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## **Drugs, Diseases, Technology & Health Issues: A Core Content In Movies For Political Interest**

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### **Abstract**

Social awareness on medication is about understanding and using medicines responsibly in our communities. This abstract explores how knowing more about medications can improve our health. First, education is essential. We need to share accurate information about medicines through campaigns and online resources. When we know how to use medicines correctly and safely, we make better choices for our health. Second, our friends and family can support us. Talking openly about medications can reduce fear and help us take medicines as prescribed. Supportive communities make it easier to stay on track with treatments. Third, we should dispose of medicines properly. This protects others from accidental harm and keeps our environment safe. We should also consider how medicines are made and distributed to be more eco-friendly. Lastly, healthcare providers play a key role. They can work with communities, communicate well, and understand different cultures to build trust and improve health literacy. In conclusion, social awareness on medication is a powerful tool for better health. By sharing knowledge, supporting each other, and being mindful of our impact, we can create healthier communities.

**Keywords:** Social, medicines, literacy, political, treatments.

### **I INTRODUCTION**

Movies provide information regarding the social concern about Health Issues. The Politics which depends on the system of democracy incorporates such Health Issues. The Government which can rectify such issues and restore the health sector are better options for the public. Many movies are provided by bollywood, hollywood, tollywood, web series etc. Safe drinking water is the commonest Health issue which is focused by many producers in movies which is focused by the Politicians[1]. Narcotics department is also

active in the smuggling of drugs and related products. Many Public Health documentary films are also available which reflects the health issue as the biggest target in the political conflicts. The earlier, anthropological film “Nanook of the north” is a documentary film showing such issues[2].

The various topics ranging from Global health, epidemiology and the emergency risk management are the core concepts which are portrayed on the screen to generate awareness among the public.

## **II MATERIAL AND METHODS**

The following documentary films explained the health issues in political concerns:

The movie “And the band played on” in 1993, explains the Epidemic diseases in context to Politics and people. In the early moments of the film it was shown that many people living in the village on the bank of the Ebola river passed away due to the Ebola hemorrhagic fever. Francis is traumatised by such findings and inspires him to later work on HIV/AIDS research for the Center for Disease, Control and Prevention[3,4]. The film was premiered at the Montreal World Film Festival and considered as the most foundational public health films of our time.

The movie “Hero of the thousand faces” 2016 provides a serious explanation on the Ebola Public Health crisis and explains the condition of thousands of people who have risked everything to fight against it. The movie describes one of the biggest public health issues of that time[5,6].

The “Final Inch” 2009, is a short-form documentary that focuses on the public health workers to eradicate polio primarily. The film gained popularity among the Salem film festival and received an academy award nomination.

In the Movie (Coma, 1978), When Nancy Greenly, a young, healthy lady who is a friend of Dr. Susan Wheeler's and a surgical resident at Boston Memorial Hospital, is declared brain dead during a routine operation there, she is distraught. Soon later, another young patient whois seemingly healthy similarly passes out during knee surgery, raising her concerns.

Susan looks into it and finds that over the past year, an unusually high number of other healthy, youthful patients have had the same fate, and that every operation was performed in operating room #8. Before being sent to the remote care center known as the Jefferson Institute, those patients also had a tissue-type sample obtained. Mark Bellows, Susan's doctor boyfriend, thinks it's just a coincidence.

Susan irritates Dr. George, the chief of anesthesiology, by requesting to study the pertinent patient charts. As she feels more alone and under pressure from bosses and coworkers, Susan starts to question Mark's reliability. She stops by the hospital morgue where Nancy, who has now passed away, is being examined postmortem. Susan questions the pathologists about possible covert techniques to intentionally put someone into a coma. Carbon monoxide poisoning has been proposed by one pathologist.

Susan has received two reprimands from Dr. Harris, the surgical department's chief, for her recent actions and interactions with Dr. George. He threatens to fire her and demands that she see a psychiatrist as a condition of keeping on, but he is kind and allows her to take the weekend off to deal with her grief and stress over Nancy's passing. She and Mark enjoy a leisurely weekend by the ocean. Susan wants to visit the Jefferson Institute after seeing a highway sign for it while returning to Boston. Susan walks into the stark structure as Mark waits in the vehicle. Susan is welcomed by Nurse Emerson, who explains that although the institution is not open to the public, there will be a doctors' tour on Tuesday.

Soon later, Kelly, a maintenance worker for the hospital who had informed Susan of her right-on concerns regarding OR #8, is tragically electrocuted by an unidentified guy. Susan examines the hospital basement based on his claims and discovers a tank with a line going through the ventilation system from it to OR #8. Susan has been the target of the Kelly murderer's stalking. He makes an effort to attack her in the hospital late one night. After a brief battle, Susan just manages to escape and captures him in the corpse cooler in the anatomy lab.

In the Movie (Suhaag,1994), Collegian Ajay Sharma, who was born on April 2, 1968, and his mum Asha, a widow, reside in Bombay. Raj Sinha, a rich family friend and fellow college student, is friendly with him. Raj is frequently beaten up by his lover Madhu, whereas Ajay is frequently beaten up by thugs. Raj's maternal uncle urges Ajay to bring his birth certificate after they graduate from college so he may create his passport and get a job for him at a Canadian department store. In an attempt to get his birth document, Ajay returns home but is unsuccessful. While pretending to assist him, his mother rips a piece of paper and discards it. Ajay assembles the papers and learns that his true name is Ajay Malhotra,

When Ajay assembles the paperwork, he learns that his true name is Ajay Malhotra and that his father, Dr. Ravi Malhotra, is still alive and is currently serving a life term in jail for

the murder of a patient and the theft of the patient's organs. Ajay discovers after questioning his mother that Rai Bahadur, the owner of the hospital, had falsely accused his father. He meets Ravi in prison and they make a vow to exact revenge for his humiliation. He and Raj then went out to gather evidence without realizing that Raj's father, Dr. Sinha, was personally implicated in Ravi's wrongful conviction and would not think twice to work with Rai Bahadur to get rid of any remaining proof, even killing both Ajay and Asha if necessary.

### III RESULTS AND DISCUSSIONS

The present study shows that the movies not only reflect the present conditions of the epidemics but also gives the awareness to the politicians to take suitable measures in such

conditions for betterment of the public. On behalf of the public, they can make themselves aware of the precautions that should be taken at the early, middle and last stages of the diseases. The movies also boost-up the psychology of the family members and provide them the skills that should be taken and a particular stage of the disease.

S.No	MOVIE NAME	RELEASING YEAR	HEALTH ISSUES
1	AND THE BAND PLAYED ON	1993	Ebola disease
2	WORLD HEALTH ORGANIZATION (WHO) DOCUMENTARIES	2008	Pollution
3	THE FINAL INCH	2009	Eradicate polio
4	RACE AGAINST THE KILLER FLU	2010	Life threatening virus
5	BETWEEN LIFE AND DEATH	2011	A man communicating through his moving eyes
6	FIRE IN THE BLOOD	2012	HIV and AIDS
	THE DIVIDE	2012	Anxiety
7	ANCIENT ENEMY	2014	Leprosy
8	PODER	2014	Poor Hygiene
9	CERVICAL CANCER IN UGANDA: THREE PERSPECTIVES	2014	Cancer related death
10	HOW TO SLAY A DRAGON	2015	Guinea Worm



11	IN DEFENSE OF FOOD	2015	Nutritional Myths
12	HOW YOU REALLY MAKE DECISIONS	2015	Diabetes and Heart Disease
13	WHAT'S WITH WHEAT?	2015	Autoimmune diseases
14	THAT SUGAR FILM	2015	Truth behind sugar
15	THE PROVIDER	2015	Abortion
16	HERO WITH A THOUSAND FACES	2016	Ebola Public Health crisis
17	HEROIN(E)	2017	Drug overdose
18	UNREST	2017	Myalgic encephalomyelitis (Chronic Fatigue Syndrome)
19	WHAT THE HEALTH	2017	Chronic illness
20	UNDERSTANDING THE OPIOID EPIDEMIC	2018	Opioid epidemic

#### IV CONCLUSION

The movies are really the mirror images of politics in the health sector also and provide useful information in all the related fields of diseases. It is the individual point of view on how politics can be developed in a fruitful manner. Such movies give transparency to each and every individual about the problems and their possible solutions in a short period of time. **Conflict of Interest**

The author shows no conflicts of interest.

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## हिंदी कथा साहित्य पर आधारित फिल्में: एक संवाद

डॉ धर्मेन्द्र सिंह

एसोसिएट प्रोफेसर हिंदी देव संस्कृति विश्वविद्यालय हरिद्वार उत्तराखंड

**सारांशिका :** साहित्य मनुष्य की अत्यन्त सुन्दर सशक्त अनुभूति है। जो समाज के क्रियाकलापों को प्रतिबिम्बित करती है। समाज में घटने वाली परिस्थितियाँ ही साहित्य का आधार हैं। सिनेमा और साहित्य का नैतिक कल्याणपरक सुखद एवं वातावरणीय शुद्धता ही मानव को जागरूक बनाकर सही दिशा निर्देशन दे सकता है। बदली हुई राजनीतिक परिस्थितियों पर यह अवश्यभावी भी है। यह महत्त्वपूर्ण संयोजन गति सिने. साहित्य के कर्मों पर है जो समाज को दिशा और दशा प्रदान करता है। आज सभी देशों की कलाएँ संस्कृति एवं साहित्य एक. दूसरे देशों के आम नागरिकों तक पहुँच चुका है। साहित्य और सिनेमा को दिये जाने वाले विश्वस्तरीय पुरस्कार इसके प्रमाण हैं। इसमें उद्भूत किए हुए जीवन शक्ति मूल्य बहुधा सामाजिक.राजनीतिक चेतना का प्रेरक एवं संवाहक होते हैं। समाज में होने वाले परिवर्तनों को साहित्य के माध्यम से ही स्पष्ट रूप से जाना और समझा जा सकता है। इस परिवर्तन को साहित्यकार अपनी अन्तर्दृष्टि से देखता है महसूस करता है साथ ही उसकी लेखनी इस सत्य का उद्घाटन करती है। इस प्रकार साहित्यकार दोहरा कर्म करता है समाज को बदलने का और उस बदलाव को समाज के सामने लाने का कार्य करता है।

सांस्कृति और राजनीति के बेलगाम होते मूल्य को सही मार्ग निर्देशन करना तथा उसके पल्लवन के प्रति हमदर्दी. पूर्ण रवैया अपनाना साहित्य और सिने जगत का ज्वलंत मुद्दा है। समाज के सुधार और समन्वय की विराट चेष्टा का सम्पूरित आगाज सिनेमा के माध्यम से अत्यधिक प्रभावी रहा है। बौद्धिक विग्रहों का प्रभाव और टूटते भावात्मक रिश्ते की वजह से आज मनुष्य यान्त्रिक होता जा रहा है। मानव जीवन की यह बैसाखी आने वाली पीढ़ियों के लिए खतरनाक सिद्ध हो सकती है। बौद्धिकता और भावात्मकता के विविध रूपों का अनुसंधान करने वाले साहित्य और सिनेमा ने समाज के सभी वर्गों में आपसी भाईचारा की भावना अभिवृद्धि को प्रस्तुत किया है। बिगड़ते हुए राजनैतिक स्वरूप के समक्ष समाज सापेक्ष परिवर्तनों. अवमानना के नित नये आयामों को आकार देता सिने जगत वैश्विक धरातल के विविध स्वरूपों को सहजता से परोसने में अग्रसर रहा है। जरूरत है साहित्यिक और सिनेमिक स्वरूप को सहगामी अनुसंधान करने की। यह अनुसंधान समाजपरक मूवमेंट. आर्ट कल्चर एवं मॉरेलिटी के लिए आदर्श सिद्ध होगा। सांस्कृतिक दीवारों के विभाजकता में छेद करके पार जाने की मुहिम के रूप में उपयोगी होगा।

भाषा. भाव और संस्कृति के उपक्षेत्रीय उपक्रमों के सम्बर्द्धन हेतु साहित्यिक.सिनेमिक प्रतिबद्धता के जुड़ाव को मूल्यवर्धित किया जा सकता है। सिनेमा के बदलते चेहरे और साहित्य के नेतृत्वहीन फैलाव को सही दिशा. दशा. दृष्टि और दर्शन देने की जरूरत है। उच्च भावपरक. संवेदनशील सिनेमा एवं साहित्य का नवनिर्माण वर्तमान समय के लिए आवश्यक है। जनवरी 1935 के विशाल भारत. पत्रिका में बनारसी दास चतुर्वेदी ने लिखा था कि. हम उन कठमुल्लाओं के सख्त विरोधी हैं जो सिनेमा को त्याज्य मान बैठे हैं क्योंकि कठमुल्लापन स्वयं एक ऐसा व्यवसाय है जो सिनेमा व्यवसाय से कम भयंकर नहीं है। सिनेमा और साहित्य का नैतिक कल्याणपरक सुखद एवं वातावरणीय शुद्धता ही मानव को जागरूक बनाकर सही दिशा निर्देशन दे सकता है। यह महत्त्वपूर्ण संयोजन गति सिने. साहित्य के कर्मों पर है। जिससे समाज को नई दिशा मिल सके। सिनेमा और साहित्य को किसी खास देशकाल और परिस्थितियों में बाँधकर नहीं देखा जा सकता है। यह विविध रूपों में देखा और जाना जाता है। आज सभी देशों की कलाएँ संस्कृति एवं साहित्य एक.दूसरे देशों के आम नागरिकों तक पहुँच चुका है। जिसका परिवर्तन समाज और राजनीति में

देखा जा सकता है। वर्तमान की गतिविधियों में साहित्य और सिनेमा को दिये जाने वाले विश्वस्तरीय पुरस्कार इसके प्रमाण हैं।

**I प्रस्तावना:** हिंदी साहित्य एक ऐसा धरोहर है जो समृद्धि से भरा हुआ है और न केवल बहुत सालों से पढ़ा जा रहा है बल्कि इसके विकास में कार्य भी हो रहा है। जिससे समाज को नई दिशा प्राप्त हो सके। साहित्य समाज रूपी शरीर की आत्मा है। साहित्य अजर.अमर है। साहित्य का विकसित रूप ही आज सिनेमा के नाम से जाना जाता है। साहित्य की प्रत्येक विधा को आत्मसात करने में सक्षम और समाज पर सीधे व शीघ्र प्रभाव उत्पन्न करने के गुणों के परिणामस्वरूप ही सिनेमा की साहित्य अध्ययन में उपादेयता स्वतः स्पष्ट हो जाती है।

21 वीं सदी के इस दौर में आज समस्त विश्व पर सबसे ज्यादा प्रभाव जिस माध्यम का है वह सिनेमा ही है। हमारे रीति.रिवाज.खान.पान.रहन.सहन से लेकर चिंतन तक सिनेमा की पहुँच विलक्षण प्रतिमान लेकर उपस्थित हुई है। समूची मानव सभ्यता का यथार्थ जिस माध्यम से हमारे सामने उपस्थित है उसमें सिनेमा की भूमिका अग्रणी है। यह सिनेमा ही है जिसने विश्व.संस्कृति की अवधारणा को नये आयाम दिए हैं। जनसंचार के सषक्त माध्यम के रूप में या कहें कि मानवीय संवाद बनाए रखने के लिए सिनेमा आज के समय की सबसे बड़ी जरूरत है। इसके आधार पर बनी फिल्मों भी दर्शकों के दिलों को छु जाती हैं। हिंदी कथा साहित्य पर आधारित कुछ ऐसी फिल्मों के बारे में जो 2000 के दशक में हिंदी भाषा में बनी थीं। इन्हीं फिल्मों ने न केवल बॉलीवुड को नई दिशा दी बल्कि भारतीय सिनेमा को विश्व मंच पर पहचान भी दिलाई।

## II हिन्दी सिनेमा का प्रारंभिक काल ;सन्1896.1940 तक:

भारत में सिनेमा का प्रदर्शन करने की शुरुआत करने का श्रेय लुमीयर ब्रदर्स नामक दो फ्रांसीसी बन्धुओं को जाता है। 7 जुलाई 1896 ई. में बम्बई के वाटसन थिएटर में सर्वप्रथम प्रस्तुत किया गया। उस समय इस थिएटर के टिकट का मूल्य चार आने से लेकर अधिकतम दो रुपये तक था जो तत्कालीन समय का बहुत महंगा टिकट था। लुमीयर बन्धुओं ने जब भारतीयों को फिल्म दिखाया तो लोग बेजान तस्वीरों को चलते फिरते देखकर दंग रह गये। तत्कालीन समय के संचार के जितने माध्यम थे इनमें इन फिल्मों का आश्चर्यजनक चमत्कारपूर्ण और अलौकिक था।

सन् 1904 ई. में मणि सेठना ने भारत का पहला सिनेमाघर बनाया जिसमें सर्वप्रथम 'द लाइफ आफ क्राइस्ट' फिल्म सिनेमाघर में प्रदर्शित की गयी। यही वह फिल्म थी जिसने भारतीय सिनेमा के पितामह दादा साहेब फाल्के को भारत में सिनेमा की नींव रखने को प्रेरित किया। 1909 ई. में 'कोरोनेशन थिएटर' में 'पुण्डलीक' फिल्म बनाई जिसका निर्देशन दादा साहेब तोर्ने ने किया। राजा हरिश्चन्द्र दादा साहेब फाल्के द्वारा सन् 1913 में बनाई गयी पहली भारतीय अवाक फीचर फिल्म थी। इसकी कुल लम्बाई चार रीलें की थी। इसके अलावा भस्मासुर मोहिनी, सत्यवान.सावित्री, लंकादहन आदि फिल्मों बनाई गयीं। हिन्दुस्तान फिल्म कंपनी ने कृष्ण जन्म, कालिया मर्दन, बालि.सुग्रीव, नल.दमयन्ती, परशुराम आदि फिल्मों बनाईं।

## III हिन्दी सिनेमा का स्वर्ण युग ;1940.1960:

भारतीय सिनेमा में सन् 1940 से 1960 ई. तक का समय स्वर्णकाल का युग माना जाता है। इस समय संघर्षशील हिन्दी सिनेमा का जनता ने हर्षयुक्त स्वागत किया। इन प्रशंसीय फिल्मों में 'गुरुदत्त' की फिल्म 'प्यासा', 1957 ई. कागज के फूल, 1959 ई. राजकपूर की फिल्म 'आवारा', 1951 ई. श्री 420, 1955 ई. प्रमुख हैं। इन फिल्मों की सामाजिक कहानी सर्वहारा वर्ग और मूलतः नगर से सम्बन्धित था। उदाहरणस्वरूप फिल्म 'आवारा' की कहानी शहर और भयानक स्वप्निल दुनिया से सम्बन्धित था और 'प्यासा' शहर की अस्वाभाविकता पर केन्द्रित फिल्म थी। इस समय कुछ प्रसिद्ध वीरतापूर्ण फिल्मों भी बनाई गयीं जैसे 'महबूब



