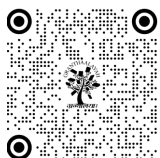


# KADVI HAWA TO JAWAAN: HOW INDIAN CINEMA PORTRAYED THE FIGHT AGAINST CLIMATE CHANGE

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## ABSTRACT

With its visual storyline, dramatic message design, and plenty of cognitive aspects, cinema is a powerful tool that can sway and inspire viewers. One of the key elements of development communication, such as programmes addressing gender issues, environmental challenges, or public health and hygiene awareness, is persuasive communication. In this regard, the present research has tried to evaluate the role of films as persuasive medium of communication for spreading awareness on climate change. Two films, namely, Kadvi Hawa and Jawaan have been selected for this study to identify the portrayal of draught affected farmers and the aftermath of climate change. With the help of narrative analysis, analysing the dialogues and framing analysis the results of the research have been derived. This research has been based on an interpretivism philosophy and a deductive research approach.

**Keywords:** Climate Change, Drought, Kadvi Hawa, Jawaan, Environmental Communication, Farmers, Indian Cinema

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## 1. INTRODUCTION

Cinema is a strong instrument with the ability to influence and mobilise audiences due to its visual storyboard, dramatic message design and a rich component of cognitive elements. Persuasive communication is one of the important components in development communication like environmental issues, gender related programme or awareness on public health and hygiene. Persuasive communication is the study of any message that is intended to shape, reinforce, or change the responses of another or others (Croucher, M, 2016). There are three basic models of persuasion, namely Cognitive dissonance theory, Elaboration likelihood model and Inoculation theory. In case of visual communication like

cinema or OTT series, elaboration likelihood model and cognitive dissonance approaches help to articulate some development issues like health campaigns, gender studies or social ideation etc. Here media like cinema develops a narrative on social politics (innovative development issues) in public life. Effectiveness of the narrative is significantly related with the media content (cinema storyboard). Studying the media content may be narrated in numerous ways. Describing and comparing the media outputs, comparing media with 'social reality', media content as a reflection of social and cultural values and beliefs evaluating media performance are the guidelines to review the media motivation over on its audiences. Sometimes the depiction of content is significantly related to cultural interpretation. Social awareness is a kind of social ideation on a new issue or programme and idea generation is a critical perspective of media content. Hence cultural interpretation is one of the significant components of media persuasion so a 'false consciousness' may arise due to wrong or inappropriate persuasive components in media content like cinema or another visual medium. In this outset it may raise a debate on the degree of effectiveness of climate change films are useful or not. The issue of climate change is directly related to science- communication. So, describing the issue (climate change) demands a scientific narrative whereas media output seeks entertainment entertainment-based storyline. Science education is the criterion of authenticity so it is a relevant discourse to analyse how much 'science' is possible to see in cinema may be in an education- entertainer format. Climate change is not only related with daily human life but also the physical geography too. Climate change communication demands a pedagogy that can offer purposeful education and public understanding in broad and multilayered perspectives. This pedagogy will foster the aware and active audiences from inactive or latent audiences on that particular issue.

## 2. REVIEW OF LITERATURE

A fiction or nonfiction mode of cinema acts as visual-catalysts to promote any development issue like climate change, sustainability of environment among the audience regardless of any socio-demographic barrier (like language, caste, gender, or religion) (Marinescu, 2010). So, film itself is a medium of development communication like study of the environment. In the recent past number of research work (based on content analysis or rhetorical arrangement of dialogic action) have been conducted to know the power of such tools of visual communication (like film or OTT Series also), as a medium of development communication emphasizing the relevance of rural development, gender sensitivity, harassment of women in workplaces, sustainability of flora and fauna, public health and hygiene or citizens' rights over constitution and law.

Kubrak, (2020) commented that film may be used as a catalyst to change people's behavioural attitude. Considering its vast and multifaceted degree of accession among audiences they come to the conclusion that cinema is a powerful and effective tool for raising awareness on any social concern. A report was published in the 'Down to Earth' magazine in 2021 about the 52nd edition of the International Film Festival of India. This IFFI, was marked by movies used as a medium to focus a range of environmental issues staring at mankind today. Khergamker, (2021), published an analytical news-feature based on the storyboard of the screened movies. He commented that cinema can play a pivotal role in helping to bring a positive change and ecological sustainability of the environment.

