

Reel to Real: Representation of Social Movements in Indian Cinema

¹Mr Lalitank Jain
Assistant Professor,
Institute of Management Studies, Noida,
mr.lalitank@gmail.com

²Dr C P Rashmi,
Assistant Professor,
cprashmi1@gmail.com

Abstract

Indian cinema has always been a vital means of creation and reflection of social movements, recording important political events, cultural changes, and the struggles and aspirations of marginalized communities. As with everything else, movies have played a critical role in telling stories and shaping public debate from the days of the freedom struggle to issues such as political dissent, women's empowerment, caste discrimination, and labor advocacy. This study aims to understand the portrayal of important social movements in Indian cinema by analyzing how films have documented and promoted activism within society. This research employs a case study approach. It analyzes the historical claims, the narrative frameworks, the cinematographic styles, and the public and policy impact of ten selected seminal Indian films focusing on social movements. It is hoped that these findings will bear out the argument that film serves and has served the dual purpose of documenting information and promoting action in India.

Keywords: Indian cinema, social moments, cultural changes, political events, women's empowerment, caste discrimination, activism.

Introduction

In the past, Indian film has been crucial in influencing public opinion and portraying social realities, especially when it comes to social movements (Aarzoo & Lal, 2025c). Movies impact viewers' perceptions of activism, resistance, and social justice by acting as a mirror and a catalyst for change (Aarzoo & Lal, 2025). One can investigate how cinema creates narratives that influence society's views and actions by examining how social movements are portrayed in Indian films. The influence of cinematic material on college students' psychological perspectives demonstrates how much it influences how the general public views societal issues (Lal & Sharma, 2021). Movies can promote constructive social change by affecting society's norms and public opinion (Bhalla et al., 2024). In addition to reflecting socio-political processes and cultural developments, movies are a potent vehicle for public communication, addressing societal issues and motivating behavioral change, thereby creating new social realities (Tombu, 2024).

Hindi cinema, which reflected the goals of the working class and promoted socioeconomic rights, came into being during India's independence movement (Sarkar & Lal, 2023). During this time, famous actors like Raj Kapoor and Dilip Kumar rose to fame and became representations of resiliency and hope for the general public (Aarzoo & Lal, 2025a). Films from this era frequently addressed issues of empowerment, solidarity, and social justice, which struck a profound chord with viewers nationwide (Pathe, 2025). The fight against colonial power was frequently portrayed in these films, which promoted a feeling of togetherness and national identity (Singh et al., 2021). These films' stirring stories and moving performances inspired viewers to fight for a better future and lifted their spirits (Aarzoo & Lal, 2026c). Hindi film was a catalyst during this period in addition to being an entertainment medium for social change and political awakening (Pathe, 2025).

The way women are portrayed in Indian cinema, especially in Hindi films, emphasizes how race, class, sexual orientation, and ability are all intertwined (Rahman et al., 2024). More egalitarian representations are frequently found in films made by women authors and filmmakers, which also

influence cultural discussions and viewpoints (Sharma, 2024). Indian films have been used to promote harmony and tolerance between various religious communities, including Muslims and Hindus (Lal & Aarzoo, 2026c). This demonstrates how movies can combat religious bigotry and promote societal cohesiveness (Halyal, 2024).

Gritty realism is used in Anurag Kashyap's urban-set films to question power dynamics and political violence (Mane & Lal, 2021). These stories add to the conversation of social control and urban unrest while reflecting societal issues (Yadav & Singh, 2024). Although Indian film has played a significant role in reflecting and influencing contemporary realities, it is critical to acknowledge the industry's inherent biases and limits (Saika et al., 2021). A more inclusive approach to storytelling is required since the male-centric character of the film industry can make it difficult to accurately depict a range of lived experiences (Sharma, 2024).

Research Objectives

1. To understand how Indian films portray social movements
2. To explore their narrative structures, historical accuracy, and cinematographic styles
3. To identify their impact on public discourse and policy

Research Questions:

- RQ1. How have Indian films represented social movements across different periods?
- RQ2. What cinematic techniques are used to convey activism?
- RQ3. What has been the impact of these films on public awareness and policy changes?

Review of literature

Indian cinema, which captures the spirit of political events, cultural shifts, and the hardships of neglected populations, has long served as a mirror reflecting the country's social movements (Lal & Aarzoo, 2026a). Films have documented and sparked activity on topics ranging from the time of the liberation movement to more recent concerns including political dissent, women's empowerment,

caste discrimination, and labor rights (Kumar & Lal, 2023). By examining historical narratives, narrative frameworks, cinematographic styles, and the societal impact of 10 influential Indian films, this literature review investigates how important social movements are portrayed in Indian cinema (Jain et al., 2023).

