enemy of the US Government. The audience knows nothing about Aziz – his personal life, how he came to be an extremist – other than that he is lethal and will kill anyone who gets in his way.

Bollywood's portrayal of terrorists is quite distinct, if not entirely unique and original. Hindi cinema makes films about actual terrorists and perhaps does it well because of India's long and painful domestic history of extremism. The films evoke feelings of huge patriotism and thus are much different from the Hollywood movies. In Bollywood movies, the terrorist has also played a main character, one who is a husband (*Kurbaan*, 2009), a female lover (*Dil Se*, 1998), a lover (*Fanaa*, 2006) and a brother (*Black Friday*, 2004).

- Hindi films about terrorism feature bold emotions through characters who are very caring about their cause, whether that is for terrorism or against it (*A Wednesday!*, 2008). Hollywood movies, due to much less duration of the movies do not depict such emotions. The emotional factor both for the audiences as well as the characters are usually not too forced or not shown in a way a Bollywood film shows.

- In fact, the Bollywood films are not only just made on the terrorism which occurs within India, but Bollywood has also made films on the aftermath of the condition of Muslims post-9/11 attacks and that film was critically acclaimed worldwide. The name of the movie is 'My Name is Khan' where the protagonist is a Muslim. The film is also a depiction of Muslims after 9/11 across the globe. Moreover, the tone that sets this film is honest rather than biased. But there are no Hollywood movies based on terrorism where any other country, especially the developing countries or the poor countries are involved in the story. India is a democratic country and with its films, it shows this too.

- The technicalities where in each and every genre, a Hollywood film excels from Bollywood movies – is also an important difference and thus in this genre too the Hollywood movies definitely excels the Bollywood ones. But since patriotism is an emotion and it's an inner feeling thus this difference is rather negligible or unimportant.

- Bollywood's patriotic genre has experimented with various subjects in which India was involved in every way. Be it World War, where India was though not involved but fought as it was the British colony, or be it the 1857 Revolt or the 1947 freedom struggles, the great martyrs and the partition or the terrorism and many others. Thus, Bollywood has in every way made various films on this genre. In this case, Hollywood, since they were not involved and thus didn't make films on such varied issues. They made various films on World wars and its impacts and they are completely unmatched movies. It made several movies after 9/11 attacks, but the way Bollywood expanded its horizon in this genre, Hollywood didn't get such scope; this is may be because of India's experience of past, dreadful struggles which America didn't feel.

- One of the most important differences between the Hollywood and Bollywood patriotic movies is the songs. The patriotic songs which were created for Bollywood movies are nevertheless extremely patriotic in nature. The soulful, heart-warming songs which creates a distinct aura among the viewers goes missing in the Hollywood creativities.

7.1 DIFFERENCES BETWEEN OLD & NEW PATRIOTIC MOVIES

The definition of 'patriotism' has changed in many ways since its appearance in the mainstream Hindi cinema till today. Manoj Kumar's *Shaheed* was considered among the top 'patriotic' movies but can *Lagaan* be called less patriotic or *Border* can be said less patriotic in its presentation? Well, the answer though is very difficult, but today the meaning of patriotism has changed to a great extent. I have already discussed about this in one of earlier chapters that how the concept of patriotism has evolved in the 71 years of independence in India and how it has affected the making of cinema in Bollywood.

In this chapter, I will discuss about the huge differences which can be experienced in the films made in the Bollywood between old and new ones:

- Previously, the patriotic films specially those which were made before independence were made against the British, which can be proved from the song, "*Door Hato Ae Duniyawaalon, Hindustan Humara Hain*", basically aims at the British to go and leave India but today, the new patriotic films, except *Lagaan*, which was based on the time before independence, hardly any other film is made against British. This is because the political environment now has changed. That time was the time of freedom struggles, to get independence from the British but today after 71 years of independence, the scenario is not the same. Thus,

today any film anti-British will not at all be received well by the people, the way it was hit at the box-office at that time.

- Various earlier patriotic films were made on the life and struggles of the freedom fighters, the names are *Shaheed* (1965) – on Bhagat Singh, *Sardar Vallabhai Patel* (1993), *The Making of the Mahatma* (1996) and many others but now a days, the biopics are not made in the way they were made in the earlier days. Films like ‘*The Legend of Bhagat Singh*’ (2002) was based on Bhagat Singh’s struggle but it was not as well received by the audiences, as it was by those people when 1965’s *Shaheed* was released. *Rang De Basanti* (2006) is also a film surrounding Bhagat Singh, Rajguru and Sukhdev but it was made in different way and was based on inner social issues. It was completely given a new touch.
- The film post-independence were made on the progress of our country, it generally showed how India is changing. Films like *Naya Daur* (1957) were based on this thing. The films like *Lage Raho Munnabhai* (2006) where the protagonist used to visualise Mahatma Gandhi and act according to what he advised, was received very well by the audiences. It was critically acclaimed as well as a huge commercial success. Thus, today the flavour of the films has been changed. The films are given newness, it’s given a ‘today’ touch. It’s been done because this generation is not aware of the huge struggles of independence and thus the films made today gives the advice so as to make progress in our country but in a different approach.
- A huge difference is also the terrorism-based movies. In the new patriotic genre, the movies are more inclined towards terrorism and its prevention, instead of the old struggles for freedom movies. It is because, there were various terrorist attacks on India since the last three decades and these attacks took large number of lives – the Babri Masjid Attacks in the 90s, the 2008 Mumbai Blasts and many other terrorist attacks had made the country vulnerable towards this new deadly angle, thus these occurrences has contributed to the story of patriotic movies. *Fanaa* (2006), *Maachis* (1996), *Holiday* (2014), *Phantom* (2015), *Baby* (2015) and *Neerja* (2016) –all were terrorism based movies but these types of films were negligible before 90s.
- The earlier patriotic movies were mostly based on freedom fighters and also war movies and also anti-British films, but they did not used to take its neighbour country Pakistan’s name before, but after the 1971 Indo-Pak war, the terrorist attacks on India and the Kargil War of 1999, they started using the country’s name and in all way, the films based on terrorism were made where the terrorists were from Pakistan or of Muslim religion or the ‘Jehadi’ and all these are no more concealed rather these are shown completely without any hiding. But the earlier movies did not take names of the neighbour countries unless it was war movie.
- Patriotic movies infused with sports were also negligible among the earlier patriotic movies. The new films like *Lagaan* (2001), *Chak De! India* (2007) were films on games like cricket and hockey respectively, but they were in every way infused with the love for the motherland. Now a days the films made on the lives of sports stars like Milkha Singh, Mary Kom, MS Dhoni, Sachin, Dhangra of Mahavir Singh Phogat are also in a way patriotic as these films are based on those sports persons who played for India and won in the name of India. But this trend was not there before.
- Earlier, the patriotic movies used to have scenes where various people used to walk on the road with a big Indian National Flag in front of them and they were used to be hit by bullets but today these kinds of scenes are obsolete.
- One of the great differences, which I found out while analysing the two eras of patriotic movies is that the earlier patriotic movies used to have great patriotic songs. Who can ever forget the songs like ‘*Mere Desh Ki Dharti Sona Ugle*’ or ‘*Kar Chale Hum Fida*’ or ‘*Ae Watan, Ae Watan*’ and many others are in the list. But in the new patriotic movies, there are no such songs which can instill patriotism and can bring tears to our eyes. This most important part is missing and thus it creates a huge difference between the old and new patriotic movies in the mainstream Hindi films.

8. A GLIMPSE OF BOLLYWOOD PATRIOTIC SONGS

Music has always been the heart and soul of India since its emergence. Various poems were sung in the ancient India – the poems were given a tune and were hummed by the people. In fact, the babies are also made to sleep by the use of songs by the mothers. Thus, songs and music plays a special part in India.

Cinema reflects the society and thus mainstream Hindi cinema too used various songs to entertain the viewers since the advent of talkies. The songs reflects various kinds of emotions, be it romance like “*Lag jaa gale kephir ye Haseen raat ho na ho*”, “*Mujhe kitna Pyaar hai Tumse*” or “*Chup gaye saare Nazaare*” and many others, or comedy like “*Duniya Paagal Hai*”, “*C-A-T cat mane Billi*”, etc. or action like “*Jaise ko Taisa mila, Hah*”, etc. –all these genres and many

others too are depicted through the use of songs, as songs creates an environment which fulfils the requirement of the situation. So how can the patriotic genre stay far away from the touch of songs? And yes, patriotic movies of the Bollywood have no dearth of songs which instills patriotism, brings tears to our eyes and touches the bottom of our hearts. In this chapter, I am going to discuss about the patriotic songs of the Bollywood films, which are as follows:-

- **Ae Mere Pyaare Watan (Kabuliwaala, 1961)** : This beautiful song penned by Prem Dhawan, music by Salil Chowdhary and sung by one of the legends Manna Dey is one of the greatest patriotic songs of its time.

*“Tu Hi Meri Arzoo
Tu Hi Meri Justojoo
Tu Hi Meri Jaan”*

- **Ae Watan ae watan humko teri kasam (Shaheed, 1965)** : Shaheed had a superb score, with both music and lyrics by Prem Dhawan and Bismil Azimabadi. An inspirational patriotic song sung by Mohammad Rafi.
- **Sarfarooshi Ki Tamanna ab humare Dil mein hai (Shaheed, 1965)** : This is a poem by Bismil Azimabadi sung by Mohammad Rafi, written as a voice against the British rule in India.
- **Mera Rang de Basanti Chola (Shaheed, 1965)** : Sung by Mahendra Kapoor, Mukesh and Rajendra Mehta, penned and music composition by Prem Dhawan, was one of the most loved patriotic songs of its times.

*“Dum Nikle is Desh ki Khatir, bas itna Armaan hai
Ek Baar is Raah mein marna Sau janmo ke samaan hai
Desh ke Veero ki Kurbaani apna dil bhi bola
Mera Rang de Basanti Chola ni maye rang de”*

- **Aaj Himalaya ki Choti Se (Kismet, 1943)** : Pradeep’s lyrics, though not path-breaking, but this pre-independence song is a smart thumbing of the nose at the British Raj.
- **Vande Mataram (Anandmath, 1952)** : As a classical poem to Bharat Mata, this one’s has every syllable echoes with patriotic fervour, sung by Lata Mangeshkar.

*“Sujalang Sufalang Malayajashetlang
Shasya Shyamlang Mataram
Vande Mataram”*

- **Apni azaadi ko Hum (Leader, 1964)** : Picturised on Dilip Kumar and Vyajantimala, sung by Mohammad Rafi and the soulful music of Naushad and the lyrics by Shakeel Badayuni, is a must listen patriotic songs ever.
- **Mere desh ki dharti Sona Ugle (Upkar, 1967)** : Manoj Kumar’s film and this song really created a stir among the Indians of that time. A heart touching film and a patriotic and soulful song sung by Mahendra Kapoor, penned by Prem Dhawan and music of Kalyanji- Anandji.
- **Chhodo kal ki baatein (Hum Hindustani, 1960)** : This song has every vigour of a nation striding forward, leaving behind the chains of a colonial past. Sung by Mukesh, and penned by Prem Dhawan.
- **Kar Chale Hum Fida Jaan-o-tan Saathiyo (Haqueeqat, 1964)** : The best and the most touchy on the human nerves of each and every Indian, this song had an army touch and is a great representative of the film itself. It has the effective words of Kaifi Azmi and the music by Madan Mohan and the addition of Mohammad Rafi’s voice made this song the best till date which instills patriotism as well as brings tears for our soldiers.

*“Kat gaye Sar Humaare Toh Kuch Gham Nahin
Sar Himalaya ka humne na Jhukne diya Marte Marte raha Baankpan Saathiyo
Ab tumhare Hawaale Watan Saathiyo”*

- **Saare Jahaan se Achha Hindustaan Humara (Bhai Behen, 1959)** : A song sung by Asha Bhonsle, penned by Sahir Ludhianvi, is in all way patriotic.

- **Yeh Desh hai Veer Jawaano Ka (Naya Daur, 1957)** : Very feel- good-about- being- Indian lyrics penned by Sahir Ludhianvi and a folksy tune by O. P. Nayyar sung by Rafi and Balbir is infectiously patriotic.

“Is Desh ka Yaaron Kya Kehna Ye Desh Hai Veeron Ka gehna”

- **Jahaan dal-dal par sone ki chidiyaan karti hai basera (Sikandar-e-Azam, 1965)** : A soulful song describing the greatness of India sung by Mohammad Rafi and penned by Rajinder Krishna is a must include in the list.
- **Hum laayein hai Toofan se Kashti nikaal ke (Jaagriti, 1954)** : Sung by Mohammad Rafi under Hemant Kumar’s composition and penned by Kavi Pradeep.

*“Tum Gaarh do gagan pe Tirangaa uchaal ke
Is Desh ko rakhna mere bachhon Sambhal ke”*

- **De di humein Azaadi bina Khadag bina Dhaal (Jaagriti, 1954)** : Sung by Mohammad Rafi and Asha Bhonsle, penned by Pradeep and music by Hemant Kumar. It’s a song for one of the freedom fighters of our nation – Mohandas Karamchand Gandhi.

*“Sabarmati ke sant tune kar diya kamaal
Raghupati Raghav Raja Ram”*

- **Aao Bachchon Tumhe dikhaayein Jhaanki Hindustan ki (Jaagriti, 1954)** : It’s an inspirational song for the children of India, lyrics by Pradeep, sung by Pradeep Kumar and music composed by Hemant Kumar.
- **Jab Zero diya mere Bharat ne (Purab aur Pachhim, 1970)** : Sung by Mahendra Kapoor and picturised on Manoj Kumar, the maestro of patriotic films, this song made us realize that India is so diverse and it has so many qualities.

*“Hai Preet jaha ki Reet sada
Mai Geet wahi ke gaata hoon
Bharat ka rehnewala hoon, Bharat ki baat sunata hoon”*

- **Chithi ayi hai, ayi hai (Naam, 1986)** : Though not a patriotic film, but this song really stirred the emotions of a citizen who does not live in his country and stays in a foreign country and craves deep inside for his country with the soulful voice of Pankaj Udhas.

*“Bade dino ke baad Hum Bewatno ko yaad
Watan ki mitti ayi hai”*

- **Tu Hindu banega na Musalman banega (Dhool ka Phool, 1959)** : Sahir Ludhianvi’s lyrics, Mohammad Rafi’s voice and N. Dutta’s composition created this song which preaches humanity.
- **Baaki kuch bacha to Mehengai maar gayee (Roti, Kapada aur Makaan, 1974)**: This song topped the Binaca Geet Mala’s annual countdown charts in that year which describes the condition of Indian youth. Laxmikant-Pyarelal’s music, penned by Varma Mallik and sung by Lata Mangeshkar, Mukesh and others.
- **Hindustan ki kasam, na jhukenge sar vatan ke, naujawanon ki kasam (Hindustan Ki Kasam, 1973)** : It’s a song about the soldiers and for the country where music is composed by Madan Mohan and sung by Mohammad Rafi and Manna Dey.
- **Dil Diya Hai, Jaan bhi Denge, ae Watan tere liye (Karma, 1986)** : The lyrics is itself evident of the touchy song sung by Kavita Krishnamurthy and Md. Aziz and penned by Anand Bakshi under the composition of Laxmikant-Pyarelal.
- **Sandese Aate Hai (Border, 1997)** : A soulful song sung by Roop KumarRathod and Sonu Nigam, penned by Javed Akhtar and composed by Anu Malik, which describes the sorrowful life of a soldier.