Pathe, (2021) studied a relevant topic to analyse the role of cinema in nation building process and voice of marginalized people in any post-colonial society.

Kubrak, (2020) conducted an experimental research based on psychosomatic technique to articulate the impact of cinema on Russian audience attitudes towards social crisis and/ or problems. Their research found that significant changes may occur among young people after watching a film related to social issues. Their mode of cognition, emotions and motivation have changed remarkably. Though these changes did not persist over time.

Another impact study of cinema among the viewers was conducted by Ross, (2006) in Germany. It was a study during interwar time. The result showed that there was a significant contribution of media influence along with polarization, public opinion and mass culture. Fearing, (1947) explores the impact of movies on attitudes and behaviour, emphasizing the responsibility of filmmakers to consider potential effects and use their influence positively. Sharma & Chaubey, (2000) rang a wakeup call regarding the importance of Bollywood films to build up an eco-criticism and climate change in India. It was an explanatory article that focused on factors and nature of climate change during Covid and after. They considered two films, Kadvi Hawa (2017) and Kedarnath (2018) as case studies to draw upon the role of Bollywood in environmental awakening. In this article it was articulated the power of visual -portrayals and how it will be able to address the collective issues related to climate.

Gigy & Kumar, (2019) conducted a review of literature on the scope of portraying ecological perspectives on climate change in Indian cinema. One of the aims of the articles was to identify and mitigate the issues of the environment that can be a threat of manmade disaster. The article developed a strong narrative based on a Malayalam film, Ottaal (The Trap). Interestingly the storyline of the film was an adaptation of Vanka, one of the timeless works of Russian writer Anton Chekhov. Actually, the paper analysed degree of influence of climate changes over on natural changes. They mentioned that resulting global warming has hampered the natural rhythm of the environment that causes 'floods, droughts, extensive hunger, displacement, and epidemics. They considered that cinema can act as a mirror of the realities to visualise the destruction of the ecosystem and one of the major recommendations of the paper was the awakening and active role of civil society to fight against the global changes of climate change.

Renowned novelist Amitav Ghosh published a beautiful work, The Great Derangement: Climate Change and the Unthinkable (2016). Ghose published a nonfiction work that makes a challenge by reflecting the present unstable understanding of political and socio-economic organisations. He opined there things namely literature, history and politics that makes kind of deranged among political and socio -economical institutions. As a storyteller and analyst, Ghosh (2016) clearly demonstrated the systemic madness that has been deep rooted in our present world arrangements.

Riber & Smith (1985) pointed out the application of entertaining and commercial cinema for development communication in Bangladesh. It was a comparative behaviour model where they produced a cinema containing literacy and family planning issues (perhaps an Entertainment - Education, E-E model) and was viewed by 8 million people. The success of these films depends on adapting themes to traditional feature films.

### **3. RESEARCH METHODOLOGY**

This research is based on the films of your interpretivism where the subjective nature of the selected films have been analysed (Alharahsheh & Pius, 2020).

Following the deductive research approach, the gaps of existing literature has been found and thereby based on a theoretical foundation then the analysis have been further conducted (Soiferman, 2010).

For selection of films, a list of 10 films based on environmental communication has been selected at first from the last two decades timeline. Then a least common factor was identified among two films to draw a comparison between their portrayal and narratives. Finally, two films having one common topic, climate change and draught, has been selected for the comparative analysis.

Sl. No	Name of the film	Theme
1.	Kadvi Hawa	Drought and severe water crisis in villages.
2.	Jawan	Commercial film which focused on miseries of common people including drought and suicide by farmers.
3.	Kaadana	Commercial film that focused on conservation of elephants.
4.	Sherdil	Conflict between animal and human beings.
5.	Kantara	Ethnocentric Culture and Climate
6.	Bhavesh Joshi Superhero	Buring of garbage and pollution.
7.	Sherni	Life of a forest ranger and challenges faced by her.
8.	Newton	Tribal Community and life in forest.
9.	Iraada	Chlorinated water in swimming pools and death of people due to contamination.
10.	Fukrey	Water storage issue and water crisis

The list of films has been extracted on the basis of The Better India, (2023) and Shankar, (2024) the two websites that critically reviewed the films on environmental communication in India.

