

## Zeal of nationalism in Indian art

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### Abstract

Several movies in Hindi Cinema having touch of Nationalism in them. Sometimes, it become clear through the story, sometimes, through the character and sometimes through any dialogue. This trait of Nationalism is found in Hindi Cinema as a guarantee of huge success because, we the people of India love our country with the core of our heart and leave everything back when it is the question of our country. Our producers and director know it fully and clearly and they have cashed this feeling time to time.

**Keywords:** nationalism, Indian art, Hindi Cinema

### 1. Introduction

Nationalism is a broad word and its worth can be felt by those who love their Nation. In fact, in simple words we can state that Nationalism is to think about our nation, its people, its borders, its culture etc. and to take proper care about all these factors. Undoubtedly, it is a notion with positivity and in no way, negative aspect can be counted in it. In simple words we can say.

To think or maintain, my country is good and I should work to make it better, is Nationalism, and to think or maintain that only my country is good and I should work to make only it better is not Nationalism, rather it has negativity in its surface. But we are discussing Nationalism here.

The Topic of my research paper is very closely related to our society because, whether it is literature, or music, painting or drama, and even films or movies, they all are the part and parcel of the society. We generally notice, as there is some change in social or moral values, a change in the subjects of movies or literature also take place and people start liking it because they think that such subject is very close to their heart and relevant in the present scenario. So movies are really closely attached to us, whether. We are young ones, adults or aged persons; Irrespective of class, creed and gender also.

Nationalism or the love for our nation had been one of the most favourite themes of our Hindi cinema or Bollywood. Here it is not possible for me to discuss each and every movie based on such theme, so I am discussing about only few movies which released in later 20<sup>th</sup> century and in the beginning of 21<sup>st</sup> century.

The very first movie that comes into my mind, having a great feeling of Nationalism is Border, it was released in 1997 and was well directed by J.P Dutta. In fact, most of us have our memories of the war that India fought with Pakistan in 1971. Dutta's film is based on a real life incident at longewala, when Kuldeep Singh Chandpuri and his fellow soldiers, who were 120 in number, held at bay Pakistani tanks and scores more soldier. They were ordered to retreat to safety, but they refused to quit their post, and fought throughout the night, losing several lives. The next day, they were the victors, bloody but unbowed.

Actually, the struggle with Pakistan in every sense, means a lot for each and every Indian and this is the most appealing factor of Border. This movie is successful to raise us from our

seats and we start praying for the victory of our brave soldiers. We salute their daunting courage and their commitment as one of the solders leaves his wife just after his wedding night to fulfil his duty and the other sacrifices himself for the respect of his family. Border went the mile. It was based on real life event. It situated the film firmly in the war zone and effort on creating believable action gunfire, shelling, rumbling tanks, death valoces and heroism. So it idea of Nationalism is upheld high in the movie of J.P Dutta, Border.

The other movie that has a fair bit of zeal of Nationalism in it is "Dil Se" it was released in 1998 and a land mark by one of the most striking directors of South India, Mani-Ratnam. Actually this movies is a bit different in some respect, we do not find flavour of Nationalism in it in that mode, as we notice it in Border. It has a newness and freshness which conveys it through triumphantly.

From the moment Aman (S.R.K) a programme executive with All India Radio spies the ethereally beautiful Meghna (Manisha Koinala) at a railway station, in Assam, he is smitten, the rest of the film tracks Amar's search of the perennially elusive Meghna, as he keeps running into her, and she keeps running away. Mysterious Meghna is a part of a hard core terrorist outfit committed to the cause of freedom – from India from a government that doesn't care about this remote crone of the country. In fact we easily notice that the movie is based on the so called terrorist organization 'Ulfa' and tried to portray a picture based on their lives.

In this movie, the hero, willingly accepts to die with his heroine, he tries to check her dream girl from committing anti-Nation activity and when he finds himself not in a position to detain her, he dies with her and thus gets his dream girl and also saves his country from a possible terrorist attack.

