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A STUDY ON NATIONALISM AND POLITICAL NARRATIVES IN CONTEMPORARY INDIAN HINDI CINEMA

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ABSTRACT

The Indian Hindi cinema has a cardinal role in representing ideas of nation, patriotism, sacrifice, national identity and political belonging across different historical periods of India. From the anti-colonial symbolic narratives of the British colonial era in India to post-independence stories of Indian nation-building and contemporary representations of military heroism, cultural identity and political conflict, cinematic nationalism has undergone notable and substantial transformation. The present research study examined the construction and changing representation of nationalism and political narratives in selected Hindi films from different historical periods of India. A qualitative research design based on purposive selection and textual analysis is adopted. Seven films, such as *Mother India* (1957), "*Haqeeqat"* (1964), *Border* (1997), "*Lagaan"* (2001), "*Rang De Basanti"* (2006), "*Uri: The Surgical Strike"* (2019), and "*The Kashmir Files"* (2022) are examined through narrative, character, dialogue, symbolism, representation of the Indian nation, construction of the enemy, gender and heroism, religion, historical memory and political ideology. The research study drew on perspectives associated with Benedict Anderson's concept of the imagined community, Louis Althusser's theory of ideology, Partha Chatterjee's post-colonial understanding of Indian nationalism, and learnings on Hindi cinema and political representation. The study suggested that nationalist representation in Hindi cinema has shifted from chiefly nation-building, social integration and collective sacrifice toward more explicit forms of the Indian military, cultural and politically charged nationalism in some contemporary Indian films. With the passage of time, Indian Hindi cinema does not present a single or uniform conception of the Indian nationalism. Different Indian Hindi films construct the nation through sacrifice, citizenship, resistance, development, military service, cultural

identity and historical memory. Therefore, the study argues that Indian Hindi cinema should be examined as an important site of negotiation over national identity rather than as a simple or deterministic instrument of political influence.

KEYWORDS: Nationalism, Hindi Cinema, Bollywood, Political Narratives, National Identity, Ideology, Patriotism, Film Representation, Cultural Politics.

1. INTRODUCTION

Cinema is a crucial cultural form through which human societies represent their history, identity, values and political concerns. In the context of India, Hindi cinema holds a particularly significant position in popular culture and has repeatedly engaged with questions of nationhood, citizenship, social unity, conflict, sacrifice and political belongings. Cinemas do not simply reproduce social reality through narrative structures, characters, visual symbolism, dialogue, music and emotional storytelling, they participate in constructing particular representations of society and the nation as well.

The relationship between cinema and nationalism is particularly predominant because nationalism itself is constructed through shared symbols, memories, narratives and cultural representations. According to Benedict Anderson's concept of the nation as an “imagined political community” provides a useful theoretical foundation for examining this relationship between cinema and nationalism. However, Anderson's original formulation focused mainly on print and communication, the concept can also help explain how cinema creates shared images and emotional representations of national belongings.

The history of the Indian Hindi cinema shows that representations of the Indian nationalism have changed over time. During the British colonial period of India, filmmakers frequently employed historical, mythological and symbolic narratives that could communicate ideas of collective identity under conditions of censorship. Following the independence of India, Indian cinema became increasingly associated with nation-building, social integration, development, secularism and collective responsibility. Many Films of subsequent decades introduced new forms of nationalism associated with war, military sacrifice, youth activism, globalization and national pride.

During 1990’s decade, the liberalization of the Indian economy also transformed the social, political, economic, and cultural environment of India within which Hindi films were produced and consumed. National identity also increasingly became connected with globalization, migration, consumer culture and India's emerging international image across

the world. Films such as "*Lagaan"* and "*Swades"* represented Indian nationalism through the themes of dignity, development, community and resistance.

In contemporary Hindi cinema, nationalism has become increasingly visible in films dealing with the Indian military operations, terrorism, historical violence, religious identity and cultural memory. Films, such as "*Uri: The Surgical Strike"* and "*The Kashmir Files"* demonstrate how contemporary Indian cinema can engage directly with politically contested subjects.

However, nationalism in cinema should not be understood as a single, uniform phenomenon of any nation's life. So films may construct nationalism through inclusive citizenship, sacrifice, social justice, military heroism, cultural identity or historical memory of any nation. Consequently, the present study does not assume that all nationalist films communicate the same political ideology. Instead, the study examines the different ways in which nationalism is narratively and visually constructed in the films.