One of the films named Kadvi Hawa has entire live in dependent on the concept of climate change, drought and lack of rainfall for 15 consecutive years. On the other hand, the second selected movie Jawan is a blockbuster movie which has a sub plot based on the same theme. This research has tried to find out the ways in which climate change is portrayed in a hard-core commercial film and a parallel film. This comparative analysis has been designed to evaluate how the deflection of the same issue in a plot of a film and in a sub plot of another film can help in spreading awareness on climate change. Hence two different films from different genre have been selected for evaluating on this matter.

Finally, using framing analysis, analysing the dialogues and an overall comparative analysis help to find out the results of this research. With the help of Holi did analysis this research highlighted the ways in which film can contribute towards communicating climate change in the long run.

#### 4. FINDINGS AND ANALYSIS

According to McCormack et al. (2021) visual storytelling has the ability to spread environmental information to wide audiences. Pro-environmental behaviour (PEB) and the human-nature connection are two examples of environmental outcomes that can be brought about by these kinds of narratives, although there is currently no working model for this. This impact is understood

within the theoretical frameworks of narrative persuasion and is demonstrated in a variety of fields. This analysis tries to reflect how films having environmental issues can influence people's connections to nature and their environmental behaviours. With the help of fusing knowledge from conservation psychology and narrative persuasion, it can be possible to highlight the ways that environmental films could potentially impact their viewers.

In the last two decades some of the Indian films have talked about environmental issue, sometimes as a part of their main story while some other films have kept environmental issues as a sub-plot. Kadvi Hawa (2017) is a film directed by Nila Madhab Panda; this film deals with the impact of climate change on farmers in rural India. It highlights the issue of rising temperatures and their effects on agriculture. Peepli Live (2010) was directed by Anusha Rizvi, this satirical comedy-drama addresses the issue of farmer suicides in India, which is often linked to environmental and agrarian challenges. Water (2005) was directed by Deepa Mehta, "Water" is part of Mehta's Elements Trilogy. It deals with the plight of widows in Varanasi and explores social issues, including the relationship between humans and their environment. Paani an unreleased film was directed by Shekhar Kapur, "Paani" was intended to focus on water scarcity issues. Although the film has faced delays, it was expected to address critical environmental concerns related to water.

As per Mahatma Gandhi, "India lies in its villages". Climate changes have a great impact on the agricultural labours and the farmers living in the villages of India. In this regard, this research brings in a comparative analysis between two prominent films, namely, Kadvi Hawa and Jawaan. In one hand Kadvi Hawa was a film whose plot revolves around the concept of climate change and droughts, Jawaan is a commercial movie which has a sub-plot on agricultural labours and the challenges of climate changes.

## 5. KADVI HAWA

Figure 1

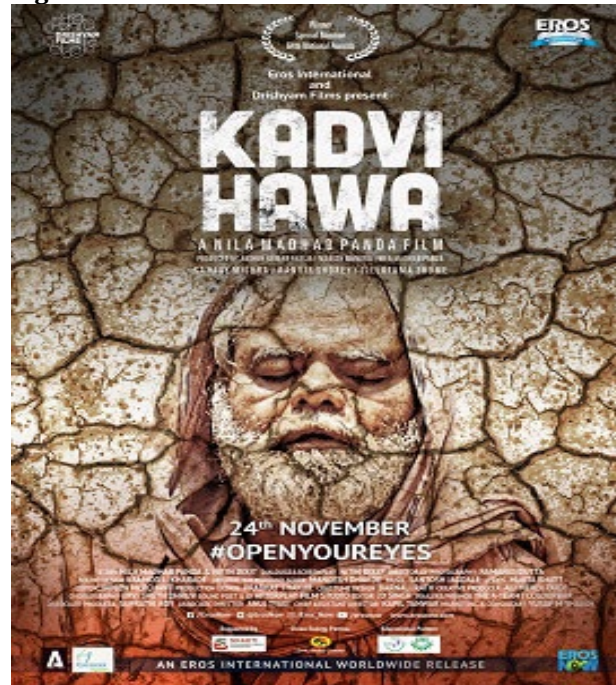


Figure 1 Poster of Kadvi Hawa  
Source Zee5, 2017

"Kadvi Hawa" is a 2017 Indian drama film directed by Nila Madhab Panda. The film addresses the critical issue of climate change and its impact on rural communities in India. The title of the film "Kadvi Hawa" (which means "Bitter Wind" in English) alludes to the harsh reality that the characters in the film must deal with as a result of climate change. The main focus of the movie is on how farmers and their livelihoods are affected by climate change, particularly with regard to drought and unusual rains. Due to its challenging material and effort to bring attention to a pressing problem that is frequently disregarded in popular film, "Kadvi Hawa" garnered favourable reviews. The movie's influence comes from its capacity to increase public awareness of climate change and its effects, especially on underprivileged groups.

