From Helpers to Heroines: The role of female protagonists in political thrillers- A Comparative Study of Raazi (2018) and Article 370 (2024)

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Abstract—This paper talks titled "From Helpers to Heroines: The Role of Women as Protagonists in Political Thrillers – A Comparative Study of Raazi (2018) and Article 370 (2024)" attempts to determine the agency of female protagonists, the portrayal of national security concerns, internal moral conflicts and decision making from the perspective of said female protagonists. It also looks to determine how movies use real-world geopolitical events and national security narratives to frame the ideological positioning of the movie. This Paper uses Article 370 (2024) and Raazi (2018) as samples to test the research objectives of the paper. It uses research methodologies such as Discourse Analysis and Comparative Analysis to on select scenes and sequences from the samples to determine the success and failure of the research objectives, as well as to investigate the similarities and differences between the two samples in relation to the research objectives. This paper's findings can be used to understand how the theme and messaging of a movie align with United Nations Sustainable Development Goal number 5, i.e. Gender Equality, to show how a movie frames Women Empowerment.

Index Terms—Agency, National Security, Moral Conflicts, Framing, Geopolitical Events, Terrorism, Kashmir

I. INTRODUCTION

Ever since the arrival of Cinema it has been used as a medium of exchange of ideas and thoughts that have been prevalent in society. The leaders of Soviet Union used Cinema to highlight class struggles and the exploitation carried out by the capitalist system in movies such as Battleship Potemkin (1925) and Strike (1925) by Sergei Eisenstein or Mother (1926) by Vsevolod Pudovkin. The Filmmakers from the German Expressionism movement used cinema as a tool for portraying the despondent and gloomy mood of the German people following the Treaty of Versailles (1919). Movies such as Nosferatu: A Symphony of Horror (1922) by F.W Murnau and M (1931) by Fritz Lang invented genres such as horror, thriller and dystopia to reflect the mood of their nation. Cinema has always been a powerful tool of discourse that has used visuals, music, dialogues and their overall theme to get a message through that resonates with the contemporary times.

The Representation of Gender in cinema though, has always been tipped towards men over women. Men have always had the role of the protagonist while women have been sidelined as the helper, romantic interest or an object of sexual desire (Mulvey, 1975). One of the first Indian movies where this narrative was challenged was Mother India (1957) by Mehboob Khan, where the protagonist Radha fights against the patriarchal elements around her and maintains her integrity till the end. Another Indian movie that is considered a milestone in the portrayal of a feminist in Narrative Cinema is Charulata (1964) by Satyajit ray. It follows the life of Charu who is not satisfied with her place in society as the obedient wife but rather is curious, intelligent and rebellious. The underlying theme of the movie is how psychological and cognitive stimulation is important for a healthy and respectful relationship. Throughout the plot, Charu slowly gains agency over her identity and her desires, and refused to abide by what the patriarchal society wanted her to be.

In Indian Cinema, women gaining agency over their own ideas, ideologies and actions has been a slow development that has sped up in the new millennium. Movies such as Kahaani (2012) by Sujoy Ghosh, Queen (2013) by Vikas Bahl and English Vinglish

(2012) by Gauri Shinde to name few have shown women as protagonists who have taken agency over their own lives, thoughts and actions. Though these movies are from different genres, they all played a significant role in the development of the female agency, their decision-making power and their influence on the development of the plot. Movies like Neerja (2016) show women not as submissive or passive characters but rather as brave and protective. It showed the female protagonist in the light of a martyr, which was a character trait which was shared in the past by solely main protagonists, where women where simple left home while men went to sacrifice their lives and achieved martyrdom.

This paper is going to look at the role of women as the protagonists in political thrillers. The Research objectives of this paper are to observe how:

1. To examine the construction of female agency, decision-making, and influence in the portrayal of central women characters in Raazi (2018) and Article 370 (2024).

2. To analyze how each film frames national security narratives and internal moral conflicts through the perspective of its female protagonist.

3. To explore the impact of real-world geopolitical events and national security concerns on the films' storytelling, character arcs, and ideological positioning.

This Paper will also try to establish whether Raazi (2018) by Meghna Gulzar and Article 370 (2024) by Aditya Suhas Jambhale, succeed in providing agency and decision making to their protagonists and how that in turn influences the direction of the plot.

