

Movies that Actually Get History: The Case and a Half of Kashmir Files: A Study in Social Blogging[†]

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Abstract

Producing movies that are loosely based on real-life occurrences can be a challenging endeavour. In order to create a film that is successful, the filmmakers must find a way to strike a delicate balance between telling the story historically accurately and creating compelling drama. Authenticity and accuracy seem to be the two main elements in social history films. I have decided to conduct this exploratory qualitative study using Critical Discourse Analysis (CDA) in order to gain a better understanding of the essence of users on social media platforms. This study reports (1) the responses of moviegoers and critics to the subject matter and content of the film, and (2) investigates the viewers' and critics' perceptions of how discussions about the film took place in the media and the ensuing thermodynamics that were the result of those discussions. The movie in question is the Kashmir Files. Following the introduction in this essay is a presentation of thematical frameworks for analysis. The methodology section further explains the CDA technique utilised, and this entire paper critically examines the two important elements of authenticity and accuracy in this film.

Keywords: Kashmir Files; Kashmiri Pandits; Pandit Refugees; Kashmir Problem; Historical Movies; India

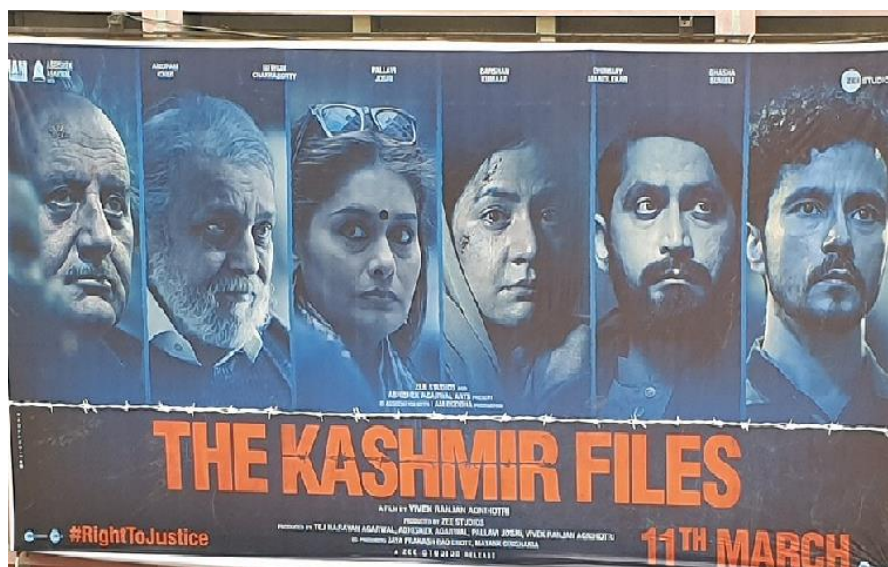


Figure 1: Photo of film poster of The Kashmir Files at Saptagiri Theatre Hyderabad, 19 March 2022 by Rajasekhar (1961), CC BY-SA

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[†] The study's title uses the phrase 'and a half', which according to Harpers Collins Dictionary is about an emphasis of one's reaction to it, which is either very favourable or unfavourable.

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Introduction

The production of films that are based on historical fiction is a challenging endeavour. In order to make a film that is both historically accurate and dramatically engaging, the filmmakers behind it need to find a delicate balance between the two. If you include an excessive amount of historical information in your narrative, not only will your audience ignore or ridicule you, but your movie will also fail to make even one cent at the box office. If you want the story to make sense, you are going to have to make some significant concessions to history. If you do not, no one will praise your movie without criticising its flaws. Social bloggers will discredit producers for losing even a tiny piece of an officer's uniform ornament.