8.1 DEARTH OF PATRIOTIC SONGS IN TODAY’S BOLLYWOOD

I already gave a picture of Bollywood's most patriotic songs, but with that it's really important to mention here that Bollywood is hardly creating any kind of patriotic songs. While there have been a very few patriotic songs, they don't even come close to eternal songs like 'Kar chale hum fida' or 'Hai Preet Jaha Ki Reet Sada' and others.

In fact, patriotic songs in Bollywood were a rage since the beginning. Even today, we get teary-eyed when we listen to tunes like 'Ae Mere Pyare Watan' or 'Sandese Aate Hain' and others. The Hindi film industry is constantly changing. We have had our Rang De Basantis and Chak De Indians in the recent past, but none of the songs succeeded in evoking patriotism in us the way *Haqeeqat* songs did. One can even blame this changing trend to the fact that today's youth has many more things to relate to than their love for the country, while earlier the freedom struggle touched a nerve in everyone - men, women and children. Nowadays, Bollywood is all about quirky lyrics, catchy tunes and sticky songs. The era of meaningful songs is now passé. We no longer have songs like 'Mere Desh Ki Dharti', what we have are 'Gandi Baat' and 'Lungi Dance'.

However, it would be unfair to blame Bollywood for killing patriotic tunes, we share the blame too. After all, the industry only churns out stuff that is in demand. The treatment of today's songs are different since it's not set in the time where people are fighting for its freedom. Thus, the young generations too fails to connect with the old ones and thus the dearth of patriotic songs in Bollywood today.

8.2 PREM DHAWAN – THE UNSUNG HERO

Be it 26th January or 15th August, both the celebrations will be marked with the playing of patriotic songs, and musical programmes organized by various units. And truly, Hindi film music has made rich contribution to this genre. While there is a large tapestry of such patriotic songs, the songs which are always being played on these occasions are –

Aye watan, aye watan from Shaheed (1965)
Mera Rang De Basanti Chola from Shaheed (1965)
Chodo Kal Ki Baatein from Hum Hindustani (1961)
Aye Mere Pyaare Watan from Kabuliwala (1961)

When we hear these songs for yet another time, we are overcome by emotions as our eyes swell up with the memory of the acts of valour of those who sacrificed their lives for the nation's independence. At another level, we get emotionally affected by the sheer melody of the creations sung by the greats like Mohd. Rafi, Mahendra Kapoor, Manna Dey and Mukesh. We remember the music directors who have through their creations, made the songs immortal.

But we rarely remember the maker of the songs. The lyricists have largely gone unsung. Yes, the poet who wrote the wonderful lyrics of these immortal songs. The man who later, become a music director, and composed the songs he had written, the man who in his early years had participated in the freedom struggle, joined the Communist Party and who along with young intellectuals in the movie world had been a part of the IPTA. The man is **PREM DHAWAN**.

Prem Dhawan was born in Ambala on June 13, 1923. One of his classmates of college in Lahore was the great poet-lyricist Sahir Ludhianvi, they both took active interest in politics and also the college union and Prem, developed a passion for freedom struggle. As we can see, this led him to write many patriotic songs. Prem Dhawan joined the film industry as an assistant to music director Khurshid Anwar in *Pagdandi (1946)*. He made his debut as a lyricist in *Ziddi (1948)*. He had memorable partnerships with the doyens like Khemchand Prakash, Hans Raj Behl, Salil Choudhary, Anil Biswas, Ravi and Chitragupta.

With the insistence of Manoj Kumar, Prem Dhawan turned music director with the movie *Shaheed*, where he came out with great music for songs written by himself – *Aye watan Aye watan, Mera rang de Basanti Chola, Sarfaroshi ki Tamanna*. He also gave music to a few more movies like *Naxalites, Veer Abhimanyu, Bharat ke Shaheed, Kisan aur Bhagwan, Mera Desh Mera Dharam* and *Raat ke Andhere mein*.

Although a detailed biography of the great artist is not within my scope and ability, the versatility of Prem Dhawan, as can be seen in his contributions to Hindi films as a lyricist, music director, choreographer places him in the top bracket. It is a matter of great regret that he has not received his dues. He has not worked with top music directors of his time, nor was he associated with any big banner. Often the gems have got lost in some obscure songs in some obscure movies. He passed away on May 7, 2001.

9. MANOJ KUMAR - The Greatest Cinematic Patriot

There was a time when Manoj Kumar was the first name that popped into one's mind when one thought of films and 15th August. Even today, when critics seem to brand every other film that has the tricolour unfurling or some character saying that they love India as "patriotic", no other actor can even imagine staking a claim for the spot that Manoj 'Bharat' Kumar occupies.

Manoj Kumar was a star even before he donned the character that he would forever be remembered for, thanks to the hits of the 1960s – *Hariyaali Aur Raasta* (1962), *Woh Kaun Thi* (1964), *Anita* (1967) and *Gumnaam* (1965). The patriotic genre that Manoj Kumar not only created but also mastered, often overshadows his brilliance as a filmmaker or a storyteller.

Even though Kumar might feel left out for not being seen beyond “*Bharat Kumar*” by fans and aficionados, he too like most of his fans wouldn’t trade it for anything.

We may not remember a single Republic Day or Independence Day celebration, when Hindi song, “*Mere Desh ki Dharti*” was not played in the last years anywhere in India.

The filmmaker within Manoj Kumar was an accidental discovery.

He had dabbled with screenwriting during the making of ‘*Woh Kaun Thi*’ where, much to the pleasure of director Raj Khosla, he rewrote some of his lines on the set. During his struggle to make it as an actor, Kumar often wrote scenes for writers who had hit a block and it was this passion that saw him pen the script for *Shaheed* (1965).

Based on the heroics of Bhagat Singh, Rajguru and Sukhdev, Kumar also directed a part of *Shaheed* when the original director S. Ram Sharma couldn’t handle certain portions. The film went on to win a handful of National Awards and its song “*Mera Rang de Basanti Chola*” brought tears in the eyes of the Indians.

The patriotic orientation of Manoj Kumar may be attributed to his early life and the hardships his family faced during the Partition of India upon independence. Kumar was born in North-West Frontier Province (now Khyber Pakhtunkhwa), in Abbottabad, Pakistan, in undivided India on 24 July, 1937.

His original name was Harikrishan Giri Goswami. His family lived as refugees in Vijay Nagar, Kingswamy Camp in Delhi after partition. Goswamis later moved to old Rajendra Nagar area of New Delhi. Manoj Kumar graduated from Hindu College, University of Delhi. He then, chose to enter the film industry.

After *Shaheed*, Manoj Kumar met the then **Prime Minister** of India **Shri Lal Bahadur Shastri** at the awards ceremony. Impressed by *Shaheed*, the Prime Minister asked Kumar to make a film on his slogan “**Jai Jawaan, Jai Kisaan**”, and inspired by Shastriji’s wish, Kumar wrote the entire script on the day-long train journey back to Bombay. The film was *Upkar* (1967) and Kumar decided to direct it as well. He himself played the role of a farmer, who turns to be a soldier when country needs his services. It went on to be a super hit with song “*Mere Desh ki Dharti*”, taking masses by storm. It was penned by Gulshan Bawra, its music was composed by Kalyanji-Anandji and it was sung by Mahendra Kapoor. Kumar received his first Filmfare Best Director Award in the film ‘*Upkar*’.

In many ways, *Upkar* is the penultimate patriotic film in the pantheon of Hindi cinema. There has perhaps, never been a film, that captured the essence of patriotism as evocatively as *Upkar*. Popular Hindi cinema has had a tendency to see patriotism largely within the purview of gallantry in war. There is no denying that a soldier’s bravery and his or her love for the nation is what makes the ordinary citizens sleep peacefully at nights but war films aren’t the best canvas to understand the spirit or the ‘*jazba*’, that makes a soldier.

Army men and women are just like us but yet they are a cut above. It is this element that makes them choose a path where they would die for their nation, if need be.

Manoj Kumar went on to become famous for acting in and directing films with patriotic themes, and has been given the nickname “Bharat Kumar”. Apart from *Upkar* and *Shaheed*, Manoj Kumar made patriotic theme based on other films including ‘*Purab aur Pachhim*’ in 1970, in which life in the East and West were compared.

For film ‘*Beimaan*’, Manoj Kumar won the Filmfare Best Actor Award in 1972. He also directed and acted in ‘*Shor*’ in the same year, which had the memorable song “*Ek Pyaar ka Nagma Hai*” which was based on pollution issues of the nation.

His film ‘*Roti Kapda aur Makaan*’ made in 1974 commented on society in those days. The film featured an all-star cast including Zeenat Aman, Shashi Kapoor and Amitabh Bachchan. It won Kumar his second Filmfare Award for Best Director.

Manoj Kumar reached the zenith of his career as he got the opportunity to direct Dilip Kumar, to whom he idolized, in 1981 film, ‘*Kranti*’. He also acted in that film telling a story of the 19th century struggle for Indian Independence. The film ‘*Kranti*’ was the last successful film of Manoj Kumar’s career.

Apart from the above patriotic and nationalism theme based films, Manoj Kumar acted in several other films created by noted directors of his times and these films were too popular. These films include ‘*Sawan ki Ghata*’,

‘*Himalaya Ki God Mein*’, ‘*Sanyasi*’ and ‘*Dus Numbri*’. All his films even by different directors were noted for great music and are remembered even to this day.

In 1992, Manoj Kumar was honoured with the ‘*Padma Shri*’ by the Government of India. In 2016, India’s highest award in Cinema, *DadasahebPhalke Award* was given to Manoj Kumar for his tremendous contribution to Indian film industry.

Perhaps Manoj Kumar’s role as “*Shaheed - e - Azam Bhagat Singh*” in *Shaheed* made his countrymen refuse to look beyond it, even after five decades. Perhaps it was the affection with which he responded to a request from one of India’s greatest Prime Ministers ever to make a film that could encapsulate an entire generation that endeared him forever. Or perhaps it was “*Purab aur Pachhim*” where he showed how being an Indian meant something else that made him our hero. Or it could be ‘*Roti Kapda aur Makaan*’ where the love for the nation is put before everything else. Or even his socially-awakened films like ‘*Shor*’ that created the myth of Manoj Kumar.

Be as it may, Kumar’s greatest creation has been *Upkar* and “**Bharat**” that showed how patriotism isn’t just about dying for your country, its beyond that. Today, *Upkar* and Manoj Kumar’s brand of cinema, and even his kind of patriotism, might seem naive to many but it still remains replete with humility and the pride of being an Indian.

9.1 AKSHAY KUMAR- THE NEW AGE PATRIOTIC MASCOT

No one has carved stardom solely riding patriotism since Manoj Kumar, Bollywood’s Bharat Kumar or Mr. Bharat of the ‘60s and ‘70s. Akshay Kumar can be rightly called this age’s new Bharat Kumar.

He has had one release every year lately to evidence as much. *Holiday (2014)*, *Baby (2015)*, *Gabbar is Back (2015)*, *Airlift (2016)*, *Rustom (2016)*, and his latest release *Toilet–Ek Prem Katha (2017)*.

Amidst his three to four masala entertainers, these films stand out to give a patriotic fervour every year since last four years. These films comprising of all types of patriotism include eradication of social evils from the nation (*Gabbar is Back*), terrorism-based (*Holiday and Baby*) or saving millions of people staying abroad (*Airlift*), or standing for the dignity of the country (*Rustom*), are all in all patriotic as the protagonist does everything for the betterment of the nation.

Born as Rajiv Hari Om Bhatia on 9th September 1967 in Amritsar, soon he moved to Delhi’s Chandni Chowk and then Mumbai. His father Hari Om Bhatia was a military officer; his knack towards the patriotic genre is also because of his father. His father was an army officer and thus Akshay Kumar has a growing fondness towards the military people and a feeling of patriotic fervour towards the country. He loves his father a lot and thus shows respect towards the army men in every way and thus he can be truly called as the new patriotic mascot of Indian Hindi Cinema.

In the run-up to *Airlift*’s release, the actor has repeated how Bollywood needs more patriotic themes.

Akshay Kumar is Bollywood’s self-made superstar who has forever ridden an earthy image. His stardom belongs to the masses, and emerging from the bylanes of Purani (old) Delhi, would seem like the apt glam icon to play the avatar on screen.

Manoj Kumar as Bollywood’s original Mr. Bharat rose in popularity in the 60s and continued to thrive well into the 70s. That was an era when India was still trying to figure out its post-Independence priorities, learning to deal with the dramas and despairs of a still young nation. But Akshay makes films in a far more cynical and violent era. Thus his patriotic films are hugely different from Manoj Kumar’s. His role in some of the films will prove this -

Holiday (2014): The suspense drama cast Akshay as an Army man who discovers a sleeper cell of terrorists while he is on a holiday and springs to action to bust it.

Gabbar is Back (2015): Here, Akshay played a professor who pools in students to form a secret team of vigilantes that kills corrupt government officers.

Baby (2015): The spy thriller where Akshay playing a secret agent who leads an outrageous mission to smuggle a dreadful terrorist into India from a West – Asian nation.

Rustom (2016): The crime thriller where Akshay Kumar played the role of anaval officer ‘Rustom Pavri’ of the 1950s where the film is based on the real life incident of naval officer K. M. Nanavati and businessman Prem Ahuja.

Airlift (2016): The film sees Akshay playing Ranjit Katyal, a rich Kuwaiti businessman of Indian origin, who helps evacuate over a lakh stranded Indians when Iraq attacks that country in 1990.

These films are way more different from the films he usually used to do before. He is more into comedy genre but these serious and realistic movies have created a new image for him. For *Rustom*, he got 64th National Award for Best Actor in 2017. Thus, this new image of Akshay Kumar is definitely a good step in his career.

In *Airlift*, his ironically fictitious character of Ranjit Katyal is in sync with contemporary audience taste – commercial Bollywood is by and large learning to create believable protagonists, and the patriotic hero cannot be an exception. An actor nearing 50 doesn't look cool bashing up twenty enemies of the country at a go. As Akshay pops the jingoistic bubbly, he is spiking it with a regulated dose of realism. Having thrived on comedy and action for over two decades, the superstar seems to be happily putting a tricolour hue to his image.

10. ROLE OF WOMEN ACTORS IN THE PATRIOTIC MOVIES OF BOLLYWOOD

Usually, it is seen that the women actors have insignificant roles in the films since the emergence of Indian cinema. But the patriotic genre of cinema has a different approach towards women altogether. Sohrab Modi, a great director of his time, directed *Jhansi Ki Rani (1953)*, he also produced it though the film didn't do well at the box office, but *Jhansi Ki Rani* was picturised on Mehtab, the actress who played Rani Laxmibai's character. Then in *Mother India (1957)*, everyone knows how well Nargis played her role. The film was patriotic in every sense as it focussed on the new independent nation's social problems.