II. REVIEW OF LITERATURE

Cinema has always been strong medium when it comes encouraging discourse in society. In the context of Indian Cinema, it has since long projected the idea that women were passive caregivers, romantic interests or objects of sexual desire. This view is supported by Laura Mulvey's seminal work "Visual Pleasure and Narrative Cinema" where she criticizes the dominant narrative structure for instilling the idea of gender inequality by portraying women in roles that don't affect the plot, but rather she just exists to support the male protagonist's journey. Her major criticism emerges in the from the concept of scopophilia, wherein the camera, the characters in the movie etc. influence how the audience should look at the female characters. This in turn reinforced the patriarchal norms in which women where merely seen as a romantic entanglement or an object of desire. These factors act as a barrier for women to gain agency and control over their own ideas or actions. Towards the end of her essay, Mulvey calls for a radical, feminist narrative in cinema. This radical shift in narrative structures should challenge audiences to change their perspectives and that in turn should help in bringing forward more cinema with strong female characters who have more agency over their ideas and actions (Mulvey, 1975). This paper will look at how Raazi (2018) and Article 370 (2024) reinforce Mulvey's call to action, to construct cinematic narratives that revolve around a strong female lead and how her own agency over own actions shape the overall plot of the movie.

In the book " Centering Women in Bollywood Biopics: Empowerment and agency in Contemporary Indian cinema" by C. Chakravarty and SK. Chaudhuri, it is discussed that Indian biopics on women have emerged in great number during the new millennium, as it finds the connection between the Postfeminist discourse and the shift from collective political activism to individual empowerment narratives. It looks at various different genres of Female Indian Biopics such as Political Biopics, Sport Biopics and Cultural Biopics. One of the chapters of the book also investigates the portrayal of intersectionality of identities such as class, caste and gender in cinema. It looks at films such as Dangal (2016) and Panga (2020) to discuss how the female body is portrayed not as desirable objects but rather as symbols of strength. It looks at films such as Indu Sarkar (2017) and Thackeray (2019) to critique how women in politics are more intensely scrutinized than men in Politics. It also looks at how movies like The Dirty Picture (2011) and Shakuntala Devi (2020) humanize influential women but also is seen as a reflection of Society's discomfort with too much female ambition. Lastly it also looks at Movies such as Meena Kumari: The Classic Biography to emphasize the need for the portrayal of intersectional

identities of women in narrative cinema (Chakravarty, Chaudhuri, 2024). However, the book does not look upon the emerging trend of women as lead characters in political and Spy thrillers, which this paper will analyze though a discourse analysis of Raazi (2018) and Article 370 (2024).

Anu Sugathan's essay on "Gender and Nationalism: The Journey of Sehmat in Meghna Gulzar's Raazi" iterates how Raazi presents the portrayal of Sehmat as a woman who grapples between her identity as a dutiful daughter and a spy for the nation of India. It analyzes the movie to make sense of the complex representation of Sehmat's vulnerabilities and emotions. The essay also talks about how for a long time, women in Nationalistic narratives have been portrayed as pure, innocent souls, often the mother, sister or wife who stay at home while the male protagonists and characters go to participate in warfare or spy craft. Raazi is seen as a contrasting narrative to this existing discourse, with Sehmat's actions and decisions driving the plot and the narrative of the film. The essay also analyses how the movie portrayed Sehmat's Pakistani in-laws not as ruthless villains, but rather humanized them. This in turn, gave rise to moral conflicts for Sehmat as she was torn between her connection with her in-laws and her loyalty towards are father and the nation. The essay also talks about how Sehmat develops a sort of disillusionment towards her national duty as she looks back on the cost of national duty. This essay is an excellent analysis of how Raazi shapes the debate of Gender and Nationalism, concluding that it is a transformative film which does an excellent job in portraying the nuances of the relationship between Gender and Nationalism (Sugathan,2023). This Paper will attempt to build upon the theories provided in the essay "Gender and Nationalism: The Journey of Sehmat in Meghna Gulzar's Raazi", to analyze how decision making and agency of the Sehmat from Raazi (2018) and Zooni from Article 370 (2024) drive the narrative and plot of the movie. This paper will also analyze how real-world geopolitical events and national security concerns contributed to the overall narrative structure of the film.