खान की मदर इंडिया ,1957 ई. जिसने अपना नाम 'अकेडमी अवार्ड फार बेस्ट फारेन लैंग्वेज' के लिए नामांकित कराया। के. एसिफ का मुगल.ए.आजम ,1960 ई. विमल राय का मधुमती ,1958 ई. जिसकी पटकथा रिट्वीक घातक ने लिखा था पुर्नजन्म पर आधारित फिल्म थी। कमल अमरोही और विजय भट्ट भी तत्कालीन समय के प्रसिद्ध ऐसे फिल्म निर्माता थे जिनके फिल्मों की काफी सराहना की गयी। स्वर्णकाल के प्रसिद्ध अभिनेताओं में धर्मदेव आनन्द ,देवानन्द, दिलीप कुमार, राज कपूर और गुरुदत्त तथा अभिनेत्रियों में नरगिस, बैजन्ती माला, मीना कुमारी, मधुबाला, वहीदा रहमान और माला सिन्हा आदि प्रमुख हैं।

जब व्यावसायिक हिन्दी सिनेमा अपने ऊफान पर था उस समय 1950 ई. के आसपास एक नये क्षेत्र पर आधारित सिनेमा का आन्दोलन भी चल रहा था यह था बंगाली सिनेमा का आन्दोलन व बंगाली सिनेमा भी हिन्दी सिनेमा के समान प्रसिद्धि की ओर अग्रसर था। हिन्दी सिनेमा में चेतन आनन्द का नीचा नगर ,1946 ई. विमल राय का दो एकड़ जमीन ,1953 ई. सराहनीय फिल्में थीं। कुछ अन्तर्राष्ट्रीय प्रसिद्धि के हिन्दी फिल्म निर्माताओं ने हिन्दी सिनेमा के आन्दोलन में महत्वपूर्ण भूमिका निभाई, जिनमें मनी कौल, कुमार साहनी, केतन मेहता, गोविन्द निहलानी, श्याम बेनेगल और विजय मेहता प्रमुख हैं। सामाजिक यथार्थ को आधार बनाकर बनाई गयी फिल्म 'नीचा नगर' ने पहली कॉन फिल्म महोत्सव में शानदार पुरस्कार प्राप्त किया। 1950.60 के दशक में हिन्दी फिल्में अक्सर प्रतियोगिता में नामित होती थीं उनमें से कुछ ने कॉन फिल्म महोत्सव में पुरस्कार अर्जित किए। गुरुदत्त को जब वे फिल्मों में अच्छा काम कर रहे थे उनके कार्यों को अनदेखा किया गया किन्तु बाद में उनके किये गये योगदान के लिए 1980 के दशक में मान्यता दी गयी। वर्तमान समय में उसी प्रकार गुरुदत्त को महान 'एशियाई फिल्म निर्माता' के रूप में याद किया जाता है जिस प्रकार बंगाली फिल्म निर्माता सत्यजीत रे को याद किया जाता है। सन् 2002 ई. में 'स्वार्ट और साउण्ड' के द्वारा निर्माता और निर्देशकों पर किये गये सर्वेक्षण में उन्हें 73वाँ स्थान मिला। गुरुदत्त के कुछ फिल्मों को सर्वकालिक महान योगदान के लिए 'स्टाइम' पत्रिका ने '100 बेस्ट फिल्मों की लिस्ट' में शामिल किया है जिसमें प्यासा ,1957 ई. भी शामिल है इस युग की अन्य कई फिल्में भी 'स्वार्ट एण्ड साउण्ड' पोल में ऊँचे रैंक पर थी जैसे राजकपूर का आवारा ,1951 ई. विजय भट्ट का 'बैजू बावरा' ,1952 ई. महबूब खान का 'मदर इण्डिया' ,1956 ई. और के. एसिफ मुगल.ए.आजम ,1960 ई. व

### III आधुनिक सिनेमा

सन् 1960 से 1970 के दशक की फिल्में रोमांस एवं एक्शन पर आधारित थीं। इस समय के स्टार अभिनेताओं में राजेश खन्ना, धर्मदेव, संजीव कुमार और शशि कपूर तथा अभिनेत्रियों में शर्मिला टैगोर, मुमताज और आशा पारिख को प्रमुख से जाना जाता है। तत्कालीन समय में रोमांटिक फिल्मों के अतिरिक्त रोमांचक खुरदुरापन, गैंगस्टर, डकैती से भरी फिल्में भी बनाई गयीं। सुपरस्टार अमिताभ बच्चन को 'एंग्री यंग मैन' के रोल में काफी सराहना मिली। कुछ हिन्दी फिल्म निर्माता 1970 के दशक में यथार्थ जीवन पर भी फिल्म बनाते रहे इनमें प्रमुख रूप से श्याम बेनेगल का नाम आता है। इस समय के फिल्म निर्माताओं में मनी कौल, कुमार साहनी, केतन मेहता, गोविन्द निहलानी और विनय मेहता प्रमुख थे।

व्यावसायिक फिल्मों की उन्नति 1970 के दशक से होनी शुरू हुई । 1975 में शोले फिल्म रिलीज हुई जिसमें कि अमिताभ बच्चन की एक अगुआ अभिनेता के रूप में प्रस्तुत किए गए। इसी प्रकार भक्ति फिल्मों में 'जय सन्तोषी माँ' फिल्म बनी तथा यश चोपड़ा द्वारा निर्देशित फिल्म 'दीवार' सन् 1975 में रिलीज हुई जिसके लेखक सलीम जावेद थे। इस फिल्म में हाजिम मस्तान नामक स्मगलर के वास्तविक जीवन का किरदार निभाया अमिताभ बच्चन ने। जिसमें एक पुलिसमैन ने अपने भाई 'जो' एक गैंग लीडर था के विरुद्ध भूमिका निभाई थी। शतरंज के खिलाड़ी ,1977 ई. मुंशी प्रेमचंद के उपन्यास 'शतरंज के खिलाड़ी' से प्रेरित। सत्यजीत रे द्वारा निर्देशित संजीव कुमार और सईद जाफरी के साथ फिल्म बनाई गई जो राजनैतिक स्थितियों का वर्णन करती है।

1980 में मीरा नायर की फिल्म इस्लाम बाम्बे ने अन्तर्राष्ट्रीय स्तर पर प्रसिद्धि प्राप्त की जो 1988 में स्कॉन फिल्म महोत्सव में अकादमी अवार्ड फार बेस्ट फारेन लैंग्वेज फिल्म के लिए नामित हुई। तमस, 1987, भीष्म साहनी के उपन्यास तमस पर आधारित। गोविंद निहालानी द्वारा निर्देशित ओम पुरी दीपा साही और अमरीश पुरी के साथ अभिनय किया।

1990 के दशक में फिल्म निर्माताओं ने परिवारिक फिल्मों के साथ-साथ सामाजिक विसंगतियों पर प्रकाश डाला। इस प्रकार की कुछ सफल फिल्मों में मैंने प्यार किया, 1989, इहम आपके हैं कौन, 1994, बंदिता क्वीन टंदकपज फनममद, 1994, शेखर कपूर द्वारा निर्मित और निर्देशित बंदिता क्वीन एक और उदाहरण है जो हिंदी साहित्य के उपन्यास फ़्रोम चालकीया टो बेददी वाला के आधार पर बनी थी। यह फिल्म फूलन देवी के जीवन की कहानी पर आधारित थी जो महिला बवंडर और बांधुआ जीवन से गुजर गई थीं और एक बंदियन बन गईं। फिल्म में उसके संघर्ष, उत्पीड़न और आत्मनिर्भरता की कहानी दर्शाई गई थी। इस प्रकार संयुक्त कार्य समान रूप से चलते रहे जिसमें परिवारिक फिल्म इदिलवाले दुल्हनिया ले जायेंगे, 1995 आदि हैं, जिसने अपनी फिल्मों में नये चेहरों को नयी पीढ़ी का रोल मॉडल बनाकर प्रस्तुत किया जैसे कि आमिर खान, सलमान खान और शाहरुख खान इस काल की अभिनेत्रियों में श्रीदेवी, माधुरी दीक्षित, जुही चावला आदि कलाकारों का अभिनय सराहनीय था।

साहित्य पर आधारित 2000 के दशक में फिल्में प्रस्तुत हुई हैं। वे फिल्मों सिनेमा के माध्यम से न केवल विशेषतः हिंदी साहित्य प्रेमियों को आकर्षित करती हैं। स्वानंद किरकिरे, जो गीतकार और संवाद लेखक हैं, का विचार है कि किसी खास फिल्म की ध्वनि कैसी होनी चाहिए इसका पूरा ख्याल रखना चाहिए। इस दिशा में शुरुआत रहमान ने किया, रहमान में भाषा और शब्दों को भी ध्वनि के तौर पर इस्तेमाल कर लेने की कुशलता है, दूसरी ओर स्नेहा खानविलकर एक अलग साउंड की तलाश में हैं। हमारी परम्पराओं में से ध्वनियाँ खोजी जा रही हैं जैसे ओए लकी लकी ओए का संगीत, 2002, फिल्में सामाजिक संदेशों को समझाने में भी मदद करती हैं। इन फिल्मों ने बॉलीवुड को एक नई दिशा दी है और भारतीय सिनेमा को अंतरराष्ट्रीय स्तर पर पहचान दिलाने में सहायक सिद्ध हुई हैं।

1<sup>प</sup> दिलच्छला, कपस बीज, 2001

फरहान अख्तर द्वारा निर्मित और निर्देशित दिलच्छला एक आधुनिक भारतीय सिनेमा का उत्कृष्ट उदाहरण है। इस फिल्म के नायकों के संबंधों में उतार-चढ़ाव, भविष्य की योजनाएं और दोस्ती के महत्व को दर्शाया गया। फिल्म के नायक अमर, आमिर खान, अकश, अक्षय खन्ना और सिद्धार्थ, सैफ अली खान अपने जीवन के तनाव भरे फैसलों के सामने खड़े होते हैं और इस परिवर्तन के माध्यम से वे अपने जीवन में नई दिशा प्राप्त करते हैं।

2<sup>प</sup> मॉनसून वेडिंग, उवदेवद, मककपदह, 2001

मीरा नायर द्वारा निर्मित और निर्देशित मॉनसून वेडिंग एक विशेष फिल्म थी जो हिंदी सिनेमा के बाहरी दर्शकों को भी आकर्षित किया। इस फिल्म में एक पंजाबी परिवार की विवाह समारोह की तैयारी और उसमें उत्पन्न घरेलू और रिश्तेदारी दुर्गमता को दिखाया गया। इसमें कुछ उपन्यासों के तत्व भी दिखाए गए थे जिससे फिल्म का महसूस होने वाला कार्यक्रम भी दर्शकों को आकर्षित किया।

3<sup>प</sup> देवदास, 2002, सरत चंद्र चट्टोपाध्याय के उपन्यास देवदास पर आधारित। संजय लीला भंसाली द्वारा निर्देशित शाहरुख खान, ऐश्वर्या राय और माधुरी दीक्षित के साथ।

4<sup>प</sup> बागबान, ठंहीइंद, 2003

रवि चोपड़ा द्वारा निर्मित बागबान एक अनूठी कहानी थी जिसमें वृद्धावस्था की प्रतिबद्धता और परिवार के महत्व को दिखाया गया था। फिल्म के नायक अमिताभ बच्चन और हेमा मालिनी थे जो एक सुखी और सफल जीवन जी रहे थे लेकिन उनकी जिंदगी में एक बड़ा परिवर्तन होता है जब उनके बच्चे उन्हें अस्पताल

में छोड़ देते हैं और उन्हें सिर्फ अस्पताल की कमरों में ही रहना पड़ता है। इस फिल्म में परिवार के तनाव और आत्मनिर्भरता और समर्थन की एहमियत दिखाई गई थी।

5<sup>म</sup> दीवार ;कममूतद्ध . 2004रू

गोविंद निहलानी द्वारा निर्मित दीवार हिंदी साहित्य के प्रसिद्ध उपन्यास गोदान के आधार पर बनी थी। इसमें राजकुमार राव और अक्षय खन्ना ने मुख्य भूमिका निभाई थी और उनकी जोड़ी को दर्शकों ने खूब पसंद किया था। यह फिल्म ग्रामीण भारत की समस्याओं को दर्शाती थी और रोजगार अन्याय सामाजिक विभेद और न्याय के मुद्दे को उजागर करती थी। फिल्म के नायक राजकुमार राव एक संवेदनशील किसान थे जो कठिनाईयों से जूझते हुए अपने परिवार के लिए न्याय खोजते थे। इस फिल्म ने उपन्यास की कहानी को वास्तविकता में प्रस्तुत किया और अपनी मांग बाँधती रही कि भारतीय समाज में समाजिक और आर्थिक समानता को प्राथमिकता दी जाए।

6<sup>म</sup> मांगल पांडे ;दंडहंस चंद्रकमलरू जेमत्पेपदहद्ध 2005रू

मांगल पांडे द राइजिंग हिंदी साहित्य के इतिहास में एक अनूठी कहानी को दर्शाने वाली फिल्म थी। इस फिल्म के माध्यम से भारतीय स्वतंत्रता संग्राम के पहले गोली कांड में शामिल हुए मांगल पांडे, आमिर खान की कहानी दर्शाई गई थी। फिल्म ने महाशय मांगल पांडे के जीवन के वास्तविक घटनाओं पर आधारित थी जो भारतीय स्वतंत्रता संग्राम की प्रेरणादायक कहानी थी।

10<sup>म</sup> धरिणीता ;2005द्ध . सरत चंद्र चट्टोपाध्याय के उपन्यास धरिणीता पर आधारित। प्रदीप सरकार द्वारा निर्देशित सैफ अली खान विद्या बालन और संजय दत्त के साथ।

7<sup>म</sup> गोलमाल ;लवसउंसद्ध . 2006रू

गोलमाल एक हिंदी कॉमेडी फिल्म थी जिसमें उपन्यास एक चुतकुला एकांत के तत्व दिखाए गए थे। इस फिल्म में अजय देवगन अरशद वारसी शरमन जोशी शरत सक्सेना और पारेश रावल ने मुख्य भूमिकाएं निभाई थीं। यह फिल्म भारतीय सिनेमा में कॉमेडी का नया रूप दिखाने वाली थी और इसकी मजेदार कहानी और चरित्र ने दर्शकों को मनोरंजन का स्वाद दिलाया।

8<sup>म</sup> ओमकारा ;ब्रान्तद्ध . 2006रू

विशाल भारद्वाज ने निर्मित और निर्देशित ओमकारा शेक्सपियर के प्रसिद्ध नाटक ओथेलो पर आधारित थी। इस फिल्म में ओथेलो की कहानी को उत्तर प्रदेश के गांवों में स्थानांतरित किया गया था जिसमें सैफ अली खान अजय देवगन करीना कपूर विवेक ओबेरॉय और कोंकणा सेन ने महत्वपूर्ण भूमिकाएं निभाई थीं। फिल्म ने उत्तर प्रदेश के रजनीतिक और गुंडा राज में होने वाली शक्ति और इंसानी कमजोरियों की दुर्दशा को दिखाया था।

9<sup>म</sup> डे इडियट्स ;2009द्ध . चेतन भगत के उपन्यास फाइव पॉइंट समवन से प्रेरित। राजकुमार हिरानी द्वारा निर्देशित आमिर खान करीना कपूर खान और आर. माधवन के साथ।

10<sup>म</sup> द ट्वेल्व वारिएटीज़ ऑफ़ लव ;जेम जूमसजिी टंतपंजपवदे वस्वअमद्ध . 2012रू

द ट्वेल्व वारिएटीज़ ऑफ़ लव हिंदी साहित्य के महान उपन्यास प्यार के बारह विभिन्न रूप के आधार पर बनी थी। इसमें विश्वास और प्यार के विभिन्न रूपों को दर्शाया गया था जो एक जीवन में होते हैं। फिल्म के नायक रणवीर सिंग और सोनम कपूर थे जो दर्शकों को अपनी अद्भुत अभिनय से मोह रहे थे।

11<sup>म</sup> चर्क पो छे! ;2013द्ध . चेतन भगत के उपन्यास द थ्री मिस्टेक्स ऑफ़ माय लाइफ से स्वतंत्र रूप से प्रेरित। अभिषेक कपूर द्वारा निर्देशित सुशांत सिंह राजपूत राजकुमार राव और अमित साध के साथ।

12<sup>म</sup> च्छैदर ;2014द्ध . शेक्सपियर के नाटक च्छैमलेट से प्रेरित और कश्मीर को सेट किया गया। विशाल भारद्वाज द्वारा निर्देशित शाहिद कपूर तब्बू और के.के. मेनन के साथ।

13<sup>म</sup> विक्रम वेद्या ;टपातंतु टमकीद्ध . 2017रू

विक्रम वेद्या एक ताज़ा उदाहरण है जो तमिल उपन्यास विक्रमाथितान वेदाला पर आधारित है। इस फिल्म में मधवन और रजनीकांत के साथ विजय सेतुपति ने मुख्य भूमिकाएं निभाई थीं। फिल्म में एक विभाजित पुलिस अधिकारी विक्रम मधवन के साथ एक दिव्य गुंडे वेद्या रजनीकांत के बीच का खतरनाक संघर्ष दिखाया गया था जो उन्हें अपने विचारों नैतिकता और कर्म का समाधान ढूंढने पर मजबूर करता है।

#### IV निष्कर्ष:

हिंदी कथा साहित्य पर आधारित फिल्मों हमारे समाज की सच्ची कहानियों को दर्शाती हैं और उन्हें साधारण मंच पर प्रस्तुत करके सिनेमा के माध्यम से लोगों के दिलों और मस्तिष्क में जगह बना लेती हैं। इन फिल्मों के माध्यम से समाज की विभिन्न मुद्दों रिश्तों और इंसानियत के मूल्यों को उजागर किया जाता है। यह फिल्में सिर्फ मनोरंजन का साधन नहीं होतीं बल्कि वे दर्शकों को सोचने पर मजबूर करती हैं और उन्हें समस्याओं के समाधान ढूंढने के लिए प्रेरित करती हैं। इन फिल्मों में कथा साहित्य के विचारों पात्रों और कहानी के विकास को ध्यान में रखकर उन्हें छवियों में जीवंत करने का काम किया गया है। बहुत से फिल्मों ऐसी रहती हैं जो केवल उपन्यास की कहानी को प्रस्तुत करती हैं बल्कि वे उसके पीछे छिपे भावों विचारों और संदेशों को भी साझा करती हैं। हिंदी कथा साहित्य पर आधारित फिल्मों भारतीय सिनेमा में एक अलग पहचान बनाने में सफल रही हैं। ये फिल्में न केवल भारत में बल्कि विदेशों में भी चर्चा का विषय बनीं। इन फिल्मों के जरिए लोग हिंदी साहित्य के समृद्ध विरासत को समझने और उसकी महत्वपूर्णता को महसूस करने का मौका पाते हैं।