Therefore, the present research focuses on the representation of Indian nationalism and political narratives in selected Hindi films. Rather than claiming that cinematic texts automatically determine audience attitudes, the study examines how films construct meanings, symbols about the nation and how these meanings and symbols are embedded in cinematic narratives in a democratic set up.

2. Review of Literature

Generally, the relationship between cinema, nationalism and political identity has drew the attention in media studies, cultural studies, and sociology, political science and film studies.

Benedict Anderson (1983), in his study entitled '**Imagined Communities: Reflections on the Origin and Spread of Nationalism"** provides an important conceptual foundation. He conceptualizes the nation as an imagined political community whose members may never know one another personally but nevertheless imagine themselves as part of a common collective. Communication, symbols and shared narratives are central to this process. Therefore cinema can be examined as one cultural mechanism through which images, symbols of national belongings are circulated.

Particularly in the context of India, **Partha Chatterjee's (1993)** post-colonial analysis of nationalism is relevant. In his study **"The Nation and Its Fragments: Colonial and Postcolonial Histories",** he argues that nationalism in colonial societies cannot simply be understood through the European models because anti-colonial nationalisms develop within specific historical and cultural conditions of the masses. Partha Chatterjee's distinction

between external and internal domains provides a useful framework for examining the relationship between modernity, tradition and national identity in the Indian cultural representation.

Sumita S. Chakraborty's (1993) "Research for National Identity in Hindi Cinema" examines the relationship between mainstream cinema and nation-building in the post-independence era. Her research shows how Hindi films contributed to the depiction of modernization, secularization, progress, and social cohesion during these transformative times.

The study of **Ashis Nandy (1998)** on the Indian cinema emphasizes the emotional and symbolic dimensions of popular film. He described in his study **"The Secret Politics of Our Desires: Innocence, Culpability and Indian Popular Cinema"** that Hindi cinema frequently communicates social and political meanings through melodrama, family relationships, emotional conflict and popular entertainment and nationalist meanings may consequently emerge through the characters and stories of the film rather than through explicit political speeches alone.

Madhav Prasad's (1998) examination of the ideology of Hindi film analyzes Hindi cinema through both ideological and historical lenses. His research **"Ideology of the Hindi film: A historical construction"** proves valuable for understanding the links between popular cinema, social frameworks, power, class, and political ideology.

Ravi Vasudevan's (2011) insights into Indian cinema offer a critical view of melodrama, audience engagement, and the interaction between film and the public sphere. Melodramatic elements can reshape political and social issues into narratives that resonate emotionally.

Rachel Dwyer's (2014) research study on **"Bollywood's India: Hindi cinema as a guide to contemporary India" is** a study of Bollywood enriches our understanding of the portrayal of modern Indian society. Her critique illustrates how Hindi cinema interacts with faith, cultural identity, globalization, progress, and national self-portraiture. The current body of literature confirms that cinema serves as an important cultural space where concepts of national identity and political engagement are considered. Nevertheless, there is still room to examine how nationalist stories develop in different historical contexts, taking into account the distinctions between the various manifestations of cinematic nationalism.

3. Research Problem

Current academic research highlights the important role of Indian cinema in portraying nationalism and political identity. Nevertheless, the ways in which nationalism is depicted

have evolved considerably in various eras. Earlier Hindi films often focused on themes of social unity, sacrifice, development, communal responsibility, and national reconstruction. Subsequently, modern films have included motifs of military valor, terrorism, historical conflict, youth defiance, cultural identity, and political memoir.

The key research question explored in this study is: "How is nationalism shaped and portrayed through political narratives, characters, symbols, and themes in selected Hindi films from diverse historical backgrounds?" This investigation specifically examines whether and how film representations of nationalism vary across historical stages and what kinds of national identities are constructed through these depictions.

4. Research Gap

The current body of research work delves deeply into themes of nationalism, ideology, and Indian Hindi cinema. Nevertheless, a comparative qualitative analysis of selected Hindi films from various historical eras can enhance our understanding of the evolving narrative structures associated with nationalism.