The film revolves around the lives of its two main characters, a young bank loan recovery agent played by Ranvir Shorey and a blind old man who can forecast the weather, both portrayed by Sanjay Mishra. The plot emphasises how vulnerable farmers are in drought-prone areas and how difficult it is for them to predict weather patterns. "Kadvi Hawa" has received accolades for its accurate depiction of how climate change is affecting rural India. It is unafraid to portray the terrible realities that farmers must deal with, such as debt, migration, and crop loss. The movie offers a potent social commentary on the pressing need for sustainable farming methods and climate action. Sanjay Mishra's portrayal of the blind old man received widespread acclaim for its depth and authenticity. In his part, Ranvir Shorey performed admirably as well. The film's emotional power and capacity to establish a human connection with the audience are greatly enhanced by the performances. Considering the Elaboration Likelihood Model, it can further we are given that films can act as a tool of perceive communication to spread better awareness on environment and climate change. In general, whenever issues like climate changes are highlighted then people often talk about melting of glaciers, increasing pollution and greenhouse gases. Certainly, these problems are going to cause danger to humankind in the long run. However, we often overlook the immediate after months of climate change. One of such afterwards include adverse situations like droughts which specific to a community but hampers the life a large number of people.

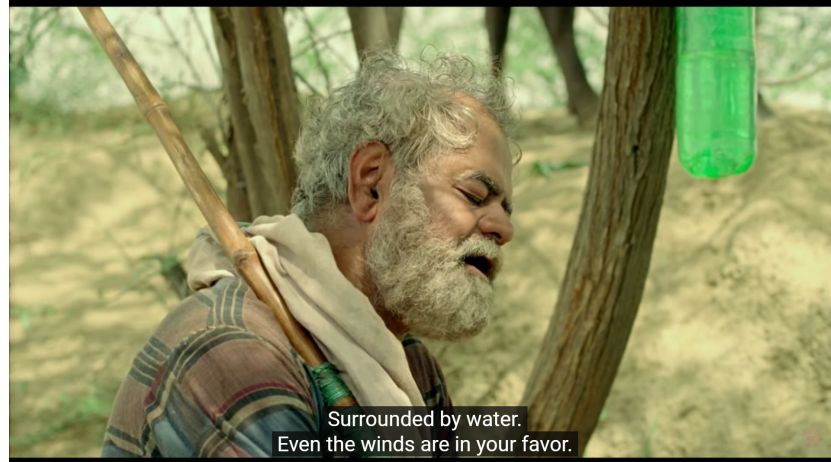
**Figure 2**



**Figure 2** A frame from Kadvi Hawa showing a girl getting curious about the number of seasons  
**Source** Zee5, 2017

It is a fact to know that even though droughts are common phenomena, yet it is specific to a particular community, namely the farmers of India. Now if the concept of dialogue action given by Paulo Freire considered then it can be said that the dialogues used in this film has a friendship number of audience (Freire, 1996). There are scenes where little school going children are confused with the number of seasons mentioned in their books. A boy in the movie exclaims that there is only summer and winter in their village. Another girl asks her family "*Kitab mein char Mausam kyon likhe Hain... hamare yahan to sal mein do hi Mausam aate Hain*" which expresses her curiosity to know that why does her book say there are four seasons where is they only have two seasons in a year.