The sufferings of the mother and a woman of that time was well portrayed in this movie. In the war films, such as *Haqeeqat (1964)* and *Hindustan Ki Kasam (1973)*, though the leading lady Priya Rajvansh, (both the films had Priya Rajvansh playing the lead role), had a role of basically playing a love interest of the protagonist, but still in these two films she had another role where she fought for her country under different circumstances and against all odds.

The epic patriotic director and actor Manoj Kumar too gave his female actor a major role in his film *Purab aur Pachhim (1970)*. Actor Saira Banu played a major role in this film. Her role had various shades and constituted a major part of the movie.

Though the above movies had major roles of the female actors but still there are evidences that after the above mentioned movies, no other movie had a women actor playing a strong role in the patriotic genre. Biopics were made on the legends like Mahatma Gandhi, Bhagat Singh, Netaji Subhas Chandra Bose and others but there were no biopic made after the 1953 movie *Jhansi Ki Rani* on any woman. There are so many biopics made on

Bhagat Singh or Mahatma Gandhi but on Queen Laxmibai or Sarojini Naidu and others are really rare or almost negligible.

In the films where social problems of the nation have been discussed have rarely a woman being given a major role in the 1980s and 1990s. But this changed with the terrorism-based movie *Fiza (2001)* and *Fanaa (2006)*. In *Fanaa*, the female protagonist chose her patriotic love for her motherland over that person whom she loved the most, for whom she was able to visualise the world coming out of her blindness. She killed that person, who was a terrorist, at the end of the film. This can be considered as the beginning of a power-packed role of a woman in this genre after so many years. In *Swades (2004)*, the lead female actor Gayatri Joshi had a good strong role, where she very well knows her preferences as well as guides the male actor in every way, but still not as major as was portrayed in the film '*Fanaa*'.

In the year 2007, came a revolutionary movie '*Chak De India*'. This film was a "winner not only because it has managed to make hockey a topic of conversation but also because it peddles patriotism and also fights gender bias." While Khan, the reigning star of Bollywood, has been praised for his uncharacteristically understated acting, his team of unknown actors has also drawn widespread appreciation.

Some of the biggest applause in cinema halls showing '*Chak De*' comes when the women go around breaking Indian stereotypes – walking out of homes, beating up men who harass them in public and declining marriage proposals – all for hockey and India. This film set a trend of women-oriented movies. And after that we could find various films on social grounds too have women actors in an important role. Then came the era of women-centric films like *Mardaani*, *Mary Kom* – all these films contributed to the empowerment of women and also showed social issues and pride of Indian sports respectively.

The sports genre too salutes the charismatic presence of women and made biopics on *Mary Kom*, the Olympic Indian Boxer and in *Dangal*, though was a biopic of Mahavir Singh Phogat, but it had a tagline of "My girls are not lesser than the boys". And thus it showed his two daughters Geeta Phogat and Babita Phogat, their training, their victories and the

final climax – all contributed to a father’s dream and effort but also a women’s journey against all odds and finally reaching the desired victory.

In the terrorism-based movie *Baby (2015)* everything was done by male officers but one female officer ‘*Shabana*’ was there and she had just one scene of fight with the informer and that particular scene made the female actor noticeable and received lots of applause. The female actor was Tapsee Pannu. After this she played a victim in the movie *Pink (2016)* which told about the sufferings of women, a court drama and the position of various women in India now a days has been very well portrayed in this film. Then her fame was so wide that a prequel to *Baby* was made where the character *Shabana*’s story was shown. This film was actually made as that one scene won accolades in the movie *Baby*.

Many patriotic movies have been made now a days where a woman plays a central character or a character with a heavy importance and thus if we see then we can find that leaving some decades, majority of the patriotic films had good and strong female protagonists. The latest good and strong patriotic movie was *Neerja (2016)*. This film based on the biopic of the head nurse *Neerja Bhanot*, who thwarted the hijack attempt by altering the pilots, thus grounding the plane. She was killed by the hijackers while helping to save 359 of the 379 passengers and crew on board. This was a terrorism-based biopic, and women-oriented film. This film really set a new benchmark and was both critically praised and was hugely accepted by the mass.

Now a days, with the evolution of the mindset of the society as well as the movies, various films are being made on women as a main character in the patriotic movies. As we Indians say, ‘*BHARAT MATA KI JAI*’ and worship Goddess in various parts of the country, thus we need to change our minds and empower women and respect women and cinema is the mirror of society, so we hope that there will have more number of women-oriented patriotic movies.

11. RECENT TRENDS IN BOLLYWOOD PATRIOTIC MOVIES

Patriotic movies have evolved a lot. Changes in the society have more or less contributed in the change of presentations of cinema. Cinema is an art. It reflects whatever happens in the real society in our daily lives. In the era of 30’s and 40’s, India was struggling for freedom and thus the films also represented that. The films of that time used to inspire the youth to accommodate against the British. That time the filmmakers also were in every way attempting to contribute for the independence of the nation and thus they made patriotic movies solely based on freedom and anti-British subjects.

After Independence of India, the scenario changed to a large extent and with that the films too. The films of 50’s and 60’s were made on the progress of the nation. Various films were made describing the growth of the nation. Then wars were fought in 60’s and 70’s, and thus, a sense of patriotism evolved among the common people. The filmmakers too started to show and portray that environment in their films. They started making war films or films based on war as a main theme. Then in the 80’s and 90’s, the patriotic movies reduced a little. Except *Kranti*, which in the 1980’s was a major patriotic theme-based movie in that era. And the main films of the 1990’s were *Border* and *Dil Se* but the others were comparatively less known and not very much well-received.

Recent trends of patriotic cinemas are huge and varied. We will come into each trend one by one:-

TREND 1: PORTRAYAL OF INTERNAL SOCIAL ISSUES OF THE NATION

The era changed in the 2000s, and the films started showing social issues within the nation like terrorism, corruption, religious issues, political situations, etc. In this kind of situation, various people talk ill of these films and considered them as not at all patriotic. Contrary to these thoughts, the filmmakers said that there was a time when India and Pakistan or India and China used to fight with each other at the borders and thus, the result was the films like *Haqeeqat*, *Border*, *LOC Kargil* and others. But not always patriotic movies means to present war between two countries. Thus came the trend of showing internal social problems of the nation with films like *Aarakshan*,

Gabbar is Back and many others. Here, an important thing to consider is that the people have understood that the danger from the inner social evils are more than the dangers from the other countries. Just the biopics of freedom fighters or the wars on the borders doesn’t determine the patriotic theme, the stories of women empowerment, sufferings of the common people, political issues and the corruption – all these social evils and its eradication contributes to patriotism as a whole.

TREND 2: SPORTS-BASED BIOGRAPHICAL PATRIOTIC MOVIES

Previously we were mostly aware of the films made on the biopic of those individuals who struggled largely for the freedom of our country, those individuals are our ideals and those individuals were really great inspiration to all of us. But today since we all are somewhat aware of those individuals so a new trend has come up in this genre and that is also a biopic but it has slightly shifted to the biopics of various sports personalities who brought pride for our country in their

individual fields. The pouring of sports and its combination with patriotism is really something which is hugely welcomed by the masses. Through the films like *Lagaan*, *Chak De India*, *Mary Kom*, *Bhaag Milkha Bhaag*, *Dangal*, *MS Dhoni: The Untold Story* and the latest *Sachin: A Billion Dreams* this new trend is receiving huge accolades. Here one important thing needs to be mentioned is that though the new trend has tightened its grip but still the biopics of the freedom fighters are always welcomed. Since there are various freedom fighters who did not gain such huge popularity in Hindi cinema which Bhagat Singh and Mahatma Gandhi got.

TREND 3: PORTRAYAL OF TERRORISM-BASED ISSUES

A recent and most appreciated trend is the patriotism moulded into terrorism-based movies. Terrorism is certainly a huge threat to India and thus the largest Hindi film industry of India is not leaving this issue and every year comes up with films based on such issues. The films like *Maachis*, *Mission Kashmir*, *A Wednesday*, *Dil Se*, *Fanaa*, *Sarfarosh*, *Holiday*, *Baby* and *Neerja* and many others are on the list.

TREND 4: SPREADING THE MESSAGE OF PEACE

The last but not the least, a most important new trend which appeared on screen in the year 2015 movie *Bajrangi Bhaijaan*, was the message of peace between two countries. A man, without thinking about his own life, carries a deaf and dumb little girl to her country which is the other country. This also created the feeling of patriotism; this also became a new trendsetter in Bollywood patriotic genre.

Thus, the recent trends are different from the themes which used to have been based on a completely different angle from the past movies. The recent trends are distinct and justifiable to the society of today.

12. IMPACT OF BOLLYWOOD PATRIOTIC MOVIES

India has the largest movie industry in the world that produces more than 1,000 movies annually, which cater to more than 13 million viewers everyday and is exported to over 100 countries. The reach, popularity and influence of this mass medium cannot be denied even by its most ardent haters. As early as 1983, it was the 6th largest industry in India grossing over 600 million dollars annually and employing over 300,000 workers. (Mishra, 2001)

Cinema is an interesting topic but Indian cinema popularly known as Bollywood is more so because of the unusual persona of the people who watch it. Mass media, especially cinema shapes our society and people's attitudes. They control all aspects of life which is related to the people, as how people think, what style of clothes are the most fashionable and how people should behave. The views enter a trance, a state of absorption, concentration, attention and engrossed by the story and the plight of character.

The impact of Hindi cinema on society has been recognized from the very beginning of Indian cinema itself. The recognition that Bollywood has the power to impact society has donned us from the early days itself, but people have different notions on how to use this piece of information. For instance, Gandhi says that films can corrupt young minds and should be shunned while Nehru was of the view that they can be used for educational purposes.

Impact of patriotic movies on CHILDREN :

Children are the young minds of a nation and its future citizens on whose shoulders rest the responsibility to shape the future of the country. These young minds are the most vulnerable and susceptible to the influence of cinema.

The patriotic movies provide a good and positive impact on the children. If a child is shown films on patriotism and nationalism from the start, then chances are there that when he grows up, he will have ample knowledge about our country and each and every detail and thus he will become a responsible citizen of the country in the future.

A negative impact on the children is if they watch terrorism-based movies which involves ample amount of violence and action, then it will effect negatively on them because their minds are sharp and these things will affect them psychologically. Overall, if they are devoid of terrorism-based movies and they watch those movies which inspire and focus on the progress of the nation then definitely it will create a positive impact on them.

Impact of Patriotic movies on the YOUTH and the SOCIETY:

This is the segment most powerfully affected by the movies, be it of any genre – romance, action, drama, comedy or patriotic. The youth mimics the language in the movies, the clothes and even the food. The movies shape the ideology with which the youth abides by, one of the surest ways to put an idea across their minds is through films. This is the

power of films on the youth. In this day, and age, patriotic movies has increased its showcase and even glorification of violence too much. This is because of the increased amount of terrorist attacks occurring now a days.

That does not mean that negative impact is only there of patriotic movies, patriotic movies affects positively too among the youth. The films showing our internal social issues and its eradication are definitely affecting positively on the youth as well as the society.

For example, *Rang De Basanti* (2006) had a noticeable impact on the Indian society. A study of bloggers' behavioural patterns during the first month of the film's release revealed a significant increased hate of the public towards the government and politicians for constantly being mired in corruption and bureaucracy and their inefficiency in providing basic amenities.

Intense political discussions spurred on by the film's influence were observed in these patterns. While commenting on this, writer D' Silva said that the film "has struck a chord somewhere." Besides instigating political thoughts and discussions, it evoked social awakening for many. Some discussions rallied on how citizens should support and contribute to non-governmental organisations and exercising simple citizen duties of paying taxes and voting, while the others contemplated on how to become more responsible towards the country.

While such reactions were observed on the Internet, youth activism took to streets to protest on public interest issues. A direct impact was on the 1999 Jessica Lal Murder Case, one of the high-profile murder cases in India. A month after the film's release, a court acquitted the main accused because of inefficient prosecution and hostile witnesses. This sparked intense civil protests and media campaigns that sought his re-arrest. Taking cue from the scene in which the protagonists hold a silent, candlelight vigil at New Delhi's India Gate, one such group of demonstrators carried out a similar rally to voice their protest. Reacting to these strong social reactions, actor Kunal Kapoor thought that the film was just a catalyst that presented "patriotism in a package that the youngsters understood and empathised with."

Impact on the MEDIA:

It's very strange that media – be it print or electronic or social media, each and every media usually affects the minds of the society, but in the case of patriotic movies, the media itself got affected or rather, attracted. Though it's a rare case but then also it needs to be mentioned in this dissertation paper as cinema which is itself a medium is affecting its counterparts and those counterparts which reviews and criticises and praises this medium all the time and thus it needs a special mention.

Media also gets affected by movies. Various films like *Pink* (2016) provoked the media to take its reference when these kinds of women empowerment or women harassment cases came up in the news. They took the reference of the popular "NO MEANS NO" whenever they found any kind of relational occurrences. Since *Pink* is a movie indicating internal social issues of our nation, the regular status of women in many places of the country, is being focussed and thus it made its place in this segment of this dissertation paper.

Then 'corruption' is an issue which really came forward through various movies. Then various other instances could be observed when media was taking references from these patriotic or social awareness movies. One of the best examples here is the effect of the 2006 film *Lage Raho Munnabhai* from where the term 'Gandhigiri' came into focus and in various articles or reports, this reference popped up from time to time.

A huge impact was dawned upon the media by the film *Rang De Basanti* (2006); frequent referencing of the film was evident, with many brands using pictorials from the movie. In addition, the media also used the terms "RDB" (abbreviated title of the movie) and "RDB effect" while referring to instances of public activism on the matters of public interest. When in the 2007 University of Delhi Student Elections, the students focused more on the important issues facing the students than in the previous years, one student referred to it as the "RDB Syndrome". On similar lines, Kamal Sunavala wrote a play titled "Under the Influence", which focuses on a young Indian expatriate whose life changes after watching this film.

12.1 ROLE OF MEDIA- Influencing the people towards the patriotic genre

The media has always been interested in covering the film industry. Since its emergence, the newspapers started making comments on the movies. Well movies, that is, moving pictures, is itself a media, it comes under the category of audio-visual media. But films cannot be known; if not the other media supported it. And here, be it the print media, the electronic media or now a days the social media. Each and every type of media supports the films.

SOCIAL MEDIA

The media coverage has always been a great support for all the films. The promotions of the films are done through the help of newspapers and television. The social media now a days have evolved to be a great help for all types of movies.

For example when *Rustom* released and became superhit in 2016 August, the actor Akshay Kumar tweeted that he is going to act in a film named 'Toilet: Ek Prem Katha' with director Shree Narayan Singh, which is slated to release on August 2016. So the people who use *twitter* and follow Akshay Kumar knew that on August 2017, Akshay Kumar's film is going to release. Thus the curiosity behind the cinema started formulating since his tweet on August 2016, that is, one year before. Social media like Facebook, Twitter, Instagram, and LinkedIn have become very powerful. This media is gaining popularity all over the world and very soon if this media starts leading all other media, it will not at all be surprising.