The narratives within the Kashmir Files written and directed by Vivek Agnihotri, bring attention to an important period of history in India. The exodus of Kashmiri Pandits appears to have involved abandoning their homes, possessions, and geographic locations in favour of new lives in the plains and cities of India or even abroad. It is common practice for migrants and refugees, as they begin establishing a new life for themselves, to conceal from their children the circumstances that led to their departure from their homeland or region. Before I get into the discussion based on theoretical frameworks of cinema review, a brief social construction of the refugee is undertaken. This provides a critical understanding of the traumatic living during their fleeing and the journey after.

Theoretical Background

People who have been forcibly displaced frequently experience interpersonal loss and bereavement along with potentially traumatic events (PTE), such as witnessing the death of loved ones or having suffered violence or torture. PTEs also include life-threatening injuries and other potentially traumatic experiences (Lacour et al., 2020, Bell & McGarry, 2013). Quite interestingly, the refugee issues have mounted in almost all former colonies of the British. In the South Asian context, the

making of refugees in their own homelands has its roots in how the British ruled the subcontinent of India and how they manipulated the elites' political leadership to divide and rule. As a result of their imminent departure from the colonies, the subcontinent of India was parted into India and Pakistan. The ensuing bitterness, sadness, and blood that flowed through as the masses moved out from one piece of earth, home, and possession to another each way has been told again and again through haunting memoirs, and books, even made into celluloid. So much so that a Sikh acquaintance of mine who shares contemporaneity with me in Australia continues to have mixed feelings about 15 August, the Independence Day celebrated across India as he heard about his own mother's struggle and passage to India first-hand for resettlement. The British never colonised Afghanistan, as the terrain felt harsh, and they discerned that they could not handle tribal cultures. Bangladesh, Sri Lanka, Pakistan, Nepal, Bhutan, Afghanistan, and Myanmar in South Asia have produced enough harrowing stories about refugees.

Emotional regulation of perceived self-efficacy, as well as potentially traumatic events and post-migration living difficulties and managing day-to-day struggles in a new environment, has been well researched in the realms of social, psychology and psychiatry (Pulla and Dahal, 2016; Pulla et al., 2020; Lacour et al., 2020). In populations that have been forcibly displaced, research on trauma and trauma-related disorders has received consistent attention from the scientific community; as a result, limited narratives exist around the perceived loss and grief of various groups. Prolonged Grief Disorder (PGD) has recently become a clinically relevant mental health issue (Lacour et al., 2020). Currently, we are still following the ICD-10. (WHO, 2019). PGD, also referred to as complicated grief (CG), is a distinct collection of symptoms that occur in the aftermath of the death of a loved one. Those who are affected by post-traumatic stress disorder typically experience a persistent and pervasive longing for

or preoccupation with the deceased, along with emotional distress and significant functional impairment that continues more than six months after the loss. Persistent Complex Bereavement Disorder (PCBD) is a category that was introduced in the fifth edition of the Diagnostic and Statistical Manual of Mental Disorders-DSM-5; (APA, 2013). This disorder is characterised by similar PCBD symptoms.

Identification of prolonged grief disorder challenges in and of itself, let alone the fact that many older generation members are reluctant to discuss the more challenging aspects of their adjustment to life as a refugee. As a result, the younger generation of Kashmiri Pandits was not previously aware of the challenges that had occurred prior to their parental generation transitioning into the status of a refugee within their own country. This is due to grandparents that lived through pain and challenges, many of them made a conscious decision not to let their grandchildren hear about their trauma. The 2017 United Nations Commissioner for Human Rights Report (UNHCR) alludes that organised violence has profound and catastrophic structural effects on fragile developing countries, where 84% of the world's refugees live (UNHCR,2017). An awareness about the displacement of-Kashmiri Pandits—from their homeland, and the mental stress and the gruesome tragedy accompanying is limited especially in South Indian states. The movie was undoubtedly the catalyst for this increase in discourse.

