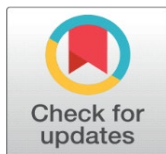
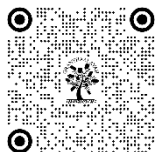


LIGHTS, CAMERA AND PROPAGANDA: BOLLYWOOD MOVIES UNDER THE PRESSURE TO MEET POLITICAL AGENDA; WITH SPECIAL REFERENCE TO THE CHANGING DIMENSIONS OF SATYAJIT RAY'S MOVIES

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ABSTRACT

Movies are the mirror of the society, and based on the movies people can get into the reality of the society. The motif of this paper is to question the relevance of this statement, based on several instances taken from Satyajit Ray's movies to our contemporary movies. The reality is that after the media, movies have also become politicized, politicians use movies to promote their political propaganda and stimulate the mind of the audience. Starting from Satyajit Ray, along with the masterpieces, how his movies were politicized to promote the Nehruvian ideologies to the global audience. How Ray's characters were prototypes of the Nehruvian ideologies. How Ray presents both poverty and ambition in movies but focuses more on his character's ambitions rendering that with Nehruvian ambition for modern India. This hereditary politicization of movies has continued till the present, and in the present scenario, the movies are fabricating the reality at such a level that, they appear more real than the reality to their audience. All because it stimulates the perspectives of the audience towards political propaganda. This paper will focus more on decoding the politicization of Satyajit Ray's earlier movies. While doing that this paper will decode one movie from the contemporary era, to prove that politicization in Bollywood is a traditional practice.

Keywords: Bollywood, Movies, Satyajit Ray, Politics, Propaganda, Politicization, Nehruvian Ideology

1. INTRODUCTION

The role of literature is to aware its readers aware by speaking about the truth of the society, in other words, literature represents the society as it is. The Greek philosopher Plato also believed in this role of literature in society, and due to this Plato abolished from his ideal world, those poets who represent false images of Gods, and spread falsehood and immorality in society; with the development in technology and society, in contemporary scenario movies have taken the place of

those literary texts, and the responsibility to educate its audience by projecting the truth of the society. But with time corruption has been invoked in the protocol of this movie industry. Since it is a psychologically proven fact that people acquire and react more easily and faster while receiving visual pictures than reading or listening, taking the benefit of this fact, the Bollywood film industry has started manipulating their audience's mindset, by representing a politicized image of the society. A politically inclined simulation of reality is presented which, according to Media theorist Jean Baudrillard, appears more real than reality to its audience [Neyazi \(2019\)](#). This act of politicizing reality is present in Hollywood movies also, but this article will consider itself up to Bollywood only. The politicized movies consider a real event from society as their content, and present it before its audience by manipulating the structural elements of the entire event, according to the demand of the political propaganda.

Satyajit Ray, the most critically acclaimed prominent pioneering figure of the Indian film industry, who with his innovative insights and techniques altered the perspective of films in India, challenging the trend of foreign commercial films in India. Ray crafted films relying on real-life events, amplifying the marginalized voices in the global sphere; Ray's excellence in filmmaking was recognized in his first experimental film *Pather Panchali* (1955) from the trilogy *Aparajito*, for which he owned several national and international awards, such as 'Best Feature Film' (1955) and 'Best Bengali Feature Film' (1955) award in 'National Film Awards', India. In 1956 own the 'Best Human Document Film award at 'The Cannes Film Festival'; in 1956 'The Berlin International Film Festival awarded him a 'Certificate of Merit'; 'The Vancouver International Film Festival' awarded 'Best Film' in 1958. Before his *Pather Panchali* commercialized American films were popular among the Indian audience, due to which he had to struggle for two years to get a producer for his first film because no one was willing the take the risk of investing money in such a new form of plot. Due to this Ray invested the earnings from his job at a British advertising agency, we used to work on the film only on the weekends, due to which he took two years to make his first film, he started working on it in 1953 and finished it in 1955. He challenged the commercial film directors who believed a film could succeed only by employing professional actors. He made his first film giving roles to people not associated with acting in films. Ray cast Chunibala Devi for the role of Indir Thakrun, from a red light area in Calcutta. Ray generated interest in films from his school days onwards, by watching films made by American directors. In addition, Ray's interest in the art of filmmaking is inherited from his family background, Ray used to stay in his Grandfather Upendrakisore Ray's house, who was an artist, "a pioneer of half-tone printing, a musician and composer of songs and hymns, and a writer and illustrator of classic children's literature." [Robinson \(2022\)](#) There was a printing press of Upendrakisore Ray, where Satyajit Ray used to visit during his childhood, and there he got attracted to illustrations and cameras. "So, begins Ray's introduction to his short memoir of his childhood 'Jakhan Choto Chilam' (*When I Was Small*), which he originally wrote in 1981 for *Sandesh*" This was Ray's first artistic work, after which he gained confidence in his interest. He left his studies and started doing jobs in advertising companies to give time and money to his first debut film *Pather Panchali*, which is an adaptation of Bibhutibhusan Banerjee's novel *Pather Panchali*. He shot this film in real-life locations under natural light with unprofessional actors to challenge the dominant commercial films of foreign directors; after the success of his first film, he never looked back and released several significant films such as *The Apu Trilogy: Pather Panchali* (1955), *Aparajito* (1956), *The World of Apu* (1959). Comedies such as *The Philosopher's Stone* (1958),

