CHAPTER-2

REVIEW OF LITERATURE

Kenchalli (2015)1 “Lessons from National Leader Bhagat Singh a Historical Study”, in this paper Bhagat Singh united the dedicated teens of the date under the sponsorship and provided a path to the hatchling equipped effort. Bhagat Singh’s sufferer hood encouraged up the nation and encouraged millions of Indian youth to struggle against British power. The guidance of Mahatma Gandhi and the Indian National Congress are regularly credited for India’s independence, the surrender made by Bhagat Singh and his friends also are wonderful chapters in India’s history.

Pandey et al. (2015)² “Communal representation in Bollywood movies: A study of youth”, this paper attempts to identify how does the youth feel and behave after watching Bollywood movies that predominantly carries Communal representation. This study suggests that Indian cinema often portrays a negative image of Communal’ (Muslim) in Bollywood. This research paper aims to understand the current mindset of the youth. The results show that even today a considerable percentage of youth believes that Bollywood still portrays a negative image of communal characters.

Vyas (2014)³ his paper “Hindu Genocide in East Pakistan”, this paper proves that 80% of the refugees from Bangladesh were Hindus and that 80% of the 3 million killed were Hindus. It was a Hindu refugee’s problem and it was a Hindu Genocide that took place in East Pakistan in 1971.

Sengupta (2014)⁴ “Representation of Patriotism in Contemporary Hindi Cinema”, this paper aims to understand the dynamics of the portrayal of the Muslim in general and the Indian Muslim in particular in commercial Hindi cinema, particularly contemporary

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commercial Hindi cinema in an age when the lines between the real and the imagery have blurred irrevocably.

**Abbas and Zohra (2013)**\(^5\) this paper “Construction of Differences Through Movies: A Case Study of Portrayal of Kashmiri Muslims in Indian Movies”, in this paper National Conference government dashed a support based, one-party system a lot indebted to political organizers in Delhi. In this paper Bollywood’s always represented Kashmir is as aggressive and violent people. These Kashmiri Muslims Indian movies, represent patriotic and Kashmiris as an anti-state nation. Most important theme of Kashmir supported movies is to endorse the Pak Kashmir relations in incorrect intellect to demonstration their calm relations.

**Murthy et al. (2013)**\(^6\) his paper “The Tale Of Gandhi Through The Lens: An Inter Textual Analytical Study Of Three Major Movies- Gandhi, The Making Of The Mahatma, And Gandhi, My Father”, this paper shows Gandhi Ji’s philosophy and lessons are often characterized in unusual ways in different movies. The representation of Gandhi in special movies can be assemblage into two wide groups: turning around his living, connecting his thoughts, models and visions either openly or completely.

**Spillan and Harcar (2013)**\(^7\) “A Comparative Study of Patriotism, Protectionism, Social Economic Conservatism between Indian and Vietnamese Consumers: The Effects of these Constructs on Buying Inclinations”, the paper’s importance is planned to provide investigators with a point of removal for understanding definite cultural differences connected. Using positive factor analysis, the findings indicate that the three dimensions of the ethnocentrism models are validated in both countries. The results showed that all loadings in the models were significant, leading us to conclude that the relationships between the items and latent factors were confirmed by the two datasets obtained from different countries.

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**Abbas and Zohra (2013)**8 “Construction of Differences Through Movies: A Case Study of Portrayal of Kashmiri Muslims in Indian Movies”, in this research the main purpose of the research is to determine whether Kashmiri Muslims are positively or negatively portrayed in Indian movies and are given equal version or not. The researcher has employed the survey research and content analysis method for the study. Three Indian movies involving Kashmiri characters have been selected for content analysis. The outcomes of the research reveal that the Kashmiri Muslims are portrayed like rebels and terrorist, and, are given only negative characters to perform. The study explains this experience with help of Agenda Setting Theory.

**Sheikh (2013)**9 “Green on Silver: Manufacturing Muslim Image through Bollywood Cinema”, in this paper focuses to analyse the representation of Muslims in Bollywood cinema since 9/11. It seeks to observe the pattern of picture that negatively reinforces the bias against the community and also how with positive presentation a balance is sought. This paper tries to analyse the debates generating within the educated Muslim youth.

**Kaushik (2013)**10 the research paper “Exclusion in Cinematic Space: A Case study of Chak De India”, explains the construction of cinematic space wherein the movie “Check De India” is the symbol of real world and from which the numbers of exclusion have been carved out. Patriotism is one of the important elements reflects within this cinematic space, raging from representation of feelings to the landscapes. Patriotism is a common emotion and its awareness unities countrymen in spite of the unmatched diversity.