फिल्में न केवल आपसी सम्बन्धों और परिवार के महत्व को उजागर करती हैं बल्कि भारतीय समाज में प्रगति नैतिकता और सामाजिक बदलाव के माध्यम से दर्शकों को प्रेरित करती हैं। यहां यह भी अनिवार्य है कि फिल्म निर्माताओं निर्देशकों और अभिनेताओं ने कहानी उपन्यासों को समर्पित रूप से प्रस्तुत किया है और उन्होंने इसे समृद्ध और मानवीय अनुभव में परिवर्तित किया है। इन फिल्मों के द्वारा हिंदी कथा साहित्य के अधिकांश तत्वों को सिनेमा की भाषा में बदला गया है जिससे दर्शकों को विविधता गहराई और भावनाओं के अनुभव का अवसर मिलता है। हमें यह देखने की आवश्यकता है कि हमारे कथा साहित्य पर आधारित फिल्मों हमें बस मनोरंजन नहीं प्रदान करती हैं बल्कि हमें समाज की समस्याओं को समझने और समाधान ढूंढने के लिए प्रेरित करती हैं।

साहित्यसंगीतकलाविहीनःसाक्षात्पशुःपुच्छविषाणहीनः।

तृणं न खादन्नपि जीवमानःएतद्भागधेयं परमं पशूनाम् ।।

#### संदर्भ सूची

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7. मीडिया विमर्ष आधुनिक संदर्भ. डॉ. रामलखन मीणा



## फिल्म : मतदान व्यवहार का आईना

आरती वर्मा<sup>1</sup> , डॉ संगीता माथुर<sup>2</sup>

<sup>1</sup>रिसर्च स्कॉलर (राजनीति विज्ञान) कैरियर प्वाइंट यूनिवर्सिटी, कोटा

<sup>2</sup>एसोसिएट प्रोफेसर कैरियर प्वाइंट यूनिवर्सिटी, कोटा

**परिचय :** आधुनिक समाज में फिल्में एक महत्वपूर्ण माध्यम हैं, जो हमें समाज, संस्कृति और राजनीति की मानसिकता को समझने में मदद करती हैं। पूरे इतिहास में, फिल्मों ने राजनीतिक विचारधाराओं, सामाजिक मुद्दों और मानवीय स्थिति को प्रतिबिंबित करने और उन पर टिप्पणी करने में महत्वपूर्ण भूमिका निभाई है। देखा जाए तो फिल्में राजनीति को चित्रित करने, उसकी आलोचना करने, जनमत को आकार देने और राजनीतिक प्रवचन को प्रभावित करने में तथा उनके प्रभाव की जांच करने के लिए शक्तिशाली उपकरण के रूप में काम करती हैं। हिंदी सिनेमा ने हमेशा से भारतीय राजनीति और समाज के मुद्दों को जगमगाते अंधकार से रोशनी की ओर ले जाने का काम किया है। फिल्में समाज का एक महत्वपूर्ण हिस्सा हैं और वे आमतौर पर समाज में विभिन्न मामलों को दर्शाने, प्रशंसा करने, विवादित मुद्दों पर चर्चा करने और समाज को सोचने पर प्रेरित करने का माध्यम हैं। हम इस सेमिनार के माध्यम से यह समझेंगे कि कैसे फिल्में वास्तविकता के आईने के रूप में काम करती हैं और कैसे वे राजनीतिक मामलों को प्रभावित करती हैं। आज के समय में फिल्में महत्वपूर्ण माध्यम हो गई हैं, जिनसे समाज के विभिन्न मुद्दों को उठाया जाता है और मतदान व्यवहार भी इन मुद्दों में शामिल हो सकता है। फिल्में मतदान प्रक्रिया के महत्वपूर्ण मामलों को दिखा सकती हैं, जैसे कि वोटर सप्रेमिंसी, चुनावी जातिगतता, भ्रष्टाचार आदि। यह उन घटनाओं को दिखाती है, जो एक नागरिक के जीवन पर सीधा प्रभाव डालती हैं। फिल्में एक आईना की तरह हो सकती हैं जो मतदान व्यवहार की समझ करने में मदद करता है। यह हमें जागरूक करती है कि चुनावी प्रक्रिया कैसे काम करती है, नागरिकों की भागीदारी क्यों महत्वपूर्ण होता है, और अधिकारिक तंत्र के माध्यम से अपनी आवाज को कैसे व्यक्त कर सकते हैं। फिल्मों द्वारा यह भी दिखाया जा सकता है कि कैसे राजनीतिक नेताओं के प्रभाव में या निर्देशन में आकर मतदाताओं की विचारधारा बदल सकती है। प्रस्तुत सेमिनार में 'फिल्म मतदान व्यवहार का आईना' को समझने के लिए हम निम्न बिन्दुओं को समझना पड़ेगा जो इस प्रकार हैं :-

**I फिल्मों का महत्व** –फिल्में हमारे समाज के जीवन का महत्वपूर्ण हिस्सा हैं जो हमारे विचारों, भावनाओं, और नवीनतम सामाजिक मुद्दों को प्रदर्शित करने का एक माध्यम हैं। फिल्में हमारे जीवन में मनोरंजन का महत्वपूर्ण स्रोत हैं। वे हमें समय बिताने का एक मजेदार तरीका प्रदान करती हैं साथ ही हमें अलग-अलग रूपों में मनोरंजन करने की सुविधा देती हैं। फिल्में हमें हँसने, रोने, संवेदनशील होने, संघर्ष करने और सपनों का पीछा करने के लिए प्रेरित करती हैं फिल्में सामाजिक परिवर्तन की एक महत्वपूर्ण क्रांति को प्रोत्साहित करती हैं। एक अच्छी फिल्म हमें समाज में उभरते मुद्दों के बारे में सोचने और उनके बारे में बात करने की प्रेरणा देती है। यह हमें अन्य लोगों के अनुभवों और दृष्टिकोणों को समझने की क्षमता देती है और हमें सामान्य बातचीत और सामाजिक परिवर्तन को प्रोत्साहित करने के लिए प्रेरित करती है। फिल्में आदर्श और मूल्यों को प्रदर्शित करने का माध्यम हैं।

**II फिल्में और राजनीति के मध्य संबंध** –फिल्मों और राजनीति के मध्य एक गहरा संबंध होता है। दरअसल फिल्म और राजनीति दोनों ही माध्यम हैं जो समाज में बदलाव लाने और विचारों को प्रभावित करने का प्रयास करते हैं। एक ओर फिल्म एक प्रमुख मनोरंजन का स्रोत होती है और लोगों को मनोरंजन, आनंद और मनोभावना की अनुभूति प्रदान करती है, दूसरी ओर राजनीतिक मुद्दों पर भी प्रभाव डालती हैं। कई फिल्में वास्तविक या काल्पनिक राजनीतिक घटनाओं पर आधारित होती हैं। ये फिल्में

राजनीतिक प्रक्रियाओं, राजनीतिक नेताओं और सत्ताधारियों के द्वारा अपनाए जाने वाले नीतियों को भी दिखाती हैं। इसके अलावा फिल्मों के माध्यम से नागरिकों को राजनीतिक मुद्दों के प्रति जागरूकता दिलाई जाती है और उन्हें प्रेरित किया जाता है कि वे अपनी सरकारों और नेताओं के प्रति सवाल उठाएं। विशेष रूप से भारतीय सिनेमा में फिल्मों ने विभिन्न राजनीतिक मुद्दों को उठाया है और उन्हें सामाजिक दरबार में लाए हैं। कई फिल्में भारतीय राजनीति, स्वतंत्रता संग्राम और राष्ट्रीय विचारधारा के मुद्दों को दर्शाती हैं और लोगों को राष्ट्रीयता और सामाजिक उत्थान के प्रति प्रेरित करती हैं।

**III फिल्म और मतदान व्यवहार के मध्य संबंध**—फिल्म और मतदान व्यवहार के बीच कुछ संबंध हो सकते हैं, जिन्हें हम निम्नलिखित बिन्दुओं से समझ सकते हैं:

- **विचारों को प्रभावित करना:** फिल्में आमतौर पर सामाजिक, राजनीतिक, धार्मिक और सांस्कृतिक मुद्दों को प्रभावित करने का काम करती हैं। फिल्मों में दिखाए गए विचार और अभिव्यक्ति वोटर्स को मतदान करते समय उनके फैसलों को प्रभावित कर सकते हैं।
- **धर्मनिरपेक्षता:** फिल्मों में धार्मिक, जातीय और सामाजिक मुद्दों को उठाने का प्रयास किया जा सकता है। ऐसी फिल्में मतदाताओं के मनोभावन मामलों को प्रभावित कर सकती हैं और इसके आधार पर मतदान व्यवहार पर प्रभाव पड़ सकता है।
- **जनसंपर्क** - फिल्मों की मदद से राजनीतिक पार्टियां अपने संदेशों को जनता तक पहुंचा सकती हैं। वे चुनावी प्रचार के लिए फिल्म स्टार्स का उपयोग कर सकती हैं और उनके प्रशंसकों को अपनी ओर आकर्षित कर सकती हैं। इसके बाद मतदान व्यवहार पर भी प्रभाव पड़ता है क्योंकि लोग फिल्म स्टार्स की प्रतिष्ठा और उनके आपके प्रति विश्वास पर ध्यान देते हैं।
- **नाटकीयता:** कुछ राजनीतिक मामलों को फिल्मों में नाटकीय तरीके से प्रस्तुत किया जाता है, जिससे लोगों को राजनीतिक घटनाओं के प्रति संवेदनशील होने का अनुभव होता है। ऐसे मामलों पर मतदान व्यवहार पर प्रभाव पड़ता है क्योंकि यह लोगों के मनोभाव को गहरी तरीके से प्रभावित कर सकता है। फिल्में में दिखाए गए किसी नायक या मुख्य पात्र के विचारधारा और सिद्धांत आम जनता को प्रभावित कर सकते हैं। जब उन्हें यह दिखाया जाता है कि कैसे एक व्यक्ति ने विपरीत परिस्थितियों में न्याय करने के लिए संघर्ष किया है, तो लोग इसे प्रेरणा मान सकते हैं और मतदान करते समय उसी आदर्श को ध्यान में रख सकते हैं।
- **सामाजिक मुद्दों पर जागरूकता:** कई फिल्में सामाजिक मुद्दों पर जागरूकता फैलाने का काम करती हैं। ये मुद्दे जैसे कि लिंग, जाति, धर्म, समानता, न्याय, आदि मतदान के दौरान महत्वपूर्ण हो सकते हैं और इन मुद्दों पर फिल्मों के माध्यम से प्रस्तुति वोटर्स को सोचने पर मजबूर कर सकती हैं। ये मुद्दे उन्हें मतदान करने के समय फैसला करने में मदद कर सकते हैं।
- **प्रचार और प्रभाव:** फिल्मों की व्यापक प्रचार और प्रभावशाली क्षमता होती है, जिसके माध्यम से वे वोटर्स को विशिष्ट धारणाओं, राजनीतिक पार्टियों और नेताओं के पक्ष में प्रभावित कर सकती हैं। फिल्म उद्योग इसका उपयोग चुनावी प्रचार के लिए करता है और यह वोटर्स को एक निश्चित दिशा में प्रेरित करने में मदद कर सकता है। फिल्मों का माध्यम उम्मीदवारों और राजनीतिक पार्टियों के लिए विपक्षी या सहयोगी प्रभाव डाल सकता है। कुछ फिल्में नाराजगी, आपत्ति या प्रशंसा के कारण चर्चा का विषय बन सकती हैं, और ये चर्चाएं मतदान परिणामों पर प्रभाव डाल सकती हैं।
- **नेता का चरित्र:** फिल्मों में दिखाए गए नेताओं के चरित्र मतदाताओं को प्रभावित कर सकते हैं। एक सकारात्मक और ईमानदार नेता के प्रतीक रूप में पेश किया जाने वाला चरित्र मतदाताओं को सत्यापित कर सकता है और उन्हें सकारात्मक राजनीतिक विचारों की ओर प्रेरित कर सकता है।
- **राजनीतिक विवाद:** फिल्में राजनीतिक विवादों को उजागर कर सकती हैं और मतदाताओं को उन्हें समझने और उनपर अपनी धारणाओं को जांचने के लिए प्रेरित कर सकती हैं। यह मतदाताओं को

सकारात्मक तरीके से अपने राष्ट्रीय नेताओं के मसले पर विचार करने के लिए प्रेरित कर सकती हैं ।

- **निर्वाचन प्रक्रिया का प्रभाव:** कुछ फिल्मों उस संदर्भ में बनाई जाती हैं जहां मतदान व्यवहार दिखाया जाता है, जैसे कि नेताओं के चुनाव में वोट डालने की प्रक्रिया जो जनता के मन में ये सवाल को उठाती हैं कि मतदान करने का महत्व क्या है और वोट पर क्या प्रभाव होता है ।
- **मतदाताओं के व्यवहार की प्रतिस्पर्धा:** कुछ फिल्मों मतदान प्रक्रिया के दौरान मतदाताओं के व्यवहार को प्रतिस्पर्धात्मक तरीके से दर्शाती हैं । इससे हमें यह समझने में मदद मिलती है कि कैसे नेता और राजनीतिक दल मतदाताओं को प्रभावित करने की कोशिश करते हैं ।
- **मतदान के प्रभाव:** फिल्मों मतदान के प्रभाव को भी प्रदर्शित कर सकती हैं, जैसे कि एक फिल्म द्वारा दिखाया जाता है कि किस तरह से एक व्यक्ति अपने मतदान के माध्यम से बदलाव ला सकता है और समाज को सकारात्मक रूप से प्रभावित कर सकता है ।

यह संबंध फिल्म और मतदान व्यवहार के बीच कुछ आम संबंध हैं, जो ये निर्भर करते हैं कि फिल्म को किस प्रकार से और कैसे उपयोग किया जाता है, जो सभी व्यक्ति और समाज के लिए भिन्न हो सकते हैं ।

**IV फिल्मों में लोकतांत्रिक मूल्यों का प्रतिष्ठानय-** फिल्मों एक महत्वपूर्ण माध्यम हैं जो सामाजिक, राजनीतिक और सांस्कृतिक मूल्यों को दर्शाती हैं । लोकतांत्रिक मूल्यों को फिल्मों में प्रतिष्ठान देना एक मुख्य आदर्श है, जो मानवता, स्वतंत्रता, न्याय, भागीदारी, और मानवीय अधिकारों की महत्वाकांक्षा को प्रोत्साहित करता है । लोकतांत्रिक मूल्यों का प्रतिष्ठान करने वाली फिल्मों आमतौर पर न्याय, ईमानदारी, स्वतंत्रता और लोकतांत्रिक संस्कृति के महत्व को प्रकट करती हैं । ये फिल्मों समाज की दिक्कतों, अन्यायों और समस्याओं के विषय में विचार करने का माध्यम बनती हैं । इन्हें देखकर लोगों को उन विचारों और मूल्यों का आदर्श दिखाया जाता है जो एक लोकतांत्रिक समाज की आधारशिला होते हैं । अगले पीढ़ियों को लोकतांत्रिक मूल्यों के प्रति जागरूक करने के लिए, फिल्मों का उपयोग अभिनीत हो सकता है ताकि सामाजिक संदेश और महत्वपूर्ण मूल्यों को दर्शाने में मदद मिल सके । इसके लिए निर्माताओं, निर्देशकों और लेखकों को अपनी कहानियों को लोकतांत्रिक मूल्यों के साथ बनाने और प्रदर्शित करने की जिम्मेदारी संभालनी चाहिए ।

**V राजनीतिक फिल्मों में मतदान का प्रदर्शन-** राजनीतिक फिल्मों में मतदान का प्रदर्शन अक्सर एक महत्वपूर्ण और रोमांचक तत्व होता है । ये प्रदर्शन फिल्म की कहानी में मतदान की प्रक्रिया को दिखाता है और जनता के मताधिकार और लोकतंत्र की महत्ता पर ध्यान केंद्रित करता है । मतदान के प्रदर्शन को अलग-अलग तरीकों से दिखाया जा सकता है । इसमें जनता के समूहों द्वारा मतदान करने का दृश्य, लोगों का पंक्तियों में लगना, मतदाताओं को अपना मतदान देने के लिए पुरानी या नई तरह के मशीनों के पास जाने का दृश्य शामिल हो सकता है । यह दृश्य राजनीतिक फिल्मों के माध्यम से दर्शकों को यह भी दिखाता है कि लोकतांत्रिक प्रक्रिया कितनी महत्वपूर्ण है और मतदान एक नागरिक का अधिकार है । ऐसे फिल्मों में मतदान का प्रदर्शन जीवंत, उत्साहजनक और गर्वभरी होता है, क्योंकि इससे लोगों को यह दिखाया जाता है कि उनकी आवाज महत्वपूर्ण है और उनका मत राजनीतिक प्रक्रिया में महत्वपूर्ण योगदान है । इसके साथ ही, ये फिल्मों उठाने वाली राजनीतिक मुद्दों, चुनावी दंगों और चुनावी युद्धों को भी दिखा सकती हैं, जिन्हें बहुत समय तक फिल्म की कहानी के माध्यम से परिभाषित किया जा सकता है । मतदान का प्रदर्शन राजनीतिक फिल्मों में जनता के संघर्ष, देशभक्ति और नागरिकों की सामाजिक जवाबदेही को दर्शाने का एक माध्यम होता है । ये फिल्मों जनता को प्रेरित करती हैं और उन्हें लोकतंत्र की महत्वपूर्णता पर विचार करने के लिए प्रोत्साहित करती हैं ।

**VI फिल्मों का मतदाताओं पर प्रभाव:**—फिल्मों का मतदाताओं पर प्रभाव आमतौर पर बहुत होता है। एक फिल्म के माध्यम से लोग नई विचारों, दृष्टिकोणों और अनुभवों से परिचित होते हैं और इन्हें अपने जीवन में लागू करने की प्रेरणा प्राप्त करते हैं। यहां कुछ मुख्य तत्व हैं जो फिल्मों द्वारा मतदाताओं पर प्रभाव डाल सकते हैं:

- **विचारों और दृष्टिकोणों का प्रभाव:** फिल्में आमतौर पर किसी कहानी के माध्यम से विभिन्न दृष्टिकोणों, सामाजिक मुद्दों और समस्याओं को प्रस्तुत करती हैं। जब लोग इन दृष्टिकोणों के साथ साझा करते हैं, तो उन्हें समाजीकरण, सामाजिक न्याय और अन्य अभिव्यक्तियों के प्रति जागरूकता विकसित होती है।
- **आदर्शों का प्रभाव:** फिल्में आमतौर पर आदर्शों को प्रदर्शित करती हैं, जैसे कि साहस, सहनशीलता, स्वतंत्रता, प्रेम, विश्वास और न्याय। जब लोग इन आदर्शों को फिल्मों के माध्यम से देखते हैं, तो वे इन गुणों को अपने जीवन में अपनाने का प्रयास करते हैं।
- **सामाजिक परिवर्तन:** कुछ फिल्में सामाजिक मुद्दों और परिवर्तनों पर ध्यान केंद्रित करती हैं और मतदाताओं को सोचने और बदलाव करने के लिए प्रेरित करती हैं। जब लोग फिल्मों के माध्यम से ऐसे सामाजिक संदेशों से परिचित होते हैं, तो वे अपने समुदाय में सकारात्मक परिवर्तनों का समर्थन करने के लिए उत्साहित होते हैं।
- **कला और मनोरंजन:** फिल्मों का मुख्य उद्देश्य मनोरंजन प्रदान करना होता है, लेकिन कला और मनोरंजन का संयोग दूसरों को प्रभावित करने का भी कार्य कर सकता है। फिल्मों के माध्यम से कला की रचनात्मकता, नई रूपांतरण की क्षमता और मनोहारी गतिशीलता को प्रदर्शित किया जा सकता है, जिससे मतदाताओं में सृजनशीलता और आदर्शता की भावना पैदा होती है।

यद्यपि फिल्में विभिन्न लोगों को अलग-अलग ढंग से प्रभावित कर सकती हैं, जिनमें विचारों, दृष्टिकोणों और आदर्श तथ्यों का महत्वपूर्ण योगदान होता है जो समाजीकरण, समग्र विकास और सकारात्मक परिवर्तन को बढ़ावा देते हैं।

**VII –राजनीतिक फिल्मों की अवधारणाओं और विचारधाराओं का मतदान व्यवहार पर प्रभाव:**—राजनीतिक फिल्में विचारधाराओं, अवधारणाओं और राजनीतिक प्रक्रियाओं को प्रभावित करने का महत्वपूर्ण माध्यम हो सकती हैं। ये फिल्में जनता को नई विचारधाराओं की ओर मोड़ने, राजनीतिक मुद्दों को उठाने और सामाजिक संदेशों को साझा करने का एक माध्यम हो सकती हैं। इसलिए, ये फिल्में जनता पर मतदान व्यवहार और राजनीतिक समझ में निम्नलिखित प्रभाव डाल सकती हैं:

- **विचारधाराओं का प्रभाव:** राजनीतिक फिल्में विभिन्न विचारधाराओं को प्रस्तुत कर सकती हैं, जैसे कि लोकतांत्रिक, सामरिक, राजनीतिक या समाजवादी आदि। इन फिल्मों के माध्यम से जनता को विभिन्न राजनीतिक अवधारणाओं और विचारधाराओं की पहचान करने और समझने में मदद मिल सकती है। इस प्रकार, वे अपने मतदान के आधार पर फैसला लेने में सक्षम हो सकते हैं।
- **राजनीतिक प्रभाव:** राजनीतिक फिल्में जनता के मनोभावनाओं, दर्शकों के अनुभवों और राजनीतिक आंदोलनों पर प्रभाव डाल सकती हैं। ये फिल्में राजनीतिक नेताओं के पार्श्वभूमि, प्रशंसापत्र या निंदापत्र के रूप में काम कर सकती हैं और उनकी स्थिति को सुधारने या खराब करने का प्रयास कर सकती हैं।
- **विश्वास और संबंधों का प्रभाव:** राजनीतिक फिल्में विश्वास और संबंधों पर भी प्रभाव डाल सकती हैं। ये फिल्में प्रशंसापत्र के रूप में काम करके लोगों के विश्वास और समर्थन को प्रभावित कर सकती हैं। जब दर्शक अपनी पसंद की राजनीतिक फिल्में देखते हैं, तो वे उन फिल्मों के मुख्य पात्रों के साथ एक व्यक्तिगत संबंध बनाने का अनुभव करते हैं। इससे नेताओं को उन दर्शकों का आदर्श वर्तमान करने का अवसर मिलता है, जिससे मतदान व्यवहार पर प्रभाव पड़ता है।

- **समाचार मीडिया पर प्रभाव:** राजनीतिक फिल्में वास्तविकता को छायाचित्रित करके समाचार मीडिया पर भी प्रभाव डाल सकती हैं। जब एक फिल्म राजनीतिक घटनाओं की कल्पना करती है और दर्शकों को रियलिटी के रूप में प्रस्तुत करती है, तो उन्हें समाचार मीडिया के बारे में नई दृष्टि प्राप्त होती है और वे उसे नयी रूप से समझते हैं।

इन सभी प्रभावों के साथ, राजनीतिक फिल्में लोगों के मतदान व्यवहार पर प्रभाव डाल सकती हैं। यह निर्भर करता है कि लोग कैसे इन फिल्मों को समझते हैं, क्या उन्हें ये फिल्में केवल मनोरंजन के रूप में देखी जाती हैं या उन्हें इसका गहन अर्थ निकालने का प्रयास करते हैं। फिर भी, राजनीतिक फिल्में सामाजिक जागरूकता, नेताओं की विश्वासार्हता और जनता के मतदान व्यवहार पर व्यापक प्रभाव डाल सकती हैं।

**VIII –फिल्मों का राष्ट्रीय और अंतर्राष्ट्रीय मतदान प्रचार में योगदान–**फिल्मों का राष्ट्रीय और अंतर्राष्ट्रीय मतदान प्रचार में योगदान काफी महत्वपूर्ण हो सकता है। यह फिल्मों की सामाजिक, सांस्कृतिक और राजनीतिक संदेशों को व्यक्त करने का एक माध्यम होता है, जो अपने कार्यक्रमों के माध्यम से लाखों लोगों तक पहुंच सकता है। यह उन्हें विशेष दृष्टिकोण और विचारधारा प्रदान कर सकता है और साथ ही मतदाताओं की संख्या में वृद्धि कर सकता है।

राष्ट्रीय मतदान में, फिल्मों का प्रचार विभिन्न तरीकों से किया जा सकता है, जैसे कि ट्रेलर, टीजर, रेड कार्पेट प्रदर्शन और मीडिया साक्षात्कार। इसके अलावा फिल्म निर्माताओं और अभिनेताओं की मतदान करने की अपीलें और चुनावी कार्यक्रमों में उनकी भागीदारी भी मतदान प्रचार में महत्वपूर्ण योगदान हो सकता है। इससे नागरिकों के बीच मतदान उत्साह और सहभागिता बढ़ सकती है।

अंतर्राष्ट्रीय मतदान में, भी फिल्मों का एक महत्वपूर्ण योगदान हो सकता है। विभिन्न देशों में प्रदर्शित होने वाली फिल्में अंतर्राष्ट्रीय माध्यम से लोगों तक पहुंच सकती हैं और उन्हें विभिन्न मामलों, समस्याओं और चुनावी मुद्दों के बारे में जागरूक कर सकती हैं। फिल्मों के माध्यम से दूसरे देशों की सांस्कृतिक विरासत, समाजशास्त्रीय अध्ययन, राजनीतिक विचार और अन्य मामलों के बारे में भी ज्ञान प्राप्त किया जा सकता है। फिल्मों का मतदान प्रचार उदाहरण के रूप में देशों के अंतर्राष्ट्रीय मतदान में एक महत्वपूर्ण भूमिका निभा चुका है। फिल्में आमतौर पर समाजवादी, वातानुकरण, महिला सशक्तिकरण, जाति, लिंग और अन्य मामलों को उठाती हैं, जो मतदान प्रक्रिया में जनता की दृष्टिकोण को प्रभावित कर सकते हैं।

संक्षेप में कहें तो, फिल्मों का राष्ट्रीय और अंतर्राष्ट्रीय मतदान प्रचार में योगदान उन्नति का माध्यम हो सकता है और जनता को चुनावी मुद्दों और सामाजिक मुद्दों के बारे में जागरूक कर सकता है। यह उन्हें विचारों और मानवीय मुद्दों के प्रति संवेदनशील बना सकता है और साथ ही उनके द्वारा लिए गए निर्णयों को प्रभावित कर सकता है

**IX–नेताओं के प्रचार के रूप में फिल्मों का उपयोग–** नेताओं के प्रचार के रूप में फिल्मों का उपयोग एक प्रचलित रणनीति है जिसे चुनावी या राजनीतिक मुद्दों को प्रभावी ढंग से प्रस्तुत करने के लिए इस्तेमाल किया जाता है। इसका मकसद उम्मीदवार या दल के संदेश को लोगों तक पहुंचाना और उनका प्रचार करना होता है। फिल्मों का उपयोग नेताओं को विभिन्न तरीकों से लाभदायक साबित हो सकता है। यहां कुछ तरीके हैं जिनमें फिल्मों का उपयोग किया जाता है:

- **बायोपिक्स:** नेताओं के जीवन पर आधारित बायोपिक्स फिल्में उनके व्यक्तित्व, कार्यक्षेत्र और योगदान को प्रदर्शित कर सकती हैं। इसके माध्यम से नेता अपने समर्थकों के बीच अपने संदेश को साझा कर सकते हैं और उन्हें इंसपायर कर सकते हैं।



- **सोशल ड्रामा:** फिल्मों के माध्यम से नेता राजनीतिक मुद्दों को प्रभावी ढंग से प्रस्तुत कर सकते हैं। एक गाथा के रूप में व्याप्त चरित्र, संघर्ष और विचारधारा के माध्यम से नेता अपने दृष्टिकोण को प्रदर्शित कर सकते हैं। ऐसी फिल्में लोगों के भावनात्मक अनुभवों को प्रभावित करने में मदद कर सकती हैं।
- **प्रचारार्थ फिल्में:** नेता चुनावी प्रचार के लिए फिल्मों का उपयोग कर सकते हैं। इन फिल्मों में नेता अपने कार्यक्षेत्र में किए गए उपलब्धियों को प्रदर्शित कर सकते हैं और अपने विरोधी दल के खिलाफ अपने विचारों को प्रस्तुत कर सकते हैं।

**X –फिल्मों का उपयोग–** नेताओं को उनकी संदेश पहुंचाने के लिए एक प्रभावी और मनोहारी तरीका हो सकता है, लेकिन इसके अलावा भी यह मानवाधिकारों, संविधानिक मामलों और लोकतंत्र के मूल्यों का उल्लंघन कर सकता है। फिल्मों का उपयोग करते समय, नेता और राजनीतिक दलों को इस बात का ध्यान देना चाहिए कि उनका संदेश ईमानदार, सत्यापित और जनसाधारण के हित में होना चाहिए।

**XI –उदाहरण–** फिल्मों की उदाहरणात्मक छवि के माध्यम से मतदान व्यवहार पर प्रभाव का विश्लेषण किया जा सकता है, यहाँ कुछ फिल्मों के उदाहरण दिए जा रहे हैं, जो मतदान व्यवहार को आईना दिखाती हैं:

- **“नायक” (1993):** इस फिल्म में एक महिला पत्रकार रंजिता (श्रीदेवी) राजनीतिक दल के अन्दर कर्मचारी के रूप में घुस जाती है और मतदाताओं की समस्याओं को उठाती है। यह फिल्म वोटर अभियान की महत्वपूर्णता को दर्शाती है और मतदान के महत्व पर जोर देती है।
- **“रंग दे बसंती” (2006):** यह फिल्म आंदोलन और नागरिक सहभागिता के महत्व को दर्शाती है। इसमें एक समूह छात्रों को एक मूर्त लेकर राष्ट्रीय सुरक्षा की जरूरत को उठाने के लिए एक नाटक का आयोजन किया जाता है। इस फिल्म ने मतदान और सामाजिक जागरूकता के विषय में गहरा संदेश प्रदान किया है।
- **“शूरवीर” (2019):** इस फिल्म में दीपिका पादुकोण एक विकलांग खिलाड़ी लक्ष्मी अग्रवाल का किरदार निभाती है, जो अपने प्रतिरोधकों के खिलाफ संघर्ष करती है और बदलाव को लेकर मतदान को उजागर करती है। यह फिल्म मतदान के महत्वपूर्ण मुद्दों को प्रस्तुत करती है और अपराध के खिलाफ लड़ाई में सामाजिक बदलाव की महत्वता को दिखाती है।
- **“नीरजा” (2016):** यह फिल्म उस व्यक्ति की कहानी बताती है जो मतदान केंद्र में होने वाले एक हमले में शहीद हो जाता है। यह फिल्म मतदान करने की महत्वपूर्णता को दर्शाती है और लोगों को अपने हकों के लिए उठने की प्रेरणा देती है।
- **“राजनीति” (2005) –** इस फिल्म में मतदान प्रक्रिया के विभिन्न पहलुओं को विस्तार से दिखाया गया है।
- **“चुनाव” (2019) –** यह फिल्म मतदान के व्यावहारिक पहलुओं को दर्शाती है जैसे कि जनसंख्या के साथ वार्तालाप और प्रचार मंच प्रदर्शन।
- **“नेता” (2007) –** यह फिल्म मतदान व्यवहार और राजनीतिक दलों की वास्तविकता को परिप्रेक्ष्य में लेती है।
- **“अय्यारी” (2018) –** इस फिल्म में मतदान प्रक्रिया के पीछे के राजनीतिक खेल को उजागर किया गया है।

- “नये जमाने की मतदान”—इस फिल्म में मतदान और निर्वाचन प्रक्रिया के महत्वपूर्ण मुद्दों पर ध्यान केंद्रित किया गया है।
- “शहीद”—इस फिल्म में मतदान के लिए देशभक्ति और सामरिक जज्बे के माध्यम से लोगों को प्रेरित किया गया है।
- “लोकतंत्र”—इस फिल्म में राजनीतिक विवादों, मतदान के महत्व, और नागरिकों की शक्ति पर विचार किया गया है।
- “वोट”—इस फिल्म में मतदान के प्रभाव, लोगों के मतदान में दिखाए गए व्यवहार, और निर्वाचन प्रक्रिया के प्रश्नों पर ध्यान केंद्रित है। इन फिल्मों के माध्यम से आप मतदान व्यवहार के अहम मुद्दों पर विचार कर सकते हैं और उनके द्वारा जो सामाजिक संदेश दिए गए हैं उन पर भी चर्चा कर सकते हैं

इस प्रकार हमने देखा है कि हिंदी फिल्मों ने कैसे मतदान व्यवहार को आवश्यकतानुसार प्रतिबिंबित किया है। ये फिल्में न केवल मनोरंजन का माध्यम होती हैं, बल्कि इन्हें समाजशास्त्र, राजनीति, और व्यक्तिगतता के माध्यम से अधिकारों और मुद्दों को व्यक्त करने का एक महत्वपूर्ण साधन माना जा सकता है। हमें इसका महत्व और प्रभाव समझने के लिए फिल्मों को मतदान व्यवहार का आईना मानना चाहिए। फिल्में हमें समाज की असलीयत को दर्शाती हैं, और हमें सोचने और कार्यवाही करने के लिए प्रेरित करती हैं। फिल्में हमारे समाज की मिट्टी में गहरे निहित हैं और इन्हें मतदान व्यवहार के बारे में गंभीर विचार करने का एक आदर्श तरीका माना जा सकता है। मतदान व्यवहार सामाजिक, सांस्कृतिक, राजनीतिक और आर्थिक मायनों में महत्वपूर्ण होता है और फिल्में इसे दर्शकों के सामने प्रस्तुत करके समाज के विभिन्न पहलुओं को दर्शाने का एक माध्यम बन सकती हैं। फिल्म एक आईना बना सकता है जो मतदान व्यवहार को दिखाता है और लोगों को मतदान महत्वपूर्ण होने का अहसास करता है। इसका मुख्य उद्देश्य लोगों को वोट डालने के लिए प्रेरित करना और उन्हें विभिन्न सामाजिक, राजनीतिक और आर्थिक मुद्दों के बारे में जागरूक करना होता है। यह एक शिक्षात्मक माध्यम होता है जो लोगों को मतदान के महत्व को समझाने और उन्हें देश के संसदीय और प्रशासनिक प्रक्रियाओं के साथ जोड़ने का काम करता है।

# Exploring Schizophrenia Through Indian Cinema: A Tale of Mind and Emotions

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## **Abstract:**

This article delves into the portrayal of schizophrenia in Indian cinema, examining how filmmakers have approached this complex mental disorder. Schizophrenia, characterized by disorganized thinking, hallucinations, and delusions, is often misunderstood, leading to social stigma and challenges for affected individuals and their families. Indian movies have addressed this issue through emotional storytelling and compelling performances. Films like "Khamoshi: The Musical," "Black," "15 Park Avenue," and "Taare Zameen Par" have depicted the struggles faced by individuals with schizophrenia, as well as the importance of empathy and support. By shedding light on this sensitive topic, Indian cinema has contributed to the destigmatization of mental health issues and promoted understanding and compassion toward those dealing with schizophrenia. This article emphasizes the significance of continuing such conversations to foster a more inclusive and supportive society for individuals battling mental health challenges in India.

**Keywords:** Schizophrenia, Movie. Mental health.

## **I Introduction**

Indian cinema, with its vast and diverse storytelling, has never shied away from addressing complex and sensitive mental health issues. One such mental disorder that has been portrayed with intrigue and empathy is schizophrenia. Schizophrenia is a severe mental disorder characterized by disorganized thinking, hallucinations, delusions, and difficulty in differentiating between reality and imagination. In this article, we will explore how Indian movies have approached the portrayal of schizophrenia, shedding light on the challenges faced by those affected and their families.

## **II Delving into the Realm of Schizophrenia**

Indian filmmakers have explored schizophrenia from various perspectives, aiming to depict the harrowing experiences of those afflicted and the emotional turmoil their families endure. These movies endeavor to raise awareness and promote empathy toward individuals struggling with this often misunderstood condition.

"Khamoshi: The Musical" (1996)

"Khamoshi: The Musical," directed by Sanjay Leela Bhansali, is an emotional journey that delves into the life of Annie, played by Manisha Koirala. The film portrays Annie's battle with schizophrenia, leading her to believe she is an orphan despite having a loving family. It captures the heart-wrenching struggle her parents face as they try to reach out to their beloved daughter through her mental turmoil.

