
MEDIA TRIAL, DEFAMATION, AND CONSTITUTIONAL ACCOUNTABILITY: A JURISPRUDENTIAL ANALYSIS OF ROCKETRY: THE NAMBI EFFECT AND THE ISRO ESPIONAGE CASE

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ABSTRACT

This study is thus a critique of *Rocketry: The Nambi Effect* (2022), directed by and starring R. Madhavan, through media law, constitutional safeguards and state oversight principles. Drawing from the stories of Nambi Narayanan, the eminent Indian aerospace scientist and former ISRO official, the film revisits one of the most contentious and infamous episodes in India's legal and media history the ISRO espionage case in which he was falsely accused and subsequently exonerated.¹ The story is a reminder that an individual's credibility, freedom, and career can suffer greatly from early media accounts, misguided inquiries, and bureaucratic negligence. Considering the movie's depiction of public relations, the paper explores the legal context, focusing specifically on the question of media trial, defamation, custodial violence, abuse of investigative power, and breach of foundational rights enshrined in Articles 19 and 21 of the Constitution of India. We pay particular attention to the conflict associated with freedom of the press against a right of the accused to a fair trial, as well as to the preservation of individual dignity and reputation as an inseparable part of the right to life and personal liberty. To this effect the analysis relies upon important jurisprudential precedents, particularly *Nambi Narayanan v. State of Kerala*, in which the Supreme Court ruled and awarded compensation to the victim.² Additionally, the thesis is that the film does not stay within traditional biographical cinema or "besides" a specific socio-legal perspective to critique the threats that happen through sensational press and unconstrained state control. By tracing the ripple effects of wrongful conviction and public vilification that follow, for example, the film raises fundamental questions about who should be held for wrongdoing, the media and what media law practices might be reformed in future, as well as the role of media agencies.

¹ *Rocketry: The Nambi Effect* (2022 film), directed by R. Madhavan (India)

² *Nambi Narayanan v. State of Kerala*, (2018) 10 SCC 804 (India).

Keywords: Media Trial, Defamation and Reputation, Freedom of Speech (Article 19(1)(a)), Right to Life and Personal Liberty (Article 21), Wrongful Prosecution, State Accountability, Media Ethics and Regulation, ISRO Espionage Case.

1. Introduction

In recent years movies have increasingly transcended a role limited mainly as media entertaining material; as well they became a potent means of examining serious socio-legal issues. One feature of real-life movie-telling is that it often fills the gap between law and society: this process involves taking legal wrongs and making them public discourse. Therefore, *Rocketry: The Nambi Effect* (2022) provides an interesting story not just about the life of an eminent scientist in the movie era but also sheds light on serious problems within Indian legal and media systems.

Based on the life of Nambi Narayanan, a senior scientist at the Indian Space Research Organisation (ISRO), Nambi has been a major driver in the development of cryogenic science in India. But one fateful point changed his life in 1994 when he was falsely blamed as a spy who leaked sensitive information³. and what ensued was not just a criminal investigation but a tragic series of events involving headlines, public outcry, custodial interrogations, and the eventual crumbling of due process. Subsequent investigations by the Central Bureau of

Investigation (CBI) determined the charges against him to be baseless, and he was dismissed. ⁴the incident provides an example of how the merging of media storylines and investigative breakdowns can lead to gross rights breaches. Specifically, that the presumption of innocence has been violated, which is evident in this case as the media, trying to report breaking news reported Narayanan as guilty even before any trial in court.

This process, also known as a “media trial,” directly threatens the fairness of legal proceedings and the justice system. Legally, what happens in the film raises vital constitutional and jurisprudential issues. This argument will examine the tension that exists between freedom of expression and speech of Article 19(1)(a) and the right to reputation and fair trial of Article 21. Worse, the case highlights issues about defamation and custodial torture, as well as question of

³ ISRO Espionage Case, 1994 (background and allegations).

⁴ Nambi Narayanan v. Siby Mathews, Supreme Court of India, findings based on CBI investigation.

whether state authorities are held accountable for instances of wrongful prosecution.

The SC in Nambi Narayanan v. State of Kerala, for example acknowledged that the accused was seriously unfair, and awarded damages. So, it was held that the right to reputation forms part of a person's right to life and liberty.⁵ In this light, *Rocketry: The Nambi Effect* provides a biographical examination, as well as a critique of media dominance and state corruption. It challenges readers and perhaps increasingly also legal scholars to reassess the moral responsibilities of journalists and call for stronger safeguards against misuse of state power.