Three specific research gaps need attention, such as:-

To begin with, research often focuses on single films or particular time frames. A comparative examination of several decades can unveil both stability and change in the representation of nationalism. Moreover, nationalism is at times treated as a monolithic concept. This study attempts to distinguish between various forms, such as nation-building nationalism, anticolonial nationalism, military nationalism, civic nationalism, cultural nationalism, and nationalism rooted in historical memory.

Finally, modern films are linking nationalism to political strife, military action, faith, and controversial history. These portrayals require a thorough exploration of narrative construction rather than simply speculating on their impact on audiences. The present research study takes up these challenges through a qualitative comparative analysis of selected Hindi films.

5. Objectives of the Study

The present research study includes the following objectives**:-**

1. To explore the portrayal of nationalism in selected Hindi movies.

2. Find out exactly the major political statements related to nationalism in the selected motion pictures.

3. Examine the portrayal of national identity through characters, symbols, dialogue, and narrative framework.

4. To examine the evolving expressions of nationalism in various historical epochs.

5. Evaluate representations of military valour, sacrifice, cultural identity, and historical remembrance in selected films.

6. To analyse the construction of 'self' and 'other' within nationalist cinematic narratives.

7. Interpret selected films through relevant theories of nationalism, ideology, and cultural representation.

6. Hypothesis

H1: Modern Indian Hindi cinema plays a substantial role in constructing and portraying nationalist discourse by incorporating thematic elements, character development, dialogue, symbolic imagery, and narrative cinematography.

H2: Political narratives presented in modern Indian Hindi cinema shape depictions of nationalism by positioning national identities, political events, and ideological attitudes in characteristic ways.

H3: Contemporary Indian Hindi cinema significantly contributes to the construction

7. Research Questions

Rather than relying on hypotheses that lack empirical validation through textual examinations, this study puts forward the following research inquiry:

1. In what ways have selected Hindi films in various historical eras depicted nationalism? **2**. What political and cultural narratives are intertwined with notions of national identity in the selected films?

3. How does the portrayal of nationalism evolve from post-independence Hindi cinema to modern Hindi cinema?

4. How do nationalist movies portray the themes of heroism, sacrifice, military duty, faith, historical remembrance, and the concept of 'enemy'?

5. How do selected films shape the interaction between personal identity and national identity?

8. Research Methodology

8.1. Research Approach

The research uses qualitative methodology. It emphasizes the analysis of cinematic works over quantifying audience action or establishing direct cause-and-effect relationships between films and political attitudes.

8.2. Research Framework

Using descriptive and explanatory frameworks. Selected films are comparatively analysed to reveal recurring motifs, narrative structures, symbols, characters, and ideological portrayals.

8.3. Selection of Samples

Intentional sampling is done to select films that cover various eras and forms of nationalist discourse.

The sample consists of:-

Period	Film	Year	Primary Analytical Emphasis
Post-independence	*Mother India*	1957	Nation building, devotion, countryside morality
War cinema	*Haqeeqat*	1964	Army, sacrifice in national security
Liberalization/post-war	*Border*	1997	Heroism in the armed forces, national pride
Globalization	*Lagaan*	2001	United protest, respect, society
Youth nationalism	*Rang De Basanti*	2006	Young people, national relations, defiance
Contemporary military nationalism	*Uri: The Surgical Strike*	2019	Armed engagement, state rights, nationalism
Contemporary historical memory	*The Kashmir Files*	2022	Past aggression, recollection, sense of self

This selection aims to present a mixture of historical and thematic diversity rather than a statistical portrait of Hindi cinema as a whole.

9. Data Analysis

The primary focus of the examination is the cinematic depiction of nationalism.

The latter analytical frameworks are used**:-**

1. Portrayal of the Nation
2. Symbols representing national identity

3. Devotion to country and willingness to sacrifice
4. Evaluate military accomplishments
5. Characterization and establishment of opponents
6. Illustration of spiritual beliefs and cultural traditions
7. The relationship between gender roles and national identity
8. Recall and interpretation of historical events
9. Tension between individual identity and communal belonging
10. Exercise of governmental authority and institutional power
11. Citizen engagement and resistance to state control
12. National community belonging and exclusion criteria

9. Theoretical Framework

9.1 Benedict Anderson: Imagined Community

Anderson's theoretical framework of "imagined community" serves to elucidate the mechanisms through which cinema establishes a collective sense of belonging. Depictions of national anthems, emblems, geographical features, historical events, military sacrifices, and ordinary residents work collectively to create a unified perception of the nation.