Shyam Benegal, one of the pioneers in this field, contrasted the escapism of mainstream Bollywood with the serious societal issues raised by his work in the 1970s "parallel cinema" movement. Actors like Shabana Azmi and Naseeruddin Shah gained popularity thanks to his first movie, "Ankur" (1974), which tackled caste concerns. After that, he wrote a trilogy including "Nishant" and "Manthan" that reflected on the difficulties faced by rural India (Lal & Aarzoo, 2026b). The realism and social critique of Benegal's later work were influenced by his early work in industrial and public information films. As a director for the National Film Development Corporation, he produced important television shows including "Bharat Ek Khoj" and was awarded India's top film accolade, the Dadasaheb Phalke award, in 2005 (Deb et al., 2026). The role of cinema in fostering activism is exemplified by Benegal's films, which not only depicted societal issues but also invited viewers to engage with them (McCahill, 2025).

In the 1980s, documentaries gave the Indian feminist movement a strong voice. In 1980, Deepa Dhanraj and other members founded the Yugantar Film Collective, which worked with grassroots groups to draw attention to women's conflicts as a component of larger class fights (Aarzoo & Lal, 2026b). Their work offered an uncompromising look at societal concerns, including documentaries about unionization and the difficulties experienced by women workers in the unorganized sector (Lal, 2023). The state's family planning program was critically analyzed in Dhanraj's "Something Like a War" (1991), which also highlighted the relationship between gender and state policy and questioned narratives around women's reproductive rights (Monteiro, 2023).

Filmmakers like Payal Kapadia have carried on this tradition in recent years by fusing fiction and documentary to examine current societal issues. Her 2024 film "All We Imagine as Light" explores issues of sisterhood, religious conflicts, and social limits through the lives of three working-class women in Mumbai (Aarzoo & Lal, 2026a). Through visual cues rather than overt speech, the movie quietly discusses political problems such as government persecution of Muslims and "love jihad" anxieties. Kapadia pushes the limits of how women's autonomy and social pressures are

portrayed in her work, which is both politically charged and narratively rich (Siddhant Adlakha, 2024).

Documentaries like "Jai Bhim Comrade" (2011) by Anand Patwardhan have also played a crucial role in shedding light on caste-based discrimination and violence. Filmed over 14 years, this documentary explores the lives and politics of Dalit communities in Mumbai, beginning with the 1997 Ramabai killings. The film received widespread acclaim for its in-depth portrayal of systemic injustices and has won numerous national and international awards, highlighting cinema's power to document and promote social activism (Bernier, 2025).

Additionally, movies like 2006's "Rang De Basanti" have shown how cinema can motivate young people to take up causes and change society. The film's story, which weaves together past and present battles against injustice and corruption, struck a chord with young viewers and sparked more public demonstrations and political conversations. Notably, the movie sparked real-life activity, such as the rallies and public outcry after Jessica Lall was acquitted in the murder case. This shows how powerfully cinematic narrative can influence public opinion and legislation ("Rang de Is Not a War Film," 2025) (Jain, 2006).

Indian film has always been a vehicle for activism as well as a recorder of social realities (Singh et al., 2022). Filmmakers have addressed important social movements through a variety of narrative frameworks and cinematographic techniques, impacting public opinion and legislation. The chosen movies demonstrate how cinema can both document knowledge and encourage social change in India by reflecting societal issues and motivating group action (Rahman et al., 2022).

Methodology

This study looks at how social movements are portrayed in Indian cinema using a qualitative case study methodology. The steps involved are as follows:

1. **Film Selection:** Ten Indian films that highlight a social movement and have become well-known in Indian culture are chosen. The Evaluation of the Representation of Social Movements in the Movies with Historic Viewers: both the films' historical authenticity and the way their stories are told. Evaluation of the Merged and Supported Components of the Social Movement Films: The audio and images from the extracts were used to help discuss the social movements.

2. **Thematic Analysis:** Examining the recurring themes, narratives, and prevailing ideologies in these movies. This in-depth analysis aims to comprehend how significant social movements are portrayed and understood in Indian film. The culture and history of these cinematic representations can be shown by examining the themes, stories, and cinematography of these movies.
3. **Historical Contextualization:** A comparison between the movie's portrayal and factual information and historical occurrences. We can learn more about how Indian cinema portrays and understands the country's sociopolitical reality by conducting this analysis. We can gain a deeper understanding of the importance and impact of these social movements in Indian society by placing these films within their historical context.
4. **Visual and Narrative Analysis:** Examining how societal tensions are portrayed through speech, cinematography, symbolism, and storytelling approaches. We can gain a greater understanding of how these films impact public opinion and discourse around important social issues by examining their narrative and visual elements. An analysis of filmmakers' aesthetic choices may shed light on whether or not movies can serve as a powerful medium for activism and social criticism.
5. **Audience and Media Reception:** Examining how societal challenges are portrayed through language, cinematography, symbolism, and narrative techniques. We can gain a better understanding of how these films influence public opinion and conversation on important social issues by examining their narrative and visual elements. We can learn more about the effectiveness of using film as a medium for activism and social commentary by examining the aesthetic choices made by filmmakers.

The study will focus exclusively on Hindi cinema across different eras to provide readers with a comprehensive understanding of how it has responded to and impacted social activism.