**Figure 3**



**Figure 3** A frame from Kadvi Hawa showing the protagonist envying the loan recovery agent  
**Source** Zee5, 2017

A range of dialogues between the loan recovery agent and the protagonist farmer are heart wrenching. The protagonist is in an Envy of the life of the loan recovery agent because of the fact that they get ample supply of water at their hometown Orissa. The product is considered the loan recovery agent to be privileged that he is surrounded by water bodies at his hometown and does not face such circumstances like this drought affected village. Time and again these dialogues bring a striking comparison between the lives of farmers who are affected by droughts and the people were privileged to have water in winds in their favour. Now, if this frame is further analysed with the help of cognitive dissonance theory, then it can be clearly seen that the conflict of opinion between the two protagonists are somehow reflecting the descendants among the audience who have such a dual thought in their mind. Common people who are not affected by such adverse climatic conditions may often go through a conflict in their mind in the form of cognitive dissonance. In one hand there is a loan recovery agent whose job demands him to recover the loan no matter what the situation is. On the other hand, there is a poor farmer who is affected by the adverse climate and is not able to harvest his crops for a long period of time. Moreover, this community of farmers is also acted by the suicide committed by their other fellow mates. Sanjay Mishra's epilogue straightening that one by one everyone is dying among the farming community either someone is having poison or are hanging themselves at their home clearly highlights the miseries of the farming community. He knows that his days are numbered but has still been fighting for his family.

Ramanuj Dutta's cinematography skillfully conveys the roughness of the terrain while capturing the raw beauty of the rural settings. The story's emotional and environmental elements are largely communicated through the images. In conclusion, "Kadvi Hawa" is a socially relevant film that tackles the urgent issue of climate change through a poignant and emotionally charged narrative. It brings attention to the struggles faced by those most affected by environmental changes, making it an important contribution to Indian cinema with a social message. Using the element of dark humour, Kadvi hawa portrays the lives of farmers living in Bundelkhand was not experienced rainfall in the last 15 years. This film was reported to be a rare film which had the potential to enter the corn science of people. With the help of punchlines like "*Tum jab bhi yahan aate Ho char panch logon ki jindagi sath lekar jaate Ho*" used dark satire to explain how every year the loan recovery agents are bound to visit the village and number of people commits suicide due to the same reason. Many a times the story of the farmers is unheard. The banks give justifications where they say that their bounds to take such steps to recover their money yet there are no solutions found to this problem faced by the poor villages.

Recent research in the field of smart agriculture have highlighted that taking of initiative to cultivate crops like ragi and millet me require less water than that of rice. This has been I'll give to be a better solution to the existing crisis of water for cultivation. However, it is a matter of fact to consider that in case of droughts when there is lack of rainfall for almost a decade it is not possible for farmers to cultivate any crop. These full formers do not get enough water for drinking and household work, so such issues require better awareness among the people of the country. Karvi Hawa was a film which is entirely based on the concept of drought and working on such social issues requires a lot of dedication. Knowing that this is not a wrong call movie, working on such scripts and giving them a proper shape on the screen is not that easy. Communicating environment through media can only be possible if activation is a teaching to spread awareness among people using persuasive communication. It is also important to give better clarity to the cognitive dissolve in the among the audience if any regarding such issues.

## 6. JAWAN

Figure 4



Figure 4 Poster of Jawan  
Source Netflix, 2023



**Figure 5**



**Figure 5** The Famous Metro scene from Jawaan

**Source** Netflix, 2023

Jawan is a film released in 2023 which was declared a commercially successful blockbuster movie. Its plot is fabricated on a larger-than-life story of a jailer and his prisoners; however, the movie highlighted a number of developmental issues. One of such issues was climate change and its impact on farmers. Unlike Kadvi Hawa, Jawaan is a commercial movie which is based on a romantic comedy, action and thriller. This story revolves around the life of a jailer played by Shahrukh Khan and his father who is an ex-army officer. In this film the jailer fights for the rights of his prisoners who have been made a victim by the system and are behind bars. The subplot in this film revolves around the life of a group of women who have suffered due to a faulty medical system, Bhopal gas tragedy and a deadly drought.

**Figure 6**



**Figure 6** A frame from Jawaan which shows the poor farmer getting insulted

**Source** Netflix, 2023

One of the most popular scenes of this film is short in a metro where the real motive of the protagonist is shown to the audience. Here, the jailer and his group of girls pretend to hijack a metro rail and demand that the Mafia named Kali pay them a ransom because his daughter is trapped in the same compartment. Even though

this scene seems to be a copy version from other popular movies, yet this scene leads to a flashback which highlights a larger issue with an unexpected twist.