"Black" (2005)

Sanjay Leela Bhansali's "Black" is a poignant film that revolves around the life of Michelle McNally, portrayed by Rani Mukerji. Michelle, though deaf and blind, develops schizophrenia after the tragic demise of her beloved teacher Debraj Sahai, portrayed by Amitabh Bachchan. The film showcases the relentless efforts of Debraj to help Michelle battle her inner demons and rediscover her identity.

"15 Park Avenue" (2005)

Directed by Aparna Sen, "15 Park Avenue" is a thought-provoking film that explores schizophrenia and the social stigmas associated with mental health in India. The movie centers around Anjali, portrayed by Konkona Sen Sharma, who suffers from schizophrenia. Her sister, Meethi, played by Shabana Azmi, strives to create an imaginary world to provide solace to Anjali, blending reality and fiction to shield her from distressing experiences.

"Taare Zameen Par" (2007)

"Taare Zameen Par," directed by Aamir Khan, tackles the subject of dyslexia, but it also subtly portrays how undiagnosed mental health issues, such as schizophrenia, can impact a child's life. The film features Ishaan Awasthi, portrayed by Darsheel Safary, who struggles with academics and experiences emotional turmoil. Though the movie doesn't explicitly delve into schizophrenia, it highlights the importance of understanding and supporting children facing mental health challenges.

"Karutha Pakshikal" (2006)

"Karutha Pakshikal," directed by Kamal, is a Malayalam movie that portrays schizophrenia in a heartrending manner. The film revolves around a young woman, portrayed by Meera Jasmine, who is accused of being mentally ill by her family and society due to her unconventional behavior. It explores the cruel reality faced by individuals with mental health issues and the urgent need for compassion and acceptance.

Objectives

To Identify Indian Movies: The primary objective of this article is to identify and select Indian movies that prominently feature characters with schizophrenia or explore mental health themes related to schizophrenia. By conducting a systematic search, the article will ensure a comprehensive representation of relevant films.

**To Analyze Film Portrayals:** The article aims to analyze the selected movies in-depth, examining how schizophrenia is portrayed, the accuracy of the depiction, and the emotional impact on the audience. By critically evaluating the characterizations, the article will shed light on how Indian cinema portrays mental health issues.

**To Uncover Themes and Perspectives:** Through qualitative analysis, the article seeks to identify recurring themes and perspectives related to schizophrenia in Indian movies. By extracting key insights, the research will highlight the nuances of mental health depictions in the cinematic context.

**To Understand Societal Perceptions:** Another objective is to explore how Indian cinema reflects societal perceptions and stigmas surrounding schizophrenia. The article will discuss the influence of these depictions on shaping public understanding of mental health issues.

**To Evaluate Filmmakers' Intentions:** The article aims to investigate the intentions of filmmakers in portraying schizophrenia in their works. By exploring the creative choices made by directors, writers, and actors, the article will examine the messages intended to be conveyed through these movies.

**To Highlight Empathy and Awareness:** Through a comprehensive analysis, the article intends to highlight the importance of empathy and awareness when portraying mental health issues in movies. By showcasing the emotional journeys of characters, the article will emphasize the significance of accurate and sensitive portrayals.

**To Promote Conversations on Mental Health:** By exploring the representation of schizophrenia in Indian cinema, the article aims to initiate discussions on mental health and destigmatize these issues. The research will encourage readers to reflect on the challenges faced by those with schizophrenia and advocate for increased support and understanding.

**To Provide Insights for Future Filmmakers:** The article aims to offer insights and lessons for future filmmakers seeking to address mental health themes in their work. By analyzing successful portrayals, the research will guide filmmakers in creating meaningful and impactful representations of mental health issues.

**To Contribute to Mental Health Advocacy:** By promoting awareness and understanding through cinematic analysis, the article seeks to contribute to mental health advocacy efforts in India. The research will underscore the role of media in shaping attitudes toward mental health and the need for responsible storytelling.

### **III Research Methodology**



#### Research Design:

The research design for this article is qualitative in nature. It involves analyzing and interpreting the content and themes presented in Indian movies that portray schizophrenia. Qualitative research is suitable for exploring complex social issues and understanding the perspectives and emotions of characters depicted in films.

#### Data Collection:

a. **Film Selection:** A systematic search will be conducted to identify Indian movies that prominently feature characters with schizophrenia or portray mental health issues related to schizophrenia. Film databases, archives, and reputable movie platforms will be utilized for film selection.

b. **Film Analysis:** The selected films will be analyzed thoroughly by watching them multiple times. Detailed notes will be taken during the viewing process to capture essential themes, character portrayals, and the depiction of schizophrenia in each film.

c. **Secondary Sources:** In addition to film analysis, relevant scholarly articles, reviews, and critical analyses on Indian movies exploring mental health themes, particularly schizophrenia, will be reviewed. These secondary sources will provide insights into the context of the films and discussions around mental health in Indian cinema.

#### Data Interpretation:

The data collected from the film analysis and secondary sources will be qualitatively analyzed. Thematic analysis will be employed to identify recurring themes related to schizophrenia, character motivations, and societal perceptions presented in the films. The researchers will immerse themselves in the data to gain a comprehensive understanding of the portrayal of schizophrenia in Indian cinema.

#### Ethical Considerations:

Since this study involves the analysis of movies, ethical considerations primarily revolve around respecting the filmmakers' creative work and avoiding any misrepresentation or misinterpretation of the characters and their experiences. Proper citation and acknowledgment of the film sources will be ensured throughout the article.

#### Limitations:

a. **Subjectivity:** Qualitative research inherently involves interpretation, which may introduce subjectivity into the analysis. The researchers will attempt to minimize bias and maintain transparency in their interpretations.

b. **Sample Size:** The number of films selected for analysis might be limited by the availability of Indian movies specifically addressing schizophrenia. However, the selected films will be representative of the subject matter.

#### **IV Conclusion**

Indian cinema has played a crucial role in destigmatizing mental health issues, including schizophrenia. Through powerful storytelling and compelling performances, filmmakers have shed light on the struggles faced by individuals with schizophrenia and the impact it has on their families and society. By addressing this complex issue, Indian movies have taken a step toward fostering empathy and understanding, ultimately contributing to the much-needed conversations about mental health in India.

As society continues to evolve and embrace a more inclusive and compassionate outlook, it is essential to remember that mental health challenges, like any other health issue, deserve empathy, support, and professional help. By continuing to explore such themes in movies and other forms of media, we can collectively work toward creating a more compassionate and empathetic world for those affected by schizophrenia and other mental disorders.

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## Bollywood Blockbusters: Boons and Bans in the Realm of Politics

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### ABSTRACT

Bollywood Blockbusters: Boons and Bans in the Realm of Politics" explores the multifaceted relationship between Bollywood movies and political parties in India. The paper delves into the potential benefits and drawbacks that blockbuster films may bring to governments, as well as their impact on the general public. Through a mixed-methods approach, including literature review, interviews, surveys, and content analysis, the study investigates the use of propaganda films by political parties to sway public opinion, promote their ideologies, and influence national narratives. It also examines instances of government bans on movies that are perceived as divisive or critical of the ruling regime. The research findings shed light on how political parties navigate the complex landscape of Bollywood's political influence, and the implications of such decisions on artistic freedom and public discourse. The study highlights the challenges faced by ordinary citizens who often bear the brunt of political propaganda-driven actions and limited access to diverse perspectives in entertainment. Ultimately, this research seeks to raise awareness about the interplay between Bollywood's commercial success and its role as a tool for political agendas, urging for greater transparency and accountability in the regulation of film releases.

### I Introduction

An ideological the effects of a Bollywood film on a government might be beneficial or detrimental, depending on the film's subject matter and reception. Let's look into the possible causes of this:

#### A Government's Best Friend as Boon

Public opinion may be swayed in Favor of the government's beliefs and policies with the help of a well-made propaganda film. It has the potential to improve the public's opinion of the government by highlighting its successes, policies, and long-term goals.

Support for the government may be bolstered when films like these inspire a sense of patriotism, nationalism, or devotion to the current administration.

To move public attention away from current events or scandals and onto the government's desired narrative, all it takes is a well-timed propaganda film.

Citizens' morale may be raised and a sense of national pride instilled by watching propaganda films that feature heroic deeds, historic triumphs, or show the government favourably.

Diplomacy and international relations may be strengthened through the production of propaganda films that highlight the nation's culture, achievements, or growth.

Government Prohibitions as Ban:

Opposition parties, civic society, and the media might react negatively to a propaganda film if they believe it to be obviously biased or deceptive. Censorship or even a ban might be called for as a result.

Perception of Public: If a propaganda film distorts or manipulates the facts, it can damage public confidence in the government and its ability to protect its citizens.

Extreme examples of demonstrations, social unrest, or community violence may be sparked by a propaganda film that promotes divisive beliefs or communal tensions, bringing shame and instability to the government.

Reputational Damage Abroad If a propaganda film is viewed as spreading false information or crushing dissent, it will likely draw the ire of other nations and undermine the country's standing abroad.

Legal Challenges: Propaganda films that break laws, such as those prohibiting incitement to violence or the dissemination of hate speech, may be challenged in court, which might result in the banning or punishing of the film.

It's worth noting that the pros and cons of a propaganda film rely on a number of variables, including the nature of the film itself, how it's received by the public, the state of politics, and the government's capacity to manage the narrative and mitigate any negative effects. The government's use of propaganda films can be advantageous or detrimental, depending on how it's handled. It's worth noting that a political party's behavior may change depending on the unique circumstances and the current political atmosphere. Some broad considerations that might shed light on how various political factions would respond to the releasing of potentially divisive films are provided below.

## **II Bhartiya Janta Party**

The BJP often promotes the value of free speech and the independence of the arts. It's possible they'd be more open to releasing films with content that's divisive or even critical of the government. The BJP may see the rise of the creative sector, especially the film industry, as an important part of India's soft power and cultural diplomacy, and hence actively work to foster its development. A policy of limited interference and censorship may be adopted by the BJP-led states, with the ultimate decision on whether or not a film is fit for distribution resting with the Central Board of Film Certification (CBFC).

(National Indian) Congress:

Congress-led states may be more hesitant to release contentious films that address divisive social or political problems. They might think about how it will affect public opinion in order to keep the peace.

Interest Group Pressure Congress is vulnerable to pressure from specific interest groups or communities, which might prompt them to ban a film out of an abundance of caution in the

face of probable unrest or controversy. Congress-led states may place a premium on maintaining public order and ban a film if officials there believe it will spark law and order issues or racial tensions.

Be in consideration that these are simply broad generalizations that may or may not hold true in any given circumstance. Political parties weigh a variety of factors, including public opinion, the letter of the law, and the need of good governance, when deciding how to respond to the distribution of potentially divisive films.

Political parties' positions may shift over time, and individual cases may deviate widely from the trends discussed. It is essential to take into account the unique background and political forces at play within that era in order to comprehend the reasons underlying the administration of a particular contentious movie release.

### **III Literature Review**

The Accidental Prime Minister teaser has gone viral on social media. The movie trailer tops YouTube's Trending videos as its view count rises. Nevertheless, the movie trailer and crew have also scorched left liberals.

Despite official denials, reports of a Madhya Pradesh ban have appeared. Congress has historically banned movies that disagree with its objectives. Here are five important Congress-banned films:

#### **Akasher Neech**

This 1959 Bengali film directed by Mrinal Sen arguably the first ever Congress-banned film. A Chinese immigrant has a unique sibling bond with the local freedom warrior in this touching story. It was prohibited for its "overt political sentiments," starting a pattern of censoring strong films.

#### **Garam Hawa**

M S Sathyu's 1973 film provided a unique look at India's terrible Partition. The Central Government requested that the Censor Board prohibit the picture due to "communal tension." The intelligentsia's outcry led the then-PM to reconsider the restriction, and the picture was released uncut.

#### **Aandhi**

This film showed the intolerance the Congress has been of any screen representation of the Nehru Gandhi family. The film, directed by S S Kalra alias Gulzar, was largely on Bihar politician Tarakeshwari Sinha, the first woman to serve as the deputy Finance Minister in India as an independent nation.

The 1975 Emergency gave then-PM Indira Gandhi dictatorial powers, and the film, starring Sanjeev Kumar and Suchitra Sen, was misinterpreted as a biography. Aandhi was prohibited for a brief period after its release, even though the CBFC and I K Gujral cleared it. Aandhi received a second chance in 1977 after the Janata Party took power.

#### **Kissa kursi Ka**



Despite the outcry, Aandhi released unharmed. Unlike "Kissa Kursi Ka." It was a comedy directed by Amrit Nahata that mocked Sanjay Gandhi and his friends who ran the country during the Emergency, including Swami Dharendra Brahmachari, R K Dhawan, and notorious socialite Rukhsana Sultana.

The film's prints were taken and burned in a Maruti plant in Gurgaon [now Gurugram] by Sanjay Gandhi, starring Surekha Sikri, Shabana, Raj Kiran Azmi, Utpal Dutt, Rehana Sultan and others. In 1977, the director remade the picture as a telefilm.

Kuttrapathirikai

Another film showed Congress's liberalism. The 1991 film, set against the killing of Rajiv Gandhi, was voided by the government in 1993 for its "drastic political message." Madras High Court reversed the verdict in 2007, releasing it. Anupam Kher played Rajiv Gandhi, ironically. Anupam Kher has a history of insulting the Gandhi family.

As Congress tries to trash "The Accidental Prime Minister" and keep people out of the theatres with hundreds of erroneous and phony stories, let us remember their repeated tyranny over the creative arts. The Congress's ban culture on the performing arts is evident in its list of prohibited movies.

The publication of "The Kerala Story" sparked a major political uproar across the country. The film has been prohibited in certain states while being tax-free in others. It appears to be a source of friction between states governed by the BJP and those governed by the Opposition parties. Protests against the May 5th release of the film have been organized by various political parties and Muslim political organisations.

Bengal (West)

In West Bengal, the controversial movie has been banned. West Bengal's the chief minister, Mamta Banerjee has issued a ban on the film The Kerala Story, directed by Sudipto Sen. To prevent acts of aggression and animosity and to keep the peace across the state, this is necessary. The whole point of "The Kashmir Files" is to make fun of a specific demographic. What exactly is "The Kerala Story"? Banerjee argued that this was a skewed account.

Province of Tamil Nadu

As a "precautionary measure," the Tamil Nadu Film and the multiplexes Management Association halted the film's screenings on Sunday. The measure was undertaken to keep the peace and safeguard their property from the groups that object to the movie's message. Tiruppur M. Subramaniam, head of the Tamil Nadu Regardless of whether it and Multiplex Owners' Association, stated, "The film had to be taken off the screens almost all theatres." Only in urban areas did the film premiere. It's a Hindi film without any stars, thus it won't make any money.

#### **IV Located in central India, Madhya Pradesh**

When the BJP took over in Madhya Pradesh, they exempted movies from sales tax. The video depicts the devastation that befalls girls who fall into the "love jihad" trap, as stated by CM

Shivraj Singh Chouhan. Terrorism's planning is also laid bare. Though we have legislated against (forcible) conversion, the video raises awareness of the problem. The legislature of the state of Madhya Pradesh, India, has decided to waive the state sales tax on the film so that more people may enjoy it.

## Kerala

The high court in Kerala found that the motion picture was "inspired by true events," hence they did not have the authority to prohibit its distribution. Unsurprisingly, the Bhartiya Janata Party-led Union government, as well as state governments headed by the BJP, have actively supported the film. The film's release date of May 5 was chosen to coincide with the critical Karnataka elections. Prime Minister Narendra Modi attempted to unify the voter base in the face of growing anti-incumbency sensation against the state's BJP government. Modi lauded "The Kerala Story" for uncovering anti-India efforts during a campaign event in Karnataka. He accused the Congress party of being too lenient toward terrorists. (Incidentally, the ruling BJP was thrown out of Karnataka, its only bastion in south India, in the recent elections, despite similar attempts.) After seeing "The Kerala Story" at a movie theatre in New Delhi, Union Minister for Women and Child Development Smriti Irani of the BJP called it a wake-up call and labelled opponents as "supporters" of terror organisations. BJP-ruled governments such as Madhya Pradesh, Uttar Pradesh, Haryana, and Uttarakhand even proclaimed the film tax-free, lowering the cost of tickets for the general people.

In fact, prominent YouTuber Dhruv Rathee disproved the claims made in "The Kerala Story" in a viral video a few days after its debut. He demonstrated, using official reports, that just three women, Fatima Isa (Hindu), Sonia Sebastian (Christian), and Merrin Jacob Pallath (Christian), rather than the 32,000 reported in the video, had joined the Islamic State. The fact that this propagandist film has become one of the highest-grossing films, grossing over \$18 million in just a fortnight, speaks volumes.

## V Methodology

This study will adopt a mixed-methods approach, combining both quantitative and qualitative methods to comprehensively analyse the impact of Bollywood blockbusters on political parties and their decisions on bans and promotions. Conduct an extensive literature review to identify relevant studies, academic papers, articles, and reports on the influence of Bollywood movies on politics, the role of bans and promotions in political propaganda, and the implications for the general public. This review will provide the theoretical framework for the study and identify gaps in existing research.

## VI DATA COLLECTION

### a) Primary Data: Interviews and Surveys

Conduct in-depth interviews with key stakeholders, including politicians, filmmakers, film critics, and members of the general public to gather insights into the decision-making process behind movie bans and promotions and their perceived impact on politics and society. Additionally, administer surveys to a diverse sample of moviegoers to understand their

perceptions of political propaganda in Bollywood blockbusters and how bans and promotions affect their movie choices.

b) Secondary Data: Content Analysis

Perform content analysis of Bollywood blockbusters released in the past years and decades to identify patterns of political messaging, propaganda, and censorship. Analyse media coverage and public responses to movies that faced bans or were heavily promoted for their political content

Synthesize findings from the data analysis to draw conclusions on the role of Bollywood blockbusters as tools of political propaganda and the implications of bans and promotions on the general public. Offer recommendations for enhancing transparency and accountability in political decisions related to the entertainment industry.

## VII CONCLUSION

Political parties' ability to veto or greenlight film releases has far-reaching consequences for both themselves and the public. The ramifications of such actions, which are frequently motivated by political gain or propaganda, are felt well beyond the domain of politics. Political parties may abuse their power to restrict films that criticize their beliefs or highlight their shortcomings, thereby silencing critics while directing the narrative. However, they may promote films that support their goals in order to expand their sway over the populace. The audience members are caught in the crossfire of this power struggle and suffer as a result. Artistic freedom, the ability to express oneself creatively, and exposure to new ideas are all hampered by censorship and prohibitions. The public's freedom of expression is violated since fewer perspectives may be presented to them through entertainment. Ordinary folks pay the ultimate price for propaganda-driven actions like these when they are deprived of the ability to make educated decisions and experience an unfettered visual landscape. In the past, Bollywood flicks often included positive portrayals of Hindus and Muslims getting along. The government used to designate them tax-exempt in order to encourage respect for India's constitution. These days, it's all the rage to produce tax-free movies that actively sow seeds of discord among people. This disturbing tendency in Indian film uses the medium to depict Indian Muslims in a negative light. Another reason for producing such films is to distract audiences from worrying about serious problems like rising unemployment and economic suffering. The local media has a significant role in promoting these films and altering the national debate. The media, rather than tackling the economy or other crucial concerns, has chosen to speak about the recently released anti-Muslim film, keeping people preoccupied and so preventing them from addressing the genuine issues at hand.