In the context of the Framing Theory by Erving Goffman, Media producers or Filmmakers use certain "frames" in their productions in the form of visual compositions, narrative structures, background music or dialogues to shape how the audience engage with the movie. (Goffman, 1974)

III. RESEARCH METHODOLOGY

This Paper employs the research methodology of Critical Discourse Analysis to study the samples. Critical discourse analysis (or discourse analysis) is a research method for studying written or spoken language in relation to its social context. It aims to understand how language is used in real life situations. Discourse analysis is a qualitative and interpretive method of analyzing texts (in contrast to more systematic methods like content analysis). Interpretations are made based on both the details of the material itself and on contextual knowledge. (Luo, 2023)

This paper also uses the methodology of Comparative Analysis. A comparative analysis is a side-by-side comparison that systematically compares two or more things to pinpoint their similarities and differences. (Dovetail Editorial Team, 2023)

This paper also uses Purposive sampling to determine the movies Article 370 (2024) and Raazi (2018) as suitable samples that can be used to determine the relation between the samples and the research objectives of this paper.

Purposive sampling refers to a group of non-probability sampling techniques in which units are selected because they have characteristics that you need in your sample. In other words, units are selected "on purpose" in purposive sampling. Also called judgmental sampling, this sampling method relies on the researcher's judgment when identifying and selecting the individuals, cases, or events that can provide the best information to achieve the study's objectives. (Nikolopoulou, 2023)

Discourse Analysis has been used to study the samples because the research objectives of this paper are concerned with the portrayal of women, their agency in decision making, the national security narrative and the internal moral conflicts from the perspective of the female protagonists and how the movie shapes real world events and positions the overall discourse of the movie ideologically.

Article 370 (2024) and Raazi (2018) have been selected as sample by using purposive sampling because the narrative and the ideological positioning of the movies provide essential data that can be used to test and justify the research objectives of this paper. While Article 370 projects patriotism and nationalism by using framing methods that make it hard for the viewer to ignore the message of the movie, Raazi uses a more subtle framing method to make the viewer contemplate on the overall theme of the movie.

During Data Analysis, select scenes and sequences have been used from both the movies using the exact duration of the scenes according to the total runtime of the film. After a brief description of the scenes or sequences, discourse analysis of the select scenes are done to understand how the use of language, music or visuals to shape the narrative of the movie.

After Discourse Analysis, Comparative Analysis is used in the discussion section to determine the similarities and differences between both the samples in the context of the research objectives.

IV. DATA ANALYSIS AND FINDINGS

For this Research Paper, the movies Article 370 (2024) directed by Aditya Suhas Jambhale and Raazi (2018) directed by Meghna Gulzar have been chosen samples to answer the research objectives. First, we will look at Article 370 has a sample to see whether the movie's scenes and language are able to meet the research objectives of this paper.

Article 370 (2024):
Article 370 (2024) directed by Aditya Suhas Jambhale has many characters that play an important role in furthering the plot of the movie and contributes to the various discourses and themes underlying throughout the plot of the movie. These Characters are:

1. Zooni Haksar (Intelligence Directorate Field officer and later head of the National Investigation Agency, Kashmir Branch) played by Yami Gautam (protagonist of the movie)
2. Rajeshwari Swaminathan (Joint Secretary of the Prime Minister) played by Priyamani.
3. Yash Chauhan (Deputy Commandant of Central Reserve Police Force) played by Vaibhav Tatwawadi

4. Khawar Ali (Head of Intelligence Directorate) played by Raj Arjun.
5. Prime Minister played by Arun Govil
6. Madhav Patel (Home Minister of India) played by Kiran Karmarkar
7. Yakub Sheikh (Separatist Leader) played by Sumit Kaul
8. Salahudin Jalal (Former Chief Minister of Jammu and Kashmir) played by Rajendranath Zutshi

Chapter 1: The Lover boy of Tral
Scene 1: 10:20-12:43 (1)

Upon receiving intel about an extremist separatist leader's location, Zooni calls Khawar Ali, who is the her superior and the head of the Intelligence Directorate. Khawar tells Zooni to stand by before taking any action, as he wants to confirm from his Source Jibril. As Khawar is not able to reach Jibril, he tells Zooni to stand down. Zooni Doesn't trust Khawar's source so she calls Yash Chauhan, the Deputy Commandant of CRPF. Zooni convinces Chauhan to let her take part in the extraction\ encounter of the Separatist leader, Burhan Wani. Chauhan agrees. Later Chauhan realizes that Zooni does not have Khawar's approval for the mission but trusts her intel and moves ahead with the mission.