So, this paper attempts to try and answer the following questions:

- What are the constitutional limits of press liberties in criminal investigations?
- How much defamation and bias during a press trial is media reporting harmful?
- What can the legal recourse be for wrongful prosecution and reputational damage?

2. Overview of the Film

Rocketry: The Nambi Effect uses a highly structured and nonlinear storytelling to unfold the different stages in the life of Nambi Narayanan - from his career as a scientist to his charges of espionage to the humiliating press coverage and then to his legal acquittal. There is no very specific plot order the movie jumps back and forth between personal and legal successes, making its emotional and intellectual punch bigger. This prose style allows us not only to see the facts in real time but also the sharp divergence between how Narayanan has helped the nation and how he was wronged by the country after the fact.

Much of the film is devoted to his involvement in India's science-oriented advances from cryogenic propulsion technologies, which were vital in the modernization of the country's space exploration programme. By presenting these accomplishments early on, the film sets the stage for the professional stature and credibility of its protagonist. Now the more serious importance of this detail is highlighted by one thing: it is a reminder of how severe the later charges will eventually tarnish one's own reputation.

The narrative then turns to the 1994 espionage allegations and features the events that resulted

⁵ Media coverage and public narrative surrounding the ISRO spy case

in Narayanan's arrest and questioning. The movie frames these incidents not just as a criminal charge but as a broader systemic failure, a failure of the state's investigations, coercive methods of custody and public outcry ahead of a court ruling. It raises important legal issue with respect to due process, abuse of power and violation of personal liberty. An issue emphasized in the film is its portrayal of vilification inflicted by media. The news media has been presented as instrumental in moulding public opinion and frequently reports on incidents that are held up as established facts. This element of the film focused with the media trial, in which the defendant is essentially judged in the public domain before he is tried by a trial court. Such portrayals underpin the conflict between media freedom and what constitutes a fair trial.⁶

The movie ends by telling Narayanan's eventual judicial exoneration and its restoration of his dignity through legal processes. This portion of the story represents a piece that serves as both a climactic resolution to the story and a legal statement about judge involvement in restoring rectifying the system's injustice. It shows how a long-standing legal system at best only came to accept the wrongful nature of the prosecution and the enormous detriment this occasion did both to the individuals' reputation as well as their career. It successfully blends factual events with cinematic dramatization to make it both an engaging biographical narrative and a compelling socio-legal critique. The psychological damages, the reputational devastation and the constitutional ramifications of false accusations are represented very clearly, which makes it well-suited for analysis in the field of media law.

3. Media Trial and Freedom of Speech

3.1 Constitutional Framework

An analysis of the theme of media trial in Rocketry: The Nambi Effect from the perspective of the constitutional parameters of freedom of speech and fair trial rights in India. Article 19(1)(a) of the Constitution provides that every citizen shall have the right to freedom of speech and freedom of expression and has been interpreted as well to involve freedom of the press. Even though press freedom is not specifically stated in the Constitution as a right standing alone, the Supreme Court has consistently acknowledged it as part of the fabric of democratic dialogue and public accountability.⁷

⁶ For the legal framework on media trial and fair trial rights, see *Sahara India Real Estate Corp. Ltd. v. SEBI*, (2012) 10 SCC 603.

⁷ *Indian Express Newspapers (Bombay) Pvt. Ltd. v. Union of India*, (1985) 1 SCC 641.

But it's not an absolute right. Article 19(2) provides that the exercise of free speech by the State is subject to reasonable restrictions, in the interest of inter alia, defamation, contempt of court, public order, decency, morality, and the sovereignty and integrity of India. So, as essential as the press is as an authority to inform, it is constitutionally restricted in its freedom where reporting starts to conflict with judicial proceedings or harm an individual's reputation unnecessarily in the absence of an adequate cause or legal excuse.

Just as crucial is Article 21, the right to life and personal liberty. Judicial interpretation has then broadened this provision to protect reputation, dignity, privacy and a fair trial. Thus, some media activity that might form a presumption of guilt before an adjudication could be a disregard to the constitutional shields.

3.2 Media Trial in the movie

Perhaps the single most revealing element of this film is its representation of the media and its contribution to shaping narrative framing concerning the ISRO espionage scandal. Narayanan is being publicly chastised through speculative, sensational reporting and the courts were not there to review the evidence.