Theoretical Framework

I am concerned about providing a rigorous theoretical framework for this essay as both balanced and centred use of the theoretical framework can bolster the qualitative approach that I have undertaken. This is not a movie review for a magazine or a newspaper, where I could flash my opinion or use the marking grid of the newspaper or the magazine imperturbably. This is also not a movie review in the genre of professional journalism where characters and their performance within the movies are being rated to pronounce a verdict on aspects of the cinematography, the script, editing and

direction. But as an academic study, I must explain my epistemology and methodology.

While reviewing historical movies, researchers in media practice deal with two aspects of the production— (1). The element of authenticity relating to film and the other (2). relating to historical events (Aaltonen and Kortii, 2015). The re-enactment of pages of history is considered to be an expressive tool, although resulting in challenges to assumptions about historical authenticity (Aaltonen and Kortii, 2015). Indeed, the changing relationship between history and documentary film highlights the increasing acceptance of re-enactment. Jouko Aaltonen had created an animated film, *A Man from the Congo River* (2010), that was a documentary account of a life, using diaries and other archival sources, as well as animation and re-enactment. Filmmakers deal with common concerns when it comes to the representation of historical themes and figures and consider it their responsibility in light of historical authenticity principles. I will further delve into this element of authenticity and return to the authenticity discourse in the latter half of the essay (Saxton, 2020).

The most common approach that movies take when depicting historical events is to strive for authenticity (Frey, 2018, Saxton, 2020). Authenticity, in the eyes of the vast majority of those who produce historical films and those who watch them, denotes a convincing re-creation of the past and the successful suspension of temporal and spatial disbelief.

Mattias Frey (2018) suggests that authenticity has three primary purposes: firstly, authenticity is deployed as an aesthetic strategy; secondly, it serves as an audience reception discourse; and thirdly, it as a marketing discourse. Quoting Jonathan Stubbs, who originally wrote the book *Historical Film: A Critical Introduction*. (2013), Frey suggests that Media scholarship and research explain the pivotal role of the above three elements. And presumably, this framework of purposes assists historians, critics, and lay audiences in evaluating historical films and measuring them for their accuracy and authenticity (Saxton, 2020).

Therefore, the critical question I will be looking at is: has information about the past been presented in a way that allows the viewer to square it with the historical reality as he or she understands it? This includes their perception. As the driving force behind mainstream historical filmmaking, the answer to the above question can be used to evaluate a sentiment, a type of perception, and (supposed) knowledge, as well as the aesthetic success of authenticity. As a result, films that "bring history to life" are frequently praised by audiences.

Power and social media

According to the opinions of a number of industry specialists, the social media landscape is regarded as a low-commitment environment in which individual contributions can be minimal or non-existent. This is the case when it comes to the organisation of group efforts. This theory was utilised by Shiue and colleagues (2010) in their research on the cohesiveness of user groups in online communities, which was published in 2010. Societal power was conceptualised as a collection of five distinct bases of power, by French and his colleagues in 1959. They included reward, coercive, legitimising, referencing, and expert powers in their categorisation (French et al., 1959). According to Wei (2009), social power can be understood in the context of social media as the capacity of a blogger to influence the most significant number of audiences possible. Wei employs this definition to explain how many people a blogger can influence as a direct result of the social influence that he or she possesses. It is possible to come across a film that goes to great lengths to capture even the most obscure and difficult-to-remember historical details every now and then. You have to admire and respect someone who has such deep respect for and appreciation for history, even if movies do not always require the same level of meticulous attention to detail. The research task reported in this study is to see from the audience's views as to how the movie maker of *Kashmir Files* portrays and deals with his subject matter and a fairly reasonable portrayal of some of the main characters. It is widely acknowledged that

Cinema production is an *entertainment business*; many people who are involved in both the production and viewing of films see movies as pure escapism, offering a respite from the stresses of everyday life. However, every now and then, a single movie can cause a measurable shift in society (Mulkerin, 2021). This can happen either intentionally or unintentionally, and it can occur either in a positive or negative direction.