PRINT MEDIA

The print media had been active since the Hicky's Gazette. But its popularity though has gone down a bit due to other attractive media, still for repetitive and authentic information, we rely upon the print media, be it the newspapers or the magazines. The coverage of movies in this media is really great.

While reviewing Akshay Kumar's *Airlift*, The Times of India's Srijana Mitra Das wrote, "Airlift has one of the Akshay Kumar's best performances, along with other sterling acts. Certain cameos are outstanding. Airlift's scale is impressive and editing deft." Then Anupama Chopra of Hindustan Times wrote, "Akshay Kumar's finest hour". The Indian Express wrote, "Airlift plays it right and gives us drama, even if things slow down and turn a little repetitious post interval. But overall, Airlift is a good film, solidly plotted, well executed and well acted." While reviewing *Lagaan*, The Times of India wrote, "Lagaan has all the attractions of big sounding, A. R. Rahman songs, excellent performances by Aamir Khan and others and a successful debut by Gracy Singh. In addition, there is the celebrated David vs. Goliath cricket match, which has audiences screaming and clapping." While Sudish Karnath of The Hindu wrote, "The movie is not just a story. It is an experience. An experience of watching something that ousts life into you, that puts cheer on your face, however depressed you might be." Pillai of Sunday Times of India, wrote about *Swades*, "After *Lagaan*, what? The answer is blowing in the wind. Here's the verdict: This is a gutsy and outstanding film. Welcome back to real, solid film-making." Then India Today called *Chak De! India*, "the most feisty girl power movie to have come out of Bollywood ever." Kamat of *The Hindu* wrote, "At another level, *Chak De* is about women's liberation. It is one of the best feminist films of our times." *The Indian Express* called the film "the most authentic, meticulously researched sports movie in India." In *Kolkata's Telegraph*, Bharathi S. Pradhan wrote that the film combines "an extremely well-knit screenplay with unrelentingly deft direction, 16 unknown and not even glamorous girls simply carried you with them, with one single known actor compelling you to watch *Chak De India* without blinking."

The power of print media is unmatched. It's one of the most powerful medium still today and the way it covered all the patriotic movies showed that it was unbiased and perfect and true to its job which make this medium all the more attractive.

AUDIO-VISUAL MEDIA

Finally comes the audio-visual media which we call radio and television, and here we will take into account television only. This medium has a huge appeal. Today, the people of India might not have an account in the social networking sites but they have television. Be it that you are blind or not much educated, thus you cannot read the newspaper or understand how to handle the social networking sites, but with television, all these problems can be solved. Television is a medium which interacts with us and this interaction is devoid of hard and complex words and thus is pretty convenient. This medium too covers the patriotic movies in a huge way, with unbiased approaches.

Avijit Ghosh said while reviewing *Swades*, "With its gentle humour, the film acts as an entertaining vehicle for social change. And hopefully, it will do more for positive nationalism . . ." While reviewing *Neerja*, *Times Now's* Meena Iyer said, "Neerja raises a toast to the daunting spirit of India's daughters; everyone of us must salute Neerja." Rajeev Masand of *CNN News18* said, "Neerja is a well-intentioned, heartfelt film that pays tribute to a real hero." Ritika Handoo of *Zee News*, while reviewing *Airlift* said, "Akshay as Ranjit Katyal is the anchor of this ship called 'Indians' who need to sail smooth ashore. The film shows how exactly the Indians in Kuwait were evacuated or rather 'airlifted' safely after Saddam Hussain led Iraq war." While Rajeev Masand from *CNN-IBN* said, "The occasional speed bumps aside, there are many moments that soar. Raja Menon turns an important story into a compelling film." Arkadev Ghoshal of *IBTimes India* stated, "Airlift is probably a good release for the weekend preceding Republic Day, when patriotic sentiments are high."

All the above comments, statements and all the opinions of various journalists among various newspapers, television channels and social media sites contributes towards the huge and effective role played by these media in supporting the patriotic genre of Bollywood cinema and in spreading the awareness about these films and thus influencing and inspiring the Indians to go and watch these kind of movies and thus in return, creates an overall social impact on the people, which this dissertation stated in the previous segment. Without the media, the people of the country or abroad could not have got the idea of a correct and worthy patriotic movie, though the role played by media is enormous and starts since the advent of films but here the study has done the analysis of 16 years, that is, since 2001. And it has successfully shown

that how effectively media's quotes and comments gives us a push and strikes the right chord to track the correct movie and get inspired by those movies and thus getting the feeling of patriotism for our motherland.

13. FUTURE OF THE PATRIOTIC MOVIES IN BOLLYWOOD

From *Border*, *LOC Kargil* to *The Legend of Bhagat Singh* and *Mangal Pandey: The Rising* in the late 1990s and early 2000s, the Hindi film industry saw a barrage of films delving on war and freedom fighters in an effort to promote patriotism. Such films were shown to the masses ahead of Republic Day and Independence Day.

But for contemporary filmmakers, patriotism is in highlighting social concerns like terrorism, sex trafficking, religious superstitions, political corruption, women's sufferings and their empowerment. Industry experts believe this reflects the change that the viewers wish to see in their social surroundings. Veteran filmmaker has said in an article that change in portrayal in patriotism is inevitable. Mahesh Bhatt told *The Telegraph* on October, 2016,

"Patriotism of that kind (in films like *Border*) was displayed when Pakistan was our arch rival and in terms of reference of those days, such films were made. Now things have changed because of a different kind of patriotism that you need to demonstrate." "When you spotlight your own social evils, that is patriotism," he added.

Filmmaker J. P. Dutta's 1997 hit film *Border* was based on the India-Pakistan War of 1971; and his 2003 film *LOC Kargil* depicted the Kargil War fought between India and Pakistan.

The Legend of Bhagat Singh was a 2002 Indian historical biographical film about freedom fighter Bhagat Singh. And not to miss – the early 2000s was a period when films on Bhagat Singh were numerous, including *Shaheed-E-Azam* and *23rd March 1931: Shaheed*.

Mangal Pandey : The Rising Ballad released in 2005 was an Indian biographical historical film based on the life of Mangal Pandey, an Indian soldier known for his role in the Indian Mutiny of 1857.

Apart from these, films like *Ab Tumhare Hawaale Watan Saathiyo*, *Maachis*, *Pinjar* and *Lakshya* were released during the 1990s and early 2000s. Most of these films dealt with wars and riots.

The hint of patriotism and struggle for independence remained in focus for a few years with films like *Khelein Hum Jee Jaan Sey*. The film was based on the Chittagong Uprising of 1930.

Mahesh Bhatt also said, "I think patriotism is also a kind of narrative space, where filmmakers have made films and have found access. So, I think it will be used repeatedly to squeeze out optimum profit and I am not surprised that people will revisit that space."

Bollywood has tried different concepts, especially via scripts dealing with issues like terrorism and political corruption – *Fanaa*, *New York*, *My Name is Khan*, *A Wednesday!*, *Holiday*, *Baby*, *Neerja*, *Airlift*. Actor Anupam Kher who played a pivotal role in *Baby* (2015) says "It is not necessary that every film deals with patriotism by bashing out another country." For him, it also means showing issues like terrorism and creating social awareness. Anupam Kher told *The Telegraph* before the film *Baby*'s release, "Every film doesn't need to be about patriotism and we cannot make patriotic films bashing another country. Of course patriotism comes at that time, but there is this film (*Baby*) which talks about all topics like terrorism, that is affecting entire country and the recent cases are attacks in Peshawar, Paris or Sydney."

Not only terrorism but films like *Mardaani* that dealt with human trafficking and a tough female cop, along with *PK* and *OMG-Oh My God!* grabbed the eyeballs of the movie goers.

Also, freedom fighters as subjects have been replaced by sports personalities. Take for instance, *Bhaag Milkha Bhaag*, *Mary Kom*, *MS Dhoni: The Untold Story*, *Sachin: A Billion Dreams* are about the heroes who brought pride to our country.

Thus, the future of the patriotic genre in Bollywood is really vast and gripping. A new format or trend is appearing though, but all these trends are in every way patriotic in nature. A dearth of patriotic songs though is a vital factor but still the future of the patriotic genre looks very promising. Taking account of the commercial success as well as a great critical acclaim, this genre is here to stay and a great future is expected of this genre. The war films are rare but the films on the social evils and its eradication is in and looks inspiringly patriotic and supports this 'patriotic' genre strongly.

14. INTERVIEW

As mentioned in the study earlier, the interviews taken by me are not from any experts; rather these interviews are being taken from common people. Those people who are Indians and those who go to watch movies of their choice or those movies whose trailers attract them and those movies which have a positive word of mouth, those movies which are promoted well and are known to them or those movies which have a great story and that have made them curious to watch those movies. Thus, the interviews are being taken from those people.

The interviews are being taken from 5 different people and these people do not have the same occupation or age. But interestingly their ages have a good difference and thus, each of these 5 individuals have witnessed different eras, and thus this study entitled “Patriotism – A Bollywood Journey”, which is itself based on all the decades since the emergence of patriotic movies till 2017, has benefitted from these interviews.

Since these interviews are actually taken to show that what the individuals born on different decades think about the patriotic films and its evolution, thus a short analysis will be given at the end of the 5 interviews so as to make the differences clearer and vivid.

Name: Sanjeeri Das

Age: 23 years

Occupation: Software Engineer

Q1. What do you think about the recent trend of patriotic movies which are being made on the social evils of the nation and its eradication?

Response: I think positively about the recent trend of patriotic movies which is being made on the social evils of the nation as these films are generating awareness among the people and it also makes the people stronger, more confident and it's also motivating the people to raise their voices against the wrong deeds going on in the nation. And thus it will be helpful in bringing about the eradication of the social evils in the nation.

Q2. Do you think it is helpful in the progress of the nation?

Response: Yes, definitely it is very helpful in the progress of the nation. As I said earlier that the people are getting motivated through these films, and thus without any fear, they will raise their voices against all odds and thus this will definitely contribute towards the growth and progress of the nation.

Q3. Do you agree that Bollywood movies are way more patriotic than Hollywood ones?

Response: Well, here I have to sound a bit diplomatic because I really watch lesser Hollywood movies, so I have less idea whether Hollywood movies are more patriotic than Bollywood ones or not, but I have got some knowledge about Hollywood movies from some of my friends, who watch both kinds of movies, and they say that Hollywood too produces good amount of patriotic movies. But as I have less idea about Hollywood ones, I will say that I watch the new Bollywood patriotic movies and they are definitely very good and very patriotic as they motivate us to fight for something good, so for me, Bollywood and Hollywood both produces well amount of patriotic movies as both the industry makes films keeping in mind their respective nations, so both of them produces good patriotic movies as far as I think.

Q4. Can you throw some light upon the patriotic songs of Bollywood?

Response: I can talk about the songs which are being made now a days in Bollywood, as old movies and old songs I have watched less. Well, now a day, very few patriotic songs are being made. The songs have good lyrics and have the type of lyrics which raises patriotism feeling in everyone, and are definitely good to listen, but they are few in number.

Q5. Do you think that the songs which instil patriotism are rarely being created now a days? Why do you think this is happening?

Response: As I have not really listened to the old patriotic songs, so can't tell in details about that but yes I too said earlier that the patriotic songs are less in number now a days. I think two reasons are there, well, it's completely my opinion, I don't know what's the real reason is, but according to me, the two reasons are either the people now a days are not liking the patriotic songs, the way they used to like before, thus the composers or the lyricists do not create such patriotic songs. Films are pure business and so are the songs, so if the people don't like the type of patriotic songs, then why would they attempt to create that. May be, now a days, people are more inclined towards party-type songs or soft, romantic songs and not patriotic songs. Another reason might be that the people now a days, are not understanding or feeling the sense of patriotism inside them so that's why they can't relate to it and thus, the rare patriotic songs now a days.

Q6. What do you think about the role the media plays in this genre? Is it better than other genres?

Response: I think media plays a great role in everything which happens in the country as well as in the world, be it terrorism-related incident or natural calamities or any political or crime issues or any films' review or any film's promotion or information or an insight into an actor's career or anything and everything. The media plays a very important role in every field. Whatever information we are getting about each and every zone, that is because of media,

so yes, in the field of patriotic genre also, media is playing a great role. They are basically spreading the awareness and they are bringing out both positive and negative sides in a movie. It's also spreading the common people's view about the patriotic movies, the inspiration which they are getting from these kind of movies are being disseminated by the media to various other people who are getting influenced and thus are going to watch these kind of movies. Not only through the movies, media itself shows and makes people aware of the various kinds of social evils going inside the nation and also throws light upon how to fight against these evils. Thus yes, media is definitely playing a great role in everything and as the question is upon patriotic movies, so I would say yes, media plays a very good role in these kind of movies, in promoting them and spreading the positive word of mouth.

Name: Madhurima Basu

Age: 32 years

Occupation: Banker

Q1. What do you think about the recent trend of patriotic movies which are being made on the social evils of the nation and its eradication?

Response: I think this is a positive step to show the internal issues of the nation, to aware the people about these issues. Previously, films were made on wars but today this has changed and it should be. As we know about wars through the old films as well as history books. And it is the responsibility of the print media and the electronic media to aware us of such issues and the cinemas also have this responsibility because almost every person watch films to relax and people are also interested to watch films, thus to infuse the awareness among the people in a swift manner and to spread it, cinema thus, also has the responsibility to help people to form an opinion about these issues and a push is required to make people think about it and this can only be done by cinema. Many people do not watch or read news, but cinema is more or less watched by people and thus cinema reaches everybody and is accepted by all, so now a days the inclination of cinema towards showing social issues is a very good initiative and I support it.

Q2. Do you think it is helpful in the progress of the nation?

Response: May be its not that helpful in the progress of the nation but the main point is that these films are definitely helpful in building up the mental awareness about a certain issue. Then how can we be sure that if we are making a film then it is 100% that it will help in the progress of the nation? We are not sure whether we will wake up alive next morning or not, then how can we guarantee that it will be 100% helpful in the progress of the nation? But at least we can try to do this positive thing and only we, humans, can do that. So whether there will be improvement or not, I don't know but at least we can hope that if these cinemas are made, then there might be a little improvement and thus this should be done. It might also happen that if people are repetitively viewing such cinemas then at a last point, these issues will haunt them and they will also start thinking about it. Thus, may be not in a major way but in a small way only, if the awareness comes in the minds of the people, then this kind of achievement is huge. And if we see then small improvements are definitely happening and thus we should be hopeful and keeping this positive hope in the minds, the filmmakers should create such movies until these does not help in the progress of the nation completely.

Q3. Do you agree that Bollywood movies are way more patriotic than Hollywood ones? Please specify.

Response: I really don't watch Hollywood movies as such. I definitely know about Bollywood patriotic movies, but Hollywood patriotic movies are not my cup of tea so comparison is not possible for me.

Q4. Can you throw some light upon the patriotic songs of Bollywood?