**Randelleodp (2013)**11 “A Different Kind of Patriotism”: Russell Brand on Bradley Manning”, in this paper, he established on the location of a news anchor and contacted on current affairs such as Edward Snowden. However, the interview was not without Brand’s notorious and salacious humor. The British humorous man stunned Brzezinski when he told the co-host to “lose the wedding ring” and that she had “great hair” like Princess Diana’s.

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Wankhede (2013)12 “Dalit Representation in Bollywood”, in this paper the Dalit character and ideological and ethical characteristics reproduce the Gandhi ji’s visualization of the ‘Harijan’, that is, needy (Sujata 1959), submissive (Damul 1985) and apposite to the ethics of socio-cultural Brahmanical values (Lagaan 2001).

Dubey et al. (2012)13 “A Comparative Study of Patriotic and Parochial Attitude among Natives and Migrants in the City of Mumbai and Bangalore”, in this paper inhabitants are evenly patriot like a wanderer and so accusation on natives for being non-patriotic over the matter of immigration and refugee is unfounded. In this paper, there is no cause to isolate natives for having narrow approach when the related kind of manner is experiential among refugee.

Ganti (2012)14 “Producing Bollywood: Inside the Contemporary Hindi Movie Industry”, this paper represents the primary truthfully inclusive ethnographic description of the Mumbai-based movie production, her extremely significant variation of attitude is about the conversation-motivated observes—of hypocritical, even as enveloped by momentous socioeconomic and sociopolitical change—of an production that, in the capacity of this volume, miscellaneous out Hindi movies from the mid-1990s to the end of 2010.

Saifuddin (2012)15 title “Media portrayals of Muslims and Islam and their influence on adolescent attitude: An empirical study from India”, highlights empirical evidence suggests that media influences attitudes towards Muslims and Islam. This study, the first to focus on teenagers, reviewed media influence on their attitude towards Muslims and Islam in India. Survey results from a sample of 343 non-Muslim Indian adolescents revealed a significant association between media as the primary source of information and negative attitude towards Muslims and Islam. Western media explained greater negative sentiments than the Indian media, with Fox News, BBC and New York Times being the most negative in their coverage.

15Saifuddin Ahmad, Media Portrayals of Muslims and Islam and Their Influence on Adolescent Attitude: An Empirical Study from India2012) <http://www.intellectbooks.co.uk/journals/view-Article,id=16044/>. [Accessed 01- 10 2014].
Yantao (2012)“Nothing wrong with patriotic education”, reflects Chinese students are inspired with patriotism as element of their education and few Western media demonize the formation as indoctrination since of hidden causes. To make an enhanced nation, voters have to respect and be sensible to their narration and society, for it recovers their power to fight for the country.

C.S.H.N. Murthy (2012)“Indian Cinema as a Model for De-Westernizing Media Studies: A Comparative Study of Indian Philosophical and Western Cultural Theories”, examines the communication models and theories that was in ancient Indian literature (epics and fables; classical dance, Natyashastra, music, Carnatic and Hindustani traditions; folk dance and music) and painting, art and sculpture. Conversation defers to contemporary Indian cinema to filter the philosophical, axiological, epistemological and metaphysical elements. These elements are used to suggest a contained media studies curriculum relevant to the Indian socio-cultural and political milieu.

Galenson and Kotin (2012)“The Contemporary to the New Hollywood: The Life Cycles of Important Movie Directors from Godard and Truffaut to Spielberg and Eastwood”, this paper looks at the targets, manners, and original life cycles of Godard, Eastwood, and eight other directors who were the mainly important filmmakers of the second half of the twentieth century.

Balraj (2011)“My name is Khan and I am not a Terrorist: Representation of Muslims in ‘My name is Khan’”, in this paper Bollywood has taken an interest in the portrayal of Muslim in their movies. This paper find out Muslim community is portrayed the past 9/11 attack using Edward said ‘orientation’ idea.

Athique (2011)“Diasporic Audiences and Non-Resident Media: The Case of Indian Movies”, this research seeks to demonstrate how various overlapping claims made by politicians, movie producers and academics regarding diasporas audiences have

17C.S.H.N. Murthy, 'Indian Cinema as a Model for De-Westernizing Media Studies, a Comparative Study of Indian Philosophical and Western Cultural Theories', Asia Pacific Media Educator, 22 (2012), 197–215
constructed a particular model of cultural transmission emerging from a globalised media sphere. Pleasing the case of admired Indian movies and their global movement, this paper goes on to challenge the dominant ethno cultural explanations of popular culture and its circulation.