Methodology

Texts, language, and communication are always social (Oprea, 2019). Texts give meaning to the world, shape perspectives, and create it. The relationship between text and ideology and between author and reader seems to have changed because of Twitter, Quora, Facebook, and blogs (Oprea, 2019). In the first half of the 1980s Ajzen and Fishbein developed a theory of reasoned action, which predicted people's volitional behaviour based on a summation of the relative weights of their attitudes and subjective norms (Ajzen & Fishbein, 1980; Ajzen, 1985). This theory explains the voluntary participation of people and how they engage in social media activities. Their contribution is widely cited in social media research because of its relevance to the field.

Therefore, the objectives of this research are to understand the essence of Quora users' that presumably viewed the movie and to see how they explain their gaining of knowledge in relation to the theme displayed in the movie— (1). What is it that they have come to know or did not know before in relation to the contents in the movie? And to (2) Explore their perceptions through their texts, language, and communication.

The manner in which a particular practice, such as discourse, is understood and interpreted is demonstrative of three additional analytic components of study— production, form, and reception; discourse can be thought of as both a state of being and an activity (Fairclough, 2003). The lens of political and cultural concerns, as displayed by those participating in the discourse, can be seen at the intersection of the discourse (Fairclough 2003). Because discourse does not take place in a void, through intertextuality, the

above elements interact with one another and influence one another in multiple ways.

The methodology of Critical Discourse Analysis (Fairclough, 2003) makes it possible to conduct an evaluation not only on the basis of simple quotes but also on the basis of what the discourse is doing and what is being asked of it in terms of its production, dissemination, and consumption. Before I unfold the CDA exercise undertaken for this study, it is also important to give a bird's eye view of the history of the Kashmiri Pandits beginning their journey out of their own geography, space, and family homes since 1989.

Becoming Refugees

Let me begin this with an auto-ethnographic narrative of Rahul Pandita (2013: p. 6) retrieved from his book *Our Moon Has Blood Clots: The Exodus of the Kashmiri Pandits* published by Random House, London.

Ours was a family of Kashmiri Pandits, and we had fled from Srinagar, in the Kashmir Valley, earlier that year. We had been forced to leave the land where our ancestors had lived for thousands of years. Most of us now sought refuge in the plains of Jammu because of its proximity to home. I had just turned fourteen, and that June, I lived with my family in a small, damp room in a cheap hotel....

We went to the refugee camp sometimes to meet a friend or a relative. When I went there for the first time, I remember being confronted with the turgid smell of despair emanating from the people who waited for their turns outside latrines, or taps. New families arrived constantly, and they waited at the periphery of the camp for tents to be allotted to them. I saw an old woman wearing her thick

pheran in that intense heat, sitting on a bundle and crying. Her son sat nearby mumbling something to himself, a wet towel over his head....

The outbreak of armed insurgency and terrorism and the rise of a militarised form of Islamic fundamentalism in Kashmir in the late 1980s came as a disaster. According to the 1981 Kashmir division census, there were 1,124,078 Hindus, a very high majority of them being Pandits. It is said that nearly 90,000-100,000 left the Valley or felt compelled to leave. The Government of India did not accord the status of refugees to Kashmiri Pandits as most moved inter-state. Also, the Pandits have not crossed an international border. The Kashmiri Pandits would have appreciated the status accorded to them as Internally Displaced Persons (IDPs), but the Government of India has denied such a status as it would receive undue attention from humanitarian watchers and also, particularly, the United Nations. All successive governments since then claimed it to be an internal affair. There is no doubt that several forms of Islamic fundamentalism began to sweep in Kashmir since the late 1980s. According to Dr K. Warikoo, Former Professor, School of International Studies, Jawaharlal Nehru University, starting in September 1989, those remaining pandits of the Valley became the focus of the terrorists' attention; while some of them were killed, many were driven out of the Valley by those terrorists (Warikoo, 2011). Warikoo (2011) further wrote that Pandits in Kashmir are an example of a classic case of ethnic cleansing and xenophobia because they have been subjected to organised oppression, the loss of their property and territory, marginalisation in cultural, economic, and political terms, and unfavourable discrimination on the basis of their distinctive ethno-religious identity. It is common knowledge in Kashmir that even Sheikh Abdullah,¹ the undisputed leader of Kashmiri Muslims, would

