

Contemporary Cinema & Indian Nationalism
History 175C: Special Topics in Indian History
UCLA: Spring 2018
Tuesdays & Thursdays 2-3:15 PM, in Public Affairs 1222

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Instructor's webpages on cinema: <http://southasia.ucla.edu/culture/cinema/>

Course website: <https://moodle2.sscnet.ucla.edu/course/view/18S-HIST175C-1>

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This upper-division lecture course, offered for the first time, takes up the twin stories of Indian cinema and nationalism in the colonial and postcolonial period, and suggests that the intersection of history and cinema might have some unusual insights to offer about the nature of nationalist narratives. In broader terms, this lecture course also furnishes an introduction to the culture and history of modern Hindi-language cinema, the study of modern Indian history, some of the broader theoretical literature on nationalism and patriotism, and the study of popular culture. The use of films and visual material in the study of history has become increasingly popular over the course of the last three decades; however, this course does not view cinema merely as an instrument for the study of Indian history. Popular cinema, this lecture presumes, is an intrinsically interesting subject of inquiry, even if Indian scholars have come to this realization long after the Indian public had already declared its unmitigated affection for the movies. Popular cinema provides extraordinary insights into modern Indian culture, the changing nature of Indian society, the political culture of the Indian state, the ambivalence with which law, the judiciary, the police, and other governing agencies of the Indian state are held by people, the tensions produced by differences of class, caste, and religion, and indeed an entire range of cultural, social, and political phenomena. Some of these considerations will come to light during the course of the lecture; however, our focus will remain resolutely on representations of nationalism, nationalist history, nationalist icons, the very idea of the 'nation', and what is called nation-making.

Nationalist cinema in the period under colonial rule perforce had to appear under a different guise as films extolling nationalist sentiments or anti-colonial passion would not have escaped the censor's gaze. As in most other cinemas, the period or historical film occupies a distinct space in the culture of the modern Hindi film. India under British rule has been the subject of numerous films, and the year 2002 alone witnessed, to take one notable example, the production of several popular Hindi films on the nationalist hero, Bhagat Singh (1907-31), whose resistance to the British occupation of India made him into a legendary figure, most particularly since he was martyred in his early 20s. Mohandas Gandhi similarly figures prominently in commercial cinema, often in unexpected ways. However, as the syllabus amply demonstrates, this course does not pivot only around prominent nationalists, anti-colonial resistance, or the ideology of nationalism as it is commonly understood; there will also be a consideration of partition, the relationship of India with Pakistan, the very idea of India, the notion of affection for the motherland, and so on. The question of 'Indian identity', as we shall see, takes myriad forms.

Students are not expected to have any previous familiarity with formal film theory, the traditions of film criticism, and the history of Indian cinema, though the course welcomes students who have an interest in cinema *qua* cinema and who are equipped with some of the formal tools of film scholarship. Our investigations will also entail considering the relationship of films to story-telling traditions in India, the epic and mythological literature, and what might broadly be defined as the "mythos of Indian civilization." At the same time, the films under scrutiny have also been chosen because they enable us to pose questions that are generally of enduring interest to historians—questions such as the following: What is the nature of memory? What place do memory and time occupy in the historical narrative? What is the relationship of history to narrative? How do cinematic "texts" differ from historical texts? Is the cinema a reliable source for the study of history, culture and religion? Does cinema work with, or is it in tension with, predominant conceptions of culture? How can the time of narrative cinema be viewed in relation to the time of history? If Hindi films are decidedly low-brow, do they exist in some conflictual relationship with Sanskrit or high culture? How does cinema treat "evidence"? Do popular films yield insights not available to conventional historical narratives? Is the audience for Hindi films different from the audience for "history"? To what extent do such audiences overlap and how might such audiences be quite different? Does formal film scholarship help us gain some insights into popular Indian cinema or does it, to the contrary, hobble our understanding of the work that popular cinema does in creating a nationalist imaginary?

As a general rule, each week's film will be paired with some readings. These readings—books, book chapters, articles, commentary—will be of various kinds: some furnish the historical backdrop to a principal figure, event, or phenomenon; others focus on particular films, or set of films, or film history; and yet others may be of wider historiographic or theoretical scope, touching upon the ideology of nationalism, the study of "film and history", and so on. Our main readings will be comprised equally of works of history, film history and criticism, and cultural criticism. We will begin with a general introduction to popular Indian cinema, usually dubbed as 'Bollywood', and will consider how to read a film before proceeding to the themes which are germane to this course.