The film demonstrates how media narratives can exert societal pressure, making certain judgments about the accused be made from the beginning. This is often known as “media trial” in which news coverage becomes more than just reporting but serves as adjudicatory parallel. In this climate, public opinion is influenced not by judicial verdicts, but by selective reporting, sensational headlines, and the re-running of charges. The depiction in the film illustrates how this process could undermine a bedrock legal principle: The presumption of innocence. At a media law level, the film presents a key normative question: Does freedom of the press reach to reporting that affects the fairness of justice? In framing Narayanan as already condemned in society the media in the film seems to have crossed that line of legitimate reporting and public discussion.

3.3 Relevant Judicial Precedents.

The legal controversies found in the film are supported by case law. In Sahara India Real Estate Corp. Ltd. v. SEBI, the Supreme Court emphasized the obligation to balance media freedom with the right to a fair trial. The Court acknowledged that in excess, or in a biased manner

during pendency of trial, this kind of reporting would impair the administration of justice and, in a proper frame, might warrant orders for postponement.⁸

Likewise, in R.K. Anand v. Registrar, Delhi High Court, the Court was noted for its dangerous intervention of the media in the judicial proceedings and reiterated that ensuring the integrity of the judiciary and its operations should be immune from interference from the external world. These precedents buttress the assertion that media freedom is not to be acted on in a way with judicial prejudice or with prejudice in respect of the rights of the accused.⁹

3.4 Analysis

From a legal and analytic standpoint, the film presents a strong critique of media organizations as overstepping their constitutional boundaries. The press certainly has the right of the people to hear about matters of national interest, but it ought to be done appropriately and within constitutional confines.

The film proposes that rather than being an objective informer, the media was an enabler of Narayanan's public condemnation. This behaviour, depicted in the film, is in direct breach of the essence of Article 21, namely the right to fair trial and the right to reputation. By accusing him of wrongdoing before the courts, the media narrative played a major role in the undermining of due process and reinforced the institutional mistreatment that already stemmed from investigative failures.

This is precisely why the film reads so like a kind of salutary and prescient legal commentary about the abuse of free press and of the constitutional need to balance free speech, free individual expression, judicial accountability, and good faith.

4. Defamation and Reputation

4.1 Legal Framework

There is a common concern in media law surrounding defamation, particularly in media where defamation is a public event and is reported because there is an injury to reputation that is either not real or has no legal basis. Derivative laws of defamation, including criminal and civil, are

⁸ Sahara India Real Estate Corp. Ltd. v. SEBI, (2012) 10 SCC 603.

⁹ R.K. Anand v. Registrar, Delhi High Court, (2009) 8 SCC 106.

accepted in India.

Criminal defamation is covered by Section 356 of the Bharatiya Nyaya Sanhita (BNS), 2023, which defines defamation as a person's reputation being harmed due to an imputation by another person with the intention, knowledge, or reason to believe that such imputation will harm that person's reputation. The clause is applicable to printed and oral forms of communication and contains press, television and other types of media.

In addition to the liability for damages, Indian law also has civil defamation that is provided for as a tort and the aggrieved party can recover damages for reputation loss or damage to mental health, and consequential damage. Unlike criminal defamation, the civil approach primarily concerns with recovery of damages for moral damages and as an expression of a right to regain dignity.

Most importantly, the Supreme Court has repeatedly ruled that reputation was an inseparable aspect of the right to life and personal liberty as guaranteed by Article 21 of the Constitution. Therefore, injury to reputation is not just a private wrong but also potentially constitutes a constitutional wrong where the State or its agencies participate.¹⁰

4.2 Application in the Film

In *Rocketry: The Nambi Effect*, Nambi Narayanan is characterised as the perfect victim of the reputational hit by bad behaviour by an institution and the media sensationalism. The film starkly shows what happens when charges, however unfounded, are made against him in a way that does not only damage public perception, but professional reputation. In what follows, three basic aspects of defamation are illustrated by the character in the movie:

- Misleading accusations, in which unfounded charges got treated as serious allegations.
- Character assassination - by public narratives of betrayal of national interest.
- Public shaming because of unending media attention and public condemnation. What makes this portrayal legally meaningful is that the reputational damage did not only occur through social squalor. The charges brought about the ruin of Narayanan's scientific career,

¹⁰ Subramanian Swamy v. Union of India, (2016) 7 SCC 221.

years of mental trauma and erosion of public trust developed over years of impressive service. The movie is a very fine example of how, when it's enhanced by institutional power and visibility of the media, defamation can move beyond the normal damage done a reputation and instead become a catastrophic violation of human dignity.