¹ Sheikh Mohammed Abdullah, a strong opponent of Dogra rule in Kashmir, made his pact with India by standing next to Jawaharlal Nehru and reciting a Persian couplet: *Mann tu shudi, tu mann shudi, Ta kas na goyed, Man degam tu degri*. I became you and you became me, so we're inseparable. This goodwill was brief. Kashmir and

India remained at odds under Sheikh Abdullah and Jawaharlal Nehru. Sheikh Abdullah later directed his bitterness towards the Pandits, a community to which his grandfather belonged before converting to Islam. *Raliv, Chaliv, ya Galiv*, he'd tell Pandits. (Join us, flee, or be destroyed) (Pandita, 2017).

advise Kashmiri Pandits: “*Raliv, chaliv or galiv* (convert, run away or perish)” (Pandita, 2017: p 17).

While Mr Narendra Modi’s Government has abrogated the Article 370, in 2019, which removed the special status for Jammu and Kashmir they do have a clear intention to address the problems of Kashmiri Pandits and this may in the future amount to the restoration of the illegally occupied properties and usher a process of repossession of the family home for those who wish to go back and claim. Also, they have compensated them for their losses.

Analysis of the Quora Thread

The following has been recreated from the voices that spoke through Quora. For the purpose of this analysis, I have anonymised all demographics. Many participants were at a loss to understand how a character called Krishna Pandit in the movie survived a past never revealed to him until he journeyed. This is so typical of refugee ethnographies and narratives. Families that become refugees and move out would like a new identity. Seldom do they share their loss or grief with their children for fear of the younger generation taking up retaliation. Instead, the heads of the families attempt to wipe their tears, memories of loss, insult, and injury. Here is a rephrase of what I read through from Quora Blogger Radha Krishna (21 March 2022).

We were there for your entire journey; from the day you were born until you revealed the truth to a blind world. When your father was slain in front of your brother Shiva and your mother Sharda, I empathised more with Shiva than with you. You were too young to understand anything. Your grandfather rescued and educated you. He shielded you from your family's tragic deaths, which shaped who you are today. You declined, though. You're honest. You did choose pain.

I'm too afraid to put myself in your shoes and experience what you must be going through. Does hearing so many stories about yourself overwhelm you? Are you

tired of evaluating every story and deciding whether to believe it? How did you feel when you learned the truth about your parents' deaths? Sadness or anger? How did you get the courage to speak the truth to a deaf world? We realised that your suffering was worse than anyone else's because you had to go through everything twice and will continue to do so. We realised your suffering was the worst. When you clenched your left rib cage, we both felt pain. Any smart viewer will care about you by the end of the movie. How do you handle two traumas? We're listening”

A western journalist, Cassandra Shinnie (19 March 2022), prefers to ignore what has been said above and continues the thread:

Is there any source that you can refer to that is not biased in order to learn more about the migration of Kashmiri Pandits?

Shinnie does not receive a reply, and then she adds:

Can you help us understand the historical problem involving Kashmir, India, Pakistan, Article 370, and its abrogation?

Jagath Raniga (19 March 2022) writes:

Do you come across anyone who is interested in finding out whether or not there is a source that provides information that is not biased regarding the Holocaust that the Jews experienced?’

What kind of objectivity and "unbiasedness" do you need to have in order to persuade yourself that a genocide of Hindus really did take place in the state of Kashmir in India?

To yet another provocative statement that every patriot must watch the movie, the reaction of another participant reacted as follows:

(19 March 2022)

Well... How can one define patriotism? Since when did going to the movies

become synonymous with demonstrating patriotism? Isn't it up to the individual to decide whether or not to watch movies? Unless it can be demonstrated otherwise, every Indian citizen is presumed to be a patriot. Are you willing to vouch for the patriotism of everyone else who has seen this movie? Someone who would say something like that is obviously gullible.