READINGS: The readings will be available online, except for my book, *Deewaar*, which is available in a kindle edition; used copies can also be found on amazon.com and other vendors. Students should acquire this copy on their own. Unfortunately, a reliable, readable, and truly scholarly history of popular Hindi-language cinema is not yet available, though there are dozens of more specialized monographs and books which discuss "the 50 best Hindi films" or some such thing. Mihir Bose's *Bollywood: A History* [2007] is readable and reasonably reliable, but it is neither scholarly nor particularly insightful; there are some copies available through amazon.com and other used vendors.

FILMS: Though we shall often be viewing excerpts from films in class, **students must watch the assigned film for each week before coming to class.** All of the films are available at the UCLA Media Library (Powell 70), but to facilitate viewing by students they will be available through Video Furnace. [The link may simply be marked "video".] Access to students registered for the course will be through their bruin online account, as it is for course readings; just click on the Video Furnace link on the syllabus, and you should be able to view the film in its entirety. Access to these films will be available through the end of the exam week. Note, however, that the films are best accessed from a campus/dormitory computer; if you are using an off-campus computer, you must have VPN installed on your computer.

On occasion, Video Furnace may be unreliable, though that remains by far the best option. Netflix has a small selection of Hindi films available for streaming; a subscription is required. There may be other films available through Amazon (Prime); some films are also available on YouTube. However, the print on YouTube may be without subtitles; in my experience, moreover, YouTube prints of Hindi films are often not merely of uneven quality, but they may be truncated, or otherwise defective.

As a final resort, please note that many Hindi films are available on DVD with subtitles for less than \$10 and in some cases for less than \$5 plus S&H. The point should be unambiguously clear: no student should have any excuse for not being able to access the films.

The instructional media library in Powell 46 has a reasonably good selection of Hindi films and they can be viewed on campus in Powell 270 by prior arrangement, one day in advance; send an email to imlib@ucla.edu. Their catalog can be consulted at <http://media2.oid.ucla.edu/htbin/wwform/214/wwk770>

REQUIREMENTS. Regular class attendance is required; though attendance is not taken, I expect that students will make an effort to come to class and the repeated absence of a student from class will be noted. A course draws some of its life and vigor from the interest, passion, and attentiveness that students bring to it, so you are expected to have done the readings and viewed the films. Unlike most lecture courses, this one will also draw upon discussions and exchanges with students. The formal requirements will consist of the following:

1. Short Paper (due Thurs, Week 5), 3-4 pages, double-spaced, on the film **and** readings assigned for any one week.
2. Journal of film entries: every week, you'll write around 500 words on the film for that week. Maintain a Word file; submit it on the Thursday of Week 4, and then again on the Thursday of Week 10. Write whatever comes to mind about the film—its politics, how it represents nationalism, the problems it poses, what it illuminates about history, etc.
3. Take-home final exam, essay questions: available after last class on Thursday, and due on Thursday of exam week

Grade Distribution: Paper 1: 20%; Journal: 20%; Final Exam: 50%; instructor's discretion: 10%.

Reference Notes:

A short research guide to Indian cinema prepared by myself in 2006 can be accessed at:

http://www.sscnet.ucla.edu/southasia/Culture/Cinema/hindi_cinema_research_guide.html

Professor Philip Lutgendorf of the University of Iowa maintains a wonderful website on popular Hindi cinema; access it at:

<https://uiowa.edu/indiancinema/>

Reviews of many though not all films are available at Professor Lutgendorf's site and here:

www.upperstall.com

Technologies in the Classroom: The use of iPhones or other smart phones is **not permitted** in the classroom, under any circumstances. If you absolutely have to use the phone, please leave the classroom, and if you re-enter take a seat by the door. Please ensure that your phones are shut off or in the silent mode for the entire duration of the lecture. I hope not to have to remind any student of this protocol: students found violating this policy will be asked to leave the classroom and 1/3rd of a letter grade will be deducted as a penalty. On a second offence, the grade deduction will be a full letter grade. Phones may not be used to take pictures of power point slides; all text slides will be made available to students and will be posted every two to three weeks.