Response: Only Bollywood is the industry where songs really matter. Hollywood films do not care if they have no songs, but in Bollywood songs creates a special area. Old patriotic songs had a type and now a days songs have a different type – it's more fusion and much westernised. Here, we have to see that time has changed a lot though I prefer old patriotic songs only as it instilled patriotism much more than today's songs. The songs of today are different. I don't like all the songs of today and side by side I also do not dislike today's songs but I prefer old ones because it was much more towards the roots of our country. The patriotic songs made now a days do not completely create patriotism in our minds, at least I think so as the songs should have a motive to instil romance or patriotism through it but I don't think many of today's songs are able to do this. Westernisation and fusion is good but we need to view our own roots too so I don't like all the patriotic songs of Bollywood which are made today.

Q5. Do you think that the songs which instil patriotism are rarely being created now a days? Why do you think this is happening?

Response: I think this is happening because the composers who compose these types of songs are getting away from their roots, or maybe they have it in them but in such a small amount that it does not compel them to make such songs. Though the place where we live in, the things and everything else in that place, we will prioritise these first as it is our own. Fusion and Westernisation is different things. I think those who are creating songs now a days are leaving their own roots and are adapting other things. May be they are to experiment more and thus they are not getting connected so this is happening. Now a days, the common people listen to the patriotic songs but may be they are unable to get that feeling, that vibe of patriotism and they are not liking those songs also and the people who are creating are unable to put that feeling and thus this is happening.

Q6. What do you think about the role the media plays in this genre? Is it better than other genres?

Response: Promotion of a film depends upon the production house of the film, in our country, it also depends on actors. We usually find good and popular actors or banners and then we decide to watch the film. But there are various movies which does not consist of popular actor or banner but still that movie is good in content but it flops due to lack of popular actor or banner. This is usually visible in many of the films but unfortunately, the coverage and promotion of these films are not so high and thus though the film was very good but still it fails to score. And here, I think the role of media should be more, it should not give much importance to the star and banner, and rather, give importance to the quality of the films. But in our country, this hardly happens, here huge promotions and coverage is done for popular stars and famous banners and this happens in all genres, be it patriotism or any other genres, we do not prefer those films which have less-known or unknown actors or banners and prefer popular stars much more.

The media should be much more rational in its approach in this field and give importance to good content of cinema and not the stars and banners. I am not saying to ignore the popular stars and banners, that is also not good, but I am saying that if good star or banner is not there, then the film is bad or not that good, this kind of categorising of films is not fair and thus media should look towards this and give justice to all kinds of films.

Name: Bhavna Chaurasia

Age: 40 years

Occupation: Teacher

Q1. What do you think about the recent trend of patriotic movies which are being made on the social evils of the nation and its eradication?

Response: The recent trend of patriotic movies is really very good as it tells about the social evils of our nation like corruption, reservation and improper sanitary conditions, and also the problems the women have to face like dowry, rape, inferiority, etc. Thus, these movies are really good and it's definitely patriotic as it tells about the conditions of the nation, the various issues, which these movies show are really the truth of our nation and we should know about it and fight against it together. This trend is really a good step towards the future of this genre.

Q2. Do you think it is helpful in the progress of the nation?

Response: Yes, definitely it is helpful in the progress of the nation. I will take the example of two movies – *Rang De Basanti* and *Toilet-Ek Prem Katha*. In *Gabbar is Back* too, the theme is corruption which is really a huge social evil of our nation. In this film, the protagonist, though using wrong methods, but does everything possible to eradicate this social evil from our nation. He creates a terror among the corrupt officers and thus inspired and encouraged the common people to take a positive step and say no to bribes. In fact, *RDB* really had created such an impact on each one of us when it released. Then the film, *Toilet-Ek Prem Katha*, which is yet to be released but through the news I got the information that it's based on the sanitary conditions of the country, this also creates a social awareness among the people. Today, also, in this progressive world, various Indian villagers are unaware that what problems they are creating by not building a proper sanitary facility in their houses. Excretion in the open field results in pollution as well as a number of diseases spreads and thus it's not a good thing to do. And thus, making a film on this subject really helps in the progress of the nation, though, very less contribution is there, but still it's better to be lesser than nothing.

Q3. Do you agree that Bollywood movies are way more patriotic than Hollywood ones? Please specify.

Response: Here, I have to say that I haven't watched many patriotic movies of Hollywood, but still the ones which I have watched like *'The Battle of Algiers'* and *'True Lies'*, I have to say that Bollywood produces way more patriotic movies than Hollywood. Though this is completely my personal opinion, but still I feel the emotional factor which instils patriotism by watching the Bollywood patriotic movies are not there in the Hollywood ones. That definitely does not mean that I am anti-Hollywood movies, I really love Hollywood movies in various other genres like horror, action, animated ones but this patriotic genre takes my vote amongst the Bollywood ones. If I consider both old and new movies, then films like *Shaheed*, *Kranti*, *Border*, *Haqueeqat*, *Upkar*, *Lagaan*, *Baby*, *Neerja* and many others really touched the bottom of our hearts and in some way or the other instilled in us the love for our country and thus I prefer the Bollywood ones which I consider more touchy and patriotic than its counterpart.

Q4. Can you throw some light upon the patriotic songs of Bollywood?

Response: Talking about the patriotic songs of Bollywood, I will prefer the old patriotic songs which were being created in Bollywood. The songs like *'Kar chale hum fida'*, *'Mere Desh ki dharti'*, *'Mera Rang de Basanti Chola'* and many others still today gives me goose bumps, whenever I listen to them. The lyrics, the music – everything were top class and thus were really heart touching. But comparatively, now a days, the recent films, especially after 2010, the number of patriotic songs have been reduced drastically and it's almost negligible. In fact, it's really surprising, as before 2010 also the patriotic movies used to carry at least one or two patriotic songs, like the film *Fanaa* had the patriotic song *"Desh mera Rangeela"*, but now a days, though there are various patriotic movies but there are no patriotic songs.

Q5. Why do you think the songs are not there now? What are the reasons, according to you?

Response: Yes, as I said earlier, now a days, very less patriotic songs are being composed. Comparatively to the older patriotic movies, the songs are very less. May be because, the older patriotic songs were in the times when India got independence and was making progress slowly as the industrialization era arrived, then the Indians have suffered so many things. That time, the people who have witnessed the struggle for independence were alive and the problems, the harsh sufferings were felt by the Indians at that time and thus the songs were created as they were felt in that way. After 200 years of struggle, India got its independence, the stories of the freedom fighters used to be circulated amongst the people of the nation. Then there were several wars which India fought with its neighbouring countries, thus the feeling of defeat or victory, the feeling of losing someone and the respect towards the soldiers who saved our country – all these factors really contributed to the environment and status of the country at that time. Thus, the filmmakers too used to create various patriotic songs and those songs were well-received by the people too. But today, the people do not feel patriotism the same way as those earlier people used to feel and thus the makers are also not concerned about these kind of songs at all resulting in the few number of patriotic songs now a days.

Q6. What do you think about the role the media plays in this genre? Is it better than other genres?

Response: Media always play a very good role in everything, not only movies, but in various topics and subjects, media makes us aware of each and everything. Thus, in this genre also, it plays a positive role.

With the same enthusiasm and same energy, media covers all the genres of the Bollywood movies. Media should not be biased and thus here also its role is neutral in each and every genre. The same coverage and importance is given to patriotic genre, just like other genres like romance, comedy, action or thriller. For the media only, we get aware of all the movies and its themes and thus the role it plays in each and every genre is same but it's really positive and does full justice to what is required from them.

Name: Indrani Chaurasia

Age: 52 years

Occupation: Homemaker

Q1. What do you think about the recent trend of patriotic movies which are being made on the social evils of the nation and its eradication?

Response: Well, now a days, the films are being made on the internal social issues of the nation and that is really good. To show these things to the public is really important since everything depends upon the people, if the people are not evil-free then how the nation can be free of the problems? In the older films, this was less comparatively, since previously there were lesser social issues, according to me, previously the patriotism was much more since we were under the subservience of the British, though we were independent in 1947, but still the after taste of dependence was still afresh among us, we could not erase that from our hearts, that's why patriotism was much more. But today it's not so since we have got independence many years ago and with the advancement of everything, all the social issues have increased now a days. Thus, I feel that whatever films are being made now a days is good for now, and the old films were good for that time, which were especially made about struggles for freedom.

Q2. Do you think it is helpful in the progress of the nation?

Response: Yes, definitely it is helping in the progress of the nation. It's because if these films are not being made then most of the people of the nation will remain unaware of various evil deeds going on in the nation. To study in newspapers and to watch it properly with complete descriptions one by one is a totally different thing and the films definitely portrays everything in a very definite and compact way. To show the people that a particular thing is wrong and also to show how to make it correct in a legal way is really very important for a film and today the films are doing that and thus it's really good for us and also for the nation.

Q3. Do you agree that Bollywood movies are way more patriotic than Hollywood ones? Please specify.

Response: I agree to the statement that Bollywood cinema is more patriotic than Hollywood ones. The reason is because Bollywood industry is within India and Hollywood is abroad. And our India has faced various struggles. This nation was surrounded by the darkness of subservience of many like British ruled us brutally and before them, Mughals too ruled us. Thus, we were slaves since many centuries and thus this dependence or slavery was stick into our minds severely and thus these things, the sufferings, the traumas are understood by us very well but Hollywood is of the foreign country and that country was not under such huge sufferings comparatively to us. And thus the experience of freedom struggles and everything else related to it is much more experienced by us and also because we do not feel their pain as we were not living in their country and thus I feel the films made in Bollywood are much more patriotic than Hollywood ones.

Q4. Can you throw some light upon the patriotic songs of Bollywood?

Response: The songs of Bollywood are soothing and beautiful. The love for one's motherland in each and every human being, is really awakened by these songs. If anybody is not that patriotic towards his or her country, then also if he/she listens to these memorable songs, then definitely that person will also develop an emotional feeling of patriotism for his country. That person will also feel proud of his country and he will start feeling for this soil where he is born. A tinge of responsibility will develop in his mind for this nation. These things are being created by the Bollywood patriotic songs and thus this is much praised job on the part of the Bollywood industry.

Q5. Do you think that the songs which instil patriotism are rarely being created now a days? Why do you think this is happening?

Response: The production of patriotic songs are rare now a days, it's because I think that now a days, patriotism has almost declined from people's minds. It's because we have got independence many years before and that feeling, that sense of freedom, the struggles, these things are not found among the people and for that reason the patriotism related songs are not being created now a days. Now a days, though there have been several films on patriotism but has failed to instil that feeling of patriotism in people's mind. That inspiration, that feeling of patriotism has faded away now a days from the people. Those struggles, those painful experiences of dependence – the ability to understand that and then to feel that is gradually fading away from the people and that is the reason that the songs of today are not being made on the theme of patriotism.

Here, I would like to give an example of a song by singing it. It's an old patriotic song from a famous movie Haqeeqat, by listening to which you will understand what I want to convey –

“Raah Qurbaaniyon Ki Na Veeran Ho,

Tum sajaate hi rehna Naye Kaafile, Fateh ka Jashn is Jashn Ke baad hain, Zindagi Maut se Mil Rahi hai gale, Baandh lo apne sar se Kafan Saathiyon,

Ab Tumhare Hawaale Watan Saathiyo....”

Did you feel the intensity of this song? The lyrics, the music – everything is so weighty and every time you listen to these kinds of songs, a feeling of huge patriotism will definitely engulf you but since now a days, the feeling is not there as the way we used to feel or we still feel today, a 20 years old will not feel and thus the patriotic songs are also not there since it will not be appreciated, the way it used to be before.

Q6. What do you think about the role the media plays in this genre? Is it better than other genres?

Response: I think the media is doing a fine job as they are making the people aware of all kinds of films. The magazines, newspapers, television and all other kinds of media are really doing a great job as because of these, we get to know about all the things. They are also helping us to know about all the patriotic movies which are being made now a days. Whatever is happening in our country, the films are trying to showcase that and it is the media through which we are getting all the information about cinema. It's same for all genres of movies. The people cannot get the information in any other way but due to the various types of media, this is happening. Through positive reviews of these kinds of films, the media is trying to instil a little bit of patriotism in the people's minds and thus, I think that the performance of media is really impressive. The spread and the distribution will be wider due to the presence of media. Since gradually, the feeling of patriotism is fading away from the minds of the people, but the coverage of media and the role the media plays in regard to these films is really commendable.

Name: Rakesh Kumar Chaurasia

Age: 60 years

Occupation: Self - employed

Q1. What do you think about the recent trend of patriotic movies which are being made on the social evils of the nation and its eradication?

Response: Look, the point is, previously patriotic films meant films on war, and now patriotic films have become a mixture of various themes, specially the internal social issues of the nation. Though we have not seen war with our own eyes, but we have definitely experienced it when we were young. But today our young society has only heard about it, these people haven't watched or experienced war themselves. May be, for this reason the trend has changed. Previously, the response towards war films was better and now a days, the responses towards the movies on social issues are better, and thus this is being made. Fifty years ago, in our childhood times, the society was different, compared to today's 10 year old children's society. Since cinema shows whatever happens in the society, it chooses a certain issue and then gives it a dramatic touch and creates movies, so whatever trend is being shown is quite alright. In our times, we used to be much more aggressive and we have experienced wars, thus at that time, wars were good as stories, and today, this trend is good, as today's youth will not understand the Indo-Pak war or the Sino-Indian war's intensity, today's generation only knows political fights and local anti-social fights and thus the acceptance of war movies might not be there, thus this new trend is good.

Q2. Do you think it is helpful in the progress of the nation?

Response: Well, I really can't say whether these films actually helps in the progress of the nation or not. May be, these films do not completely help in the progress of the nation, but these films try to make the people aware of the various critical social issues of the nation. Now, yes, if after watching these films, if we, the people, learn from it and use it in our daily lives, then may be, it will help in the progress of the nation. But, usually it's a goal, which these films try to achieve, through these films, filmmakers try to show various evils of our nation, which we observe it in our day-to-day lives and you might also have noticed but were simply ignorant of these issues, but when we watch a movie, the impact is somehow a little bit more and thus, like I said, if we learn from these films and try to fight against these evils, and raise

our voices, then in every way, it will be helpful for our nation. But only we can do it, if the people do something getting influenced from these movies, then only progress can occur, otherwise, nothing will happen.

Q3. Do you agree that Bollywood movies are way more patriotic than Hollywood ones? Please specify.

Response: Look, first of all, we live in India, and thus, generally we watch Bollywood movies only, though we do follow the Hollywood too, but the way we feel for the movies made in Bollywood, we don't feel the same for Hollywood as such, may be that connection lacks for the Hollywood movies. Whatever patriotic movies of Hollywood I have watched, may be, those are really too patriotic for the people who live there, they can feel patriotic for those movies, but unfortunately, by watching those movies, we don't feel the same. We have not experienced the American Civil War, we have experienced partition, freedom struggles and various wars, and thus the Hollywood films on civil war doesn't affect us the way it does to the Americans, likewise, our freedom struggles are not important for them, but we feel a lot about this. Thus, I cannot say whether Hollywood patriotic movies are more patriotic or Bollywood ones, since both the industries are different and thus produces a good quality of movies which are being accepted in both the societies in a different way.