The participant further added three important questions:

- Will those millions of people who have watched this movie while enjoying a packet of popcorn and a glass of coke will do anything at all to assist the unfortunate Kashmiri Pandits other than make posts like these on social media?
- Will any of them go to the refugee camps to check on how the people there are coping with the situation?
- Who, if anyone, will make a financial contribution to a pandit family?
- Will one of these patriots enlist his or her teenage son in the military? I wonder!

Truth Making in Films

The question then becomes: how can we tell when the truth is objective and when it is not? And how did the viewers see this in India and elsewhere? The viewers are free to believe what they see. Still, other people that may include non-viewers or viewers with the subjects' intimacy, the subjects' contemporaneity, or a political or social learning towards the 'other' might see it from a different perspective. Both these perspectives carry their own truth. I love the simplest video explanation Hrala (2016b) gives in his video about the subjective elements of truth.

According to Hrala (2016a)

Common sense facts create a powerful feeling of cognitive ease. You are aware that it is a fundamental truth that fire is hot, so the statement "fire is hot" does not cause your brain to melt because you

already know it to be true. But if you've never put your hand near an open flame (which you absolutely should not do), isn't it possible that the constant repetition of the phrase "fire is hot" has simply led you to believe it? In a few words, yes (Hrala, 2016a).

The suggestion here is that our familiarity with a stimulus contributes to cognitive ease so much that we begin to believe something is true, even if it is not.

It is generally accepted that the construction "x causes it to be true that p" denotes if it denotes anything at all, a relation that is borne to a truth-bearer by something else, a truth-maker (Fraser, 2021). This is the consensus among linguists and logicians. On the other hand, there is not a widespread consensus regarding what that something else might be, who the truth-bearers might be, what the nature of the relationship between them, if any, might be, or even whether such a relationship ever exists. In point of fact, there are times when the parties to the truth-maker dispute only have a sliver of agreement among themselves, allowing them to be at odds over a topic they both care about. As researchers, we are forced to rethink about our methodological toolbox due to the challenges presented by the nature of the data, the fluidity of the virtual space, and the digital infrastructure (Crosset et al., 2018). People, whether they write in Quora, or twitter do not necessarily have an obligation to continue any threads that are started to their logical end. Hence, we are faced with the difficulty of surmising their interests only by their limited presence.

Watching a movie provides a one-of-a-kind aesthetic experience. Figure 2 in the Appendix depicts the percentage of cities in each state screening the film—Kashmiri Files as of 16 March 2022.

Viewers see sight directly, listen to the sounds, and perceive the things, people, and places depicted in the film in a manner comparable to how they normally perceive things in their world (Fiorelli, 2016). On the other hand, a film's narrative appears right in front of them. This bears a semblance to any reality unfolding in

real-time in front of them (Fiorelli, 2016). On the other hand, the storytelling in films often includes a significant number of contrived plots. In addition, viewers of films are required to be aware of what is signified by the film's perceptual prompts; viewers are required to bring their awareness of convention in order to comprehend shot transitions and montage and are required to extrapolate from what is shown in order to recognise what is implied by the shots that they see. These two aspects, namely perceptual immediacy, and constructed-ness theorists typically treat them as opposites, with cinematic realists focusing on the perceptual content of films, others focusing on how movies communicate, and narrative theorists focusing on how viewers comprehend a film's fictional aspects (Fiorelli, 2016).

Discussion

Within this intentional and subjective presentation space, the movie, *The Kashmir Files* has employed a number of objective elements. The use of re-enactments of documented narratives of people that lived through the trauma of estrangement from their homes, neighbourhoods, and the land. The movie's script utilises actors to represent real-life subjects. At least a few in the film live to the assumed real character across the time they were portraying, and any added fiction around the documented facts around their narratives are sufficiently blurred. The line between the introduction of the documentary and the fictional element is quite clear and appreciable as it is not hidden. Films like this acknowledge openly and reflexively that representation is subjective.