Students with Learning Disabilities: Students with learning disabilities are welcome to take the class and will be given whatever additional assistance is available at the university to advance their education. Students who are enrolled with the Center for Accessible Education (CAE) may be eligible for extra time for exams or other assignments. CAE is in Murphy A-242; other coordinates are: Murphy A-242; email: caeproctor@saonet.ucla.edu; web: www.cae.ucla.edu

Help with Papers: The History Department Writing Center offers writing assistance to all students enrolled in undergraduate history courses. Staffed by advanced graduate students, the Center is

available to assist undergraduates at all stages of the writing process. The Center is located at Bunche 2165; for online appointments, go to

<http://www.history.ucla.edu/academics/undergraduate/history-writing-center>.

Calendar of Readings and Class Meetings

Students are expected to have seen in their entirety the principal film for that week's discussion before coming to class. Please see the detailed notes above on how to access the films.

Screening of excerpts from films for class discussion are mentioned for each week.

Supplementary Readings are NOT required; they are only mentioned for your benefit and use.

WEEK ONE

Lec 01 (April 3): Introduction to the Class, to the history of twentieth-century India, and to Indian cinema; overview of the syllabus.

NOTE: No class on Thursday, April 5. However, we will have a make-up class.

WEEK TWO

Lec 02 (April 10) Histories of Indian Nationalism

Lec 03 (April 12) How to Read a Film: **Deewaar** and the Nation

FILM: **Deewaar** (dir. Yash Chopra, with Amitabh Bachchan, 1975)

Reading: Vinay Lal, *Deewaar: The Footpath, the City, and the Angry Young Man* (2010)

- Ashis Nandy, "An Intelligent Critic's Guide to Indian Cinema", in idem, *The Savage Freud and Other Essays on Possible and Retrievable Selves* (Delhi: Oxford UP, 1995), 196-236.
- Ishita Banerjee-Dube, *A History of Modern India* (Cambridge: Cambridge University Press, 2015), 260-345.

WEEK THREE A Nation and Its Values

Lec 04 (April 17) The "Spiritual Location" of India

Film: **Purab aur Paschim** ("East and West", 1970, dir. Manoj Kumar)

Lec 05 (April 19) "Community" and the Nation

Film (view at home): **Mr. and Mrs. Iyer** (dir. Aparna Sen, 2002, 120 mins.)

Readings: Swami Vivekananda, *Selections from Swami Vivekananda* (3rd ed., Calcutta: Advaita Ashram, 1957), 1-26, 204-227, 351-67.

- Rabindranath Tagore, "The Centre of Indian Culture", online at: <http://tagoreweb.in/Render/ShowContent.aspx?ct=Essays&bi=72EE92F5-BE50-40D7-9E6E-0F7410664DA3&ti=72EE92F5-BE50-4FE7-FE6E-0F7410664DA3>
- Mohandas K. Gandhi, *Hind Swaraj* (1909), Chapter 6-13, in Vol 10 of the *Collected Works of Mahatma Gandhi*, here: <http://gandhiserve.org/cwmg/VOL010.PDF> [pp. 258-81]
- Rashmi Doraiswamy, "Image and Imagination: Reconstructing the Nation in Cinema", *India International Centre Quarterly* 29, nos. 3/4 (Winter 2002-Spring 2003), 211-223.
- Anirudh Deshpande, "Indian Cinema and the Bourgeois Nation State", *Economic and Political Weekly* 42, no. 50 (15-21 December 2007), 95-101, 103.
- Mahua Sarkar, "'Community' and 'Nation': Groping for Alternative Narratives", *Economic and Political Weekly* 38, nos. 51-52 (2003-04), 5335-7.

WEEK FOUR Woman and the Nation

Film: **Mother India** (1957, dir. Mehboob; with Nargis, Sunil Dutt, Raaj Kumar, Rajendra Kumar)

Lec 06 (April 24) A Nation and Its Women

Lec 07 (April 26) The Visual Imagery of Mother India

Readings: Gayatri Chatterjee, *Mother India* [BFI Film Classics] (London: British Film Institute, 2002), 20-32, 41-74.

- Brigitte Schulze, "The Cinematic 'Discovery of India': Mehboob's Re-Invention of the Nation in Mother India", *Social Scientist* 30, nos. 9-10 (Sept-Oct 2002), 72-87.
- Partha Chatterjee, "The Nationalist Resolution of the Women's Question", in *Recasting Women: Essays in Colonial History*, eds. Kumkum Sangari and Sudesh Vaid (New Delhi: Kali for Women, 1999), 233-53.
- Priti Ramamurthy, "The Modern Girl in India in the Interwar Years", *Women's Studies Quarterly* 34, nos. 1-2 (Spring-Summer 2006), 197-226.
- Sumathi Ramaswamy, *The Goddess and the Nation: Mapping Mother India* (Duke University Press, 2010; Indian ed., Delhi: Zubaan, 2011), 73-149.