Table 1: Top 10 Indian Films Depicting Social Movements:

Sl. No.	Film Title	Year	Theme
1	<i>Mother India</i>	1957	Agrarian struggles and women's empowerment
2	<i>Manthan</i>	1976	White Revolution and rural empowerment

3	<i>Rang De Basanti</i>	2006	Youth activism and political resistance
4	<i>Article 15</i>	2019	Caste discrimination and social justice
5	<i>Sardar</i>	1993	India's freedom movement and Sardar Patel's role
6	<i>Garm Hava</i>	1973	Partition and its socio-political impact
7	<i>Pink</i>	2016	Feminism and women's legal rights
8	<i>Newton</i>	2017	Electoral rights and democratic processes in tribal regions
9	<i>Pad Man</i>	2018	Menstrual hygiene awareness and breaking taboos
10	<i>Jai Bhim</i>	2021	Caste oppression and Dalit rights

Theoretical Framework

Several theoretical frameworks that emphasize the function of media in forming narratives, promoting societal change, and influencing public discourse can be used to examine how social movements are portrayed in Indian cinema. In order to frame the debate of how Indian films depict social activity and mobilization, this study draws on media theories, cultural studies, and sociological viewpoints.

1. Representation Theory: grasp how Indian film creates social movements requires a grasp of Stuart Hall's (1997) theory of representation. Hall contends that the media actively creates reality through language, cultural codes, and symbols rather than just reflecting it. Movies that show social movements, such *Rang De Basanti* (2006) and *Article 15* (2019), employ cinematic strategies to present activism in ways that appeal to viewers, influencing their views on resistance and social justice.

2. Social Constructionism: According to Berger and Luckmann's (1966) theory of social constructionism, media representations and other collective social activities shape reality. By incorporating them into historical, political, and cultural narratives, Indian films aid in the creation of social movements. *Jai Bhim Comrade* (2011), for example, frames Dalit movement in terms of oppression and resistance based on caste.

3. Political Economy of Media: The political economics viewpoint (McChesney, 2008) looks at how political and economic systems affect media content. Production companies, censorship authorities, and consumer demands all influence the storylines of Indian films, which are produced under a commercial framework. As witnessed in parallel film movements headed by filmmakers like Shyam Benegal, this influences how social movements are portrayed, sometimes supporting prevailing beliefs and other times opposing them with alternative narratives.

4. Postcolonial Theory: According to postcolonial theorists like Gayatri Spivak (1988) and Edward Said (1978), colonial legacies and power dynamics frequently influence media depictions. Often, postcolonial themes like national identity, anti-colonial resistance, and the marginalization of subaltern voices are explored in Indian cinema's depictions of social movements (Mother India, 1957). A historical reexamination of political leaders and movements in postcolonial India can be found in films such as Sardar (1993).

5. Feminist Film Theory: According to Laura Mulvey's (1975) theory of the male gaze, women are frequently portrayed in popular film as passive objects rather than active agents. However, by showcasing women as key players in social justice movements, recent Indian films like Pink (2016) and Pad Man (2018) subvert these conventional representations. Analysis of the changing portrayal of gender activism in Indian cinema is aided by feminist film theory.

6. Audience Reception Theory: Stuart Hall's 1980 encoding/decoding paradigm emphasizes how audiences' varied interpretations of media materials are shaped by their cultural and social contexts. In order to comprehend how audiences react to films depicting social movements—whether they embrace, compromise, or reject the intended messages—this idea is crucial. The influence of movies like Rang De Basanti, which sparked movement in real life, emphasizes how important audience reaction is in converting cinematic stories into social action.

7. Narrative Theory: Stuart Hall's 1980 encoding/decoding paradigm emphasizes how audiences' varied interpretations of media materials are shaped by their cultural and social contexts. In order to comprehend how audiences react to films depicting social movements—whether they embrace,

compromise, or reject the intended messages—this idea is crucial. The influence of movies like Rang De Basanti, which sparked movement in real life, emphasizes how important audience reaction is in converting cinematic stories into social action.

This study aims to critically analyze how social movements are portrayed in Indian cinema by including these theoretical viewpoints and investigating how movies record, create, and impact public conversation on activism. A thorough framework for examining how cinema shapes socio-political narratives in India is provided by the convergence of representation theory, political economy, postcolonialism, feminist film theory, and audience reception.