As a movie, *The Kashmir files* is a constructed discourse in Political Sociology. It aimed to give back the agency to the Kashmiri Pandits who have a natural right over it. Films that are considered to have political orientation, commitment, or propaganda all present historical or social events from a particular viewpoint, but they do so in a variety of ways and can be quite different from one another. By doing so, they frequently exclude opposing

points of view and present facts in a purposefully biased way.

Rahul Pandita's (2017) novel, in the words of historian and social commentator Ramachandra Guha, is not only described as an accurate text, for instance but a powerful and a moving book that throws a sharp new light onto one of the most tragic conflicts in the modern world. Every paragraph of this compelling memoir rings profound truths. The accepted facts about a period, individual, or event, while authenticity in historical fiction is a far more complex, variable, and subjective concept. Authenticity refers to the experience of consuming a historical text and the audience's impression of whether it captures the past, even if this is at odds with available evidence; a novel can be read as inauthentic even when it is strictly accurate, and vice versa.

Let me finally take this discussion back to the ideas of Mattias Frey (2018)

The most common approach that movies take when depicting historical events is to strive for authenticity. Now, this authenticity is in the eyes of the makers and the viewers. Does it indicate a successful suspension of disbelief regarding time and space as well as a convincing recreation of the past?

Yes, it did; the Kashmir Files did borrow from various sources, several of the historical writings which even historians such as Ramachandra Guha spoke about in his writings in 2019.

Indeed, Ramachandra Guha was working in Delhi at the Institute of Economic Growth (IEG) during the ethnic cleansing of Kashmiri Pandits. The IEG's director and his boss were Triloki Nath Madan, a Srinagar Valley native who wrote a classic ethnography of Pandit's life. Professor Madan's brother, the principal of Gandhi Memorial College in Srinagar, was forced to flee. The family's priceless collection of manuscripts in five languages (including Arabic) was burned (Guha, 2019).

Guha also wrote that Pandits who left Kashmir wrote good memoirs and their authoritative account of how and why they left is in Sonia Jabbar's essay, *The Spirit of Place*. Guha said that Jabbar lists 36 Pandit men and women murdered

by jihadists, their names, birth and death dates, native village, and family members (Guha, 2019). The list is followed by a writer-voiced paragraph:

These are just a few of the names of the Pandits who were killed by the militants between 1989-1991. I'd love to add some nine hundred more for you to get the complete picture. These women and men were not killed in the crossfire, accidentally but were systematically and brutally targeted. Many of the women were gang-raped before they were killed. One woman was bisected by a mill saw. The bodies of the men bore marks of torture. Death by strangulation, hanging, amputations, and the gouging of eyes, were not uncommon. Often their bodies were dumped with notes forbidding anyone—on pain of death—to touch them (Guha, 2019).

And more gruesome narratives the movie makes drew their plot on. The term is 'Authenticity.' This is the driving force behind mainstream historical filmmaking (Frey, 2018). Did this movie provide sentiment and perception and offer some knowledge about the past events to those who may not know? Has information about the past been presented in a way that allowed the viewer to square it with the historical reality as he or she understands it? Did the movie bring to the viewers a sense of history to life? Then it met the criteria of authenticity. Because we can compare the details found in what was written in memoirs of the Kashmiri Pandits and the details uncovered by historical research, accuracy has been achieved too. Even in representations of fictional elements accurate. Guha (2019) said that the tragedy of the Kashmiri Pandits was that the actual facts of their persecution were denied or obscured, despite the stream of Pandit memoirs and solidly factual accounts like Jabbar's. In contrast, authenticity is the perception that a text is accurate, even if it is not, and this sense of authenticity can be shaped intertextually, culturally, and subjectively. Authenticity refers to the conviction that a text accurately conveys

its subject matter. The movie, *The Kashmir Files* met both authenticity and accuracy criteria.