Mohamed et al. (2011)21 “Patriotism Dilemma among Malaysia Youth: Between Strategy and Reality”, explored the growth of the country will usual involve the development of the current younger generation who will eventually be taking over the leadership of the country. This paper finds out the elaboration and suggestions on how to develop patriotic spirit in youth.

Yasmin (2011)22 “Contemporary Bangladeshi Commercial Cinema: A Perspective from Young Generation of Bangladesh”, aims to discover the attitudes of young generations of Bangladesh towards the contemporary Bangladeshi commercial cinema. This paper tries to find out the different impressions about Bangla commercial cinema between educated and uneducated young generation of Bangladesh. This study also gives a holistic idea about Bangladeshi cinema’s directors, producers, stories, themes, titles and audiences in the eyes of young generation.

Hamid and Niloofar (2011)23 research titled “An Analysis of the American Educated Readers’ Mode of Dealing with Hollywood Anti-Islam Movies”, it is an effort to signify that how cultured viewers in the US re-read and understand the anti–Islam films produced by Hollywood. The result of research shows that Hollywood is not measured by the American educated viewers.

Tamilselvi (2011) 24 “Rabinderrnath Tagore’s Novel the Home and the World an Allegory”, explains the features of this novel is the skillful play of these images to deal with certain problematic issues Swadeshi movement, violence and nationalism.

Sethi (2010)25 “Cine-Patriotism”, this paper shows that Bollywood reinventing India’s history in a more worships system; much more suggestions when these movies are being shared universal to a very diverse set of spectators.

Kumar (2010)26 “Bhagat Singh Topless, Waving In Jeans: Melancholia Through Mimesis in Rang De Basanti”, this paper present the relations between narration and modern India in “Rang De Basanti”Paint it Yellow” (2006). The film utilizes history to appreciate the present. This paper tries to understand the different methods by which the movie achieves this goal.

Aggarwal (2010) 27 “The Anti-Colonial Revolutionary in Contemporary Bollywood Cinema”, Aggarwal discusses several contemporary films including Rakesh Omprakash Mehra’s Rang de Basanti with focus on the figure of the revolutionary hero. Researcher examines the way the of Bollywood — both in terms of acting style and aesthetics — is negotiated through reenactments of the colonial period and compares Bollywood cinema with aspects of the British film Slumdog Millionaire, directed by Danny Boyle.

Dwyer (2010)28, Bollywood’s India “Hindi Cinema as a guide To Contemporary India” in this paper author, who distinguishes and describes a number of different types of Bollywood movies, suggests that these movies are an unparalleled guide to the considerations, ambitions and attitudes of the hundreds of millions of associates of the developing middle classes.

Therwath (2010)29 “Shining Indians’: Diaspora and Exemplarity in Bollywood”, in this paper Commercial Hindi cinema plays a main role in the national identity. It explains about the expatriate Indian provided as a counter-example for acceptable behaviour, a living evidence of unsuitability. In the mid-1990s, following the liberalization of the Indian economy, the rise of Hindu nationalism and the advent of a multiplex-going urban middle-class, the stereotype were turned around.

Analysis of Television and Cinema Productions using Mean Field Models”

Vasudeva (2009) 31 “Indian at Heart: Role of Hindi Cinema (Bollywood) in the Construction and Maintenance of Indian National Culture”, this paper disagrees that 'Bollywood capitalism' was to India what print capitalism was to Western countries. In this paper, Bollywood capitalism is prosperous and the industry remains one of the most secular in the country with several leading actors, directors and technicians hailing from vastly different religious and cultural backgrounds.

Khan (2009)32 “Nationalism and Hindi Cinema: Narrative Strategies in Fanaa”, this paper presents Hindi cinema supports nationalist projects which compact the idea upper middle class Hindu male and mark the Muslim man as the sexualized aggressive other. He disputes that the role of Muslim woman frequently centers on that of regulating her man either by domesticating him or by killing him. His analysis contributes to the growing scholarship about the anti- Islam bias in Hindi cinema with implications.