Data and analysis

Table 2 List of Films, Directors, & Production Houses

S r. No	Film Title	Director	Year of Release	Language	Genre	Production House
1	Mother India	Mehboob Khan	1957	Hindi	Drama	Mehboob Productions
2	Garm Hava	M.S. Sathyu	1973	Hindi	Drama	Film Finance Corporation
3	Manthan	Shyam Benegal	1976	Hindi	Drama	NFDC
4	Sardar	Ketan Mehta	1993	Hindi	Biopic, Drama	National Film

						Development Corporation
5	Rang De Basanti	Rakeysh Omprakash Mehra	2006	Hindi	Drama	UTV Motion Pictures
6	Pink	Aniruddha Roy Chowdhury	2016	Hindi	Thriller , Drama	Rising Sun Films
7	Newton	Amit V. Masurkar	2017	Hindi	Satire, Drama	Drishyam Films
8	Pad Man	R. Balki	2018	Hindi	Biopic, Drama	Sony Pictures India
9	Article 15	Anubhav Sinha	2019	Hindi	Crime, Drama	Zee Studios
10	Jai Bhim	T. J. Gnanavel	2021	Tamil	Legal Drama	2D Entertainment

Table 2 provides a curated list of films that have significantly contributed to the representation of social movements in Indian cinema. Each film is accompanied by details such as the director, year of release, language, genre, and production house, offering a comprehensive overview of the cinematic landscape. The table includes iconic films like *Mother India* (1957), which addresses rural struggles and women's resilience, and *Garm Hava* (1973), which delves into the partition and its aftermath. Films like *Manthan* (1976) and *Sardar* (1993) highlight grassroots movements and historical figures, respectively. More contemporary films such as *Rang De Basanti* (2006), *Pink* (2016), and *Article 15* (2019) tackle issues like youth activism, gender equality, and caste discrimination, reflecting the evolving nature of social issues in Indian society. The inclusion of regional films like *Jai Bhim* (2021) underscores the pan-Indian relevance of these themes. Overall, the table showcases the diversity of

filmmakers, genres, and production houses that have contributed to the cinematic portrayal of social movements, highlighting the intersection of art, activism, and entertainment in Indian cinema.

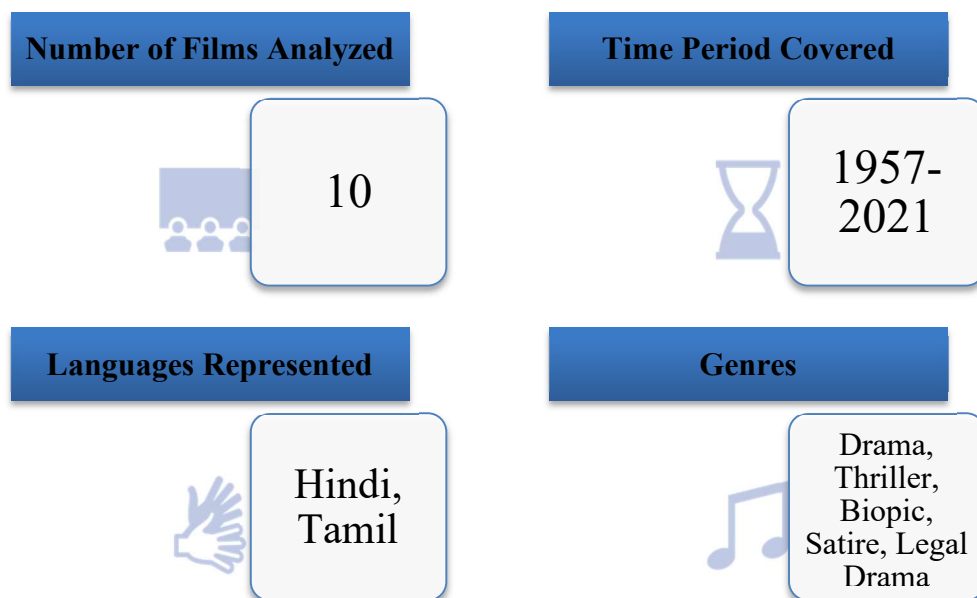


Figure 1 Overview of the Dataset

This figure provides a snapshot of the dataset, including the number of films analyzed, their release years, and regional distribution. It highlights the diversity of Indian cinema in representing social movements, spanning from classic to contemporary films. The dataset reflects a mix of mainstream and independent cinema, showcasing how different film industries in India have engaged with social issues. It also indicates the time periods most associated with cinematic activism, offering insights into the evolution of social representation in Indian films.

Agrarian Struggles and Women's Empowerment	<i>Mother India (1957)</i> highlights the resilience of rural
Partition and Socio-political Impact	<i>Ganga Hava (1972)</i> explores the human cost of the
Rural Empowerment and Cooperative Movements	<i>Manthan (1976)</i> focuses on the White Revolution and
National Unity and Political Challenges	<i>Sardar (1992)</i> depicts Sardar Patel's efforts to unify
Youth Activism and Political Resistance	<i>Dang De Bhangsi (2006)</i> draws parallels between
Feminism and Women's Legal Rights	<i>Pink (2016)</i> addresses issues of consent and gender bias
Electoral Rights and Democracy	<i>Newton (2017)</i> critiques voter suppression and
Menstrual Hygiene Awareness	<i>Dad Man (2018)</i> breaks taboos around menstrual health
Caste Discrimination and Social Justice	<i>Article 15 (2019)</i> and <i>Jai Bhim (2021)</i> tackle caste

Figure 2 Key Themes and Issues Addressed

The figure identifies recurring themes such as caste oppression, gender inequality, and political dissent in Indian cinema. It shows how filmmakers have used narratives to mirror real-life social struggles, often drawing inspiration from historical events. The themes are categorized to reflect the inter-sectionality of social issues, emphasizing how cinema addresses multiple layers of discrimination. This figure underscores the role of films in raising awareness and fostering dialogue on pressing societal concerns.