and The Holy Man (1965). The Music Room (1958), The Big City (1963). Musical films like The Adventures of Goppy and Bagha (1969), and The Kingdom of Diamonds (1980). The Calcutta Trilogy: The Adversary (1970), Company Limited (1971), The Middle Man (1973). Detective Films like The Zoo (1967), and The Elephant God (1978) all depict the lives in the countryside and urban areas of India. (Ray 5-10; Robinson (2022) 10-30)

Satyajit Ray mentions the financial struggle he faced during the making of his first film *Pather Panchali*, he had to take loans and invest from the earnings of his jobs, till the involvement of the West Bengal government in financing the film production. The involvement of the government in the movie production brings into concern the influence of political manipulation in the cinematic expression of Satyajit Ray's earlier movies, idealizing Nehruvian ideologies, because during the reign of Satyajit Ray, West Bengal state was ruled by the Indian National Congress of Nehru. Nehru's government was dominant in most of the states of India. In this context, since Ray's earlier movies are aided financially by the West Bengal government, so there might be a possibility that Ray's cinematic expressions are being politicized. The act of politicizing is further discussed in the article.

This act of politicizing movies is not a contemporary practice, we cannot blame the present ruling party for politicizing movies to promote their party agenda, but in India, it started with the first prime minister, Jawaharlal Nehru taking his seat, and from the first internationally famed Indian movie maker, Satyajit Ray. This article will analyze how, with the arrival and the departure of Jawaharlal Nehru's government, the focus of Ray's movies changed; and how Ray's movies promote Nehruvian ideologies; although there might be some fluctuating arguments about this from different critics, there are also evidence to strongly believe on this article's statements about politicization of Ray's earlier movies towards Nehruvian ideologies; and while analyzing Ray, this article will jump shift into analyzing and defending contemporary politicized movies, by proving that the unethical practice of politicizing movies is not a contemporary trend, but traditional malpractice.

2. THE BEGINNING OF THE POLITICS AND POLITICIZATION ERA

After independence from British rule, the Indian constitution was in an absurd position, as for almost 200 years it was dependent on foreigners, and when it was suddenly left alone to govern such a diverse nation it turned directionless, at this time Jawaharlal Nehru shaped the Indian constitution and came up with his ideologies which will shape the future of India. Nehruvian era reigned from 1947 to 1964, and during his reign along with political, social, economic, and social development there was also the development of art culture, and film, as he promoted Indian art and film at a global level, many instances where Nehru defended Ray's films from political attacks, at times Indira Gandhi banned some of Ray's films due to their raw representation of the problems in the country, in the international level, but Nehru removed those bans and promoted Ray's movies. Dr. Suman Ghosh observes about Nehru that "*His personal and institutional support for Satyajit Ray's films has frequently polarized critical writing on Ray's works. Since the 1970s many scholars of Indian film have defined Ray's early films as the axis around which a cinema of the 'establishment' emerged, because of their supposed compatibility with Nehruvian ideology.....Ray's association with Nehru and his daughter Indira was personal rather than political.*" Ghosh (2016),2,6