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Declaration

I have not received any funding to undertake this study. I have conducted this study as a discerning viewer of the movie, and also as a social science researcher that is drawn into truth making.

Acknowledgements

I am grateful to Ashutosh Raina, President, Kashmiri Pandits Australia Incorporated; Professor Neera Agnimitra, Delhi School of Social Work, Delhi University and Dr W.G. Prasanna Kumar, Chairman, Mahatma Gandhi National Council of Rural Education (MGNCRE), Government of India, for their considered views. I am very grateful to Pallavi Kaul, Faculty of Amity University, who admitted: "that she wasn't

courageous enough to see the movie as it would have brought back memories of atrocities done on her people." All the above peer-reviewed this

article before the final blind review undertaken by the Journal. I am equally grateful for suggestions from the blind reviewers.

Appendix

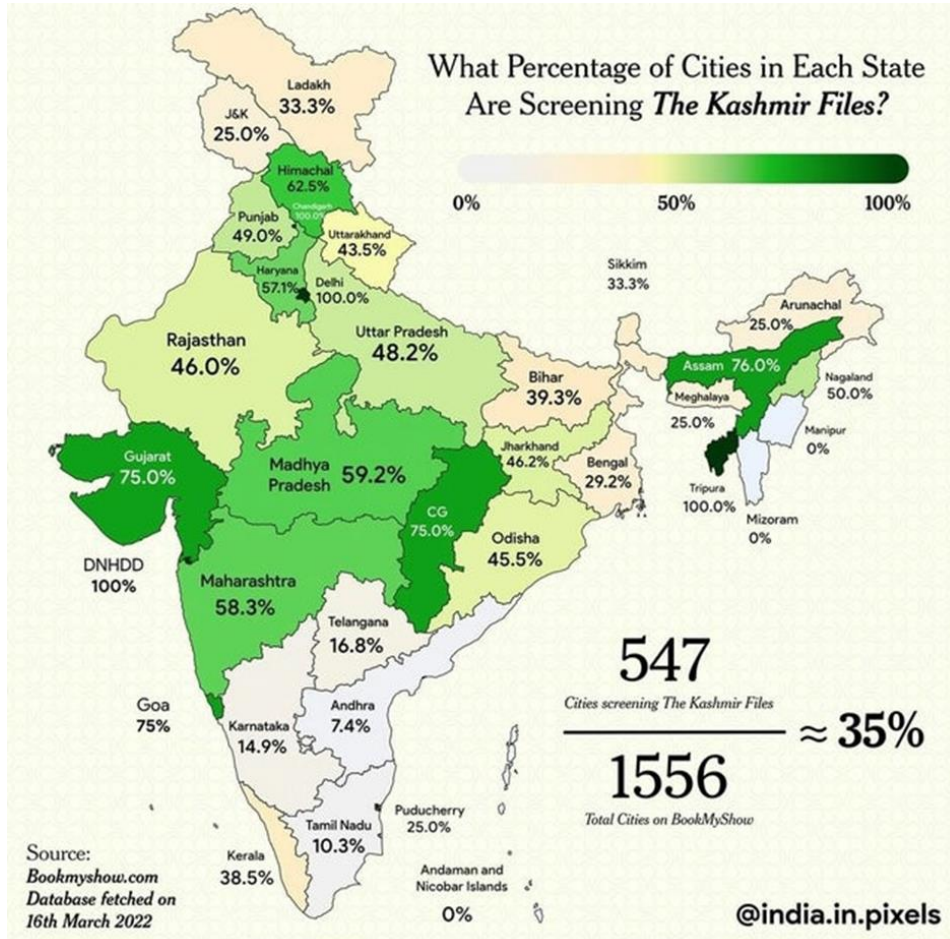


Figure 2: Percentage of Cities in each State Screening the Movie, Kashmiri Files as of 16 March 2022