The other important movie, in this respect, is Amir Khan starved, Sarfarosh, that was released in 1999. It is about an upright cop, Ajay Singh Rathod (Aamir Khan) and his fight against the enemies of the state. Many of the ingredients which make up such films are, the deshbhakts, the gaddars, and the long suffering women after their men are massacred in trans-border conflicts.

The feeling for our country raises in the hearts of the onlookers, as we notice that the whole work, against our nation, is done by a singer Gulfam (Nasiruddin Shah) who is working against the country for his personal reasons. We are

truly inspired by the cop who does not flinch to put his life at stake to protect the country. The feeling of Nationalism comes before us in real sense when a Muslim cop says:-

### **1.1 I am Muslim, but I love my watan**

It clearly indicates that the love for country is not confined to a particular religion. As a film which had the courage of its conviction, Sarfosh had went where no Hindi film had gone before, we hear the name of 'Pakistan', we see the uniforms of their army men, we are made to see the connection between the 'anti national' groups that nestle in the jungle and the arms they are being presided, the attempt the destabilize India is which the enemies do not get success. Thus, the movie is full of the flavor of Nationalism.

The full flavour of Nationalism rises in us when we watch the movie Gadar: Ek Pre, Katha. Which was released in 2001 and was well directed by Anil Sharma. Initially this movie is a love story between a Sikh truck driver and an upper class Muslim girl, but the director's propensity for violence takes over in the second half. The Prem Katha soon turns into an over long chase across the border.

The simplicity of the hero of the film and his humanitarian attitude is obvious when he accepts a backdrop girl during partition in 1947. But the real sense of Nationalism rises in us in the scare, when Tara Singh (Sunny Deol) is asked to adopt Muslim religion in Pakistan, he becomes ready to do so for his beloved family, then he is asked to hail Pakistan, he does it also, but as soon as he is asked to proclaim "Hindustan Murdabaad" he rejects it out rightly as says that-

### **1.2 "Humara Hindustaan Zindabaad tha, Zindabaad hai aur Zindabaad Rahega."**

This feeling of patriotism thrills each and every spectator, and the makes this movie a legendary work in this & respect. The sheer hysteria caused by Gadar: Ek Prem Katha revved up patriotic ferrous amongst the movie goes like never before.

The other important movie, in this respect, is Lagaan that was released in 2001. It is a landmark movie by extremely talented director Ashutosh Gowariker. In this movie the director has tried to blend several elements which are very popular in India, these elements are love for cricket, hatred for the Britishers when they ruled over us and of course, faith in the Almighty.

Lagaan is not a Nationalistic movie in traditional sense but it is entirely having a new approach. The story line is that the villagers of Champaner went through a cricket match with arrogant Captain Russell's English team the lender of the villager in Bhuwan (Aamir Khan). This is a bet on the match that the villagers would be set free of land Revenues completely for three year, if they win but have to pay three time revenues, if they loose the match.

We become more and more excited when we sense the victory of the villagers who are the representatives of India and feel gloomy when the Englishmen started winning. Thus we notice that the feeling of Nationalism is not confined to the borders only, but it is raised in the ground of cricket also. The feeling unites each and everyone is the village and even the most miserable creature, Kachra becomes the part of the playing eleven. The feeling of Nationalism reaches its height when we feel. One of the dialogue having touch of Nationalism is uttered by villager:-

### **1.3 "Dhajjiyan uda do in firangion ki, uda do dhajjiyan!"**

So we can easily sum up that there are several movies in Hindi Cinema having touch of Nationalism in them. Sometimes, it become clear through the story, sometimes, through the character and sometimes through any dialogue. This trait of Nationalism is found in Hindi Cinema as a guarantee of huge success because, we the people of India love our country with the core of our heart and leave everything back when it is the question of our country. Our producers and director know it fully and clearly and they have cashed this feeling time to time.

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