Note: The Wiki page on this film is one of the lengthiest on any Indian film and quite informative:

https://en.wikipedia.org/wiki/Mother_India

Optional Supplementary Film: *Naya Daur* ("The New Era", 1957, dir. B. R. Chopra; with Dilip Kumar, Vyjayanthimala, Ajit).

Optional Supplementary Reading: Sanjay Srivastava, "The Voice of the Nation and the Five-Year Plan Hero: Speculations on Gender, Space, and Popular Culture, in *Fingerprinting Popular Culture: The Mythic and the Iconic in Indian Cinema* (Delhi: Oxford UP, 2006), 122-155.

WEEK FIVE Anti-Colonial Resistance

Film: *Lagaan* ("The Tax", dir. Ashutosh Gowariker, 2001, 225 mins.)

Lec 08 (May 1) Histories of Resistance, from the Rebellion of 1857-58

Lec 09 (May 3) The Subtleties of *Lagaan*

Lec 10 (Date and Time TBA) Cricket and Nationalism

Readings: Ashis Nandy, *The Tao of Cricket: On Games of Destiny and the Games of Destiny* (1999; new ed., Delhi: Oxford UP, 2000), 1-51, 91-122, & notes (123-35, 141-45).

- Nissim Mannathukkaren, "Subaltern, Cricket and the 'Nation': The Silences of "Lagaan", *Economic and Political Weekly* (8 December 2001).
- Sireyavan Anand, "Eating with Our Fingers, Watching Hindi Cinema and Consuming Cricket", *Himal* (March 2002).
- C. L. R. James, *Beyond a Boundary* (1963), 54-71, 78-87, 157-90, 217-43.
- Makarand Paranjape, "Balle Bollywood: Bombay Dreams and Postcolonial Realities", online at: <http://www.makarand.com/acad/ballebollywood.htm>

Documentary Film (view on Video Furnace, if available, or on Amazon Prime): *Babylon in Fire* (dir. Stevan Riley, 2011, with Ian Botham)

Optional Film: *Mandal Pandey: The Rising* (2005, dir. Ketan Mehta).

Optional Supplementary Reading: Rochona Majumdar and Dipesh Chakrabarty, "Mangal Pandey: Film and History", *Economic and Political Weekly* 42, no. 19 (12-18 May 2007), 1771-78.

WEEK SIX Revolutionaries & the Comradely Feeling

Lec 11 (May 8) & Lec 12 (May 10) Patriotism, Martyrdom and the Social Order

Film: *Rang de Basanti* ("A Generation Awakens", 2005, dir. Rakeysh OmPrakash Mehra).

In class: Screenings of excerpts from *The Legend of Bhagat Singh* (dir. Rajkumar Santoshi, 2002).

Readings: J. P. S. Uberoi, *Religion, Civil Society and the State: A Study of Sikhism* (Delhi: Oxford UP, 1996), pages TBA.

- Neeti Nair, "Bhagat Singh as 'Satyagrahi': The Limits to Non-Violence in Late Colonial India", *Modern Asian Studies* 43, no. 3 (May 2009), 649-81.
- Kama MacLean, "The Portrait's Journey: The Image, Social Communication and Martyr-Making in Colonial India", *Journal of Asian Studies* 70, no. 4 (2011), 1051-82.

- M. K. Raghavendra, "Globalism and Indian Nationalism", *Economic and Political Weekly* 41, no. 16 (22-28 April 2006), 1503-05.

Optional Supplementary Reading: Kama MacLean, "The History of a Legend: Accounting for Popular Histories of Revolutionary Nationalism in India", *Modern Asian Studies* 46, no. 6 (Nov. 2012), 1540-71.

WEEK SEVEN Nationalism Derailed: Communalism Then and Now

Film: *Dharamputra* (literally, "The Son of Religion", 1961, dir. Yash Chopra, with Mala Sinha and Shashi Kapoor).

Lec 13 (May 15) What is Communalism?