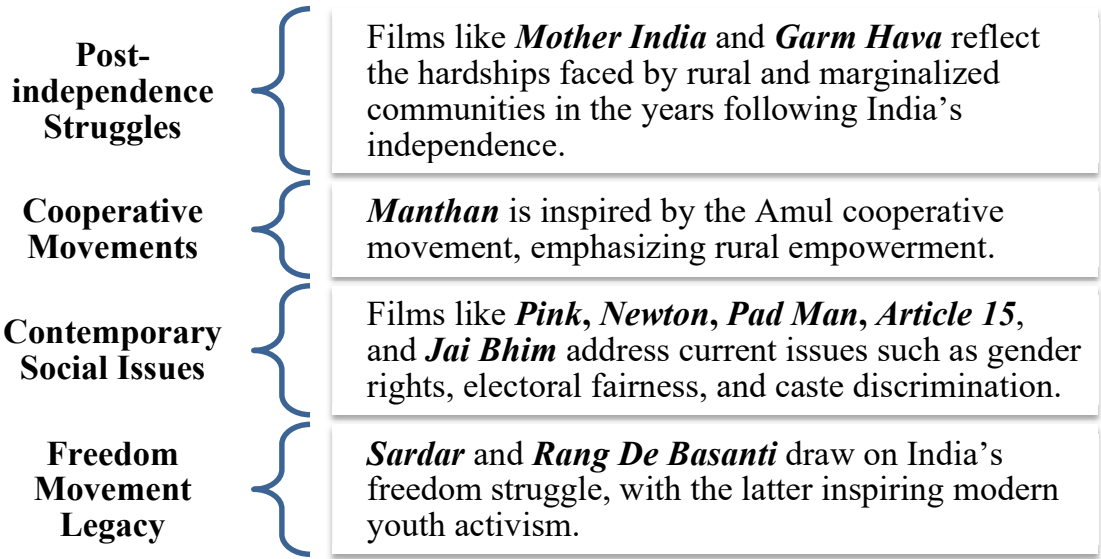


Figure 3 Historical Context and Movement Types

This figure situates the films within specific historical periods, linking them to major social movements like the independence struggle, farmers' protests, and Dalit rights movements. It categorizes the types of movements depicted, such as anti-colonial, labor, and environmental activism. The figure highlights how cinema has evolved in its portrayal of these movements, reflecting changing societal priorities. It also demonstrates the influence of real-world events on cinematic narratives, showing the interplay between history and film.

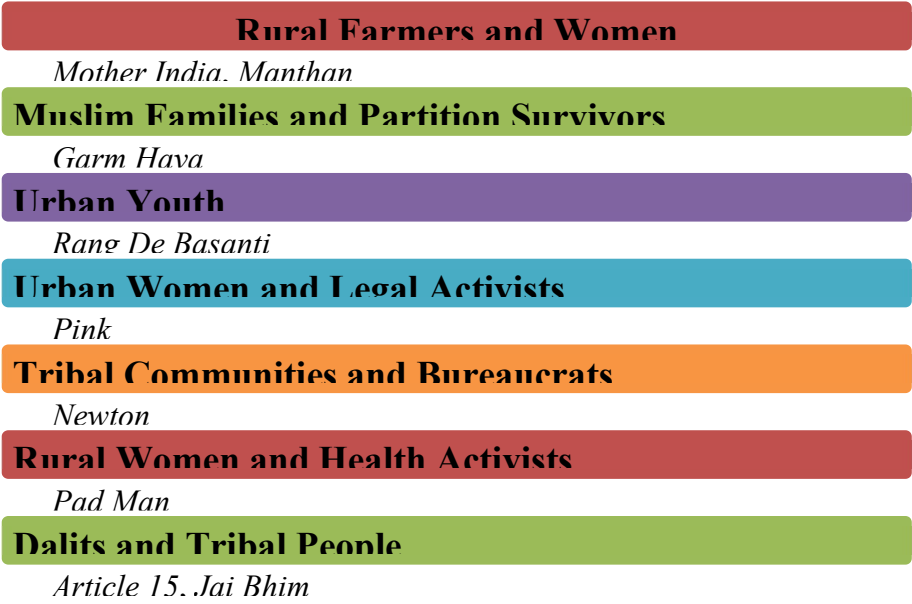


Figure 4 Primary Affected Groups

The figure focuses on the social groups most frequently represented in these films, including Dalits, women, and laborers. It highlights how cinema has amplified the voices of marginalized communities, often portraying their struggles and resilience. The figure also critiques the limited representation of certain groups, pointing out gaps in cinematic narratives. It emphasizes the role of films in challenging stereotypes and advocating for social justice, while also reflecting the complexities of identity and representation.