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## भारतीय सामाजिक ज्वलंत समस्याओं के प्रति फिल्मों की भूमिका

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### सारांशिका :

मानव समाज के इतिहास को यदि गहराई से देखा जाए तो ऐसा प्रतीत होता है कि यह विविध प्रकार की समस्याओं एवं चुनौतियों का ही इतिहास रहा है। प्रत्येक सभ्य-असभ्य, शिक्षित-अशिक्षित, विकसित-विकासशील समाज में कुछ न कुछ सामाजिक समस्याएँ सदैव विद्यमान रही हैं और आज भी हैं तथा इन्हीं समस्याओं को सामाजिक विघटन का प्रमुख कारण माना जाता है।

विभिन्न स्तरों पर विविधताओं के कारण भारतीय समाज में कई सामाजिक समस्याएं उत्पन्न हुई हैं। जो समाज के लिए घातक हैं। यह सामाजिक समस्याएं निम्न हैं:- क्षेत्रवाद और क्षेत्रीय विवाद, निर्धनता, वर्ण व्यवस्था, भेदभाव की स्थिति, छुआछूत की समस्या, राजनैतिक पतन, समाज में स्त्रियों के प्रति हीन भावना और अपराध, आतंकवाद, आपसी हिंसा, अंधाधुंध नगरीकरण, अपराध, आरक्षण के लिए की गयी हिंसा इत्यादि हैं। जिनका जल्दी से जल्दी निवारण किया जाना आवश्यक है।

इन सामाजिक समस्याओं को दूर करने हेतु समाज सुधारकों एवं फिल्मों द्वारा प्रयास किए गए हैं तथा महिलाओं को महिला सशक्तिकरण की तरफ आगे बढ़ने के लिए प्रेरित किया गया।

सामाजिक समस्या को दूर करने हेतु कुछ फिल्मों निम्न हैं:-

दुर्गामति, शुभ मंगल सावधान, न्यूटन, टॉयलेट एक प्रेमकथा, सुई-धागा

पैडमैन, माय ब्रदर, मातृभूमि, मसान, लक्ष्मी, प्रेम रोग, फायर, क्या कहना, विकी डोनर, आरक्षण, उड़ता पंजाब, पिंक, हिंदी मीडियम, ओह माय गॉड आदि कई फिल्मों ने सामाजिक समस्याओं को दूर करने हेतु लोगों को जागरूक किया और समाज को रोशनी दिखाने का कार्य किया।

मानव समाज के इतिहास को यदि गहराई से देखा जाए तो ऐसा प्रतीत होता है कि यह विविध प्रकार की समस्याओं एवं चुनौतियों का ही इतिहास रहा है। प्रत्येक सभ्य – असभ्य, शिक्षित- अशिक्षित, विकसित-विकासशील समाज में कुछ न कुछ सामाजिक समस्याएँ सदैव विद्यमान रही हैं और आज भी हैं तथा इन्हीं समस्याओं को सामाजिक विघटन का प्रमुख कारण माना जाता है। किसी भी समाज में स्थायित्व एवं निरन्तरता हेतु इन समस्याओं का समाधान किया जाना आवश्यक माना जाता है।

सामाजिक समस्या वह स्थिति या दशा है जिसे समाज हानि कारक मानता है। तथा उसके समाधान की आवश्यकता महसूस करता है।

सामाजिक समस्या वह अवांछनीय स्थिति है जिसे सुधारने का प्रयास किया जाता है। यदि कोई समस्या अवांछनीय तो है परन्तु समाज के सदस्य उसमें किसी प्रकार के सुधार की न तो आशा करते हैं और न ही प्रयास करते हैं तो ऐसी समस्या सामाजिक समस्या नहीं कही जाएगी।

सामाजिक समस्या समाज कल्याण की धारणा से सम्बन्धित होती है। समाज कल्याण को अवरुद्ध करने वाली समस्याएँ ही अधिकतर सामाजिक समस्याएँ मानी जाती हैं।



सामाजिक समस्या की उत्पत्ति अनेक कारणों से होती है। जब सामाजिक संगठन में सामंजस्य समाप्त हो जाता है और समाज द्वारा प्रचलित मूल्यों, आदर्शों व नियमों में अव्यवस्था की स्थिति उत्पन्न हो जाती है तो सामाजिक समस्या जन्म लेती है।

सामाजिक समस्याएँ मनुष्यों के व्यवहार, जोकि अनेक प्राणिशास्त्रीय, मनोवैज्ञानिक तथा सामाजिक कारकों पर निर्भर करता है, में परिवर्तन के कारण उत्पन्न होती हैं। यदि व्यवहार सामाजिक मूल्यों के विरुद्ध होने लगता है तो सामाजिक समस्याएँ पैदा होने लगती हैं। सामाजिक परिवर्तन की तीव्र गति के कारण प्रायः सामाजिक समस्याएँ उत्पन्न होती हैं क्योंकि कई बार व्यक्ति नवीन परिस्थितियों से अनुकूलन करने में असमर्थ होते हैं।

विभिन्न स्तरों पर विविधताओं के कारण उत्पन्न सामाजिक समस्याएं :-

**1 क्षेत्रवाद और क्षेत्रीय विवाद** — भाषा के आधार पर प्रदेशों के बनने के कारण क्षेत्रीयता का प्रभाव बढ़ा है। किसी विशेष प्रदेश के निवासी भाषायी या अन्य आधारों पर अन्य प्रदेश के निवासियों से स्वयं को अलग मानते हैं और उनके प्रति विद्वेष रखते हैं और समय-समय पर हिंसा का प्रदर्शन एक-दूसरे के खिलाफ करते रहते हैं जो राष्ट्रीय प्रगति और राष्ट्र बंधुत्व के खिलाफ है।

**2 निर्धनता** — यह एक बहुत बड़ी परेशानी के रूप में हमारे समक्ष उपस्थित है। जिसकी वजह से लोग रोटी, कपड़ा मकान जैसी मूलभूत सुविधाओं से वंचित हो जाते हैं। उनमें असुरक्षा की भावना विकसित होती है, जिसकी वजह से चरित्र में भी गिरावट देखी जाती है।

**3 वर्ण व्यवस्था** — भारतीय समाज वर्ण व्यवस्था के आधार पर बंद समाज बन गया था। जिसमें गतिशीलता का अभाव हो गया था इसके अंतर्गत पिछड़े वर्ग के लोगों के साथ अस्पृश्यता का व्यवहार किया जाने लगा है। उच्च वर्ग के लोग अधिक से अधिक सामाजिक संसाधनों पर अपना अधिकार कर के बैठे हुए हैं। और उसके अलावा निम्न वर्ग का शोषण बहुत अधिक होने लगा है।

**4 भेदभाव की स्थिति** — अपने ही देश में विभिन्न अंतरों के कारण देश के निवासियों को भेदभाव की स्थिति का सामना करना पड़ता है। धार्मिक, प्रजाति, जाति, नस्ल, भाषा, लिंग आदि के आधार पर विभिन्न स्थानों पर भेदभाव किया जाता है।

**5 छुआछूत की समस्या** — धर्म और जाति के आधार पर छुआछूत की भावना हमारे देश में कोई नई नहीं है। भारतीय संविधान और भारतीय कानून के अनुसार यह एक दंडनीय अपराध है और बदलते समय के साथ लोगों की मानसिकता में परिवर्तन आया है पर फिर भी यह समस्या पूरी तरह से हल नहीं हुई है। आज भी कम पढ़े-लिखे और गाँवों में छुआछूत की भावना देखी जा सकती है।

**6 राजनैतिक पतन** — किसी देश की राजनीति उस देश को प्रगति के पथ पर ले जाती है बशर्ते वह स्वस्थ राजनीति हो। कोई भी राजनीति दल विकास के लिए योजनायें बनाता है और जिसके आधार पर देश की जनता उस दल को चुनकर शासन उसके हाथ में देती है। परन्तु हमारे देश में राजनीति का आधार विकास योजनायें नहीं बल्कि जातिगत राजनीति हैं। एक विशेष जाति के लोग अपनी जाति के लोगों को चुनकर सत्ता में भेजना चाहते हैं जो राजनीति का पतन है। और राजनीतिक दल भी यह समझते हुए जातिगत समीकरण बनाते और भुनाते हैं।

**7 समाज में स्त्रियों के प्रति हीन भावना और अपराध** – भारत में पुरुष को समाज में स्त्रियों की तुलना में श्रेष्ठ माना जाता है और उन्हें तरजीह दी जाती है। आज भी परिवारों में पुत्रजन्म पर लोग उल्लास मनाते हैं और पुत्री होने पर दुखी होते हैं। इसके पीछे कारण स्त्रियों की समाज में स्थिति ही है। या दोनों कारण एक-दूसरे को परस्पर प्रभावित करते हैं। लोगों की मानसिकता बदल तो रही है पर लोग इस मानसिकता से पूरी तरह मुक्त नहीं हुए हैं। दूसरी ओर औद्योगीकरण वैश्वीकरण और नगरीकरण के कारण सांस्कृतिक अंतराल (cultural lag) की स्थिति उत्पन्न हो गयी है और जिसके कारण स्त्रियों के प्रति दिन प्रतिदिन अपराध बढ़ रहे हैं।

विविधता के कारण भारतीय समाज को अन्य जिन समस्याओं का सामना करना पड़ रहा है वह निम्न है:-

आतंकवाद, आपसी हिंसा, अंधाधुंध नगरीकरण, अपराध, आरक्षण के लिए की गयी हिंसा इत्यादि हैं। जिनका जल्दी से जल्दी निवारण किया जाना आवश्यक है।

सामाजिक व्यवस्था को ध्यान में रखते हुए हम पाते हैं कि स्त्रियों को चारदीवारी तक सीमित कर उनको उनके अधिकारों से वंचित कर दिया गया है। यह एक उपभोग की वस्तु मात्र बनकर रह गई है। उन्हें शिक्षा का अधिकार देने के लिए विभिन्न कई समाज सुधारको तथा फिल्मों द्वारा प्रयास किए गए व महिला सशक्तिकरण की तरफ आगे बढ़ने के लिए प्रेरित किया गया।

इन सामाजिक समस्याओं को दूर करने में फिल्मों की महत्वपूर्ण भूमिका रही है।

फिल्में समाज के दर्पण के समान होती है। अगर ये कथन सत्य है तो फिर तो हमारा देश घोर संकट में है, क्योंकि यहां जिन फिल्मों को सम्मान की दृष्टि से देखना चाहिए, उन्हें बुद्धिजीवी और कभी-कभी तो जनता तक नहीं स्वीकारती। परंतु कुछ फिल्में ऐसी होती है जिनके बारे में इतने प्रशंसा के पुल बांध दिए जाते हैं।

एक समय था जब ज्यादातर हिंदी फिल्में महज पैसा कमाने को ध्यान में रखकर बनाई जा रही थी। उन्हें किसी फार्मूले की तलाश रहती थी, जो बॉक्स आफिस (BOX OFFICE ) पर हिट (HIT) हो जाए और अच्छा पैसा कमा कर दे दे।

लेकिन पिछले कुछ समय से समाज सुधार के लिए जागरुकता फैलाने वाली फिल्में खूब बनाई जा रही हैं और इसमें बॉलीवुड के बड़े सितारे भी हिस्सा ले रहे हैं। इनके माध्यम से लोगों के बीच जागरुकता फैलाने के लिए सामाजिक मुद्दों को उठाया जा रहा है।

पिछले कुछ समय से समाज सुधार के लिए जागरुकता फैलाने हेतु कई फिल्मों का निर्माण हुआ।

सामाजिक मुद्दों पर बनी इन फिल्मों के जरिए बॉलीवुड स्टार्स ने लोगों को बड़ा संदेश दिया है।

यह फिल्में सामाजिक मुद्दों पर रोशनी डालने के साथ-साथ सीखाती है कि जिंदगी में हर परेशानी का हल निकाला जा सकता है, चाहे वह कोरोना जैसी महामारी ही क्यों ना हो।

सामाजिक समस्या को दूर करने हेतु कुछ फिल्में निम्न है:-

**1 दुर्गामति:—** इस फिल्म में बतलाया गया है कि कैसे सरकारी तंत्र में फैले भ्रष्टाचार को कम किया जा सकता है। ये फिल्म तेलुगु तमिल फिल्म 'भागमती' की रीमेक फिल्म है। जिसमें एक महिला सरकारी अफसर इमानदारी की मिसाल बनती है और भ्रष्टाचारी नेता को सबके सामने लाती है।

**2 शुभ मंगल सावधान:—** फिल्म में समलैंगिक रिलेशनशिप को लेकर समाज के नजरिए को दिखाया गया है। यह फिल्म आयुष्मान खुराना और भूमि पेडनेकर अभिनीत एक ऐसे जोड़े की कहानी है, जिन्हें पता लगता है कि लड़का इरेक्टाइल डिस्फंक्शन (ईडी) से पीड़ित है, जो एक आम बीमारी है। लेकिन अभी भी सोसाइटी में इसे टैबू माना जाता है, जिसे दूर करना बेहद जरूरी है।

**3 न्यूटन:—** यह फिल्म समाज में बहुत ही प्रासंगिक संदेश छोड़ती है। मतदान हमारे देश का ज्वलंत मुद्दा रहा है। इस फिल्म में भी मतदान के दौरान होने वाली हेराफेरी को दिखाया गया है।

**4 टॉयलेट एक प्रेमकथा:—** शौचालय पर आधारित इस फिल्म में स्वच्छ भारत अभियान की झलक साफ देखने को मिलती है। देश के कई हिस्सों में आज भी महिलाएं खुले में शौच करने के लिए मजबूर हैं क्योंकि सरकारी अधिकारियों, बाबुओं की गड़बड़ी के चलते शौचालय का निर्माण अधर में लटक जाता है। इसमें मुख्य अभिनेता अक्षय कुमार पर जब इस कुरीति की मार पड़ती है तो वह गांव में शौचालय बनवाने के लिए नये-नये तरीके अपनाते हैं।

यह फिल्म महिलाओं को ही नहीं बल्कि पुरुषों को भी ये नसीहत देती है कि वह खुले में शौच से बचे ताकि हेल्थ अच्छी रह सके।

**5 सुई-धागा:—** यह फिल्म श्वेक इन इंडिया अभियान को दर्शाती है। फिल्म के जरिए लोगों तक मेक इन इंडिया के संदेश को पहुंचाने की कोशिश की गई है। फिल्म में अभिनेता वरुण धवन पत्नी अनुष्का शर्मा संग दिन-रात मेहनत कर खुद का बनाया हुआ उत्पाद बाजार में लाते हैं। इस फिल्म के द्वारा 'मेड इन चाइना' उत्पादों पर करारा तंज कसने की भी कोशिश की गई है।

**6 पैडमैन:—** यह फिल्म बहुत ही संवेदनशील विषय पर बनी फिल्म है। फिल्म अरुणाचलम के मुरुगुनाथम नामक व्यक्ति की असल कहानी पर आधारित है। इस फिल्म में अक्षय कुमार ने इस व्यक्ति का किरदार बखूबी निभाया है। जो गांव-कस्बे की लड़कियों और महिलाओं के लिए सस्ते सेनेटरी नैपकिन तैयार कर उन्हें इसके इस्तेमाल और फायदे बताने की कोशिश करता है। साथ ही इसके ना इस्तेमाल करने से होने वाले नुकसान भी इस फिल्म में बताए गए।

**7 माय ब्रदर:—** इस फिल्म में होमोसेक्सुएलिटी और HIV/AIDS जैसे टॉपिक को बेहद खूबसूरती से दिखाया गया है। ये पहली बार था जब इन दोनों विषयों को इस अंदाज में पर्दे पर लाया गया कि कैसे एक लड़के को HIV पॉजिटिव पाए जाने पर घर से निकाल दिया जाता है। उसकी जिंदगी पूरी तरह बदल जाती है। लोगों की सोच में बदलाव लाने के लिए एवं लोगों को जागरूक करने हेतु इस फिल्म का निर्माण किया गया।

**8 मातृभूमि:—** इस फिल्म ऐसे समाज की कल्पना की गई जहां औरतों की संख्या कम होते होते ना के बराबर बची थी। ऐसे में आदमियों को शादी और परिवार के लिए लड़कियां नहीं मिल रही थी। जिससे बढ़ते अपराधों को इस फिल्म में दिखाए गया है।

इस फिल्म में लड़कियों को भ्रूण में ही मार देने की वजह से पैदा हुई ये स्थिति रोंगटे खड़े करने वाली है।

**9 मसान:-** सामाजिक छुआ छूत और भेदभाव को दर्शाती एक बेहतरीन फिल्म हैं

**10 लक्ष्मी:-** मानव तस्करी और जबरन वेश्यावृत्ति में झोंक देने वाली लड़कियों के जीवन पर बनी झकझोर देने वाली फिल्म है।

**11 प्रेम रोग:-** यह फिल्म विधवा विवाह पर आधारित फिल्म है। इसमें जाति व्यवस्था और समाज में औरतों की दुर्दशा को भी दिखाया गया है।

**12 फायर:-** इस्मत चुगताई के उपन्यास शलिहाफ़ पर बनी यह फिल्म होमोसेक्सुअल संबंधों को लेकर समाज के दोहरे मापदंडों पर है।

**13 क्या कहना:-** प्रीति जिंटा और सैफ अली की इस फिल्म में टीनएज अनमैरिड लड़की की प्रेग्नेंसी जैसे अहम मुद्दे को दिखाया गया है।

**14 विकी डोनर:-** फिल्म में आयुष्मान खुराना स्पर्म डोनर होते हैं। निःसंतान दंपतियों को केंद्र में रखकर बनाई गई फिल्म है।

**15 आरक्षण:-** आरक्षण के प्रति समाज के एक तबके की सोच और प्रभावित लोगों के आक्रोश को इस फिल्म में दिखाया गया है।

**16 उड़ता पंजाब:-** इस फिल्म में ड्रग्स की चपेट में बर्बाद होते युवाओं की कहानी के जरिए समाज को नशा के खिलाफ संदेश दिया गया है।