Lec 14 (May 17) Communalism and Popular Cinema

Readings: Gyanendra Pandey, "The Colonial Construction of 'Communalism': British Writings on Banaras in the Nineteenth Century", in *Subaltern Studies VI: Writings on South Asian History and Society*, ed. Ranajit Guha (New Delhi: Oxford UP, 1989), 132-68.

- Ashis Nandy, "The Politics of Secularism and the Recovery of Religious Tolerance" and "Coping with the Politics of Faiths and Cultures", both in *Time Warps* (Delhi: Permanent Black, 2001), 61-88 and 89-128.
- Ashis Nandy, "The Twilight of Certitudes: Secularism, Hindu Nationalism and Other Masks of Deculturation", in idem, *The Romance of the State and the Fate of Dissent in the Tropics* (Delhi: Oxford UP, 2003), 61-82.
- Sanjeev Kumar HM, "Constructing the Nation's Enemy: Hindutva, Popular Culture and the Muslim 'Other' in Bollywood Cinema", *Third World Quarterly* 34, no. 3 (2013), 458-69.

Optional Supplementary Film: *Bombay* (dir. Mani Ratnam, 1994).

Optional Supplementary Readings: Ravi Vasudevan, "Bombay and Its Public", in Rachel Dwyer and Chris Pinney, eds., *Pleasure and the Nation: The History, Politics and Consumption of Public Culture in India* (Delhi: Oxford UP, 2003), 186-211

- Nandana Bose, "The Central Board of Film Certification Correspondence (1992-2002): A Discursive Rhetoric of Moral Panic, 'Public' Protest and Political Pressure", *Cinema Journal* 47, no. 3 (Spring 2010), 67-87.

WEEK EIGHT Gandhi: "Father of the Nation" or What?

NOTE:

Lec 15 (May 22) Some Problems in the Representation of Gandhi

Lec 16 (May 24) Killing Gandhi, Revering Gandhi

Film: *Lage Raho Munnabhai* (dir. Rajkumar Hirani, 2006)

Readings: David Hardiman, *Gandhi in His Time and Ours* (Delhi: Permanent Black, 2003), 156-237.

- Vinay Lal, "The Gandhi Everyone Loves to Hate", *Economic and Political Weekly* (4 October 2008), 55-64.
- Vinay Lal, "Moving Images of Gandhi", *Third Frame* 2, no. 2 (April-June 2009), 70-93.
- Vinay Lal, "The Homeless Gandhi", *Indian Express* (30 January 2018), online on my blog: <https://vinaylal.wordpress.com/2018/01/30/the-homeless-gandhi/>
- Ashis Nandy, "Final Encounter: The Politics of the Assassination of Gandhi", in Nandy, *At the Edge of Psychology: Essays in Politics and Culture* (Delhi: Oxford University Press, 1980), 70-98.

WEEK NINE The Nation, The Other, & Terrorism: "The Kashmir Problem"

Film: *Roja* (1992, in Tamil/dubbed Hindi version, dir. Mani Rathnam; with Aravind Swamy, Madhubala)

Lec 17 (May 29) Kashmir: The History & Origins of a Conflict

Lec 18 (May 31) Representations of Kashmir in Indian Cinema

We will view excerpts from **Kashmir ki Kali** (1964, dir. Shakti Samanta with Shamma Kapoor and Sharmila Tagore) and **Mission Kashmir** (2000, see below)

Readings: Mohammed Ishaq Khan, "Kashmiri Muslims: Social and Identity Consciousness", *Comparative Studies of South Asia, Africa and the Middle East* 16, no. 2 (1996), 25-38.

- Ramachandra Guha, *India after Gandhi: The History of the World's Largest Democracy* (New York: HarperCollins, 2007), 74-96, 249-66.
- Sunera Thobani, "Performing Terror, Mediating Religion: Indian Cinema and the Politics of National Belonging", *International Journal of Communication* 8 (2014), 483-505.
- Rustom Bharucha, "On the Border of Fascism: Manufacture of Consent in *Roja*", *Economic and Political Weekly* (June 1994), reprinted in Rustom Bharucha, *In the Name of the Secular: Contemporary Cultural Activism in India* (Delhi: Oxford UP, 1999), 115-39.
- Venkatesh Chakravarty and M. S. S. Pandian, "More on *Roja*", *EPW* (March 1994)
- Tejaswini Niranjana, "Interrogating Whose Nation: Tourists and Terrorists in *Roja*", *EPW* 24, no. 3 (15 January 1994), and "Roja Revisited", *EPW* (21 May 1994).