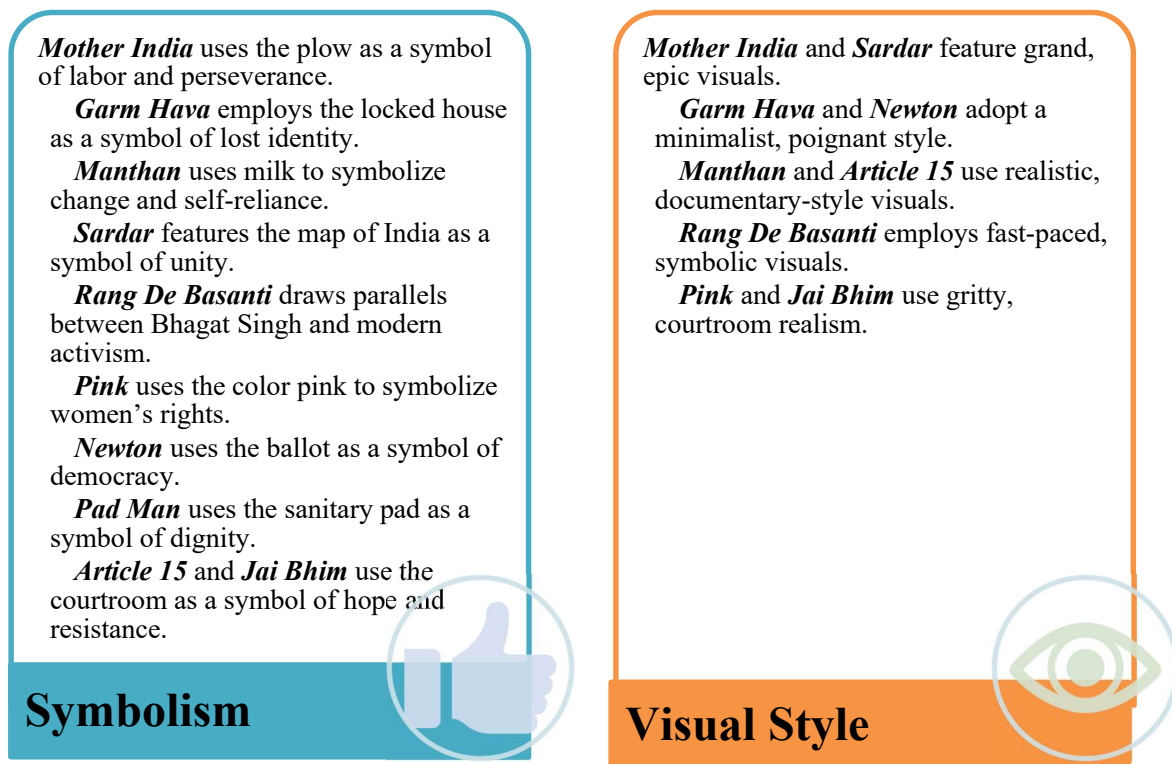


Figure 5 Symbolism and Visual Style

This figure examines the use of visual elements such as color, lighting, and composition to convey social messages. It highlights how directors employ symbolism to represent resistance, hope, and oppression. The figure also explores the role of music, costumes, and settings in enhancing the narrative's emotional impact. It underscores how visual style is used to create a deeper connection with the audience, making social issues more relatable and compelling.

Box Office Performance	Critical Reception	Public Reaction
<i>Mother India</i> and <i>Rang De Basanti</i> were commercial hits. <i>Garm Hava</i> was initially banned but later gained critical acclaim. <i>Newton</i> and <i>Article 15</i> had moderate commercial success but were critically acclaimed. <i>Jai Bhim</i> had a massive impact upon its OTT release.	<i>Mother India</i>, <i>Garm Hava</i>, <i>Manthan</i>, <i>Sardar</i>, <i>Rang De Basanti</i>, <i>Pink</i>, <i>Newton</i>, <i>Pad Man</i>, <i>Article 15</i>, and <i>Jai Bhim</i> all received critical acclaim, with several winning national awards.	<i>Mother India</i> was seen as a symbol of Indian resilience. <i>Rang De Basanti</i> sparked real-life protests. <i>Pink</i> and <i>Jai Bhim</i> triggered discussions on consent laws and caste bias, respectively. <i>Pad Man</i> led to increased awareness of women's health issues.

Figure 6 Impact and Reception

The figure analyzes the societal impact of films depicting social movements, including their influence on public opinion and policy. It discusses critical reception, box office performance, and audience reactions, showing how some films have sparked real-world change. The figure also highlights the role of cinema in shaping cultural memory and preserving the history of social movements. It concludes by emphasizing the power of films as a tool for advocacy and social transformation.