9.2. Louis Althusser: Ideology

Althusser's ideological framework offers an analytical means for examining the ways in which cultural institutions maintain specific conceptions in relation to society and governance. As a result, cinema can be analysed as a cultural field where specific notions concerning nation, citizenship and political governance are articulated. This investigation does not presuppose that audiences passively internalize such ideological content. Rather, it examines the ideological dimensions inherent within cinematic works.

9.3. Partha Chatterjee: Postcolonial Nationalism

Chatterjee's postcolonial analytical perspective facilitates situating Indian nationalism within the framework of India's colonial and postcolonial trajectories. This approach proves particularly valuable for examining dichotomies between traditional practices and contemporary advances, indigenous cultural identities and international market forces, and historical colonial influences and current national consciousness.

9.4. Cultural Representation

The investigation additionally includes cultural representation methodologies to analyse the processes through which cinema creates significance through characterization, pictorial elements, linguistic expressions, symbolic systems, and narrative frameworks.

10. Examination of selected cinematic works

10.1 Mother India (1957): National Identity, Maternal Symbolism and Personal Sacrifice

Mother India depicts the nation through the symbolic representation of motherhood. The personal difficulties of the central character become intertwined with broader concepts that include territorial ties, family bonds, moral principles, civic obligations and shared accountability. The film establishes the mutual relationship between individual self-sacrifice and social obligation. The maternal figure transcends her role as a private entity; she serves as the symbolic embodiment of the nation itself. Consequently, the nationalist perspective of the film is fundamentally rooted in self-sacrifice, moral responsibility, agricultural traditions and the regeneration of post-independence India.

10.2 Reality (1964): Sacrifice of Armed Forces and Security of Territory

Reality articulates nationalism through the perspective of military personnel engaged in armed conflict. The military army man stands out as a manifestation of obligation, self-sacrifice and territorial security. The story integrates personal hardship with broader national security concerns. Military engagement is portrayed as an expression of patriotic obligation, while self-sacrifice serves as a fundamental emotional dimension of national consciousness. Accordingly, the film exemplifies an important manifestation of military-based nationalism, with the defence of the nation as a fundamental aspect of patriotic expression.

10.3 Borders (1997): Historical Consciousness and Military Valour

Border characterizes military personnel as a representation of bravery, self-sacrifice and steadfast commitment. The film uses the combat zone as a site for the explicit expression of national consciousness. The demarcation between "our collective identity" and external opponents constitutes a fundamental narrative element. Military valour serves as a key instrument for articulating national solidarity| At the same time, the film demonstrates the importance of emotional storytelling in transforming military encounters into poignant accounts of sacrifice, kinship and national obligation.

10.4 Diligence (2001): Resistance, Community and National Pride

Lagan presents an alternative conception of nationalist representation. Rather than emphasizing contemporary military apparatuses, the film establishes collective identity through resistance to colonial domination. The cricket match serves as a symbolic arena for coordinated collective effort. Individuals from disparate social strata unite in pursuit of a common purpose.

The film thus combines nationalism with community, dignity, resistance and participatory engagement.

10.5 Spring of Colour (2006): Youth, Memory and Citizenship

Film *"Rang De Basanti"* establishes a connection between the historical revolutionary movement and the present day youth. The film posits that national identity involves a critical examination of political and social structures rather than mere ceremonial expressions of patriotism. The narrative interweaves historical recollection with current civic engagement. The youth demographic acquires political significance through interaction with historical contexts. Thus, nationalism is expressed as an integration of historical consciousness, civic responsibility, political awareness and youth engagement.

10.6 Uri: The Surgical Strike (2019): Military Nationalism and State Power

Film *"Uri: Surgical Strike"* depicts nationalism through military operations, national security concerns, and government responses to terrorist threats. The soldier emerges as an important symbol of national security, while military operations serve as an important narrative vehicle for the expression of patriotic feelings. The film's composition and thematic framework highlight discipline, self-sacrifice, bravery and a unified national purpose. It exemplifies a contemporary form of nationalism where military strength and national security are of central importance. Nevertheless, the film must not be taken as direct evidence regarding audience attitudes or political conduct nor must it be examined as a cinematic work.