Optional Supplementary Film: Mission Kashmir (dir. Vidhu Vinod Chopra, 2000, 155 mins.)

Reference: This collection of documents at:

<https://www.mtholyoke.edu/acad/intrel/sasia.htm> [1946-1999]

WEEK TEN: Fractured Selves: India and the Nation-State of Pakistan

Film: Veer-Zaara (dir. Yash Chopra, 2004)

Lec 19 (June 5) Speaking of "Pakistan" and Naming "the Enemy"

Lec 20 (June 7) Romancing the Enemy and a Common Humanity

Readings: Vinay Lal, "The Strange and Beguiling Relationship of Pakistan and India", *Amerasia Journal* 34, no. 1 (2008), 99-111.

- Vinay Lal, "The Muslim, the Hindu, and the Border in Nationalist South Asian Cinema", manuscript (2018)
- Gita Viswanath and Salim Malik, "Revisiting 1947 Through Popular Cinema: A Comparative Study of India and Pakistan", *Economic and Political Weekly* 44, no. 36 (5-11 September 2009), 61-69.

Optional Supplementary Film: Gadar: Ek Prem Katha ("Mayhem", 2001, dir. Anil Sharma, with Sunny Deol)

Other Important Note:

There is no scholarly film journal devoted solely or even predominantly to commercial Hindi cinema. Still, the following journals have carried articles on popular Hindi cinema from time to time, and students may find them of some use for their research: *Deep Focus* (Bangalore); *Bioscope: South Asian Screen Studies* (since 2012); *Cinema in India, Film Quarterly* (UC Berkeley); *Cinemaya* (India; this may have been discontinued); *East-West Film Journal* (discontinued); *Jump Cut* (Berkeley; <http://www.ejumpcut.org/home.html>), and *Journal of South Asian Popular Culture* (London). *Filmfare* (Bombay; www.filmfare.com) is a reliable source of information for popular films (credits, for example) and *Stardust* (Bombay) is a fount of gossip on the lives and antics of film stars. And, of course, there is now the internet.

FILMOGRAPHY (including some additional film titles relevant to this course):

1942: A Love Story (dir. Vidhu Vinod Chopra, 1994, 157 mins; Quit India movement; nationalism)
23rd March 1931: Shabheed ["Martyr"] (dir. Guddu Dhanoa, 2002; Bhagat Singh and his compatriots)
Anand Math (dir. Heman Gupta, 1951, with Pradeep Kumar, Prithviraj Kapoor, Bharat Bhushan, Geeta Bali, Ranjana, Ajit, Murad; music: Hemant Kumar)