Nehruvian ideology can be found in how Ray presented the protagonists in his movies. Ray's *Apu Trilogy* comprises three sequel movies namely, *Pather Pachali* 1955 Ray (1955), *Aparajito* 1956 Ray (1956), and *The World of Apu* 1959 Ray (1959). It is an adaptation of a 1929 novel by Bibhutibhusan Bandyopadhyaya namely, *Pather Pachali*. This trilogy of Ray encompasses the strive of Apu and Durga to unroot themselves from their poverty-driven life and get a better life by moving to the city. The storyline runs in such a manner that, "the small family's struggle to survive in their ancestral house in the village. Durga dies of a fever, and the house decays beyond repair. Eventually, Hariharan decides to pull up his roots and leave. He, his wife, and Apu depart for Benares where their life continues. Ray incorporated this section into *Pather Pachali's* sequel, *Aparajito*." Robinson (2022) 65. This decision of Hariharan, of uprooting himself and his family from his native lifestyle and shifting to the city, renders with Nehru's ideology juxtaposing East and West to create a modern India. Nehruvian government promoted industrialization in the big cities of India to work on the technological and economic advancement of India Jawaharlal Nehru (n.d.), as Dr. Suman Ghosh rightly points out that "Ray's sense of comfort as a product of the east and the west suited the vision of 'modern' India which has progressive values and an internationalized outlook a vision conceived and cherished by Nehru himself." Ghosh (2016) 6-7. The initial era of Nehruvian governance faced a tragic downfall in the nation's economy, while striving for the technological development of the nation the government's focus inclined more towards industrial development in big cities and migrating people from rural to urban areas to contribute to the progress of industrialization. This lack of focus can also be encountered in several scenes from Ray's *Apu Trilogy*, where Ray puts less focus by providing a less amount of watch time to those scenes, which criticizes the Nehruvian government; such in *Pather Pachali* there is one scene where "Durga was a big girl now, and her mother would no longer let her go to parties far from home. She had almost forgotten what lunches¹ tasted like. At this time of the year, conches were being blown in every house, and all along the path floated the smell of frying lunches. She always hoped that somebody in the village would send some as part of the festival offering." Robinson (2022) 65-66. This scene from the movie depicts the poverty striven rural areas in India but instead of investing more view hours in this type of scene, Ray in the trilogy projects the strive of Apu driven by his passion to stay in the city, although the city does not serve a warm welcome to Apu, because after moving to the city also he has to strive to get a proper job "he has rejected a world view and a belief system based on the premise of education, self-improvement and ambition, which is central to Nehruvian policy of nation building" Ghosh (2016) 11, and following this Nehruvian ideology of self-establishment, to become an entrepreneur, he started working in a coal mine, with the ambition to earn money and establish himself. Ray's primal focus is on the development of Apu's ambition, in *Pather Pachali* Ray first projects Apu's ambition to move to the city, when they see the train for the first time.

After moving into the city Ray gradually, by encountering different scenes, further develops Apu's dream to establish himself in the city, in the sequel *Aparajito*. The concept of dreams and ambition was the core beliefs of the Nehruvian government, the government used the propaganda of dreams, ambition and struggle to repress the raw image of poverty and unemployment, the nation was facing at that period. Similarly, Ray in his trilogy also establishes his protagonists using this propaganda, so that Ray's protagonist through his decisions and gestures can

¹ *Luchi* is variation of oil fried 'roti' made of flour, rendering with the Bengali tradition. This oil fried flour roti, in Bengali culture, is mostly prepared during some festivals and it offered to the God. In other regions of India 'lichu' is known as 'puri' also.

stimulate the mind of the audience, in support of Nehruvian ideology. But if this very scene is analyzed by unpolarized ourselves into any propaganda, we can claim Apu's ambition of self-establishment as a critique of the Nehruvian government, because Apu first came into the city to search for a job, but although being an educated guy, he is "reluctant to become an office clerk" Ghosh (2016) 11, because although Nehruvian ideology was promoting industrialization in India, the Indians were not securing reputed jobs in the industrial sectors, but the government was inviting students educated from foreign institutions to join the industrial sector, to evidence faster growth in the nation's industrial sector, which will finally lead to modern India. So, in simple words, we can say that in modern India, Indian education was not evidencing any job security which was against the Nehruvian ideology of formal education. But that raw image is hidden under the veil of Nehruvian ideology, and Ray to further veil the raw image of India, in *Aparajito* Ray presents Apu seeking a job at a coal mine. "In the final reference to Nehruvian project, Apu accepts a job in a coal mine far from the city of Kolkata.....The coal mine, central to the Nehruvian project of industrialization." Ghosh (2016) 12, The coal mine in the movie is projected as an isolated place, defaulting in proper air circulation, after taking the job at the coal mine Apu gets alienated from others, but this devastating scenario also Ray presents the stubborn nature of Apu to stay in that place to evidence his dream in future. Ray's manner of presenting this scene can be considered as a significant example, of how in this devastating situation also he renders Apu's actions with Nehruvian ideology. Sinha (2011)