4.3 Milestone Judicial Recognition

The resolution of the judicial issue here is seen in Nambi Narayanan v. State of Kerala in which the Supreme Court specifically accepted the gross injustice associated with the wrongful prosecuting and the consequent impact on the petitioner's image and personal liberty. The Court awarded ₹50 lakh in damages as he acknowledged that the false indictment and conduct of the state had prejudiced his honour, liberty and career. This finding is especially relevant in media law and constitutional law to the extent that it strengthens the case for reputation as a protected constitutional right.

4.4 Analysis

Legally, the film is firmly in accord with the court's belief that reputational injury from false charges can have consequences that extend well beyond what we expect from typical defamation. It shows that when state agencies and media institutions are complicit directly or indirectly in disseminating unverified accusations, the resulting injury can be civilly actionable and constitutionally impermissible.

The story makes plain that defamation is in such cases more than just injury to your social standing, it's the destruction of your identity, your career and your dignity. Illustrating Narayanan's situation, the movie works very well, and the overall Supreme Court view that the right to reputation is part of Article 21 is clear.

In this regard, the movie operates as an essential legal analysis of the deleterious impact of libel narratives, namely with the support of the state and media coverage.

5. Custodial Torture and Human Rights Violations

The most important example of Rocketry: The Nambi Effect is that which is most legally relevant, considering we know custodial abuse and the wide-ranging human rights problems at hand due to abusive questioning. It has exposed some serious constitutional and human rights

issues, as in the movie: Nambi Narayanan being physically and psychologically pressured by police during his time in custody at the hands of crime.

At an Article 21 civilian level at the constitutional level, this conduct is very nearly problematic with the right to life and liberty. The Court's interpretation of Article 21 has consistently reaffirmed that the protection of life is not limited to life (only life as physical being) but also extends to the right to live a life with dignity, bodily integrity and proper mind. All torture, cruel treatment or forced questioning by state agents violates this fundamental right.¹¹

What the movie's events also entail concern Article 22 protection from arbitrary arrest and detention. This provision is designed to serve to promote procedural fairness by requiring an arrestee to be advised why an arrest is being made, available to a competent defendant, have legal defence and be called before a magistrate within a pre-defined period. These standards are breached by the extensive, prolonged and coercive use of the state's custodial interrogation and treatment in the film, so the movie suggests.

Custodial torture is one of the greatest abuse of powers by a state, according to human rights standards. Utilizing violence or threats to obtain details does not only bypass due process, it also destroys trust in law enforcement agencies by the citizenry. In detailing these incidents effectively, the movie highlights the dangers faced by those in police custody - and the potential abuse of authority from investigative powers.

A landmark case D.K. Basu v. State of West Bengal, where the Supreme Court issued specific parameters to discourage custodial torture and death in police custody.¹² Torture and maltreatment by police officers is incompatible with constitutional democracy and the court ordered procedures that were to be followed as mandatory by the judges that also extended to arrest memos, medical examinations, and dissemination of arrest details to family members. This guidance has since evolved into basic principles in Indian custodial rights law. The story of the movie was very much in keeping with D.K. Basu. The treatment in custody represents the very type of abuse that the Court set out to curb through judicial intervention. It thus strengthens the continued relevance of these safeguards in protecting individual liberty.

¹¹ INDIA CONST. art. 21, art. 22.

¹² D.K. Basu v. State of West Bengal, (1997) 1 SCC 416.

Analysis

This story, in legal and human rights terms, reveals a serious abuse of power by law enforcement officials. The movie does not depict custodial violence as an isolated misconduct; it views it as a symptom of greater institutional breakdown and unaccountability.

This one is especially telling because it shows that freedoms violated are often at once those that have not come through institutional overreach, the pressure of media attention and inquiries. The lack of judicial procedures for holding someone accountable when custodial abuse is taken place not only hurts the target of harm, but it also delegitimizes the justice system.

This implies, then, that police accountability, procedural safeguards, and judicial oversight in matters of arrest and questioning as well as its judicial oversight are crucial for this kind of thing to happen. It is an effective reminder that the constitutional guarantee of liberty must hold merit and relevance even in the world of the criminal investigation.

6. Role of Investigative Agencies

A very interesting area of Rocketry: The Nambi Effect is its incisive indictment of how the investigation of the ISRO espionage case is being conducted. Through lenses the film shows, the behaviour of organisations like Kerala Police and the Intelligence Bureau, where mishandling or failure to properly investigate and use the position of power in the criminal law affects a person's liberty, reputation, and employment opportunities.