Before the Rains (dir. Santosh Sivan, 2007; in Malayalam)
Bombay (dir. Mani Ratnam, 1994)
Border (dir. J. P. Dutta, 1997; war film; Pakistan-India relations; terrorism)
Chak De (dir. Shimit Amin, 2007; Indian women's hockey; sports drama; patriotism)
Chittagong (dir. Bedabrata Pain, 2012; Chittagong Armory raid; nationalism)
Dharamputra ("Son of Religion", 1961, dir. Yash Chopra, with Mala Sinha and Shashi Kapoor)
Dil Se ("From the Heart", dir. Mani Ratnam, 1998, 155 mins.)
Dr Kotnis ki Amar Kabani (dir. V. Shantaram, 1946; 124 mins; Indian doctor who served in China, 1942-44, and became a legend in China)
Earth (dir. Deepa Mehta, 1998; partition)
Fanaa (dir. Kunal Kohli, 2006; mainly romance, but cross-border terrorism is a theme)
Fiza (dir. Khalid Mohammed, 2000; 170 mins)
Gadar: Ek Prem Katha ("Mayhem", 2001, dir. Anil Sharma, with Sunny Deol)
Garam Hawa ("Scorching Winds", dir. M. S. Sathyu, 1973, 146 mins.)
Haqeeqat (dir. Chetan Anand, 1964; 184 mins.; Indo-China war, 1962; patriotism)
Hey Ram! ("Oh, God", dir. Kamal Haasan, 1999)
Hindustan ki Kasam ("Swearing by India", dir. Veeru Devgan, 1999)
Indian (dir. Shankar, 1996, 184 mins; in Tamil, originally; corruption; national values)
Jagruti ("Awakening", 1954, dir. Satyen Bose)
Jodhaa Akbar (dir. Ashutosh Gowariker, 2008, 208 mins.; Mughal period)
Kaala Pani (dir. Raj Khosla, 1958; colonial period; penal colony and banishment for political prisoners)
Kabulwala (1961, dir. Hemen Gupta; with Balraj Sahni)
Khamosh Pani ("Silent Waters", dir. Sabiha Samar, 2003; partition and its legacy; abducted women)
Khelein Hum Jee Jaan Se (dir. Ashutosh Gowariker, 2010)
Kismet ("Fate", dir. Gyan Mukherjee, 1943, with Ashok Kumar)
Kisna (dir. Subhash Ghai, 2005; Indian nationalism, early to mid-1940s; colonial period)
Lagaan ("The Tax", dir. Ashutosh Gowariker, 2001, 225 mins.)
Lage Raho Munnabhai (dir. Rajkumar Hirani, 2006; Gandhi and his 'legacy' in post-1947 India)
Lakshya (dir. Farhan Akhtar, 2004)
Lalkaar (dir. Ramanand Sagar, 1972; two Indian brothers fighting the Japanese in Burma)
The Legend of Bhagat Singh (dir. Rajkumar Santoshi, 2002)
LOC Kargil (dir. J. P. Dutta, 2000; 255 mins; war film; terrorism; Pakistan-India animosity)
Maachis ("Matches", dir. Gulzar, 1996, 160 mins.)
Maa Tujhe Salaam ("Salute to you Mother", dir. Tinu Verma, 2002; patriotism; Pakistani terrorism)
Mandal Pandey: The Rising (2005, dir. Ketan Mehta).
Mission Kashmir (dir. Vidhu Vinod Chopra, 2000, 155 mins.)
Mr. and Mrs. Iyer (dir. Aparna Sen, 2002, 120 mins)
Mother India (1957, dir. Mehboob; with Nargis, Sunil Dutt, Raaj Kumar, Rajendra Kumar)
Mughal-e-Azam ("The Great Mughal", 1960, dir. K. Asif, 198 mins.)
Naya Daur ("The New Era", 1957, dir. B. R. Chopra; with Dilip Kumar, Vyjayanthimala, Ajit)
Pardes (dir. Subhash Ghai, 1997; Indian values; what is it to be 'Indian')
Parzania (dir. Rahul Dholakia, 2007, 122 mins; 2002 Gujarat killings)
Phir bhi dil hai Hindustani (dir. Aziz Mirza, 2000, 150 mins)
Pinjar ("The Cage", dir. Chandra Prakash Dwivedi, 2003; partition; abducted women; nationalism)
Prem Pujari (dir. Dev Anand, 1970; Indo-China war of 1962 and India-Pakistan war, 1965)
Purab aur Paschim ("East and West", 1970, dir. Manoj Kumar)
Rang de Basanti ("A Generation Awakens", 2005, dir. Rakeysh OmPrakash Mehra)
Reshma aur Shera (1971, dir. Sunil Dutt, 140 mins.)
Roja (1992, in Tamil/dubbed Hindi version, dir. Mani Rathnam)
Sarfarosh ("Martyr", dir. John Matthew Matthan, 1999, 174 mins.)
Shabheed ("Martyr", dir. Ramesh Saigal, 1948)

Shabed (1965, dir. S. Ram Sharma; about Bhagat Singh)

Shri 420 (dir. Raj Kapoor, "The Gentleman Cheat," "Mr. 420", 1955, 177 min.

Sikandar-E-Azam (1965; lyrics: Rajinder Krishan; music: Hansraj Bahel)

Swades ("We, the People" [official English title; One's Own Country/Homeland, dir. Ashutosh Gowariker, 2004, 193 mins.; development of India; patriotism; non-resident Indian)

The Terrorist (dir. Santosh Sivan, 1998)

Upkar (dir. Manoj Kumar, 1965; India-Pakistan war, 1965; patriotism; being Indian)

Veer-Zaara (dir. Yash Chopra, 2004)

Hindi Cinema -- A Short Research Guide can found here:

https://www.sscnet.ucla.edu/southasia/Culture/Cinema/hindi_cinema_research_guide.html

However, I prepared this guide in 2006 and recent books are not included. For a fuller, if quite skewed and dated, bibliography see Ashish Rajadhyaksha and Paul Willemen, *Encyclopaedia of Indian Cinema* (London: British Film Institute; Delhi: Oxford UP, 1994; 2nd ed., Oxford UP, 2001).