In the third series of the *Apu Trilogy*, Apu is shown married to Aparna. To marry Aparna Apu goes back to his village, where his mother stays, but after marrying Aparna, Apu's dream invites him back to the city, Kolkata, both of them are shown staying in one small room in the heart of Kolkata; instead of focusing on that small room and the couple's struggle to earn money, Ray gives a cinematic shot of the Kolkata city, the busy roads, busy markets and buildings, presenting metaphorically the Nehruvian ideology of modern India. Other scenes are given fewer watch hours, as compared to Apu's dream, as those scenes somehow question the Nehruvian ideology of industrialization and progress. After the death of Aparna, Apu "is still a boy in Benaras, he forms an attachment to Leela, the granddaughter of the rich man he and his mother work for. He continues to visit her occasionally from then on, and after Aparna's death, he comes close to her again. Leela is part of the influence of Calcutta in alienating Apu from his mother." Robinson (2022) 84-85, This scene shows, how due to the influence of Nehruvian industrialization people have turned materialistic, Apu tries to make a connection with the granddaughter of a wealthy guy, the motive behind this action Apu can be, to gain financial support from that family through which he can celebrate his dream of establishing himself in the city; and by doing this he is getting alienated from his mother, her mother can be considered as a metaphor of his native culture. In the unstimulated flow of Nehruvian ambition and dream, Apu folds up his native culture, by turning materialistic, but Ray instead of putting significant light on this action of Apu, in this third film Ray focuses on Apu's new ambition to become a writer. "As the third film opens, Apu is a graduate without either a job or much desire to get one. He has written a novel about his struggle to live and hope to become a writer." Robinson (2022) 83-84, One might consider this scene as a failure of Ray to support Nehruvian ideology, but in reality by presenting the failure of Apu to establish himself also Ray renders with Nehruvian ideology. In this scene, Ray presents Apu sitting in a "garret room above a railway station in the heart of the Calcutta" Robinson (2022) 91, the two elements in this scene: the heart of Kolkata city, and the railway station, both represent Nehruvian ideology of development, and invoking these two elements in

this scene shows that Nehruvian ambition is still present in Apu's mind; on the same side, Apu is shown aspiring to become a writer, and he is writing his struggles to meet his ambition, not in the negative but in the positive sense, satisfying Nehruvian ideology of struggle to attain the ambition of modern India; and again through the novel writing scene of Apu, Ray wants to spread Nehruvian ideology to the global audience, so here the novel represents art, similarly Ray's *Apu Trilogy* as form art which will spread Nehruvian ideology to his global audience.

"Despite sustained opposition in both West Bengal Government and the Government of India in Delhi because of its depiction of poverty, *Pather Panchali* was sent to Cannes in 1956 with the personal approval of Jawaharlal Nehru." [Robinson \(2022\)](#) 91, Challenging all the critics, Nehru promoted Ray's movies on a global level because he could evidence the promotion of Nehruvian ideology in Ray's movies; despite the projection of poverty in Ray's movies, fictional characters of Ray's movies, through their sound determination and constant struggle to establish themselves in the world of competition, were promoting Nehruvian propaganda in global level. As Ray also says: "I admired Nehru, I understood him better, because I am also in a way kind of product of East and West. A certain liberalism, a certain awareness of Western values, and a fusion of Eastern and Western values was in Nehru...as a man I always understood what Nehru was doing, as I understood what Tagore was doing—because you can't leave Tagore out of this, it's a triangle." [Cardullo & Bert \(2007\)](#)