**17 पिंक:-** पिंक फिल्म में उस पुरुषवादी मानसिकता पर कटाक्ष है, जिसके आधार पर लड़कियों का चरित्र तय किया जाता है।

**18 हिंदी मीडियम:-** यह फिल्म महानगरों के बड़े इंग्लिश स्कूलों में बच्चों के एडमिशन कराने को लेकर होने वाली समस्या पर केंद्रित है।

**19 ओह माय गॉड:-** यह फिल्म धर्म के नाम पर पाखंड फैलाने और व्यवसाय करने वाले लोगों पर खूबसूरती से कटाक्ष करती है।

**निष्कर्ष :-**

मानव समाज के इतिहास को यदि गहराई से देखा जाए तो ऐसा प्रतीत होता है कि यह विविध प्रकार की समस्याओं एवं चुनौतियों का ही इतिहास रहा है। प्रत्येक सभ्य-असभ्य, शिक्षित-अशिक्षित, विकसित-विकासशील समाज में कुछ न कुछ सामाजिक समस्याएँ सदैव विद्यमान रही हैं और आज भी हैं तथा इन्हीं समस्याओं को सामाजिक विघटन का प्रमुख कारण माना जाता है। किसी भी समाज में स्थायित्व एवं निरन्तरता हेतु इन समस्याओं का समाधान किया जाना आवश्यक माना जाता है।

क्षेत्रवाद और क्षेत्रीय विवाद, निर्धनता, वर्ण व्यवस्था, भेदभाव की स्थिति, छुआछूत की समस्या, राजनैतिक पतन, समाज में स्त्रियों के प्रति हीन भावना और अपराध, आतंकवाद, आपसी हिंसा, अंधाधुंध नगरीकरण, अपराध, आरक्षण के लिए की गयी हिंसा इत्यादि सामाजिक समस्याएं हैं। जिनका जल्दी से जल्दी निवारण किया जाना आवश्यक है।

इन सामाजिक समस्याओं को दूर करने हेतु समाज सुधारकों एवं फिल्मों द्वारा प्रयास किए गए हैं तथा महिलाओं को महिला सशक्तिकरण की तरफ आगे बढ़ने के लिए प्रेरित किया गया।

सामाजिक मुद्दों पर बनी इन फिल्मों के जरिए बॉलीवुड स्टार्स ने लोगों को बड़ा संदेश दिया है।

यह फिल्में सामाजिक मुद्दों पर रोशनी डालने के साथ-साथ सीखाती है कि जिंदगी में हर परेशानी का हल निकाला जा सकता है। सामाजिक समस्या के प्रति कई फिल्मों का निर्माण हुआ जैसे कि दुर्गामति, शुभ मंगल सावधान, न्यूटन, टॉयलेट एक प्रेमकथा, सुई-धागा

पैडमैन, माय ब्रदर, मातृभूमि, मसान, लक्ष्मी, प्रेम रोग, फायर, क्या कहना, विकी डोनर, आरक्षण, उड़ता पंजाब, पिक, हिंदी मीडियम, ओह माय गॉड आदि कई फिल्मों ने सामाजिक समस्याओं को दूर करने हेतु लोगों को जागरूक किया और समाज को रोशनी दिखाने का कार्य किया।

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# Movies And Psychology: Exploring The Mind Through Cinema

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- I **Introduction.** Movies have been a captivating medium for human expression and entertainment since its beginning. Over time, they have evolved into powerful tools that not only entertain but also reflect and influence human behaviour and emotions. The intersection of movies and psychology is a fascinating area of study that delves into the profound impact of cinematic experiences on the human mind and also explores psychological themes and mental disorders. The portrayal of characters with mental health issues in movies has been a subject of interest for psychologists and film scholars alike. This essay explores the dynamic relationship between movies and psychology, highlighting how films can influence emotions, attitudes, and behaviours, as well as serve as a lens to understand human behaviour, mental processes and the complexities of the human psyche, and the role of a psychologist in character development.
- II **Psychological Impact.** As already mentioned above, movies have psychological impact on us in myriad ways. Some common psychological impacts that movies have on us are as under: -
- (a) **Emotional Impact.** Movies have a remarkable ability to evoke a wide range of emotions, from joy and laughter to fear and sadness. The power of storytelling through visuals and soundtracks can immerse viewers in fictional worlds and make them empathize with the characters' experiences. Through well-crafted narratives, movies enable viewers to understand and connect with various emotional states, which enhances emotional intelligence. Moreover, certain genres like drama and tragedy often prompt introspection and self-reflection, encouraging viewers to contemplate their own feelings and experiences.
- (b) **Catharsis and Emotional Release.** One psychological concept that aligns closely with movies is catharsis. Coined by Aristotle, catharsis refers to the purging of emotions through artistic expression. Movies, especially those that portray intense emotional situations, can provide a cathartic experience for viewers. By witnessing the struggles and triumphs of fictional characters, individuals may find an avenue to release their own pent-up emotions and gain a sense of relief and catharsis. This emotional release can be therapeutic, allowing viewers to cope with their own challenges and better understand their emotional responses. Most of the popular Bollywood films portray an ordinary man fighting all pervasive corruptions, cleaning the systems, beating the mafias and similar other things which a common man fancy.
- (c) **Influence on Behaviour.** Movies are not just a one-way street; they can also influence human behaviour and attitudes. As per **Social Learning Theory** of Albert Bandura, individuals can learn behaviours by observing and imitating others. Audiences may subconsciously internalize the behaviours and attitudes displayed on screen, which can subsequently influence their actions in real life.



(d) **Stereotyping and Prejudice.** Movies can also perpetuate stereotypes and prejudices, either intentionally or unintentionally. The representation of certain groups, cultures, or individuals can reinforce existing biases or create new ones which shape people's perceptions and attitudes towards different social groups, affecting their interactions in the real world. It is essential for filmmakers to be mindful of the impact their work can have on social attitudes and to use their platform responsibly.

III **Reflections of Human Psyche.** Beyond their psychological influence, movies can be seen as reflections of the human psyche. The themes, narratives, and character often mirror the collective consciousness of society at a given time. Filmmakers draw inspiration from their own experiences, beliefs, and emotions, infusing their work with deeply personal elements that resonate with audiences. Analysing movies through a psychological lens can provide a deeper understanding of human motivations, fears, desires, and aspirations. They serve as a lens to understand human behaviour and mental processes and the complexities of the human psyche. It is not possible to cite all the psychology-based movies in this essay, however, some notable movies are discussed here:

(a) **12 Angry Men.** This movie released in 1957, is directed by Sidney Lumet and features a talented ensemble cast of Martin Balsam, John Fiedler, Lee J. Cobb, Marshall and others. It is a movie that centres around the deliberation of a jury in a homicide trial. The entire movie takes place within a single setting, a New York City jury room in 1957. Twelve jurors are present to debate the fate of a young boy accused of murdering his father. Since the charge is first-degree murder, the accused will be put to death if found guilty. The jurors initially seem convinced of the defendant's guilt, but one juror, Juror 8, holds out for a not guilty verdict. Over the course of the movie, the backgrounds and personalities of some of the jurors become clearer. The central conflict is the tension between the prejudices of some of the other jurors and the more nuanced commitment to "reasonable doubt" upheld by Juror 8 and eventually, his allies. The film provides a rich portrayal of various social psychology concepts and theories. Some key aspects of social psychology that can be observed in the movie are: -

- (i) **Group Processes.** The film explores how group dynamics influence decision-making. The jurors initially exhibit conformity and a desire for unanimity, but as the story progresses, they engage in discussions, debates, and persuasion to reach a consensus
- (ii) **Conformity and Pressure to Conform.** There is a strong pressure for jurors to conform to the majority opinion. However, one juror challenges this conformity and introduces doubt, leading others to reconsider their initial judgments.
- (iii) **Illusion of Unanimity.** At the beginning of the deliberations, there is an illusion of unanimity among the jurors. This illusion is shattered as dissenting opinions are expressed and different perspectives are considered.
- (iv) **Self-Censorship.** Many jurors engage in self-censorship, initially hesitating to voice their doubts or concerns. This self-censorship is overcome as the deliberations progress and individuals feel more comfortable expressing their opinions.

- (v) **Prejudices and Stereotypes**. The film highlights the presence of prejudices and stereotypes among the jurors. They make judgments based on the defendant's background and upbringing, which influences their initial perceptions of guilt.
- (vi) **Faulty Eyewitness Testimony**. The movie addresses the issue of faulty eyewitness testimony, which is a common phenomenon in legal cases. Juror challenges the credibility of the witnesses and raises doubts about their accuracy.
- (vii) **Conflict and Negotiation**. The deliberations in the film involve conflict and negotiation as jurors with different perspectives and biases try to persuade others to change their opinions.
- (b) **A Beautiful Mind**. It is a biographical drama film based on the true story of mathematician John Nash. It was directed by Ron Howard and was released in 2001. The movie stars Russell Crowe in the lead as Nash. The movie follows Nash's life from his days as a graduate student at Princeton University, where he struggles with social interactions but makes a revolutionary breakthrough in mathematics. He falls in love with Alicia, one of his students, and they get married. Nash's life takes a dark turn when he starts experiencing delusions and hallucinations, leading to a diagnosis of paranoid schizophrenia. He is institutionalized and undergoes treatment. With the help of medication and therapy, Nash's condition improves, and he returns to teaching at Princeton. Eventually, he is awarded the Nobel Prize in Economics for his contributions to game theory. The film portrays the challenges Nash faces in managing his mental illness and his triumphs in the field of mathematics
- (c) **Shutter Island**. It is a psychological thriller movie that depicts the struggles of a person suffering from severe mental illness. The film follows the story of Teddy Daniels, a U.S. Marshal, and his partner Chuck Aule, who are sent to investigate a patient named Rachel who escaped from a hospital on Shutter Island. Throughout the movie, Teddy suffers from delusional disorder and PTSD from the war. As the story progresses, Teddy's reality becomes more distorted, and he experiences hallucinations and paranoia. The movie explores various psychological factors that affect the mind and the occurrence of disorders, such as defence mechanisms, delusions, and PTSD. The film also portrays the methods used to treat mental disorders in the 1950s, such as lobotomy. Directed by Martin Scorsese, "Shutter Island" stars Leonardo DiCaprio as Teddy Daniels, Mark Ruffalo as Chuck Aule, and Ben Kingsley as Dr. John Cawley.
- (d) **Girl, Interrupted**. It is a movie based on the autobiographical book by Susanna Kaysen, who spent two years in a psychiatric hospital. The movie is set in 1967 New England and follows the story of Susanna Kaysen, an aimless 18-year-old who experiences a nervous breakdown and is diagnosed with borderline personality disorder. The movie explores various psychological factors that affect the mind and the occurrence of disorders, such as defence mechanisms, self-harm, and suicidal tendencies. The film also portrays the methods used to treat mental disorders in the 1960s, such as electroconvulsive therapy and medication. Directed by James Mangold, "Girl, Interrupted" stars Winona Ryder as Susanna Kaysen, Angelina Jolie as Lisa Rowe, and Whoopi Goldberg as Valerie Owens, a nurse at the hospital.

- (e) **Black Swan**. The movie follows the story of Nina Sayers, a ballerina who is selected to play the Swan Queen in a production of "Swan Lake." Nina suffers from anxiety disorder with OCD behaviours and experiences hallucinations and paranoia as she tries to perfect her performance. The film portrays the methods used to treat mental disorders in the 21st century, such as medication and therapy. The movie also explores various psychological concepts such as defence mechanisms, self-harm, and suicidal tendencies. Directed by Darren Aronofsky, "Black Swan" stars Natalie Portman as Nina Sayers, Vincent Cassel as Thomas Leroy, Mila Kunis as Lily, and Winona Ryder as Beth Macintyre
- (f) **Fight Club**. This cult classic delves into themes of identity, masculinity, and dissociative identity disorder. The movie follows the story of the narrator, an insomniac, depressed, and stuck with an unexciting job. The narrator meets Tyler Durden, a charismatic free spirit, and they eventually start a "support group" called "Fight Club," where other unhappy, unfulfilled men get together and fight each other in bare-knuckle brawls as a form of "therapy." The film portrays the methods used to treat mental disorders in the 21st century, such as medication and therapy. The movie also explores various psychological concepts such as defence mechanisms, delusions, and clinical depression. Directed by David Fincher, "Fight Club" stars Edward Norton as the narrator, Brad Pitt as Tyler Durden, and Helena Bonham Carter as Marla Singer
- (g) **Memento**. The movie follows the story of Leonard Shelby, a man who suffers from anterograde amnesia, a condition that prevents him from forming new memories. Leonard is searching for the man who raped and murdered his wife, but he struggles to remember important details and people he meets along the way. The film portrays the methods used to treat mental disorders in the 21st century, such as medication and therapy. The movie also explores various psychological concepts such as defence mechanisms, delusions, and clinical depression. Directed by Christopher Nolan, "Memento" stars Guy Pearce as Leonard Shelby, Carrie-Anne Moss as Natalie, and Joe Pantoliano as Teddy. The movie was released in 2000 and was based on a short story by Jonathan Nolan.
- (h) **Tare Zamin Par**. It is a Hindi movie that explores the psychological challenges faced by a child with dyslexia and the importance of understanding and supporting individuals with learning differences. The film tells the story of Ishaan Awasthi, an 8-year-old boy who struggles with reading and writing. Ishaan's difficulties in school and at home lead to frustration and isolation. However, his life takes a turn when he is sent to a boarding school where his art teacher recognizes his artistic talents and discovers his dyslexia. The movie delves into the emotional journey of Ishaan as he learns to cope with his learning disability and find his own unique way of learning. It highlights the need for empathy, patience, and specialized support for individuals with dyslexia. Directed by Aamir Khan, "Taare Zameen Par" stars Darsheel Safary as Ishaan Awasthi and also features Aamir Khan himself in a supporting role.
- (j) **Karthik Calling Karthik**. The movie follows the story of Karthik, a shy introverted guy who receives mysterious phone calls from someone claiming to be him. The caller gives Karthik advice on how to improve his life, leading to a transformation in his personality

and success in his career. However, as the story progresses, Karthik's reality becomes more distorted, and he experiences hallucinations and paranoia. The film portrays the methods used to treat mental disorders in the 21st century, such as medication and therapy. Directed by Vijay Lalwani, "Karthik Calling Karthik" stars Farhan Akhtar as Karthik and Deepika Padukone as Shonali Mukherjee

- (k) **Ghajini.** This movie is inspired by the Hollywood movie, Memento. The movie follows the story of Sanjay Singhania, a wealthy businessman who suffers from anterograde amnesia, a condition that prevents him from forming new memories. Sanjay is searching for the man who killed his lover, Kalpana, but he struggles to remember important details and people he meets along the way. The film portrays the methods used to treat mental disorders in the 21st century, such as medication and therapy. The movie also explores various psychological concepts such as delusions, and clinical depression. Directed by A.R. Murugadoss, "Ghajini" stars Aamir Khan as Sanjay Singhania, Asin Thottumkal as Kalpana Shetty, and Pradeep Rawat as Ghajini Dharmatma.

IV **Role of a Psychologist in Movie Making.** Now a days psychologists play an essential role in the filmmaking industry by providing valuable insights into human behaviour and mental processes. They contribute to the development of realistic and relatable characters, as well as ensure that sensitive topics are handled with care and accuracy. Psychologists also collaborate in designing and conducting research on the psychological effects of movies on audiences, helping filmmakers understand the potential impact of their work.

V **Summary.** Movies and psychology share a captivating and intricate relationship. The emotional impact of movies, along with their potential to influence attitudes and behaviour, makes them a powerful medium for exploring and understanding the human mind. Whether it is through eliciting catharsis, promoting empathy, or shaping social attitudes, movies have the capacity to leave a profound impact on individuals and society as a whole. As filmmakers continue to delve into the complexities of the human psyche, the study of movies and psychology will remain an engaging and enlightening field, continually enriching our understanding of ourselves and the world around us.

## शिक्षा में फिल्मों की भूमिका

सूर्य प्रकाश राठौड़, डॉ संगीता माथुर

रिसर्च स्कॉलर कैरियर पॉइंट यूनिवर्सिटी. कोटा  
एसोसिएट प्रोफेसर कैरियर प्वाइंट यूनिवर्सिटी, कोटा

**सारांशिका :** मानव प्रकृति की सर्वोत्तम रचना है, जो अपने साथ कुछ जन्मजात शक्तियां लेकर पैदा होता है। शिक्षा के द्वारा मानव की इन जन्मजात शक्तियों का विकास, उसके ज्ञान एवं कला कौशल में वृद्धि एवं व्यवहार में परिवर्तन किया जाता है और उसे सभ्य, सुसंस्कृत एवं योग्य नागरिक बनाया जाता है।

कई लोग मानते आए हैं कि फिल्में बच्चों को बिगाड़ने का काम अधिक करती हैं। लेकिन यही फिल्में अक्सर पढ़ने-पढ़ाने के माहौल में भी दखल देती हैं। फिल्मों में अध्यापक का चेहरा बदला है और कई सारी फिल्में भी 'गुरु' की भूमिका में आती हैं और सिनेमाघर को 'क्लास-रूम' का दर्जा देकर बहुत कुछ सिखा-पढ़ा जाती हैं।

हमारी फिल्मों में अध्यापक और शिक्षा की भूमिका को कभी भी अनदेखा नहीं किया गया है। शिक्षा के प्रसार-प्रचार में फिल्मों की महत्वपूर्ण भूमिका रही है। इसी उद्देश्य से देश में कई फिल्मों जैसे शिकाईसाल, 'जागृति', 'परिचय', 'श्री 420', 'मुन्नाभाई एम.बी.बी.एस', 'ब्लैक', 'स्वदेस', 'तारे जमीन पर', '3 ईडियट्स', 'चल चलें'(2009), 'पाठशाला' (2012), 'चाक एंड डस्टर' (2016), 'मैडम गीता रानी' आदि कई फिल्मों का निर्माण हुआ है। जिन्होंने शिक्षा की ज्योत जलाई है।

मानव प्रकृति की सर्वोत्तम रचना है, जो अपने साथ कुछ जन्मजात शक्तियां लेकर पैदा होता है। शिक्षा के द्वारा मानव की इन जन्मजात शक्तियों का विकास, उसके ज्ञान एवं कला कौशल में वृद्धि एवं व्यवहार में परिवर्तन किया जाता है और उसे सभ्य, सुसंस्कृत एवं योग्य नागरिक बनाया जाता है। यह कार्य मानव के जन्म से ही उसके परिवार द्वारा अनौपचारिक रूप से तत्पश्चात विद्यालय भेजकर औपचारिक रूप से प्रारंभ कर दिया जाता है। विद्यालय के साथ-साथ उसे परिवार एवं समुदाय में भी कुछ ना कुछ सिखाया जाता रहा है और सीखने सिखाने का यह क्रम जीवन भर चलता है। अतः हम कह सकते हैं कि वास्तविक अर्थ में किसी समाज में सदैव चलने वाली सीखने सिखाने की सब प्रयोजना प्रक्रिया ही शिक्षा है