Q4. Can you throw some light upon the patriotic songs of Bollywood?

Response: Bollywood has created many patriotic songs. Many of those songs were definitely great. I am talking about the songs of our times, the songs like "*Kar chale Hum Fida Jaan-o-tan Saathiyon*", after listening to which we had a feeling that we need to do something for our country. These patriotic songs like "*Nanha Munna Raahi Hoon, Desh Ka Sipahi Hoon*" or the Manoj Kumar films' songs like "*Mere Desh Ki Dharti*", "*Mera Rang De Basanti Chola*" and various others used to instil a kind of energy into us. But if I say about today, then I have to say that today there are almost negligible patriotic songs in Bollywood. Films are being made on the social issues, which is good but there are no patriotic songs at all. Since last 15-20 years, any song, which completely is a patriotic song, has not been created, according to me.

Q5. Why do you think the songs are not there now? What are the reasons, according to you?

Response: The reasons..... well, today's generation is not aware of the struggles of independence, they are not aware of the darkness era, they are devoid of knowing about the sufferings and turmoil of partition and war, today's youth only know that they live in a country, that is, India, and that's all. Then they only know that there is an Indian army to save us and that's it, and these things are known by them not because of their patriotism towards the country, rather it's just a general knowledge for them, and that's the truth, the sad reality of our country's youth. Until and unless something or someone related to us is not in danger, how can we know its value, and this is the thing which has happened to this generation, since they don't know how it feels when a war is going on and there is a complete black out in the city, there is a feeling of loss and tremendous fear, the way I have experienced the effects of Indo-Pak wars and Sino-Indian war. In fact, the generation also don't know how it feels when we have to stay under some foreign power who are just exploiting us and we are their slaves. They know nothing. This generation has not seen the underlying darkness and have heard stories only. To hear something and to experience that thing is completely different, just like when we read something theoretically and when we have to do that thing in practical, its completely different and in fact, the latter is really more difficult than the former, and thus, the films of today, have the filmmakers, or the music composers of today's generation only and the audience are also of the same generation, therefore both of them do not feel the way the filmmakers, music composers of our times as well as we used to feel, thus, neither they are able to create such strong patriotic songs nor are the youth interested in listening to these kind of songs. This is the reason.

Q6. What do you think about the role the media plays in this genre? Is it better than other genres?

Response: The fact is, the work of media is to make the people aware of various occurrences, be it any movie or any other issues. But one more thing about films is the 'promotion'. Now a days, filmmakers are spending hugely for the marketing of the movies. But since the budget for one movie is different from the other, so the promotion of films is also different for different films. If the producer wants to promote his film hugely, then he does that, but if the producer doesn't do that, then the promotion doesn't happen in a large way.

Like some of the films, we have seen, whose promotions begins very early, 6 or 7 months before only, may be the producers here pays the media more or through any other sources or due to a good connection or due to the huge popularity of the banner or the actors, whatever be the reason, not all the films gets the same promotion. The films with small budget are not promoted so much, and thus the awareness of each and every film releasing on Fridays are not the same, some films may have good content, but then also due to lack of awareness among the people, these films fail to reach the viewers. I am talking about all the genres of movies – be it patriotic or any other genre, the scenario is the same.

Here, I want to mention that if the media could have made the people aware of all the films in the same way, then it would have been unbiased as well as better. If media spontaneously could have supported all the movies, without any external means, then it would have been really better, but may be media too have some unavoidable reasons, due to which they fail to do anything in this area, may be whatever they do is enough, but we are thinking that they could have done something more, but in reality, they might be doing whatever is being required of them. Besides, this is also true that if the production department decides to spend more money on promotion of films, then the awareness is more

whereas if they decide to promote less, the awareness is also less. So here if the media changes its regular role then it might be helpful for all the genres.

14.1 ANALYSIS OF THE INTERVIEW

This dissertation could not provide interviews of Bollywood patriotic directors or actors, but the dissertation provided the interviews of the public, I chose 5 persons of different ages to get the overall idea of the thoughts of the people of the society of various age-groups. In this segment, an analysis is done through which we can get the idea of what are the thoughts of the people of various age-groups.

The first question of the interview was asked to get a clear view of what the people think about today's trend of patriotic movies. The response was very positive. Be it 23, 32 or 40 years old or the 52 or 60 years old, each and every interviewee supported this new trend and said positive about this new different angle of patriotic movies.

The second question was asked to know that does this new trend in any way helps in the development of the nation. This question was asked because the researcher wanted to know what the people think about the advantages of this new trend. There was a mixed response. The 23 year, 40 year and 52 year old interviewee said that this new trend is definitely helpful in the progress of the nation, since it helps to raise voices against all the social evils. But the 32 year old and 60 year old interviewees provided a different side. They said that the progress of the nation rests solely upon the people. Only the people can bring about the progress by learning through these films.

If the people don't do anything, then nothing can happen. They said that these films just awares us of various issues and its eradications, but it's the responsibility of the people to act and do something better for the progress of the nation.

Hollywood film industry is always better than the Bollywood, and this is accepted by majority of the people, but while analysing the patriotic factor in these two industries, a significant response was noted. While the 23 year and 32 year olds admitted that they do not watch Hollywood patriotic movies, but the other 3 interviewees strongly committed that both the film industries make good patriotic movies, but the eternal connection is missing in the Hollywood movies, may be because they live in India and aren't aware of the feelings of the other country. The 52 year old interviewee also said that the tragic conditions through which the Indians suffered are far more ahead and thus the patriotic movies of Bollywood are too better than the Hollywood ones.

It's already showed in the dissertation that patriotic songs of Bollywood have become almost negligible so two questions were asked regarding this matter. The fourth question was asked to get an overall idea of the interviewee's about the Bollywood patriotic songs, where the 23 year old, as expected said that she is unaware of the old patriotic songs and said that the songs of the new patriotic movies are less in number. Then the 32 year old interviewee appreciated the advent of fusion and westernisation in the songs of Bollywood movies, but also said that besides, experimentation, the songs should also have connection with its roots. The 40, 52 and 60 year old interviewees almost rejected the songs of new patriotic movies and commented that they are negligible and should definitely increase.

After getting the idea of the interviewees regarding the patriotic songs of Bollywood, the next question was asked to get the idea of what the people of different ages think about the reasons of the almost negligible patriotic songs. If observed properly, then it can be said that almost all the interviewees answered same, may be a little differently, but the overall meaning of all the responses were the same. And the answers brought out the fact that now a days, the young generation are less patriotic comparatively and thus be it the filmmakers or the common people – both are not interested in the patriotic songs. It's because they haven't felt anything – the turmoil, the darkness, the trauma, thus this dearth of patriotic songs.

The last question was asked to know what the people think about the role of the media in influencing the people towards this genre. To which, the 23 year, 40 year and 52 years old said that the role of media is very good, positive and unbiased. But the 32 year and the 60 year old interviewees threw light upon an unexplored aspect, which is, they said that the role of media should be unbiased as well as better since the promotion of the films depend upon the budget of the producers, the more the budget, more is the promotion through media, and thus more is the awareness among the people. But the interviewees said that the films with not such a good promotion but with a good content fail to arrive the people and a worthy film is destroyed.

Thus the media's responsibility should be to make the people aware of all the films equally, irrespective of their banner or actors, and leave the choice upon the viewers about watching of the films.

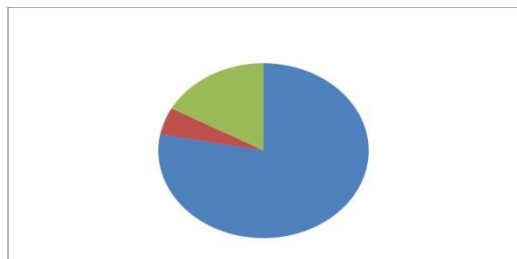
It can be concluded that people like the recent trends of patriotic movies and are considering it positive for the nation. It is the duty of the people to bring about the change and only people can bring this change and thus it will help in the progress of the nation. The patriotic songs are few or almost negligible in the new patriotic movies and the reason commented by the people was that the young generation are unaware of the glories of the past freedom struggles or wars

and thus this generation is disinterested in this feeling. And if someone does not feel this emotion, then how can a song instil anything! It is a sad reality of the nation. Finally, the role of the media should be better in regard to all kinds of movies, irrespective of famous banner, actors or connections. So that the people get the correct knowledge about everything and then themselves decide to opt for their choice of movies.

15. SURVEY RESULTS

15.1 The Graphical Representation Of:-

1) Do you watch Bollywood movies?

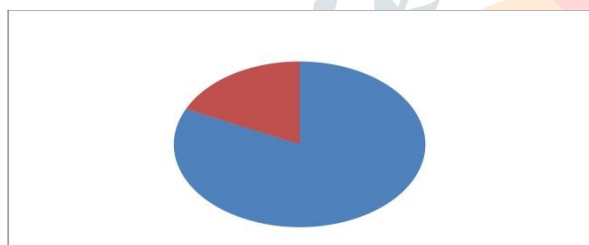


YES – 78%
NO – 5%
SOMETIMES – 17%

Response: The first question of the survey was very vital since it is the question which leads the respondents to answer the rest questions. This question was asked to know whether the respondents watch Bollywood movies or not and this is the question on which the further survey depends upon and the response was very much positive since the pie chart shows that 78% of the respondents answered yes and 17% of the 100 respondents answered that they watch Bollywood movies sometimes only if the content of the film is attractive for them and only 5% of them answered negative to this question. This 5% are actually not interested in watching any kind of movies and also they watch other regional language movies and not this.

15.2 The Graphical Representation Of:-

2) Do you like the patriotic genre of Bollywood movies?



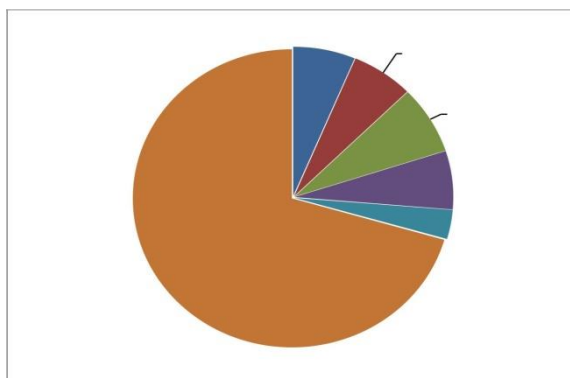
YES – 82%
NO- 18%

Response: This question has been asked so as to know about the taste of the current viewers of Bollywood cinema, when we knew that 95 among the 100 respondents watch more or less Bollywood cinema, then it was time to know that whether they like the patriotic genre since this study is about the patriotic movies of Bollywood, thus it's important to know whether they like the genre or not, and the response was hugely positive and this really is great that people like the patriotic movies so much. Through the survey, it was found that 82% of the people like patriotic movies whereas 18% of them do not like. The reason was they do not watch movies other than comedies or romantic movies and thus this response.

15.3 The Graphical Representation Of:-

3) What kind of patriotic movies do you like?

ALL KINDS-71%
TERRORISM-BASED-6%
FREEDOM FIGHTER'S BIOPIC-6%
SPORTS INFUSED WITH PATRIOTISM-7%
ARMY AND WAR MOVIES-6%
PARTITION-BASED-3%

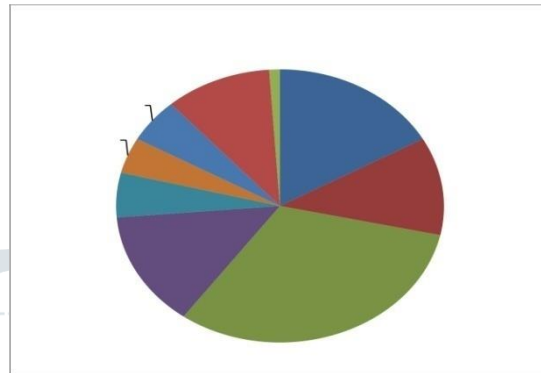


Response: This question was asked to know about the taste of the respondents about the various types of patriotic movies. 71% of them said that they like to watch all kinds of patriotic movies, irrespective of its types. It's actually a positive step, where as the army and war movies along with freedom fighter's biopic and terrorism-based movies, each got 6% likes, the sports based patriotic movies got a good response with 7%. But as mentioned before, that partition-based movies are too rare in our country and thus the like percentage too got affected and only 3% of the respondents chose this option.

15.4The Graphical Representation Of:-

4) Which patriotic movie do you consider the best among the older ones (Before 1990s)?

- HAQEEQAT-32%
- UPKAR-14%
- KRANTI-17%
- SHAHEED-12%
- ROTI KAPDA AUR MAKAAAN-5%
- PURAB AUR PACHHIM-5%
- HINDUSTAN KI KASAM-4%
- MOTHER INDIA-11%
- ANANDMATH-1%

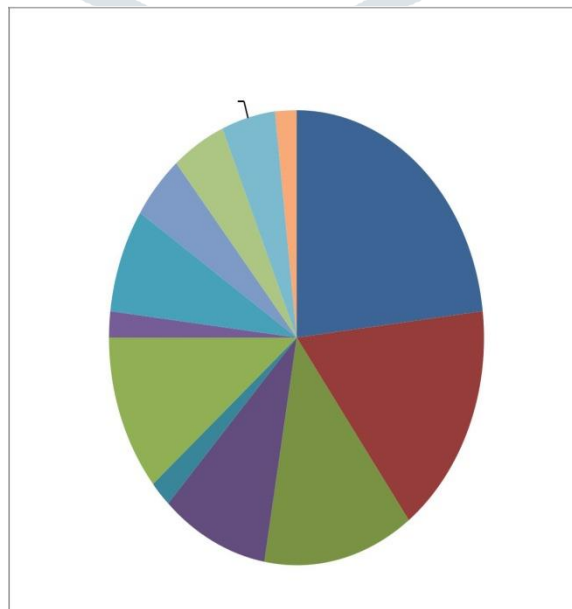


Response: In getting response of this question, a bit of problem was arrived since maximum number of respondents between the ages of 20-30 years were not at all aware of the names of the movies only. This is sad though since the youth are not aware of our culture, the ancient things at all and thus they said that before 1990s, they haven't watched any films related to this genre. Since everyone is aware that the Golden years of Indian cinema was before 1990s only, in the 1960s era so the young generation are unaware of this and don't have knowledge too. These people returned the questionnaire blank for this question but then also the response was good enough to reach a verdict. Since no options were provided to people, the films mentioned above were the response of the individuals themselves where Haqeeqat got a huge response of 32%, leaving behind Kranti (17%), Upkar (14%), Shaheed (12%), Mother India (11%), Purab aur Pachhim (5%), Roti Kapda aur Makaan (5%) and Hindustan Ki Kasam (4%). Bankim Chandra Chatterjee's Anandmath is still remembered by at least 1% of the people, it was actually a real surprise, because it came from a 24 years old respondent and this 1% really gives the hope that the ancient things have not yet lost.

15.5The Graphical Representation Of:-

5) Which patriotic movie do you consider the best among the newer ones (After 1990s)?