By 1955 there has been a major shift in the lifestyle of Bengali society, due to the further progress in Nehruvian ideology. Rendering to the Nehruvian ideology, industrialization had taken over the traditional liner livelihood of the people [Jawaharlal Nehru: A Guiding Force in Our Past, Present, and Future. \(n.d.\)](#). They have adjusted their livelihood according to the demand of industrialization, the graph of the population evidenced an increment in the number of the nuclear family and middle-class population, who have shifted from rural to urban areas following their dream of getting a secured job in the city and contribute in nation's strive towards modern India. This was the motif behind Nehruvian ideology, but under the veil of Nehruvian ideology the real declining graph of educated unemployment is hidden, both by the politicians and filmmakers like Ray, by politicizing their movies. This ambition of the middle class in urban areas and their final failure is presented in Ray's other *Mahanagar* (The Big City). [Ray \(1963\)](#) This movie of Ray, by concentrating on the central figure, namely Arati, projects women's employment; which is also one of the Nehruvian ideologies. The political inclination of Ray while making his movies can be evidenced through the title of this movie because Ray "wanted the English title of *Mahanagar* to be *A Woman's Place* instead of *The Big City*" [Robinson \(2022\)](#) 139, The plot of this movie develops in such a manner that after Arti's husband Subrata loses his job of a bank officer, so to meet the basing demand of the family Arti takes the job of a sales girl for selling a newly launched knitting machine. Ray presents Nehru's modern India where women are the sole breadwinner of the family. If this paper claims Ray's movie is politicized in Nehruvian ideology, there can be critical comments on this claim; because according to them, this scene of women as bread earner is not compartmentalized into Nehruvian ideology, but should be accepted as a global phenomenon; and in this sense, those critics are true to question the claims of this paper. But the paper can sustain its claims after looking into the manner, in which Ray ends this movie. Both Arti and Subrata, after losing their job at the end of the movie "Slowly, wonderingly, she looks up at the tall buildings that surround their private world of anguish. 'What a big city! Full of jobs,' she says softly. 'There must be something somewhere for one of

us.” [Robinson \(2022\)](#) 142, Just like the end movie of the *Apu Trilogy* where Ray projects Apu’s leftover expectations from Kolkata city to satisfy his ambition; similarly, Ray ends this movie, *Mahanagar*, also by presenting the central figure’s hopes from the city to meet their ambition to get a good job and live a good life in city. It is a common ending of Ray’s earlier movies where the central character arrives with an ambition, but fails to meet ambition, and does not leave their ambitious Nehruvian city, either literally or intellectually. Because they are presented as the epitome of the Nehruvian concept of ambition and struggle.

3. MOVIES MOVING MIND: THE ART OF STIMULATION MIND

The previous section indulges in analyzing how Ray politicizes his earlier movies while supplementing the Nehruvian ideologies, and these acts are being done to stimulate the perspectives of their audiences in support of the ruling government. Because “*along with the advancement in social and digital media, ways of mobilizing public opinion have emerged, including micro-targeting, potential supporters with tailored messages.*” (neyazi 39) From the era of Ray, movies have become campaigning tools for the political parties; and in the present scenario, this practice has reached its ultimate height in fabricating the real message and presenting it to its audience. [Bollywood and Politics \(2020\)](#) “*The media and our movie industry play a central role in informing the public about what happens in the country and the world, particularly in those areas where the audience do not possess direct knowledge or experience*” [First the Media, and Now Bollywood Too Is Trying to Brainwash Us!](#) (n.d.)

“*This brings us to the trend of over-hyped movies*” [First the Media, and Now Bollywood Too Is Trying to Brainwash Us!](#) (n.d.) Since this falsification and fabrication have been practiced from the era of Ray’s movies, now there is a certain population of concerned people who are well aware of the fabrication of messages in films, so they avoid watching movies concerning political propaganda; but at present time the media experts of the political parties have cracked a solution to this, they circulate some simulated controversies regarding certain politicized movies, which creates a hyper-reality image of these movies as inclined more towards presenting the real image of the scenario, this art of creating hyper-reality image attracts the attention of those well-concerned people also, and make watch these movies. One such example is director Aditya Dhar’s 2019 movie *Uri: The Surgical Strike*. [Dhar \(2019\)](#) These movies are based on those scenarios of our country about which the majority of the masses have less knowledge, due to which the political parties get the loophole, to whitewash the actual scenario and present a fabricated reality hiding the failures of the government, and to stimulate the mind of the audience towards the ruling political party. Movies become a tool for political parties to justify their political actions. [Bollywood becomes political battleground as India’s election looms—Nikkei Asia.](#) (n.d.), [Roll, camera, support: How BJP has backed ‘The Kashmir Files’, other movies | Political Pulse News—The Indian Express.](#) (n.d.), “*Surgical Strikes Day*” [Is Just a Pre-Election Dose of Patriotic Political Fodder.](#) (n.d.)