Analysis:
Since the starting of the movie, it can be seen that Zooni Haksar, who is the protagonist of the movie is a very sharp and capable field officer, shown by her capability to take out important intel. Khawar is shown as a typical male boss, who does trust Zooni's intel and would rather get information from his source from the Separatist and Terrorist's side. Zooni is aware of Khawar's tendency to not trust her so she acts on her instincts and calls Chauhan, who is her colleague and friend according to their body language. Chauhan trusts her intel which shows her capability and credibility as a field officer, in a profession dominated by men.

Chapter 2: A Knock on the Door
Scene 2: 27:09-35:00
The second chapter begins with the introduction of Rajeshwari Swaminathan, who is the joint secretary of the PMO. After the Zooni and Chauhan led Special force manages to kill Burhan Wani, the Kashmir Valley erupts into chaos and violence. Rajeshwari is

given the charge by the Prime Minister to bring back control and peace in J&K. She meets with the former Governor of J&K, Jagmohan Patil to find answers for abrogation of Article 370.

Analysis:

In this sequence, Rajeshwari Swaminathan is shown as a powerful and influential bureaucrat, evident by the fact that she is chosen to head such a big crisis situation. She investigates about Article 370 in order to find ways to abrogate it, taking the lead in order to bring about peace in the valley of Kashmir.

Scene 3: 39:26- 44:10

After Zooni is transferred to New Delhi following the encounter of Buran, Rajeshwari approaches Zooni to head the National Intelligence Agency (NIA). Zooni, frustrated with the system, delivers a powerful monologue. Some of the Important dialogues from the monologue are:

"Terrorism is a business. It has nothing to do with the drama of Azadi, but has everything to do with business"

"Aman hasil karne ka natak karenge, par hasil hone nahi denge"

"Jabh tak ye Special Status hai, hum unhe haanth bhi nahi laga sakte. Aur wo hume Article 370 ko haanth lagane nahi denge."

"Kashmir is a lost cause ma'am. We should forget about it."

Analysis:

This scene drives a powerful message towards the central theme of the movie which is Article 370. It uses words and terms such as "Terrorism is a business.", "Natak", "Lost Case" etc. to show the corruption that has existed in the Kashmir Valley. It also shows the frustration of Zooni, as she feels helpless in able to change the system, highlighting her inner emotional turmoil. It also shows the ideological positioning of the movie, as it calls for the necessary abrogation of Article 370, and is based on the real-life events of 5th and 6th August, 2019 when Article 370 was abrogated by Central Government through the legislature.

Scene 4: 1:11:57- 1:14:15

Yash Chauhan dies in a suicide bombing that took place on a convoy of CRPF soldiers in Pulwama. The attack killed 40 CRPF soldiers. The next scene shows the funeral of the 40 martyred soldiers. Zooni is crying as she has lost her friend Chauhan. The Prime Minister pays respect to the soldiers by joining his hands in pranam and bowing his head, with emotional music playing in the background.

Analysis:

This Scene Mirrors the real-life incident of the Pulwama attack that took place on 14th February 2019, where a convoy of 40 CRPF soldiers were killed by the suicide bomber Adil Ahmad Dar. The scene uses emotional music and the powerful image of the Prime Minister bowing his head down in front of the martyred soldier's empty coffins. The Scene employs the theory of framing by showing the brutality and emotional side of attack that was a serious hit on the national security of India (Goffman, 1974)

Raazi (2018):

Raazi (2018) directed by Meghna Gulzar has many characters that shape the plot and narrative of the movie. These Characters are:

1. Sehmat Khan (Protagonist) played by Alia Bhatt
2. Iqbal Syed (Sehmat's husband) played by Vicky Kaushal
3. Hidayat Khan (Sehmat's father) played by Rajit Kapoor
4. Khalid Mir (Senior officer in the Research & Analysis Wing of India) played by Jaideep Ahlawat
5. Abdul (Sehmat's in-law's loyal servant) played by Arif Zakaria
6. Brigadier Parvez Syed (Sehmat's father-in-law and a senior officer in the Pakistani Army)
7. Mehboob Syed (Sehmat's brother-in-law) played by Ashwath Bhatt