Khan and Bokhari (2009)33 “Portrayal of Muslims in Indian Cinema: A Content Analysis of Movies during 2002-2008. This research is being carried out to scientifically explore that how and to what extent Indian cinema is distorting and changing the Muslim image. This study tests by using content analysis of 50 Indian movies which were taken out from 350 Muslim-characters based movies. The results indicate that Indian cinema is distorting the Muslim image and an anti-Muslim propaganda has been carried out not only in India but also at international level.

Collins et al. (2009)\textsuperscript{34} “Distribution Conventionality in the Movie Sector: An Econometric Analysis of Cinema Supply” this paper empirically analyzes the impact of a number of factors on a ‘conventionality index (CI)’ in the specific context of the cinema exhibition sector. It is the first time that a standard CI has been constructed for this purpose. Econometric analysis of the determinants of difference in this index gives decision-makers with an empirical focus for analyzing distributional aspects of the movie exhibition market, with particular emphasis on product differentiation. Even cross-sectional econometric models are predictable to help analyze these outcomes in three Italian regions for a sample of cinemas covering the 2006 season.

Blakeney (2009)\textsuperscript{35} “An Analysis of Film Critic Andre Bazin's Views on Expressionism and Realism in Film” this paper presents theory that montage, though essential in many cases to makes a film work, can be heavily unoriginal. Realism and the complete thing that can hold it such as sound, deep focus and unseen editing, defines what sound is. Although the researcher admits that “it was montage that gave birth to movie” he is anxious of something that supports the creation of a sense or morning not proper to the images themselves.

Gelpi et al.(2008)\textsuperscript{36} paper title “Polarizing Patriots: Divergent Responses to Patriotic Imagery in News Coverage of Terrorisme/ Terrorism”, explores patriotic attitudes form the basis of a common personality within an “imagined community” of shared national attachments (Anderson 1991). The results provide strong support for our expectations regarding the contingent impact of patriotic imagery as well as our expectations regarding the spillover effects of news coverage on terrorism on attitudes toward Afghanistan.

LaMothe (2008) \textsuperscript{37} “The Problem of Patriotism: A Psychoanalytic and Theological Analysis” studies patriotism from psychoanalytic and theological perspectives, at variance that it is an intensely difficult form of love and devotion. After providing a brief overview


\textsuperscript{36} Laura Roselle, and Brooke Barnett Christopher Gelpi, 'Polarizing Patriots: Divergent Responses to Patriotic Imagery in News Coverage of Terrorisme/ Terrorism'2008) <http://abs.sagepub.com/content/early/2012/11/07/0002764212463358.abstract> [Accessed 17.03 2015].

of the discourse concerning patriotism, the researcher depicts the personality of a leading form of patriotism in the U.S.

Sarma et al. (2008)38 “Terrorists and Patriots: Construction in Popular Hindi Cinema 2008” explains the maker of the terrorist and the patriot in trendy cinema has been studied and analyzed as an element of this research, in this research, there are four examples- Roja, Dil Se, Lakshya and Chak de India have shaped a timeline and permitted a study which reproduces upon the changing role of the terrorist and the patriot in movies over the decade of the 90s and the post 2000 era.

Chakraborty (2008)39 “Representation of Patriotism in Contemporary Hindi Cinema”, in this study Bollywood Cinema as its contribution cannot completely change perceptions but has been successful in creating unique formulas which time to time refresh the concept humorously, these efforts have not only been rewarded by critical praise but also by box office acknowledgment if not blockbusters scales for one and all.

Tarpati (2007)40 “Masala or Meaning? An Examination of Effective Social Change through Indian Cinema’2007” says that the recent ‘Taray Zameen Per’ starring Darsheel Sarfary and Aamir Khan, compelled many parents to query the current educational system. Furthermore, it parents to look at their own parenting techniques and how they have influenced their children.

Sunder (2007)41 “Meri Awaaz Suno: Women, Vocality, and Nation in Hindi Cinema”, his paper analyzes the theme song of the Bollywood blockbuster Lagaan (2001) to appreciate how playback singers’ voices happen to sites for the creation of national personality.

Islam (2007)42 “Imagining Indian Muslims: Looking Through the Lens of Bollywood Cinemamore”, This paper depicts the nature of image constructions of Indian Muslims in contemporary scene of cultural reproduction of popular Hindi cinema as an ideological state apparatus. This paper explores that media, in general, and Bollywood movies, in

particular, have not significantly dealt with the livelihood problems of Indian Muslims
arising out of the socio-economic backwardness and political marginalisation of the
community.