One of the issues which is most evident in the story is a lack of an evidence-based investigation. The film posits it was an unwarranted action one that lacked factual validation, forensic analysis and the rigorous process needed to validate the allegations against Nambi Narayanan. The detective work seems to have run on beliefs, suspicion and administrative demands rather than solid evidence. This is a total failure on the part of trial courts which have for years endeavoured to ensure that investigations are open, fair, objective and have based a fair evidence base.¹³

Another serious concern depicted in the film is political and bureaucratic meddling. The film

¹³ State of Bihar v. P.P. Sharma, 1992 Supp (1) SCC 222.

dramatizes some parts, but it certainly feels as if outside influences may have driven that investigation. This is important from the legal point of view because investigative agencies are supposed to act independently and with objectivity. Dealing with those that interfere political, administrative or media fuelled influences corrodes the reliability of the investigation and the rule of law.¹⁴

The film also highlights the shortcomings of due process, specifically the way charges were followed up and reported. Based on law, you are not treated as the only person with a right to pursue your case without fear of reprisal, except in case circumstances where it comes to your innocent party standing for you; due process guarantees that an accused person should be properly questioned and prosecuted through proper means of the law to prevent him from being biased, prejudice, or undermining his right to defend himself or herself. Such safeguards have been either weakened or ignored in this case to the point at which serious constitutional violations took place.¹⁵

From the administrative law perspective, such actions raise important legal questions related to abuses of state power. Investigative agencies, as units of the State that must respect its laws and limits on the interpretation of them, cannot simply attack the rule of law. Their powers could not be wielded arbitrarily, or in violation of their most basic rights. If such agencies execute an act without proper evidence, proper process, or independence, the risk is that they will contravene natural justice, and especially the right to be heard and the requirement of absence of bias.¹⁶

Analysis

This section of the film is also a sort of legal commentary about institutional accountability and state responsibility. It indicates that agencies of investigation, to be able to ferret out crime, must honour constitutional values in the process.

The abuse of investigative power depicted is not merely procedural impropriety but merely symptomatic of a failing statecraft. These failures can result in wrongful prosecution, reputational damage and breaches of personal freedoms.

¹⁴ Vineet Narain v. Union of India, (1998) 1 SCC 226.

¹⁵ Maneka Gandhi v. Union of India, (1978) 1 SCC 248.

¹⁶ A.K. Kraipak v. Union of India, (1969) 2 SCC 262.

As a result, the film reinforces the importance of independent investigations, judicial oversight and stronger accountability mechanisms for state agencies. But it also underscores the necessity of natural justice as a bulwark against the arbitrary exercise of power.

7. Cinematic Representation vs Legal Reality

The Nambi Effect in Rocketry occupies a significant place both in the field of legal reality and the world of cinematic narrative. Like any biographical drama, it contains dramatization, yet it sticks to the basic legal facts and context of the ISRO espionage case. It is this balance of documentary seriousness with cinematic entertainment that is critical in ascertaining the film's significance as a work of cinema as well as a socio-legal commentary.

Meanwhile, some parts of the movie are also emotionally heightened on purpose. Custodial pain, public shaming, and personal hardship are intensified for greater emotional intimacy with the viewer. Though this dramatization bolsters the narrative impact, it might also be reductionist in the legal system and system itself. To the extent that this type of theatricality helps to heighten the narrative effect, it does so while still being a simplified version of the complications of legal and institutional practices and operations, but the effect is to obscure the law.

And the film smooths out procedural details about investigation, trial, and judicial review. Cases that unfold over an extended span of time and involve multiple streams of scrutiny are whittled down for story pacing. While this simplification is necessary for the aesthetic purposes of a film, it does not necessarily encompass the procedural details involved in the criminal justice system such as evidentiary standards, appellate review, and institutional checks.¹⁷ Notwithstanding these creative liberties, the film is successful in transmitting a material legal truth. It does an admirable job of capturing the fallout of unjust justice, of exposing how tenuous reputational rights can be and of demonstrating how reckless the media can be. It serves judicial realization that bad news, when pushed forward through state intervention and popular dialogue, can be an irreversible abuse of a person's dignity and freedom.