Sequence 1: 07:00- 28:00

The Sequence begins with the introduction of Sehmat. She is shown attempting to save a squirrel from getting runover by a car. She studies in Delhi University and an earlier glimpse into her brilliance is shown when her friend says how she never forgets a number after seeing or dialing it once. She receives a phone call from her father urging her to come back to Kashmir, which is her home. She goes back home where her father Hidayat Khan informs her that he has Lung Cancer, and that his days are numbered. He also tells her that he has been a spy for India and now he wants her to take his place as a spy for India. "Hindustan ki

aankh aur kaan banke Pakistan mein raho". He tells her that she has to get married to Brigadier Syed's Son Iqbal in Pakistan, which will be her cover as a spy. Sehmat accepts her father's proposition by saying "Watan kea age kuch nahi, khud bhi nahi. Aur agar wo galati hai, toh phir desh ke hifasat je liye beto ko fauz mein daalna bhi galati hai." Sehmat goes to New Delhi to take part in her training in RAW under Khalid Mir. There she learns various acts of espionage such as poisioning, morse code, shooting and learning phone numbers. Eventually she masters all the acts of espionage and thus is ready for the mission.

Analysis:
Sehmat's introduction to the audience shows her as a sensitive and smart character. She is able to remember numbers after seeing them only once, which shows her strong memory and observational skills. Even though she is shown as sensitive, it doesn't narrow her down to that particular characteristic, but rather portrays it as her strength when coupled with her quick wit and observation skills. When she goes back home and is informed of what she has to do to do, she seems emotional but also understands her duty. This shows the emotional and mental strength Sehmat shows despite the terrible duty that she has been told to perform. This makes one feel sad for Sehmat but also shows the strength she possesses. During her training in RAW under Khalid Mir, even though she is being put through rigorous training, she doesn't break in front of her superiors, only crying when no one is watching. This makes Sehmat's character very realistic and approachable, as well as nuanced. She takes agency over her own decisions, as can be seen by her dialogues, where she wants to serve the nation and is not afraid to do so. Her determined attitude resonates deeply with Khalid when he asks her about her dreams.

Sequence 2: 40:00-1:02:00
In this sequence, it is shown how Sehmat slowly gains the trust of her in-laws , but their loyal servant Abdul remains suspicious of her because of her nationality. She grows closer Iqbal and begins spying on her father-in -law's meetings. But after a while she is distressed to find out that the meetings will now take place in General Baig's residence. She gains access of the General's residence and finds out Pakistan's plan of launching Naval attacks on Indian ships. Meanwhile, Sehmat also falls in love with Iqbal.

Analysis:
This sequence shows the increasing moral dilemma for Sehmat as she begins to get close to her husband. She struggles to spy on her father-in-law but comes up with sharp- and quick-witted solutions to make sure she is not caught. While trying to take a look at some official army papers, Sehmat realizes that they are official plans of attack on Indian naval vessels. This is in relation to the real time event when a female spy of India, on whom Sehmat's story is based on, provided crucial intel which saved the then invaluable Naval Ship INS Virat from damage, thus foiling Pakistan's plans during the 1971 Indo-Pak war (Manglik, 2018).

Sequence 3: 1:04:00-1:34:00
After learning about the naval plans, Sehmat gets hold of another important file that reaches the Syed residence. But after she is able to look over her files and sending the intel to RAW, her spying setup is caught by Abdul, as he always suspected her. In her desperation not to be caught, she had to kill Abdul by running him over with a Jeep. After Abdul's death, Mehboob, her brother-in-law, starts to investigate the mysterious nature of Abdul's death. To prevent him from getting to the truth, Sehmat has Injects Ricin into Mehboob's leg while she under disguise, causing Mehboob to have a heart attack and eventually dying.

Analysis:
The killing of Adbul takes a toll on Sehmat's Mental and Emotional Being. This was her first time taking a life and it showed the heavy price that nationalistic duty and loyalty extracts. After killing Abdul, Sehmat has to gather herself up emotionally very quickly, as Mehboob starts to look into his murder. This leads to her killing him too, thus affecting her even more.
The movie concludes with the death of Iqbal too as Sehmat attempts to flee Pakistan. This breaks her emotionally as she questions the intensity and brutality of the price that her loyalty and duty extracted from her.