**Saeed (2007)**
“Stereotypes of Indian Muslims” explained about the stereotypes of Indian
Muslim society established by Indian popular media which termed them as "Indian
Muslims". It is almost impossible to put all the supporters of Islam residing in India into
one vast category. Researcher analysed that Muslims are culturally, linguistically,
demographically, economically, professionally, and perhaps politically as diverse as the
rest of the Indians. They even follow the cannons of Islam differently all over South Asia.

**Wiramanja (2007)**
“Patriotic Elements in P. Ramlee Movies”, this research can add and
untangle the truths of social narration that cannot be removed or miscalculated by induced
groups whom / who are trying to smash the unity of the people that has previously been
introduced within their minds for creations. All contests believe the Malay movies by the
greatest performer P. Ramlee as a key section of communal history of the Malaysia’s /
Malaysianmotto coined by the Yang Amat Berhormat Dato Seri Najib Tun Razak as a
leader on the stage of the country's organization following the same outline as exposed in
the movies by P. Ramlee.

**Whitney (2006)**
“Traditional Media as Instruments to Shape Public Opinion and to
Elicit Support for the Corporate Agenda” explains that the media is a vital part of the state
power-structure. In its practical application, it is more valuable than the military. There are
definite drawbacks of using force; whereas, propaganda and public relations tend to be
less inconvenient to the normal flow of business. This paper shows that the media’s prime
objective is to shape public opinion, and reshape it again if needed.

**Banaji (2006)**
“Reading ‘Bollywood: The Young Audience and Hindi Movie”, the Hindi
cinema is a global trade that is continuing to expand and is more and more looking
outwards to amplify its viewers, while continuing to provide for the urban centre classes at
house and so far within this advance, the rural Indian viewers, previously an important
division of the Hindi cinema audiences are being mistreated.

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13.08 2015].
Butera (2005)⁴⁷ “On the Relevance of Studying Patriotism and Normative Conflict in Changing Attitudes towards Immigrants”, the aim of this paper is to theoretically investigate the role that patriotism may play in the persistence of discrimination. Patriotism refers to attachment to one’s own country, and might lead to discrimination against individuals who are not part of the country. However this paper explains that democratic countries strongly promote then on-discrimination norm. Then, patriotism could present individuals with a normative conflict, which has been shown to have a potential for attitude change. Researcher shows that the norms promoted by a country interact with the patriotic orientation of their citizens, producing differential patterns of attitude change. The case of changing negative attitudes toward immigrants is discussed.

Hutcheson et al. (2004)⁴⁸ “U.S. National Identity, Political Elites, and a Patriotic Press Following September 11”, in this shows that national identity discourse was at the heart of the U.S. government attempt to unite the American Public and to mobilize support for the ensuring ‘was on terrorism’. This paper find out that government and military officials consistently emphasized American core values and themes of U.S. strength and power while simultaneously demonizing the ‘enemy’.

Mahmood (2004)⁴⁹ represents “Changing Culture” that effect from the films is not only in social constitution but also in other areas. Like one can find India playing matches well after watching the ‘Chak De India’ or the family gathering are marked by the songs and dances played in Sooraj R. Barjatya movies. The college going students watch the films to copy the latest trends and hair styles or dresses. Many times natives’ finds the way of talking is achieved by the film dialogues.

Parsad and Madhave (2004)⁵⁰ “Ideology of the Hindi Films: A Historical Construction” explore that the Indian film industry is the main around the world with look upon to ticket sales and number of movies produced annually (877 feature films and 1177 short films were released in the year 2003 alone). It highlights that film industry is mainly supported

by the enormous cinema going Indian people. Indian films are trendy in various parts of the entire world, mainly in countries with mainly Indian community.

**Schatz et al. (2003)**[^51] “On the Varieties of National Attachment: Blind Versus Constructive Patriotism”, in this study here two lessons discovered an imaginary distinction between “blind” and “constructive” patriotism. Blind patriotism is described as a part to nation distinguished by unquestioning positive assessment and prejudice of disapproval. Constructive patriotism is defined as a connection to nation characterized by hold for questioning and analysis of current group practices that are intended to result in positive change.

**Burbank (2003)**[^52] this study examines “Identity German National Identity: Patriotism and Stigma”, this paper reveal moderate regional and strong generational variation: older people and former East Germans reported overall higher level of patriotism, national identity, cultural affiliation, in group preferences and ethnocentrism, relative to younger Germans and to former West Germans.