- BORDER-23%
- LAGAAN-17%
- BABY-13%
- CHAK DE! INDIA-9%
- DANGAL-2%
- RANG DE BASANTI-11%
- BAJRANGI BHAJJAAN-2%
- AIRLIFT-7%
- NEERJA-5%
- GADAR-5%
- SWADES-5%
- MS DHONI-2%



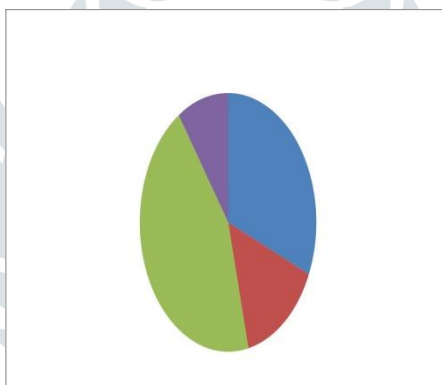
Response: It was an overwhelming response, though at first, the survey was tried with options but the respondents liked many other movies and thus this pattern was changed for getting the correct verdict. The main objective of this study is to get a proper verdict from the 100 respondents, and thus they were given the choice to choose their own best movies. The response was among the 12 movies only. The movies are MS Dhoni: The Untold Story and Dangal with 2% respondents considering it the best, Gadar with 5%, Swades with 5% and Neerja too with 5%, though a National Award winner but only 5% of the respondents considered it the best patriotic movie after the 1990s. The movie Airlift changed the pattern of patriotic movies and 7% of the response was with it making it hugely popular and placing it in a good position. Then the movie Chak De! India got 9% of the response and it's huge and expected too. The film Rang De Basanti which was a great movie of its time is still appreciated and remembered by people and this can be viewed by looking at the response which is a huge 11% of them liking it and considering it the best among others. A spy-action thriller movie Baby which was terrorism-based was hugely liked by the people with 13% of the response. No one can forget Bhuvan's grace in Lagaan and his fight with the British in the pre-Independence era in India and thus 17% of the respondents chose Lagaan as their best movie after the 1990s.

A striking feature of the survey was that 23% of the respondents still consider Border as the best patriotic movie after 1990s. Definitely it was a great movie but still after 20 years also the people consider it the best, irrespective of the ages, is really a noted observation. Finally, one more feature which is got from this survey was each and every type of movie is being considered by the people as the best, be it Army and War based (Border) or Sports-based (MS Dhoni and Dangal) or Terrorism-based (Baby) or Partition-based (Gadar) but freedom fighter's biopics are not considered as the best here. And the new trend of patriotic movies has also being considered best with though 2% (Bajrangi Bhaijaan, MS Dhoni and Dangal) of votes but it gives hope for a good future of this genre.

15.6 The Graphical Representation Of:-

6) Which ones among the following are the most patriotic to you?

OLD-32%
 NEW-15%
 BOTH-44%
 DON'T KNOW-9%

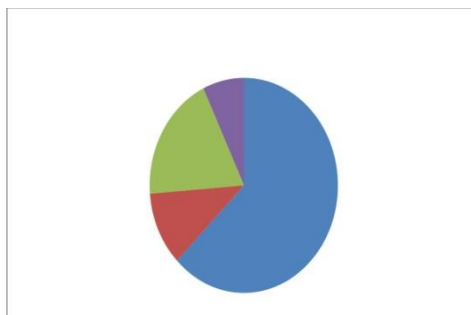


Response: Though many of the people aged between 20-30 years were not aware of the old patriotic movies, but then also 32% of the response was inclined towards the old films. 15% of the respondents told that they think new movies are more patriotic and the good sign is that maximum percentage of the response, 44% of them preferred both the eras as good. And only 9% said that they don't know which one is better, since they have not watched older ones.

15.7 The Graphical Representation Of:-

7) According to you, which are the ones which produce more patriotic movies?

BOLLYWOOD-63%
 HOLLYWOOD-11%
 BOTH-19%
 NONE-7%

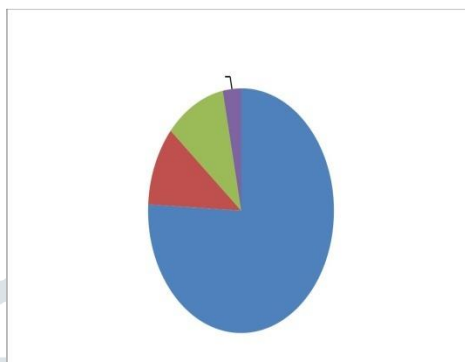


Response: This question was asked to get the idea of the people whether they prefer Bollywood or Hollywood or both kinds of movies. And the response was hugely in favour of Bollywood with 63% of the response and then 19% of the people said that both the industries are equal, 11% of the response was towards Hollywood and a good 7% of them said none of them produce better patriotic movies, on asking them the reason they preferred regional industries, specially Telugu film industry with the films like Roja, Bombay and the latest The Ghazi Attack.

15.8 The Graphical Representation Of:-

8) Do you think old patriotic movies had better patriotic songs than the newer ones?

YES-76%
 NO-10%
 BOTH-11%
 NONE-3%

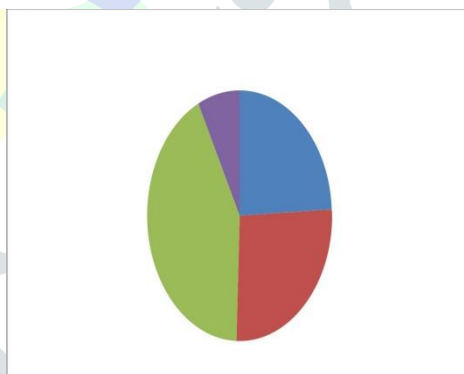


Response: A sad but a correct verdict was got from the respondents, where 76% of the people agreed that old movies had better patriotic songs than new ones, this has been established from the interview also but the huge response of the survey proved it in totality. 10% of them disagreed with it and 11% replied that both of them have good songs and a small 3% said that none of them as they prefer non-film songs like Lata Mangeshkar’s *Aye Mere WatanKe Logon*, *Zara Aankh Mein Bhar Lo Paani*.

15.9 The Graphical Representation Of:-

9) Whom do you consider better actor for the patriotic genre of Bollywood movies?

MANOJ KUMAR-24%
 AKSHAY KUMAR-26%
 BOTH-42%
 NONE-8%

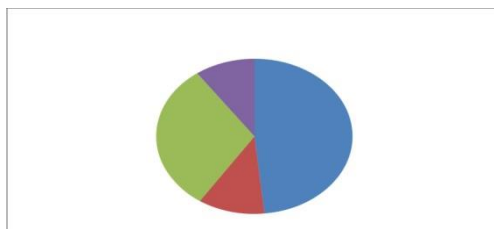


Response: Both Manoj Kumar and Akshay Kumar got equal response with 42% preferring both of them as the best for patriotic movies. Both of them are of different eras and from a different background, but both were preferred equally. Individual response of Akshay Kumar was slightly more from Manoj Kumar with 26% and 24% of the response respectively. 8% of them said that they do not prefer any of the two and they also said that they liked Aamir Khan for *Rang De Basanti* and *Lagaan* and also some of them said Shah Rukh Khan for *Chak De! India* and *Swades*.

15.10 The Graphical Representation Of:-

10) Do you think that the recent trend of patriotic genre, which is inclined towards the eradication of social evils of the nation, is better than the old army and war movies?

YES-48%
 NO-11%
 MAY BE-31%
 DON'T KNOW-10%



Response: Hope is the main ingredient of life and here 48% of the people think that the new trend is definitely better than the old ones, and 31% of them said they are not sure but they are hopeful that it might be a good trend for this genre. 11% of the response was negative for this question and 10% have no idea whether this new trend is better or not and this also states that the people are still confused with the new trend but the future will say whether it will be better or not. This question was asked to people to get the idea whether they prefer the new trend as good or not.

15.11 SURVEY ANALYSIS

Patriotism – an inner sense of love, duty which one feels for his/her country. Patriotism is there in all the human beings and in one way or the other, these feelings emerge. This emergence does not happen always, but it happens in our minds, when a threat occurs in our country or if we watch a movie of patriotic theme. Patriotic cinema of Bollywood will continue to stay in our hearts forever. Not all the movies inspire us, in the same way all the movies are not patriotic. Patriotism in Bollywood cinema was there before independence of India and is still now a cherished and admirable theme.

Through tabular representation, a detailed analysis will be made in this chapter about the survey.

SURVEY QUESTION NO.	SURVEY QUESTION	OPTIONS	RESPONSE
1.	Do you watch Bollywood movies?	<input type="checkbox"/> YES <input type="checkbox"/> NO <input type="checkbox"/> SOMETIMES	<input type="checkbox"/> YES – 78% <input type="checkbox"/> NO – 5% <input type="checkbox"/> SOMETIMES – 17%
2.	Do you like the patriotic genre of Bollywood movies?	<input type="checkbox"/> YES <input type="checkbox"/> NO	<input type="checkbox"/> YES – 82% <input type="checkbox"/> NO – 18%
3.	What kind of patriotic movies do you like?	<input type="checkbox"/> TERRORISM-BASED	<input type="checkbox"/> TERRORISM-BASED – 6%
		<input type="checkbox"/> FREEDOM FIGHTER’S BIOPIC	<input type="checkbox"/> FREEDOM FIGHTER’S BIOPIC – 6%

	<input type="checkbox"/> SPORTS INFUSED WITH PATRIOTISM	<input type="checkbox"/> SPORTS INFUSED WITH PATRIOTISM – 7%
	<input type="checkbox"/> ARMY AND WAR MOVIES	<input type="checkbox"/> ARMY AND WAR MOVIES – 6%
	<input type="checkbox"/> PARTITION-BASED	<input type="checkbox"/> PARTITION-BASED – 3%

		<input type="checkbox"/> ALL KINDS	<input type="checkbox"/> ALL KINDS – 71%
4.	Which patriotic movie do you consider the best among the older ones (Before 1990s)?	NO OPTIONS WERE GIVEN, CHOICE WAS LEFT UPON THE RESPONDENTS	<input type="checkbox"/> HAQEEQAT – 32%
			<input type="checkbox"/> KRANTI – 17%
			<input type="checkbox"/> UPKAR – 14%
			<input type="checkbox"/> SHAHEED – 12%
			<input type="checkbox"/> MOTHER INDIA – 11%
			<input type="checkbox"/> ROTI KAPDA AUR MAKAAAN – 5%
			<input type="checkbox"/> PURAB AUR PACHHIM – 5%
			<input type="checkbox"/> HINDUSTAN KI KASAM – 4%
			<input type="checkbox"/> ANANDMATH – 1%
			5.
<input type="checkbox"/> LAGAAN – 17%			
<input type="checkbox"/> BABY – 13%			
<input type="checkbox"/> RANG DE BASANTI – 11%			
<input type="checkbox"/> CHAK DE! INDIA – 9%			
<input type="checkbox"/> AIRLIFT – 7%			
<input type="checkbox"/> NEERJA – 5%			
<input type="checkbox"/> GADAR – 5%			
<input type="checkbox"/> SWADES – 5%			
<input type="checkbox"/> BAJRANGI BHAIIJAAN – 2%			

			<input type="checkbox"/> MS DHONI – 2%
			<input type="checkbox"/> DANGAL – 2%
6.	Which ones among the following are the most patriotic to you?	<input type="checkbox"/> OLD	<input type="checkbox"/> OLD – 32%
		<input type="checkbox"/> NEW	<input type="checkbox"/> NEW – 15%
		<input type="checkbox"/> BOTH	<input type="checkbox"/> BOTH – 44%
		<input type="checkbox"/> DON'T KNOW	<input type="checkbox"/> DON'T KNOW – 9%
7.	According to you, which are the ones which produce more patriotic movies?	<input type="checkbox"/> BOLLYWOOD	<input type="checkbox"/> BOLLYWOOD – 63%
		<input type="checkbox"/> HOLLYWOOD	<input type="checkbox"/> HOLLYWOOD – 11%
		<input type="checkbox"/> BOTH	<input type="checkbox"/> BOTH – 19%
		<input type="checkbox"/> NONE	<input type="checkbox"/> NONE – 7%
8.	Do you think old patriotic movies had better patriotic songs than the newer ones?	<input type="checkbox"/> YES	<input type="checkbox"/> YES – 76%
		<input type="checkbox"/> NO	<input type="checkbox"/> NO – 10%
		<input type="checkbox"/> BOTH HAVE GOOD SONGS	<input type="checkbox"/> BOTH HAVE GOOD SONGS – 11%
		<input type="checkbox"/> NONE OF THEM HAVE GOOD SONGS	<input type="checkbox"/> NONE OF THEM HAVE GOOD SONGS – 3%
9.	Whom do you consider better actor for the patriotic genre of Bollywood movies?	<input type="checkbox"/> MANOJ KUMAR	<input type="checkbox"/> MANOJ KUMAR – 24%
		<input type="checkbox"/> AKSHAY KUMAR	<input type="checkbox"/> AKSHAY KUMAR – 26%
		<input type="checkbox"/> BOTH	<input type="checkbox"/> BOTH – 42%
		<input type="checkbox"/> NONE OF THEM	<input type="checkbox"/> NONE OF THEM – 8%
10.	Do you think that the recent trend of patriotic genre, which is inclined towards the eradication of social evils of the nation, is better than the old army and war movies?	<input type="checkbox"/> YES	<input type="checkbox"/> YES – 48%
		<input type="checkbox"/> NO	<input type="checkbox"/> NO – 11%
		<input type="checkbox"/> MAY BE	<input type="checkbox"/> MAY BE – 31%
		<input type="checkbox"/> DON'T KNOW	<input type="checkbox"/> DON'T KNOW – 10%

Bollywood movies are watched by majority of the Indians, in fact, in abroad too, it is welcomed with a great heart. Be it any religion or language, the Bollywood movies are watched by majority of the people and patriotic genre is being liked by ample amount of people. This, in an indirect way, shows that patriotic feelings are not suppressed in any way. It's not an old feeling, rather everyone loves his country and everyone loves to watch movies based on his motherland.

The people love their country and love all kinds of patriotic movies. Patriotic movies too have various types, which have been mentioned in the survey questions, but majority of them replied that they like all kinds of patriotic movies. The latest trend of patriotic movies is the sports genre where films are made on a sport or any sports individual but it instills

patriotism, because they are Indian and whatever they are achieving, they are achieving in the name of our country – INDIA. Thus, these sports patriotic biopics are a new trend of patriotic movies and are much popular among the respondents.

But, what I want to note here is that very few percentages of people likes partition-based movies. Well, it can be mentioned here that people want to forget the pains of partition but still this small percentage really raises a concern and also this shows that people are neither aware nor they like to be aware of this theme. As it's already mentioned earlier that these partition-based movies is the part which is not completely discovered by the filmmakers of Bollywood, since not much films have been made on this subject. Moreover, the films are not fully describing the conditions, the sufferings, the trauma through which people suffered before. Thus, this theme is not very popular and thus such a small number of people liking it.