Analysis

From a legal standpoint, the film shows us that cinematic representation, even on a broad level,

¹⁷ State of Maharashtra v. Mohd. Ajmal Amir Kasab, (2012) 9 SCC 1

can be a useful and relevant tool for public legal education. While it may fall short of procedural fidelity, it does the work of rendering legal injustice and institutional failure in far more concrete ways. So, *Rocketry: The Nambi Effect* isn't a purely documentary film but a legally informed story that presents difficult constitutional and human rights problems in accessible terms. By doing so, it drives public interest in wrongful prosecution, media ethics, and accountability in state organisations.

8. Author's Perspective (Critical Evaluation)

On a personal and an academic level, *Rocketry: The Nambi Effect* has an impact on the place of law, media and human rights. I believe that the film is more than a traditional biopic and does its work as a critique of the systematic weakness of investigations and media in India. Narrative it not only describes the story of how Nambi Narayanan came to be so he could learn but forces you to consider how those legal institutions, if misused, can lead to sustained longlasting, sometimes irreversible injustice.

The disturbing thing in the movie for me is the irresponsible role of entertainment and media in constructing the opinion without sufficient verification. The story represents a more brutal experience in which media trials often start well before any of the courts can reach a decision, undermining the cornerstone of criminal law: "innocent until proven guilty."

From a media law perspective, the issue becomes urgent as to whether the extant legal and moral framework for press behaviour is strong enough to prevent the abuse of free speech and freedom of expression. The breach of Article 21 of the Constitution I regard as particularly important as a law student. The damage to Narayanan's good name, profession and mental peace shows that even legal remedies may not be enough in the end to compensate for the harm done. The judicial award in *Nambi Narayanan v. State of Kerala* is a necessary acknowledgement of this great injustice but also signifies the impossibility of post-facto legal remedy in circumstances of loss of dignity or to the public.

And the film also got me thinking critically about how few there were in place to hold investigative agencies accountable. It's difficult to imagine an approach with less of the abovementioned flaws than this: a blind faith that police and prosecutorial authorities could be trusted enough to spot when things go wrong from the beginning, and that there is nothing 'big' that can be done about them as real entities.

Though the judicial process eventually succeeded in bringing about the reversal of wrongs, its delay poses a troubling jurisprudential dilemma: whether compensation is an adequate defence to wrongful prosecuting and abuse of state power by its own in and of itself? I do think the more serious institutional accountability that I would like to support is through a stricter form of institutional prosecution that will have disciplinary and legal implications for the officials who caused such severe violations and violation of constitutional entitlements.

The other point that the film is good in exposing is the commercialisation of news and media sensationalism. Speed, sensationalistic appeal, often, more so than accuracy and truth, seems to dictate our current reporting practice. This is a practice which may seriously influence the process of dispensing justice especially when it comes to instances where public opinion has impact in an investigation or judicial case.

In my opinion, necessitate higher ethical standards, stronger self-regulation norms and where necessary, national reforms in the laws regulating media coverage of pending investigations and trials. In the end, though, I think the movie does manage to work as more of a film than anything else; but as more of a vehicle, and as educational material to the public at large of our legal students/legal practitioners/journalists, and lawyers, researchers in general. The emphasis is on protecting basic rights and independence and protecting the integrity of the justice system as well as the delicate equilibrium between freedom of press and the fair pursuit of adjudication.

9. Conclusion

This is because Rocketry: The Nambi Effect transcends the realm of socio-legal comment rather than a traditional biographical film. The film forcefully demonstrates and articulates how media sensationalism, procedural weakness, and abuses of power of the state combined in the Nambi Narayanan case led to serious infringement of rights of the individual.

The film is a reminder that when the law and human rights are not respected, then what do constitutional rights represent? At its core, not least, the story is not only a reminder that reputation is an integral property of the right to life and the personal freedom guaranteed to every person under Article 21, but also that any harm brought about by a false accusation may not be repaired at all through compensation or belated judicial acknowledgment. Though, it stresses that media exercises freedom responsibly: It must not, to the detriment of the presumption of innocence and judicial fairness, allow its reporting to become prejudicial. It's

also a reminder of what we know but must take seriously as the final arbiter of constitutional accountability.

While the court system's response is sometimes belated, judicial intervention is important for restoring dignity, remediating institutional errors and for holding the State accountable for gross violations of rights.

This is why *Rocketry: The Nambi Effect*, and in the end, it does a great job of serving as “the movie's story and also as the basic law on media and rights” both on and off the screen but as a text as a legal book. For researchers in law, it has been a poignant testament to the idea that justice should be upheld not only in courtrooms but in the public space as well.

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