“However, as addressed in an article by Pouloumi das, the film fails to highlight the downside of the surgical strike, as ‘Uri glorifies a government that has milked dry the idea of patriotism and sacrifices of soldiers for political leverage.’” [Bollywood and Politics \(2020\)](#) The movie *Uri* is based on the surgical strike of the Indian para commandos, done against the terrorist camps in Pakistan Occupied Kashmir in September 2016. This strike by India was done in response to two earlier terrorist attacks on the Indian army. First was the Pulwama attack on 14th February

2019, where a convoy of military vehicles was attacked by vehicle-borne suicide bombers, killing 40 CRPF troops. Next was the terrorist attack on Kashmir's Uri base, killing 19 troops, the attack was done by Pakistan-based militants. [Lesser Known Facts About the Uri Surgical Strike. \(n.d.\)](#) Based on these two terrorist attacks on Indian troops if we make an analysis: Indian troops faced these terrorist attacks solely because of failure in the Indian government's intelligence and less security given to the lives of the Indian soldiers. In the Pulwama attack, Indian troops died because the government did not provide the CRPF soldiers with a bomb-resistant vehicle; it is the basic responsibility of the government to provide more security to the lives of the soldiers serving the nation in sensitive places like Kashmir, and Pakistan border areas, by providing them bomb-resistant vehicles. The troops died in the Uri attack because of the failure of Indian intelligence to predict and stop the attack of the Kashmiri militants. The government to veil their failure and mislead the perspectives of the audience politicized film like Uri was presented in front of the audience. The movie has presented the scenario in such a manner that it has changed the perspective of the Indian citizens, by breaching the failure of the government, to such a level that they have started praising the nation and the government for the surgical strike.

It is not just limited to *Uri*, Devgan's [Bhuj movie review \(2021\)](#), released just before Independence Day, is the fictionalization of real events of Indian Air Force soldiers in the 1971 Indian-Pakistan war. According to the reports Pakistan forces destroyed the Bhuj air base, and Air Force Commander Vijay Karnik had to prepare the air base in 72 hours. Of course, this action of the Indian Air Force is praiseworthy, and awarding people about the actions of these hidden heroes of the Indian defense force is necessary because they don't get enough media coverage. But when these heroic actions become political propaganda, it turns problematic; while fictionalizing these real-life events, taking advantage of the liberty of fiction, the political parties politicize the movies to promote their government. Firstly the plot of the movie *Bhuj* is over-dramatized towards patriotism, by calling the Pakistan murderers and evil of Islam. Tanul Thakur writes that dialogues such as 'Bharat Mata ki Jai', 'Jai Sri Ram', and 'Jai Gujarat' are repeatedly used by the characters to bring nationhood among the audience. After further decoding, we can claim that these dialogues are government propaganda to promote only the Hindu religion, because "According to the media, about 300 civilians, mostly women, volunteered and reconstructed the runway within 72 hours." (*Bhuj Movie Review*) so, there is no proper evidence that there was no Muslim villager to help the soldier prepare the air base, then why only chanting dialogues of Hindu religion. It dialogues represent hate towards Muslims by constructing an artificial hierarchy between Hindu and Muslim religions. This propaganda hatred towards the Muslim religion of also presented in Devgan's *Tanhaji*, which is based on the real incidents of a Marathi warrior *Tanhaji*. One more reason based on which *Bhuj* can be called a propaganda movie is that, according to the facts the air base at Bhuj was made in 72 hours, but the filmmakers overdramatized the heroic deeds of Indian soldiers, they reduced the timeline of the air base building from 72 hours to 24 hours. "["Bhuj" Is Less a Film and More a Pamphlet With a Long, Tedious Rant Against Pakistan. \(n.d.\)](#)

So, these movies although celebrating the forgotten heroes of the nation, mislead the audience by promoting manipulated facts, in politicized movies. Politicized movies are more campaigning leaflets, than a medium of edutainment.

4. CONCLUSION

There are many other examples of such types of politicized movies because before every election, on movie of this type gets released before the audience. The Bollywood industry has become a tool for circulating political propaganda. But all movies of the industry cannot be considered politicized, there are some movies which is unpolarized, and present the real image of the scenario, but the reality is that those movies do not get more screens to release, because ultimately the screen distribution to the movies are done by the central government. The claims that have been made in this paper, are not the universally accepted truths, there can be another possible perspective also on these movies.

CONFLICT OF INTERESTS

None.

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None.

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