Since the dissertation paper did not include films of my choice and gave the 100 respondents full freedom to mention their favourite patriotic movies – from old era and the new era, the respondents got the full opportunity to mention the films of their choice and such a remarkable verdict has been obtained in these questions. Various analyses have been made through those questions.

The first striking result obtained through the survey was that the people, or rather, the most number of people just simply loves the war movies. The movies where our Indian army are fighting with a neighbouring country, whether our army loses or wins, but still today the wars are a subject which is being liked by the majority of the people. It was completely unexpected since the war movies are now passé, the last movie which had war and army as its main theme, was 2003 *LOC Kargil* where the Kargil War between India and Pakistan was shown. But still Indians love these movies. They feel that these movies are truly patriotic in the full sense. And thus, war movies should be attempted more by Bollywood if they want to strike the right nerve of the Indians.

The second analysis is the appreciation of the new trend of patriotic movies by the people. Be it sports inculcated patriotic movies or the movies with a social message where eradication of social evils forms a major part is being appreciated as well as accepted by a number of people. But the film *Bajrangi Bhaijaan*, which had a message of peace, was not much appreciated or rather not that way considered a best patriotic movie and thus discarded by majority of the respondents. There is still a hope, as only few films have been made on this peaceful message and then the regular attacks on our country by the neighbouring countries forbids us to accept the message of peace, but still its hoped that through the medium of cinema, this might be achieved very soon.

The third analysis is the appreciation of the film '*Airlift*'. It got a good response. Though the film first showed the protagonist disinterested in his country, but later with various circumstances, his mind changed and at last the tri-colour Indian flag gave goose bumps to many and in the survey too it made its place at a good position. The film was not based on India but still had a huge Indianness to it. The patriotic feeling of the people leaving in abroad is well portrayed in the film and thus the film got a good appreciation by the respondents.

The terrorism-based movies are also well-accepted by the audience. These kinds of movies too shot up the adrenaline when it shows the protagonist saving our country from the terrible terrorists. But, sadly the biopics of freedom fighters are not much liked by the people and thus those biopics failed to create a best place in the minds of the people. '*The Making of Mahatma*' or '*Gandhi*' were films in English and thus were not considered in the survey but other biopics were not much liked in comparison to other themes. The films like '*Madras Cafe*' which won huge critical acclaim but it failed to remain in the minds of the people as the best patriotic movie.

The last and the most important analysis of the 'choice of best patriotic films' question is the number of old movies. Though, now a days, majority of the people do not like the old movies but like it is said that "OLD IS GOLD", and thus, being true to this statement, the survey too provided a good number of old patriotic movies. Each one is better than the other, it was impossible to choose the best, it was the confusion of many of the respondents, and they had to go through a lot of turmoil while selecting their best old patriotic movie. An interesting development to note here is that the majority of the movies chosen by the respondents were the great patriotic actor and director Manoj Kumar's movies, be it *Shaheed*, *Purab aur Pachhim*, *Upkar* or *Kranti* –all these are his movies and the survey answers were flooded with these names only. One more significant thing is that the mention of a movie named '*Anand Math*'. This was exclusion and this film based on Bankim Chandra Chatterjee's novel *Anandamath* is still remembered by somebody is itself a privilege.

A noteworthy result appeared when the question was asked which era produces more number of patriotic movies, the kind of movies which instils complete patriotism, the answer given by the majority of the respondents were the old movies. Though high percentage were on both the eras but the percentage achieved by the old movies was higher than the newer ones and that strikes that Gen-Y also knows that Old is always Gold and those movies were timeless classics.

A significant answer came from majority of the respondents when they answered that Bollywood patriotic movies are way more patriotic than Hollywood and Bollywood produces more patriotic movies than Hollywood. It might sound

naive but how much Indians love their country and how much patriotic they are still now can be found out from the mentioning of Bollywood option by the majority. This is not an unknown fact that Hollywood technologies are much, much better than Bollywood but when it comes to the single word 'patriotism' then Bollywood movies are more patriotic than Hollywood ones. This is also because 9/11 is not experienced by the Indians but 26/11 is experienced and thus movies of Bollywood connects with the Indians more than Hollywood ones.

Though a small number, but still they need a mention here because they said that neither Hollywood nor Bollywood produces good amount of patriotic movies. On asking the reason, they said about the latest film '*The Ghazi Attack*' which was a regional Hindi dubbed movie and they also mentioned '*Bombay*', '*Roja*' and said that those films were much interesting in comparison to these.

The study already mentioned about the rarity of patriotic songs in Bollywood today. The songs of patriotic movies are sad or romantic songs, but not those songs which instil patriotism in our hearts. The dearth of some good patriotic songs is also felt by the nation and thus the result of my survey clearly mentions that the old patriotic songs were much, much better than the new ones. Thus, Bollywood lyricists and music composers need to buckle up in this matter.

Akshay Kumar is soon to be considered the new '*Bharat*' Kumar which is the name given to Manoj Kumar. Both of them have tremendous contribution to patriotic movies. Today's generation like both the actors and a very small percentage of the respondents do not like any of the actors given in the options. On asking them about it, they told that they liked Aamir Khan in *Lagaan*, *Rang De Basanti* and *Fanaa* and thus they consider him as their favourite patriotic hero. Some also named Shah Rukh Khan due to his extremely good acting in *Chak De! India* and *Swades*.

The last question which was asked in the survey was to see what the people think about the new trend of patriotic movies. Their answers suggested that they are definitely hopeful about this new trend, though a good number of people are still not sure whether this new trend is better or not but still a positive answer is got and this instils a ray of hope and says that patriotic movies are always a good subject and will always be loved by the people.

16. SUMMARY OF THE RESEARCH

This dissertation paper talked about the journey of patriotic movies in Bollywood. The journey of patriotic movies started before Independence with *Sikander (1941)*, and since then patriotic genre did not look back. The popularity of this genre is unmatched since everybody; each and every individual loves his motherland. This love for motherland is 'patriotism'.

Bollywood movies very well evoked patriotism in almost all its movies. There are various types of patriotic movies – movies based on social evils like corruption, etc., terrorism-based movies, partition-based movies; sports based patriotic movies, army and war movies and biopics of the freedom fighters. An elaborate discussion has been done on these types with examples and also various other notifying features have been mentioned.

The history of Bollywood patriotic movies and the evolution of the patriotic movies have been described as well. The evolution of the patriotic movies from anti-British to concentration on the internal social issues of the nation, from the biopics of freedom fighters to the biopics of the sports personalities who made India proud, from the trauma of partition to the progress of the newly developing nation – all these have been portrayed in this dissertation.

If we are talking about Bollywood patriotic movies but we are not mentioning the epic movies due to which this genre found a definite place in Bollywood, then it will really be not complete and thus, various movies which were commercially successful as well as critically acclaimed were taken into account and studied so as to find out the varied dimensions of these kind of movies. This study also showed the contribution of the few directors who made patriotic movies or get acknowledgement due to their huge directorial contribution in this genre. This study also talked about the unsung lyricist of all times – Prem Dhawan, for his unforgettable contribution in the patriotic songs of Hindi cinema.

This study also talked about the voluptuous soulful and heart touching patriotic songs of Bollywood and also found out the definite or the assumed reasons for the loss of creation of good patriotic songs recently.

The role of women actors has also been analysed. The overall analysis has been very positive in case of patriotic movies.

A survey has also been conducted where samples have been collected through simple random method. The analysis, the interpretations of the results has made us realize about the common people's view on these kinds of movies, their opinions, their likes and the analysis also brought out the hesitation in people's mind regarding the new trend of patriotic movies. The interviews taken from the people varying between the age group of 20 to 60 years were also very informative and stated various perspectives regarding this genre and their opinions really helped a lot in getting a successful verdict of this study.

The coverage of media – the promotions, the spread of awareness and others, have also been shown in this project and has been achieved from a varied range of newspapers specially The Hindu, The Times of India and The Telegraph, help of social media were also taken to get a complete picture of the media coverage and finally the television medium was also taken into consideration.

The recent trends of patriotic movies and the future of these kinds of movies has also been analysed and depicted in this dissertation paper.

16.1 SCOPE OF THE STUDY

This dissertation discussed about the Bollywood patriotic movies – its emergence, its history, its evolution, various epic movies as well as lyricists and directors, role of women actors in these kinds of movies, the comparison between Hollywood and Bollywood patriotic movies and also the varied differences of old and new patriotic movies. Thus, the dissertation tried to comprise almost each and every part related to this topic.

Still, there are some more parts which can change in near future. There are various things which can change in the trends of patriotic movies. Thus, there is an ample scope to study about this topic in future.

- The 100 respondents asked in this dissertation were mainly from West Bengal and Uttar Pradesh and not from all over the country. The study will get vast and rectified results can be obtained when asked about this topic amongst several other states. Thus, the opinions of other people are much helpful and needs to be discovered.
- The people living in the rural areas are also important. This study mainly projects the opinions of urban sectors and thus there is a scope to study about the opinions and preferences of the people of rural areas. Since India has a majority of the people living in rural area, thus the opinions of these people really matters a lot.
- Interviews of some well-known Bollywood directors or actors who have contributed in the patriotic movies are really important to get a clear view of the dissertation topic. This dissertation showed the various views of the people of varied ages upon the patriotic movies and thus the perception of the common people towards these movies are clear, but the expert's opinion is always important and thus in future this field can be explored.
- This dissertation also brought out various questions and hopes and from these things, in future, various studies can be done. Reasons can be found out about the dearth of partition-based movies, a detailed research can be done on the different types of patriotic movies individually.
- This dissertation had results where Bollywood got more preferences than Hollywood. This is also because many of the respondents or the interviewees have not watched Hollywood patriotic movies and thus the result was in the favour of Bollywood. But in future, this issue can be solved if the researcher takes the initiative to talk to those persons who watch Hollywood patriotic movies as well and take his/her opinion and then only a clear result can be determined. Though this dissertation showed that people do not connect themselves with Hollywood patriotic movies, but still a better assumption can be made if any person gives his opinion detailing the facts properly.

16.2 CONCLUSION

This dissertation paper entitled “Patriotism–A Bollywood Journey” was created with an objective to find out the patriotic genre of Bollywood which has been studied by very few people. A broad assessment has been done on this topic and the results received were very positive in every aspect.

India is a vast country with many diversities, religions, regions, cultures and languages, but still there is ‘*Unity in Diversity*’. The movies too teach the people this only. Since we are a huge country with multiple differences so we all need to forget all our differences and fight for our country together as only this ‘unity’ will help us and no other thing. The patriotic movies of Bollywood too motivate us, inspire us and encourage us to do something good for our country. If the army soldiers start thinking about their differences, then no one can save India from the foreign attacks but the soldiers forgetting all other differences, sacrifice their lives while saving the country and thus we can proudly say that India is a unified nation.

The Bollywood movies help in understanding of this simple thing through various methods. The first question though usually pops up in one's mind is that which movies are patriotic? Are they the ones which show wars of the nation with another nation? Or, the ones which show the lives of the army people? Or, those movies, which are the biopics of our

freedom fighters, who struggled so that we can be happy? Or, those movies which have tri-coloured Indian flag waving in the air and the film had a tinge of patriotism at the climax of the movie? Or, those which show the biography of an Indian sports celebrity who fought with all the odds to finally achieve victory for the nation? – this study showed that all the above questions have just one answer and that is, *YES*, all these films are patriotic. Though some are directly patriotic and some are indirectly patriotic, but in actuality, each and every movie which in some way or the other infuses within us a small tinge of love for our country, a little amount of pride for our nation, is in one word 'Patriotic'. And thus, this study very well depicted this thing.

This study also found out that the movies based on partition are very rare. There are though few films made on the setback of partition but the trauma, the sufferings were not very well portrayed in the movies. '*Garam Hava*' (1973) had really done a fine job in this case but the number is almost negligible.

Simultaneously reduction of war movies has really made an important part to focus on as the majority of the respondents preferred war movies – *Haqeeqat* (1964) and *Border* (1997) as their best patriotic movies but still the reduction of films based on this theme is really a topic of concern. This needs to be considered and it is hoped that the wish and interests of common people will be taken into account and there will be a slight increase in the making of the war movies.

Songs and Bollywood are separate entities emulated into one and then a Bollywood movie becomes perfect in all the sense. Songs have always been the most important part of a movie. The songs with its soulful lyrics and music moves the right nerves of the human beings and be it romance, happiness or sadness or patriotism – all these emotions can be felt with the songs. Patriotic movies too had various songs which instilled right amount of patriotism in our hearts. Various songs have been listed which reminds us of the lyrics, the picturisation, the music composition, the voice of everyone involved in the making of these songs, but unfortunately now a days, though a huge number of patriotic movies are there but the number of patriotic songs have been reduced to a great extent. In fact, some movies which are patriotic have no patriotic songs at all. This dearth of patriotic songs has also been felt by the survey respondents and the interviewees. And these points out the fact that the patriotic songs are really missed and thus an initiative should be made on this issue.

All in all, the study reveals that the impact of patriotic movies on the society is positive. Since, a large number of people go to watch films for their relaxation or entertainment and at various times, the cinema has shown its power to create a huge imprint on one's mind, and the patriotic movies too helps the people in creating an opinion, in spreading awareness, in inspiring to fight and raise their voices against social evils and on the top of all, feel for their country and in a way help in the progress of the nation. Thus, patriotic movies are really affecting positively on the society. This is a huge achievement and thus the future of these kinds of movies is also promising and effective.

The new trends of patriotic movies are very well accepted by this generation. Though there is a huge shift from the war-based movies to the movies which show internal social evils of the nation and also its eradications, from biopics of the freedom fighters to the biopics of the sports personalities who brought pride to India, but still these shifts have been well accepted and well-appreciated by the people and thus these trends are really creating a good era of patriotic movies in Bollywood. Though the latest trend of message of peace is kind of untouched but some movies which have initiated this message really inspires to spread love to other countries. The brotherhood really works wonders. Though the tension along the borders are huge, but still if two countries come together and peace surrounds the world, then definitely it will be a great winning situation for the whole world. Nobody loves to fight, everybody loves to stay happily and peacefully, thus the new trend of patriotic movies is really a trendsetter in the near future.

No doubt, we all love our country, but the views have changed and thus the trends of patriotic movies have also changed. Hardcore patriotism are now past, patriotism today is a dormant feeling which sprouts out from time to time whenever something happens. It's wrong to say, that the Gen-Y are not patriotic, if they weren't patriotic, then they would not have loved the patriotic movies at all but as they feel for their country so they are also patriotic. It's true that this generation is completely unaware of the sufferings and the struggles of the freedom fighters and the era when British ruled us and tortured us to a large extent but still this generation is in every way patriotic. With the passage of time, various things changes and thus today the love of this generation for the country is different from the older generations but its there. All these can be seen by people's watching and appreciating the huge number of patriotic movies, now a days. Cinema is the reflection of the society. Cinema is made keeping in mind the demands of the viewers and the huge number of Bollywood patriotic movies proves its demand. It proves that the people just love this genre and this can be seen by analysing the last patriotic movies which were a huge commercial success, which has already been discussed in the dissertation before. Love for the nation was, is and will always be there, no matter what happens. JAI HIND !!!

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