Conclusion

The study's conclusions highlight Indian cinema's twin function as a social movement catalyst and documentarian. In addition to showing real-life hardships, the chosen movies have impacted public opinion, sparked movement, and changed how people view important social issues. Indian cinema has documented caste-based oppression, feminist resistance, political upheavals, and agrarian conflicts through films ranging from *Mother India* (1957) to *Jai Bhim Comrade* (2011). This is consistent with the representation theory of Stuart Hall (1997), which holds that media do more than just reflect social realities; they also create and reinforce them. Film's influence on society's consciousness has grown thanks to the use of narrative structures, symbolic cinematography, and historical context.

The analysis demonstrates how political and economic factors impact film, as mentioned in McChesney's (2008) political economics of media. Although independent and alternative films have regularly challenged conventional wisdom, censorship and commercial demands have occasionally shaped how activism is portrayed in mainstream Bollywood. Films like *Rang De Basanti* (2006) and *Article 15* (2019) demonstrate how commercial cinema may continue to challenge social norms, generating awareness and even sparking policy debates. The importance of audience reception is suggested by Hall's (1980) encoding/decoding paradigm, which highlights how different viewers perceive and react to cinematic narratives.

This study also shows that Indian cinema is still an essential instrument for activism, able to influence public policy, shape cultural memory, and promote social justice. This study emphasizes the potent relationship between film and activism by fusing theories of representation, social constructionism, feminist film critique, and narrative analysis. A wider change in societal values is reflected in the way social movements in film are developing, underscoring the necessity of ongoing engagement with cinematic tales as both historical documents and tools for social change.

References

- “Rang De is not a war film.” (2025). Rediff.com. <https://www.rediff.com/movies/2006/jan/12mehra.htm>
- Aarzoo, & Lal, R. (2025). Gender equality and household chores in Indian traditional society. *Journal of Mass Media & Management*, 1(1), JMMM03/01/2025. https://massmediajournal.com/wp-content/uploads/2024/12/research_3.pdf
- Aarzoo, & Lal, R. (2025a). Enhancing advertising effectiveness through AIDA, AI, and data visualization integration for business strategies. In M. Muniasamy, A. Naim, & A. Kumar (Eds.), *Data visualization tools for business applications* (pp. 85–102). IGI Global. <https://doi.org/10.4018/979-8-3693-6537-3.ch005>
- Aarzoo, & Lal, R. (2025c). Quality culture in advertising agencies and creativity for campaign effectiveness: Analysis of Six Sigma practices. *Social Sciences & Humanities Open*, 12, 101891.
- Aarzoo, & Lal, R. (2026a). Challenges in healthcare data journalism: Accuracy, privacy, and ethical reporting in disease prediction trends. In *AI model design and data management for disease prediction* (pp. 299–322). IGI Global Scientific Publishing.

- Aarzoo, & Lal, R. (2026b). Designing a teacher training program of AI literacy for K–12 educators. In *Defining an AI-based K-12 education system* (pp. 101–120). IGI Global Scientific Publishing.
- Aarzoo, & Lal, R. (2026c). Transforming narrative in advertising media and AI-storytelling for global digital literacy. *Медиаобразование*, 1(2026), 4–18.
- Berger, P. L., & Luckmann, T. (1966). *The social construction of reality: A treatise in the sociology of knowledge*. Anchor Books.
- Bernier, C. (2025). “Jai Bhim Comrade”: tales of oppression and songs of resistance by Catherine Bernier. Ejumcut.org. <http://www.ejumcut.org/archive/jc55.2013/BernierJaiBhim/>
- Bhalla, A., Thulasiram, R., Goyal, P., Thakkar, A., Reddy, B. V., Shrivastav, A. K., & Hashmi, S. (2024). Investigating the Effects of Cinematic Content on Psychological Attitudes towards Social Issues. *Evolutionary Studies in Imaginative Culture*, 1032–1040. <https://doi.org/10.70082/esiculture.vi.1101>
- Deb, N., Lal, R., & Gogoi, D. M. (2026). Ethical considerations in the integration of artificial intelligence within K-12 education: Opportunities, challenges, and implications in Indian context. In *Defining an AI-based K-12 education system* (pp. 165–182). IGI Global Scientific Publishing.
- Hall, S. (1980). Encoding/decoding. In S. Hall, D. Hobson, A. Lowe, & P. Willis (Eds.), *Culture, media, language* (pp. 128–138). Routledge.
- Hall, S. (1997). *Representation: Cultural representations and signifying practices*. Sage.
- Halyal, P. (2024). Fostering tolerance and unity: analysis of select indian films. *EPRA International Journal of Multidisciplinary Research*, 35–38. <https://doi.org/10.36713/epra18588>
- Jain, P. (2006, February 10). “Rang De is a very honest film.” Rediff; Rediff.com. <https://in.rediff.com/movies/2006/feb/10atul.htm>
- Jain, P., Lal, R., & Raina, G. S. (2023). Portrayal of Characters in a Hindi Film and Audience-Reaction: A Discourse Analysis. *IIS University Journal of Arts*, 12 (1&2), 362-377.
- Kumar, D., & Lal, R. (2023). Technological Advancements in the Media Industry and the Current Job Market in India. In A. Naim (Eds.), *Accreditation Processes and Frameworks in Higher Education* (pp. 289–314). Nova Science Publishers.
- Lal, R. (2023). New Measures of Teaching Learning and Evaluating with Changing Technology. In A. Naim (Eds.), *Accreditation Processes and Frameworks in Higher Education* (pp. 267–287). Nova Science Publishers .