The flashback shows that one of the inmates of the prison, is a daughter of a deceased farmer. This girl used to be good in studies and was raised by very poor farmers family. Due to drought and unexpected rainfall the father was not able to pay the loan. This flashback really showed that the farmers family were trying their best to show the field and reap the harvest despite the lack of a liquid water by taking in external water supply during the drought affected time. Suddenly there was an unexpected rainfall which affected the entire village and all the crops got destroyed.

**Figure 7**



**Figure 7** A frame from Jawan showing the miseries of farmer and his family due to drought  
**Source** Netflix, 2023

The loan recovery agent did not listen to his plea. They not only insulted him, but they also took away his clothes and his tractor. Upon getting humiliated in front of entire village and his daughter, the farmer committed suicide. Till his last breath he went on encouraging his daughter to continue with his studies. Even after his death the loan recovery agent did not let the family go. They tried misbehaving with both the mother and the daughter at the very moment of the funeral itself. They could not take it anymore and she hit the loan recovery agent and thereby put behind bars.

The entire flashback scene was well detailed, and it clearly showed the majority of the farmers due to climate change and lack of favourable weather conditions. It also shows that many times the government says that the loans taken by farmers are waived but in reality, they are not. Played by Shahrukh Khan went on explaining that these banks often wave the loans taken by millionaires and business Mafia, but they do not wave a small amount taken by a poor farmer. The same talk about the growing rate of suicides done by farmers every year because their loans are not waived. On the other hand, there are influence business personal from India who are going overseas or a starting new business without even clearing their previous loans. There is a lack of parity between the facilities received by the rich in the poor even when it comes to bank loans. Just like Kadvi Hawa, Jawan has also shown and after climate change which is not often talk to both by the intellectuals or the activists.

Again, considering the concept of dialogues action by Paulo Freire, (1996) it can be said that the dialogues used in this film clearly highlighted the cognitive disorders among people in this regard. Dialogues like "*Yah kahani Kashmir se lekar Kanyakumari tak hai*" and "*Ek Bank Jo sirf 40000 rupaye ke liye Garib Kisan ko Jaan Lene per majbur kar deta hai, vahi tumhare dad ke 40000 crore yuhi maaf kar diye*". The dialogues have been hammer hitting and has potential to spread awareness about the entire scenario. Climate change in environmental communication is also considered from the long-term perspective but the immediate impact of such changes is often overlooked. It is the poor farmers who face the wrath of such issues while we are busy with conducting seminars and conference on this matter. Here comes the role of films. With the help of entertainment education model films can provide avoid a platform for spreading better where is among people.

Films have the power to reach a large audience and highlight the difficulties encountered by farmers, as well as the effects of climate change on rural communities and agriculture. This knowledge was covered in Jawaan with components of a commercial film, which could make it more acceptable to a wider audience. By Humanising the issue, films can help audiences empathize and comprehend the issue by making it real to them through stories that centre on humans coping with the effects of climate change. Films can be a powerful medium to advocate for policy changes, sustainable agricultural practices, and initiatives that address the challenges faced by farmers in the context of climate change. By depicting the resilience and determination of farmers in the face of adversity, Jawaan can inspire viewers to take action, contribute to initiatives, or support policies aimed at mitigating the impact of climate change on agriculture. Films serve as educational tools, providing information about the interconnected issues of farming, climate change, and environmental sustainability.

## 7. CONCLUSION

It can be concluded from this research that films can act as potential medium for spreading better when is on environmental communication and climate change. In this research two different films from different genre have been selected that have focused on the same topic of climate change and lack of rainfall. Both the films of successfully reflected the life of farmers who were affected by such climate changes and their miseries. The film Kadvi Hawa veteran actors have portrayed the story with a pinch of dark humour. On the other hand, in case of Jawaan the charisma of Shahrukh Khan and new faces from the television industry has provided a mix package to its audience. Kadvi Hawa was strikingly based on the after maths of droughts and lack of rainfall while Jawaan was a large the life movie focusing a number of social and environmental issues. One of such issues were drought and lack of rainfall. This research is right to incorporate different genre films to evaluate if both commercial and parallel cinema can contribute.

## CONFLICT OF INTERESTS

None.

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None.

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