V. DISCUSSION

Similarities:

Research Objectives of this Research Paper:	Article 370 (2024)	Raazi (2018)
1. To examine the construction of female agency, decision-making, and influence in the portrayal of central women characters in Raazi (2018) and Article 370 (2024).	Article 370 showed both Zooni Haksar and Rajeshwari Swaminathan in empowered positions, with both having significant contributions to direction of the plot. Both the characters had complete agency over their decision-making power.	In Raazi, Sehmat Khan's character too enjoyed significant agency over her ability to take difficult and complex decisions. Her control over her actions and decision had consequential effects on the direction of the plot.
2. To analyze how each film frames national security narratives and internal moral conflicts through the perspective of its female protagonist.	Article 370 framed the national security narratives and the internal moral conflicts of Zooni Haksar in a very powerful manner, with inspirational and emotional tunes used as the background music during pivotal scenes such as the Pulwama attack or the moment when Article 370 is finally abrogated, signifying the emotional impact these events had on Zooni.	Raazi used quiet and somber moments, as well as emotional music and songs to portray Sehmat's Internal moral conflict, particularly when she had to kill Abdul and Mehboob. It also showed Sehmat's loyalty towards the nation, when she agreed to become a spy at her father's insistence. This showed the importance nationalism holds for a citizen, disregarding gender, religion, class and other identities.
3. To explore the impact of real-world geopolitical events and national security concerns on the films' storytelling, character arcs, and ideological positioning.	Article 370 (2024) is based on real life events that led to the abrogation of Article 370 of the Indian Constitution. Zooni Haksar, a Kashmiri Muslim shown as the strong female lead sent a powerful message of the unity that exists when it comes to matters of national security.	Raazi (2018) is based on the real-life event of the Indo-Pak war of 1971. The story is based on the life of a real female spy who provided important intel that prevented an attack on INS Virat during the war. (Manglik, 2018)

Both Article 370 (2024) and Raazi (2018) match with the research objectives of this paper. But both the movies have certain similarities and differences in the way they match with the research objectives. A Comparative Analysis will be done to determine the similarities and differences that the movies have in context of the research objectives.

Differences:

Research Objectives of this Research Paper: (refer to the similarities table)	Article 370 (2024)	Raazi (2018)
Objective 1:	Article 370 showed the pivotal female characters of Zooni Haksar and Rajeshwari Swaminathan as clinical, powerful and in a very no-non-sense manner.	Raazi's female protagonist Sehmat Khan was portrayed as a sensitive and witty women, who despite the mental and emotional anguish she faced, was able to carry out her duties.

Objective 2:	Article 370 framed the national security narratives and the Internal moral conflict of Zooni and Rajeshwari in a very professional manner, as they were both in very senior positions and thus could not show much emotion. They were both very determined towards national security matters.	In Raazi, Sehmat's emotional and mental turmoil throughout the movie felt very personal, and her moral conflicts seemed very approachable to a regular person.
Objective 3:	Article 370 takes a very hard stance when it comes to its ideological positioning, with the separatists and terrorists in the movie used to generate intense feelings of nationalism and patriotism in the viewer's mind.	Raazi takes a very subtle and complex road in propagating the messages of nationalism and patriotism. Be It Sehmat and Iqbal's romance, or the mental anguish Sehmat feels after killing Abdul and Mehboob, the movie's ending poses the question on the "price of patriotism".

VI. CONCLUSION

This paper's finding can help in promotion SDG Goal number 5 of Sustainable Development Goals of the United Nations. Both the movies employ the medium of cinema to propagate woman empowerment while also presenting them in a manner that makes the viewer connect deeply with the Character's struggles ad decisions.

While Article 370 portrays women in a very empowered and powerful manner, Raazi portrays a woman's mental and emotional strength in the face of adversity. Both the movies can be used as a very significant example when studying theories such as Framing Theory by Goffman, as both the movies employ framing techniques to make sure their central themes such as patriotism, ruthlessness of terrorist attacks and the importance of national security operatives resonate deeply with the viewer.

Weaknesses of the Paper:

- As the paper employs the qualitative research methodology of Discourse Analysis, the factor of researcher's bias cannot be ruled out.
- These findings cannot be used to generalize findings across other female led movies.

Strengths of the Paper:

- The findings can be used to study future Political Spy Thrillers that help shape the overall patriotic discourse and narrative.
- The findings can also help in studying the role of strong female leads in other genres and how their presence on screen affect the narrative of the film.

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