- Lal, R. & Aarzoo. (2026b). Brand promotion and AI-driven innovation in K-12 educational start-ups. In *Defining an AI-based K-12 education system* (pp. 53–76). IGI Global Scientific Publishing.
- Lal, R., & Aarzoo. (2026a). AI-driven sentiment analysis to monitor employee well-being. In *Turning human resource analytics into actionable strategies* (pp. 77–96). IGI Global Scientific Publishing.
- Lal, R., & Aarzoo. (2026c). Innovative tools and strategies for issue and crisis management in the digital era. In *Reshaping corporate communication* (pp. 108–130). Routledge.
- Lal, R., & Sharma, G. (2021). Social media influencers for online purchase behaviour: Mediation by brand consciousness. *Journal of Content, Community & Communication*, 13(7), 83-94.
- Mane, N., & Lal, R. (2021). Use of Folk Media to Create Health Awareness about Tuberculosis. *Pragyaan: Journal of Mass Communication*, 12.
- McCahill, M. (2025). Shyam Benegal obituary. *The Guardian*; *The Guardian*. https://www.theguardian.com/film/2025/jan/01/shyam-benegal-obituary?utm_source=chatgpt.com
- McChesney, R. W. (2008). *The political economy of media: Enduring issues, emerging dilemmas*. Monthly Review Press.
- Mulvey, L. (1975). Visual pleasure and narrative cinema. *Screen*, 16(3), 6–18. <https://doi.org/10.1093/screen/16.3.6>
- Pathe, V. (2025). Negotiating identity and the intersection of working-class politics: Hindi cinema in early postcolonial India. *National Identities*, 1–10. <https://doi.org/10.1080/14608944.2024.2441447>
- Propp, V. (1928). *Morphology of the folktale*. University of Texas Press.
- Rahman, Z. T., Lal, R., & Ratna, R. (2022). An Analytical Study on the Significance of Folk and Fairytales on the Psychology of Young Children. *International Journal of Early Childhood Special Education*, 14(5).
- Rahman, Z. T., Lal, R., & Rena, R. (2024) Challenges of Communication with Gen-Z in the Era of Artificial Intelligence-Interceded Digital Economy. In *AI-Oriented Competency Framework for Talent Management in the Digital Economy* (pp. 76-94). CRC Press.
- Said, E. W. (1978). *Orientalism*. Pantheon Books.
- Sarkar, N., & Lal, R. (2023). Changing Trends of Media Ownership: Marketing Through Community Engagement in Hindi Television News Channels. In *Global Applications of the Internet of Things in Digital Marketing* (pp. 290-309). IGI Global.

- Shaika, S., Lal, R., & Jonjua, M. (2021). Sustainable Development Goal 3: Case Study of using Folk media as a Potent tool in India. *Journal of Contemporary Issues in Business and Government* Vol, 27(1).
- Sharma, A. (2024). (Re)Looking at the Women of Indian Cinema in the Praxis of Conventional Rendering. *Knowledgeable Research*, 3(01), 1–9. <https://doi.org/10.57067/5bejv998>
- Siddhant Adlakha. (2024, November 15). Payal Kapadia on Her Gently Radical Drama All We Imagine as Light. *TIME; Time*. https://time.com/7173857/payal-kapadia-interview-all-we-imagine-as-light/?utm_source=chatgpt.com
- Singh, R. K., Prakash, R., & Lal, R., (2021) Adoption of CAB model for instrument development of effectiveness of crime-based reality-shows, *Journal of Content Community and Communication*, 14 (7) 230–239.
- Singh, R. K., Prakash, R., Lal, R., & Nanda, V. (2022). Mediation Role of Crime-Show Impact Between Creating Awareness About Crime and Novelty in Crime. *Journal of Pharmaceutical Negative Results*, 1255-1262.
- Spivak, G. C. (1988). Can the subaltern speak? In C. Nelson & L. Grossberg (Eds.), *Marxism and the interpretation of culture* (pp. 271–313). University of Illinois Press.
- Todorov, T. (1969). *Grammaire du Décaméron*. Mouton.
- Tombu, J. (2024). Filmmaking as a Medium of Public Communication in Addressing Social Problems. *American Journal of Communication*. <https://doi.org/10.47672/ajc.2275>
- Yadav, M., & Singh, D. (2024). Urban Landscape and Political Violence in Anurag Kashyap's Cinematic Narratives: A Foucauldian Perspective. *The Creative Launcher*, 9(4), 33–45. <https://doi.org/10.53032/tcl.2024.9.4.04>