**Thoraval (2000)**[^53] “The Cinemas of India” presents that Bollywood has been recently considerably criticized for destruction of Indian cultural values and its dialogue of notorious topics. Regional movies are usually different from Bollywood (Hindi) movies, as the narrative and topic of these movies portray the culture of the region from which they instigate, while most Bollywood movies now days are heavily influenced by the Western culture.

**Vasudevan (2002)**[^54] ‘Hey Ram’, starred by Kamal Haasan, as movie and history as, release to the play of wish which is in the active procedure of constitution. He attempts to dispute how the changes in the contemporary technology of cinema and the digital images powered the melodramatic form of narration in the contemporary era.

Thoraval (2000) says that Bollywood has been newly considerably criticized for violation of Indian artistic values and its dialogue of contentious topics. It is considered the most broadminded of the Indian language movie industries. Regional movies are usually different from Bollywood (Hindi) movies, as the story and theme of these movies portray the culture of the region from which they originate, while most Bollywood movies now days are heavily influenced by the Western mores.

Jessop (2000) “Reshaping public opinion and the white coated propagandists” explained the transform of public attitude and subsequently change in the Indian culture. Researcher explained that due to cinema because the cinema is portraying the Muslims like this. Lot of films is made in which Muslims are publicized as bad people who are not faithful to their motherland and involved in promotion violence in Indian areas.

Chatterji (1999) research paper title “The Culture specific Use of Sound in Indian Cinema”, in this study Indian cinema, takes the sound proposes of an average movie for decided, since songs and music form a main part of the story and cinematic space, and are almost automatic ingredients of Indian cinema.

Viswanath and Malik (1999) “Revisiting 1947 through Popular Cinema: A Comparative Study of India and Pakistan”, in this paper the memo realization of the partition of the Indian subcontinent in 1947 through popular cinema is the subject of this research. Researcher shows equally in India and Pakistan, cinema as an educational development uses huge influence in the lives of the people and cinema has been intensely exaggerated by Partition.

Athique (1999) this paper presents how a collection of be related affirms made by politicians, movie creators and academics regarding diasporic viewers have created a form of creative broadcast rising from a globalised media field “Diasporic Audiences and Non-Resident Media: The Case of Indian Movies”, in this paper pursuing a thought of the experiential and epistemological faultiness starting from that blueprint, it is declared in.

57Shoma A. Chatterji, 'The Culture¬ Specific Use of Sound in India Cinema’11 November, 2012)
this paper that the neat equation of media spreading with traveler ethnicities is not only
difficult in this detailed case, that it offers for confusing endings about the association
between cultural personality and media expenditure.

**Butera (1999)** the paper “on the relevance of studying patriotism and normative conflict
in changing attitudes towards immigrants”, presents the aim is to theoretically investigate
the role that patriotism may play in the persistence of discrimination. It is argued that the
norms promoted by a country interact with the patriotic orientation of their citizens,
producing differential patterns of approach change.

**Wikipedia, the free encyclopedia** “National symbols of India”, the Republic of
India has some executive national symbols including a significant document, a flag, an
emblem, an anthem, a memorial tower as well as several national heroes. All the symbols
were selected at assorted times. In this blueprint of the national flag was assumed by the
Constituent Assembly just before independence, on 22 July 1947.

**Lawson (1975)** “Flag Preference as an Indicator of Patriotism in Israeli Children” this
paper to decide attitudes toward world powers as well as their own national/ethnic group,
960 boys and girls divided into Arab-Christian, Arab-Moslem, Jewish non-Orthodox, and
Jewish Orthodox groups, in grades 2 through 12, gave responses to a projective test of flag
preference. Factors of ethnicity, religion, sex, and grade level evaluated by analysis of
variance indicated some similarities, but also important variations between the various
groups.

**Gupta (1969)** “Indian Cinema Today”, in this study a minority audience is coming into
being, thinks to the international film festivals, film societies, film institutions, formidable
new forces in the documentary, film archives, serious film magazines, state recognisation
for good films, state finance and a wider spread of import sources. These strengths, despite
special symbols of defeat, are in fact gathering some strength; more people are beginning
to get a taste of real cinema and becoming irritated to try their doors wide open to
influences and examples from all over the world.

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62 E. D. Lawson, ‘Flag Preference as an Indicator of Patriotism in Israeli Children’, *Journal of Cross-Cultural Psychology* 6(December 1975), 490-97