10.7 The Kashmir Files (2022): Historical Memory and Identity

The film *"Kashmir Files"* addresses the historical experience and collective memory of violence affecting Kashmiri Hindu Pandits and provoked considerable public discourse regarding the portrayal of historical events and religious identity. The film demonstrates the way in which historical memory functions as an important element within contemporary nationalist discourse. Its relevance to this investigation lies not in assessing whether a particular historical interpretation conforms to political standards, but in analysing how cinema establishes a particular representation of the nation and its past by selecting heroes, recollections, suffering, dissent and communal identity.

11. Comparative Analysis

The films examined show several important shifts in representation and thematic focus.

11.1 From nation-building to assertive nationalism

Mother India frames nationalism in the framework of nation building, individual sacrifice, and collective social responsibility. In contrast, many contemporary films prioritize military operations, counterterrorism efforts, historical disputes, and the expression of cultural identity.

11.2 Developing representations of national heroes

The characterization of the nationalist hero varies considerably in different temporal periods. Mother India emphasizes sacrifice and moral accountability as fundamental elements. War-centred films elevate the soldier to the status of the principal national hero. The film *"Rang De Basanti"* positions youth as agents of political and civic engagement. Contemporary military narratives foreground soldiers and state security apparatuses as dominant figures.

11.3. Construction of "Other Hindi Films".

The concept of an external or internal "other Hindi Films" has particular significance within political cinema of India. The adversary can be portrayed as a colonial power, a military adversary, an extremist organization, systemic corruption, or an ideological rival. These illustrations transform multidimensional political situations into comprehensible narrative frameworks. An examination of such constructions proves necessary to understand the role of the Indian Hindi cinema in shaping national identity.

11.4. Religion and Cultural Identity

Contemporary Indian Hindi cinema increasingly incorporates religion and cultural identity as integral elements of national narratives. This shift demonstrates that cinematic nationalism can be expressed through political and military dimensions as well as cultural dimensions.

11.5 Historical Memory

The Indian Hindi films extend beyond documenting present-day political circumstances; they reconstruct historical events. Through deliberate selection and artistic interpretation, cinema affects particular interpretations of historical memory.

12. Main findings

The qualitative examination leads to the following conclusions:-

1. Nationalism manifests itself in Hindi cinema of India through diverse representations rather than uniform portrayals. It emerges in multiple dimensions including sacrifice, citizenship, resistance, military service, development, cultural identity and historical memory.

2. Post-independence Indian Hindi cinema often intertwined nationalism with nation-building efforts. Social cohesion, sacrifice, rural advancement and collective accountability constituted central thematic elements.

3. War Hindi films reinforced the connection between nationalism and military sacrifice. Military personnel often function as embodied symbolic representatives of the Indian nation.

4. The period of liberalization introduced alternative expressions of nationalism in Indian Hindi cinema. National identity became progressively intertwined with globalisation, community, dignity and position of India in the international arena.

5. Youth emerged as an important symbol of contemporary citizenship. Films including *"Rang De Basanti"* articulated national responsibility through youth-driven activism and political consciousness.

6. Contemporary Indian Hindi cinema often highlights nationalism further. Indian Military operations, terrorism, historical violence and cultural identity have increasingly become central narrative elements.

7. The concept of opponents constitutes a fundamental strategy in nationalist cinematic narratives. National identity is sometimes constructed through contrasts between the national "self" and external or internal "other" entities.

8. Historical memoir remains fundamental to contemporary political Indian Hindi cinema. Films that address competing historical narratives demonstrate the potential of cinema to function as a forum for deliberation regarding collective memory.

9. Movies should not be considered directly related to audience influence. The present textual investigation reveals how nationalist meanings are constructed within cinematic works but does not quantify or determine the scope or orientation of audience responses.

10. Indian Hindi cinema constitutes a substantial cultural site for deliberations on national identity. Its nationalist narrative can simultaneously communicate patriotism, struggle, memory, sacrifice and political dissent.

