The time is ripe for a reconsideration of the biopic’s significance in the contemporary film culture of our nation. Our association with the medium and language of cinema, which is an art that deserves to be celebrated, sprouted on the silver screen.
with films based on mythological stories. With the growth of cinema, the medium and language of art it represented also underwent a substantial variation from within the flexible limits of ideology and spectrum of the cultural orientations it once mirrored.

Now, being a part of the global creative medium of national and international identity, the medium of cinema, for the domesticated citizenry is more than an art it once used to be, and, as a part of the ongoing history of the profitable yet aesthetic innovation project, the medium has unambiguously stepped into the incessant flow unscrupulous recreations. The aesthetic ferment that prepared the average citizen for the ahistorical and wild imaginative sensations has come to be redefined as the re-creation of actual events and lives of people who were once and still with us in our present time.

Though the sub-genre of biopics have a considerable long history that runs parallel with the history of cinema, the genre as such gained much prominence as a part of the commercial film industry during the pandemic. Even the Hollywood and the main Indian Film Industry, Bollywood, used the genre of biopics more in a documentary style rather than experimenting with its commercial possibilities. But at times for Bollywood, biopics, are hagiographies, the life of saints, twisted for the box office.

The Indian audiences are now looking forward to stories that can leave them inspired and informed about the success stories of men and women who made their mark. The fortitude of these greatest role figures in the world might have sometimes gone unheard, had it not been for these biopics. By this, I however do not mean that the political lenses of the lives of these veterans are the same as shown in the films and were not
controversial. However, as the entire purpose of this documentation of their lives also do replicate on the different polemics that has shaped our world. Over the years there have been plenty of biopics like Dangal, Mary Kom, Bhaag Milkha Bhaag, have not only wrecked a storm at the box office but have also brought the story of an admirable personality to live on the silver screen. Carrying forward with that trend, there is plethora of biopics lined up that are going to go on floors soon.
Thalaivii (transl. Female leader) based on the life of the actress and politician from Tamil Nadu J. Jayalalithaa. Her life filled with controversies and the struggles would undoubtedly draw not only the eager cinema lovers but also the political proactive populace to the screen. However, the film failed to do any justice either to the actress Jaya or the politician J. Jayalalithaa who was also at a time a Member of the Parliament, Member of the Legislative Assembly of Tamil Nadu and six time, Chief Minister of the state. The film industry really found a misfit into an iron-fisted politician. The narrative of the film would have made anyone aware of the political history of history of the state shocked.
The film stars Kangana Ranaut as Jayalalithaa and Arvind Swami as M. G. Ramachandran. The first half of the film mainly revolves around a Jaya who acts in ads skit with MJR (Aravind Swamy in a role modelled on former actor and Tamil Nadu Chief Minister MGR) and Jaya (Ranaut) sporting retro costumes and dancing around trees.

Thalaivi is indeed a Kangana Ranaut show, but it does nothing to change the scenario and ties itself up in knots in trying to get the hang of six-time Tamil Nadu chief minister Jayalalithaa's life and times and craft a coherent tale. It hurtles around aimlessly - and futilely - in search of a plank that can hold its weight.

The Jayalalithaa story, in essence, is that of a strong-willed, irrepressible woman who rose to power in a predominantly man's world and went on to reign untrammelled over a party and a state for an extended period of time. The drama of her career as an actress, activist and politician is reduced to dreary dribblets of information - much of which has been in the public domain for decades - and a series of stilted situations designed to project Kangana Ranaut in the best light.

In the second half of Thalaivi, devoted to the transformation of the heroine, Ranaut turns into the assertive "propaganda secretary" of MGR's party on her way to becoming the state chief minister. Here, the actress goes to the other extreme, assuming the persona of a blustery, bombastic gender-asserting crusader who sets tongues wagging in a political party dominated by men who never stop plotting to cut Jaya down to size.
'Shershaah' chronicles the events in the run up to the Kargil war and the role of Captain Vikram Batra (PVC), whose indomitable spirit and unparalleled courage contributed immensely to India’s victory.

The Kargil conflict - the toughest mountain warfare ever. Fought at a dizzying altitude of 17,000 feet, this historic war had a lot at stake. The Pakistani troops had infiltrated into the Indian side of the Line of Control (LoC), disguised as Kashmiri militants. The skirmishes quickly escalated into a full-blown war that also chalked the journey of a soldier from Lieutenant to Captain for his absolute dare-devilry and patriotic spirit to unfurl the tricolour at the highest point of conflict. Even if that meant laying down his own life for the cause.
The film’s overall tone is obviously high on patriotism. Many combat scenes don’t reflect the large canvas that the film is set up on, perhaps more deserving of a big screen experience. Yet, as an industry, Bollywood has seldom churned out epic war films that have been critically and commercially acclaimed. By those standards, ‘Shershaah’ ranks high than most of the recent war dramas and tells an inspiring story that needs to be told.

‘Shershaah’s biggest victory is its effort to recreate one of the most important chapters of our recent history with characters, who lead the way to a rousing climax.