13. DISCUSSION

The results of the present research study indicate that Indian nationalism has developed deeply within the Indian Hindi cinema. In the earlier era, post-independence depictions generally framed national identity in terms of nation-building and shared social obligations. The nation was generally conceptualized through family structures, agricultural sectors, communal networks, and initiatives for social advancement. Indian Military nationalism gained increasing prominence through cinematic war narratives. Indian Military personnel became extraordinarily important symbols of national identity because military engagement integrates personal sacrifice with the imperatives of national security. The complementary approach was introduced during the period of economic liberalisation National identity can be expressed through international acclaim, economic expansion, diaspora experiences, cultural claims, and resistance to imperialist or systemic oppression. Modern Indian Hindi

cinema has broadened the conceptual framework of nationalism. Armed intervention, extremist activity, collective commemoration, faith-based ideology, and ethnic or cultural dimensions are progressively portrayed as integral parts of national consciousness. Nevertheless, this development should not be regarded as a wholesale displacement of earlier manifestations. Principles involving sacrifice, kinship, social networks, civic participation, and collective well-being remain alongside contemporary manifestations of assertive nationalism. Consequently, the investigation confirms a conceptualization of the Indian Hindi cinema as a contested arena where diverse conceptions of the nation are framed, deliberated and articulated.

14. RESULTS

Indian Hindi cinema has served as an important medium for articulating evolving concepts of nationalism and national identity. The films examined demonstrate that nationalism functions not as a static cinematic construct but as a dynamic narrative framework influenced by historical circumstances, political considerations, and cultural environments.

The film "Mother India" associates national identity with self-sacrifice, ethical conduct, and shared accountability. Reality and Border prioritizes military sacrifice and territorial defence. Diligence frames collective resistance and self-esteem within the colonial framework. The film *"Rang De Basanti"* integrates nationalism with generational consciousness, historical recollection, and participatory citizenship. The film *"Uri: Surgical Strike"* embodies contemporary Indian military nationalism and State security, while the film "Kashmir Files" highlights the importance of historical consciousness and faith-based identity in current political filmmaking.

The research study further establishes a critical analytical distinction, such as examining nationalist depictions is fundamentally different from establishing audience effects. Although cinematic narratives may contribute to broader cultural dialogue, confirming actual audience outcomes requires dedicated audience analysis using questionnaires, personal accounts, empirical tests, or audience-response methodologies.

Consequently, Indian Hindi cinema should not be considered merely as a mechanism producing predetermined ideological outcomes but as a cultural space where concepts of statehood, patriotic feelings, civic participation, self-sacrifice, collective identity, and historical consciousness are articulated and debated.

Subsequent scholarly efforts can broaden this investigation by including Indian regions of Hindi cinema, digital streaming services, Internet-based content dissemination, and audience-

response analysis. Such an investigation would provide comprehensive insight into the mechanisms through which contemporary visual and auditory media contribute to the perpetual formation and renegotiation of Indian national consciousness.

15. Limitations of the Study

The study has several limitations. Initially, the research sample includes only seven Hindi films, which proves inadequate to adequately represent the wide diversity inherent in the Indian Hindi cinema. Subsequently, the investigation employs purposive sampling methodology and qualitative textual analysis; As a result, the conclusions drawn are interpretive in nature rather than statistically generalizable to wider populations. Furthermore, the investigation does not apply audience surveys or experimental research designs. Consequently, it fails to quantify the tangible impact of the examined films on viewers' political attitudes or nationalist leanings. In addition, the examination focuses primarily on feature-length films and does not fully examine television, OTT platforms, short-form video content, or social media dissemination. Despite these constraints, such limitations simultaneously establish a foundation for potential scholarly investigation.

16. Suggestions for Future Research

Possible future researches may include:

1. Analytical comparison of Hindi Cinema and cinema produced in regional film industries of India.

2. Reception-focused research designed to assess audience interpretation and engagement with nationalist storytelling frameworks.

3. Comparative examination of traditional theatrical movies versus digital streaming platform productions.

4. An examination of how nationalist cinematic content circulates and circulates through social media channels.

5. Comprehensive exploration of the intersection between gender representation and nationalist discourse.

6. Critical analysis of how minority groups and socially marginalized populations have been portrayed on screen.

7. A cross-national comparative study of nationalist cinema in India relative to the nationalist film movement internationally.

8. Employment of an integrated methodological approach that synthesizes textual interpretation with quantitative audience research and qualitative interview data.

9. Longitudinal examination of changes in nationalist narrative construction that occur before and after significant geopolitical or military developments.

10. Analysis of the mechanisms through which algorithmic systems and digital platforms determine the prominence and distribution of politically oriented film content.

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