प्रत्येक प्राणी जन्म के बाद सर्वप्रथम पहला पाठ मां की गोद में पड़ता तत्पश्चात अपने घरेलू वातावरण तथा आसपास के पर्यावरण से कुछ न कुछ सीखता रहता है। इस सीखने के अनुभव का परिणाम यह होता है कि वह धीरे-धीरे विभिन्न प्रकार से अपने भौतिक, सामाजिक और आध्यात्मिक वातावरण से अपना सामंजस्य स्थापित करता है। इस प्रकार वस्तुतः सीखने सिखाने की यह प्रक्रिया जीवन प्रयत्न चलती रहती है। अतः हम कह सकते हैं कि शिक्षा किसी समाज में सदैव चलने वाली वह सोद्देश्य सामाजिक प्रक्रिया है, जिसके द्वारा मनुष्य की जन्मजात शक्तियों का विकास, उसके ज्ञान एवं कला कौशल में वृद्धि एवं व्यवहार में परिवर्तन किया जाता है। इस प्रकार उसे सभ्य, सुसंस्कृत एवं योग्य नागरिक बनाया जाता है।

एक दौर था जब सिनेमा देखना सिर्फ मनोरंजन का माध्यम मात्र माना जाता था लेकिन आज ऐसा नहीं है, अब सिनेमा मनोरंजन से आगे बढ़कर हमारे बीच तार्किक बहसों को शुरू करने का जरिया भी बन रहा है। सिनेमा को लेकर अक्सर यह कहा जाता है कि यह हमारे समाज का दर्पण है क्योंकि सिनेमा में हम जो कुछ भी देखते हैं वह समाज का प्रतिरूप है और अलग-अलग रूपों में ही सही लेकिन इसका कथानक, चरित्र व घटनाएं हमारे समाज से ही प्रेरित हैं। इसी संदर्भ में जब हम दृश्यों के जरिये समाज की भिन्नताओं को देखते हैं, समझते हैं व उन पर बात करते हैं तो समाज को और अधिक बेहतर तरीके से समझ पाते हैं। साथ ही बातचीत का एक तर्कशील आलोचनात्मक दृष्टिकोण भी बना पाते हैं।

कई लोग मानते आए हैं कि फिल्में बच्चों को बिगाड़ने का काम अधिक करती हैं। लेकिन यही फिल्में अक्सर पढ़ने-पढ़ाने के माहौल में भी दखल देती हैं। फिल्मों में अध्यापक का चेहरा बदला है और कई सारी फिल्में भी 'गुरु' की भूमिका में आती है और सिनेमाघर को 'क्लास-रूम' का दर्जा देकर बहुत कुछ सिखा-पढ़ा जाती हैं।

हमारी फिल्मों में अध्यापक और शिक्षा की भूमिका को कभी भी अनदेखा नहीं किया गया है। किन्तु हमारे देश में आज भी शिक्षा को लेकर बहुत कुछ करना बाकी है। बहुत कुछ होना बाकी है। जब तक हम शिक्षित समाज नहीं बनाएंगे, तब तक हमारी समझ विकसित नहीं होगी, हमारा संपूर्ण विकास नहीं होगा।

ग्रामीण लोग बच्चों को पढ़ाने की जगह काम कराते हैं, ताकि परिवार की आय बढ़े और परिवार का जीवन-यापन चलता रहे। लेकिन मुझे लगता है कि पढ़ाई हर इंसान का पहला अधिकार है और वह उसे मिलना चाहिए। हम बच्चों को शिक्षित किए बिना कुछ भी करलें उसकी कोई गिनती नहीं है।

शिक्षा के प्रसार-प्रचार में फिल्मों की महत्वपूर्ण भूमिका रही है। इसी उद्देश्य से देश में कई फिल्मों का निर्माण हुआ है। निम्न प्रकार से है :-

## 1. 'शिकार्डसाल'

यह फिल्म असम के एक जिले की है, वहां की तिथी भाषा पर यह फिल्म बनाई गई है। इस फिल्म में एक शिक्षक का संघर्ष है। इसमें बतलाया गया है कि किसी व्यक्ति की मेहनत को, सरकारी तंत्र किस तरह से पंगु बना देता है। फिल्म में एक शिक्षक हैं जो अपनी मेहनत से गांव के बच्चों को पढ़ाते हैं। बच्चों को एकत्रित कर स्कूल की शुरुआत करते हैं। स्कूल जब बच्चों से भरने लगता है तो सरकार उसे अपना लेती है।

किस तरह कई शिक्षक ग्रामीण परिवेश में कठिन परिस्थितियों के होते हुए भी शिक्षा की जोत को थामे हुए हैं। किन्तु किसी व्यक्ति की मेहनत को, सरकारी तंत्र किस तरह से पंगु बना देता है। फिल्म में बतलाया गया है।

## 2. 'जागृति'(1954)

अभिभट्टाचार्य अभिनीत इस फिल्म के अध्यापक शेखर का मानना है कि असली पढ़ाई बंद कमरों की बजाय बाहर प्रकृति की गोद में बैठ कर ही हो सकती है।



वह अपने छात्रों को भारत-दर्शन के लिए ले जाता है और गाता है- 'आओ बच्चो तुम्हें दिखाएं झांकी हिन्दुस्तान की, इस मिट्टी से तिलक करो यह धरती है बलिदान की.....'। इस फिल्म का ही असर था कि इसके बाद छात्र-छात्राओं को देशाटन के लिए ले जाए जाने की परंपरा को बल मिला

### 3. 'श्री 420' (1967)

फिल्म राज कपूर की में स्कूल टीचर विद्या (नरगिस) बच्चों को गाते हुए पढ़ाती है- 'तीतर के दो आगे तीतर, तीतर के दो पीछे तीतर, बोलो कितने तीतर...'। भले ही इस फिल्म की कहानी पढ़ाई-लिखाई के बारे में नहीं थी लेकिन यह गीत यह संदेश तो देता ही है कि बच्चों को इस रोचक तरीके से भी पढ़ाया जा सकता है।

### 4. 'परिचय' (1972)

इस फिल्म का नायक एक ऐसे अमीर घर के बच्चों को पढ़ाने के लिए आता है जिनके माता-पिता नहीं हैं और जो अपनत्व से महरूम भी है। वह न सिर्फ इन्हें पढ़ना सिखाता है बल्कि इनके भीतर संस्कारों का संचार भी करता है।

### 5. 'मुन्नाभाई एम.बी.बी.एस.(2003)

इस फिल्म में मुख्यतः चिकित्सा-क्षेत्र में व्याप्त असंवेदनशीलता पर आधारित है

यह जता जाता है कि ज्ञान भले ही किताबों में बंद हो लेकिन किसी को भला-चंगा करने के लिए इन किताबी हदों से बाहर भी जाना चाहिए।

### 6. 'स्वदेस'(2004)

फिल्म 'स्वदेस' किताबी बातों को सहजता से समझने और उस ज्ञान को अपने लोगों के उत्थान के लिए उपयोग में लाने की सीख देती नजर आती है।

इसी प्रकार महात्मा गांधी के दर्शन, उनके विचारों और शिक्षाओं के बारे में जितना ज्ञान और जो सीख हजारों किताबें मिल कर नहीं दे पाई, वह अकेली 'लगे रहो मुन्नाभाई' (2006) ने दे दिया।

### 7. 'ब्लैक' (2005)

संजय लीला भंसाली की इस फिल्म में एक ऐसा अध्यापक है जो अपनी गूंगी, बहरी और अंधी शिष्या को पढ़ा-लिखा कर सक्षम बनाता है। अंत में वही शिष्या बुजुर्ग और अक्षम हो चुके अपने गुरु को सहारा देती है।

### 8. 'तारे जमीन पर' (2007)

पढ़ाने-सिखाने वाली फिल्मों की धारा में प्रभावशाली बदलाव तो तब आया जब आमिर खान की फिल्म 'तारे जमीन पर' (2007) के बाद इस फिल्म में उठाए गए कई सवालों को काफी चर्चा मिली कि क्या सभी बच्चों को एक ही तरीके से पढ़ाया जाना उचित है? कहीं दूसरे बच्चों से होड़ के चक्कर में हम अपने बच्चों से उनका बचपन तो नहीं छीन रहे? इस फिल्म का असर भी हुआ और शिक्षा-क्षेत्र से जुड़े लोगों, शिक्षाविदों व अभिभावकों में चेतना भी जगी।

देश के कई राज्यों में अध्यापकों को यह फिल्म दिखाने के लिए ले जाया गया ताकि वे लोग बच्चों को पढ़ाने के प्रति अपने दृष्टिकोण में बदलाव लाएं। देश के प्रत्येक स्कूल में विशेष प्रतिभा वाले बच्चों के लिए अलग से एक अध्यापक रखे जाने के सर्वोच्च न्यायालय के निर्देश के पीछे भी इस फिल्म के आने के बाद समाज में आई चेतना को ही कारण माना जा सकता है।

### 9. '3 इंडियट्स' (2009)

यह फिल्म अपने तीन मुख्य नायकों के द्वारा यह संदेश देती दिखाई दी कि जीवन में सफलता पाने के लिए उस काम को करना अधिक सही है जिसमें आपका मन हो और जिसे आप बेहतर ढंग से कर सकें। यह फिल्म बताती है कि पढ़ने से ज्यादा गुढ़ना जरूरी है और कभी-कभी पढ़ने में 'इंडियट' लगने वाले लोग भी जीवन में दूसरों से अच्छा कर जाते हैं।

### 10. 'चल चलें' (2009)

इसमें छात्रों पर अकेडमिक प्रेशर को दिखाया गया है। फिल्म में मिथुन चक्रवर्ती मुख्य भूमिका में हैं। इस फिल्म में अभिभावक के शैक्षिक दबाव के चलते एक बच्चा आत्महत्या कर लेता है। इसके बाद इस बच्चे की आत्महत्या की खबर पूरे देश में फैल जाती है जो एजुकेशन सिस्टम और अभिभावक के जरूरत से ज्यादा दबाव की तस्वीर देश के सामने पेश करता है।

### 11. 'पाठशाला' (2012)

इस फिल्म में शाहिद कपूर एक डांस टीचर होता हैं जो स्कूल के प्रशासकीय तौर-तरीके, अध्यापकों के रवैये और बच्चों पर ज्यादा प्रेशर के खिलाफ जाकर सिस्टम को बदलने का प्रयास करते नजर आते हैं।

### 12. 'चाक एंड डस्टर' (2016)

शिक्षा के व्यापारीकरण पर बनी फिल्म है। इस फिल्म में बतलाया गया कि किस प्रकार शिक्षा प्रणाली को व्यापार बना दिया है और इस खेल में सरकार, कॉर्पोरेट, समाज, नेता और पेरेंट्स सभी शामिल हैं। यह साल 2016 की पहली महिला प्रधान फिल्म भी थी। यह फिल्म भारतीय प्राइवेट शिक्षा व्यवस्था के व्यवसायीकरण पर आधारित है। यह फिल्म अध्यापकों और छात्रों के बीच कम्प्यूनिकेशन और उन आपसी समस्याओं पर प्रभाव डालती हैं जो दिन प्रति-दिन बदलती और बढ़ती जा रही हैं।

### 13. 'मैडम गीता रानी' (2019)

सरकारी स्कूलों की हालत किसी से छिपी नहीं है। किसी स्कूल में शिक्षक नहीं हैं, तो किसी स्कूल में छात्र नहीं है। वहीं, कुछ ऐसे स्कूल भी हैं, जहां दोनों हैं, पर मूलभूत सुविधाएं नहीं हैं। ऐसी हालत भारत के किसी एक राज्य के सरकारी स्कूलों की नहीं, बल्कि पूरे भारत में कमोबेश एक सी हालत है। बस 19-20 का फर्क हो सकता है।

मैडम गीता रानी फिल्म की कहानी सरकारी स्कूल को केंद्र में रखकर लिखी गई है, जहां शिक्षक हैं, छात्र हैं, लेकिन, स्कूल जैसी कोई बात नजर नहीं आती। इस सरकारी स्कूल की तकदीर उस समय खुलने लगती है, जब वहां एक नई प्रधानाध्यापिका गीता रानी की नियुक्ति होती है। जो

चुनौतियों से लड़ते हुए एक केवल नाम के स्कूल को राज्य के सबसे बेहतरीन स्कूलों की लाइन में लाकर खड़ा कर देती है।

### निष्कर्ष :-

मानव प्रकृति की सर्वोत्तम रचना है, जो अपने साथ कुछ जन्मजात शक्तियां लेकर पैदा होता है। शिक्षा के द्वारा मानव की इन जन्मजात शक्तियों का विकास, उसके ज्ञान एवं कला कौशल में वृद्धि एवं व्यवहार में परिवर्तन किया जाता है और उसे सभ्य, सुसंस्कृत एवं योग्य नागरिक बनाया जाता है।

कई लोग मानते आए हैं कि फिल्में बच्चों को बिगाड़ने का काम अधिक करती हैं। लेकिन यही फिल्में अक्सर पढ़ने-पढ़ाने के माहौल में भी दखल देती हैं। फिल्मों में अध्यापक का चेहरा बदला है और कई सारी फिल्में भी 'गुरु' की भूमिका में आती हैं और सिनेमाघर को 'क्लास-रूम' का दर्जा देकर बहुत कुछ सिखा-पढ़ा जाती हैं।

शिक्षा के प्रसार-प्रचार में फिल्मों की महत्वपूर्ण भूमिका रही है। इसी उद्देश्य से देश में कई फिल्मों का निर्माण हुआ है। जो निम्न प्रकार से हैं:- 'शिकाईसाल', 'जागृति', 'परिचय', 'श्री 420', 'मुन्नाभाई एम.बी.बी.एस', 'ब्लैक', 'स्वदेस', 'तारे जमीन पर', '3 ईडियट्स', 'चल चलें'(2009), 'पाठशाला' (2012), 'चाक एंड डस्टर' (2016), 'मैडम गीता रानी' आदि कई फिल्मों का निर्माण हुआ है। जिन्होंने शिक्षा की ज्योत जलाई है।

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# The Presentation of Political Issues in Cinema: A Study of Remarkable Hindi Movies

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## **Abstract:**

Cinema has long been a powerful medium for reflecting and shaping society's perception of political issues. In the context of Hindi cinema, numerous films have explored and highlighted various political themes, offering insights into the complex socio-political landscape of India. One of the biggest film businesses, the Indian film industry has had tremendous success. The movie serves as a good entertainment medium and includes some political information that unintentionally reaches viewers. In India, film is the most effective form of communication. It effortlessly reaches everyone's thoughts, from the literate to the illiterate. It uses audio-visual techniques and is a good kind of entertainment as a common communicator. This study aims to analyse and discuss how Hindi movies have portrayed political issues, such as corruption, social justice, communalism, and governance, and their impact on audiences. By examining a selection of remarkable Hindi movies, this research seeks to shed light on the role of cinema in shaping political discourse and promoting social awareness.

**Keywords:** Hindi cinema, films, politics, political issues,

## **I Introduction:**

The role of cinema in society goes beyond mere entertainment; it serves as a mirror that reflects the collective consciousness and concerns of the people. Hindi cinema, commonly known as Bollywood, holds a significant place in India's cultural and social fabric. Over the years, Bollywood has produced several noteworthy films that have engaged with diverse political issues, delving into the nuances of power, justice, and governance. This research seeks to examine how Hindi movies have approached and presented political themes, ultimately influencing public perception and understanding. Today, informational entertainment is referred to as infotainment. The best place to watch political films are in India, where the majority of the population lacks literacy and doesn't have access to or

understand modern forms of communication like email and the Internet. Even they are unable to read and understand newspaper headlines. Along with being illiterate, the literate also don't routinely purchase newspapers, which prevents them from being informed about the nation's political processes. They only hear oral information about political leaders from party members they engage with on a regular basis.

Particularly in a developing country like India, cinema is considered a tool to support social change initiatives. Films have the ability to influence minds and help in the breaking of social taboos, with 2,016 million viewers worldwide in 2015 alone (UNESCO, 2015). Many films leave an impression on the audience, contributing to ongoing national discussions and debates as well as supporting the work being done by the development sector. Are politics and cinema, two significant and influential facets of our society, influenced by one another in any way? If so, how do they interact and how does cinema in this nation adopt or take shape as a result of the political discourse? This study will concentrate on these cinematic considerations and how they interact and come into contact with current political discourse because cinema has its pattern, construction, structure, meaning-making process, form, and style.

It's odd how politics and film go together. Some of our most popular films have succeeded in shining a light on the nation's political underworld, but others have attracted the fury of some powerful politicians. Political parties frequently go so far as to attempt to profit from a movie's popularity. Similar to this, South star Vijay's *Thalaivaa* was eventually released in Tamil Nadu after much commotion, and the most recent movie to stir up political controversy is Shoojit Sircar's *Madras Cafe*, which is based on the Sri Lankan civil conflict in the late 1980s.

## **II Hindi Political Films**

There were several Hindi films that have represented political issues in India. These films often reflect the socio-political climate of the country, addressing various issues like corruption, communal tensions, caste dynamics, and more. Here are some notable Hindi films that fit this description:

*Rang De Basanti* (2006) - Directed by *Rakeysh Omprakash Mehra*, this film explores the theme of political activism and highlights the influence of youth in bringing about social and political change. This title's meaning is "Paint me with the colours of spring," although its origins are very lengthy. Saffron denotes sacrifice in India, according to a statement made somewhere. The phrase "*Main rang de Basanti*" denotes someone who is willing to make the ultimate sacrifice for a worthy cause. Another prominent colour in the film is saffron. And in part because the entire movie is about giving up one's life to reach a better and higher goal. The movie is based on a young person's protest against an unfair system. They became revolutionary as a result of a soldier's death, some young people's broken hearts, and a

corrupt minister's immoral statement. Additionally, the movie automatically promotes a social movement.

*Raajneeti* (2010) directed by *Prakash Jha*, this movie delves into the power struggles and complex dynamics within a political family, drawing parallels to real-life political scenarios. The movie portrays the complexities of family-based political dynasties, where power and control are passed down through generations. It explores the internal conflicts and rivalries within the family members striving to take control of the political legacy. *Raajneeti* depicts the cutthroat world of politics, where politicians use various tactics to gain power and manipulate their opponents. The film highlights the dark side of political ambitions and the lengths to which some individuals go to secure their positions.

*Satyagraha* (2013) directed by *Prakash Jha* emphasizes the importance of political activism and nonviolent resistance as a means to bring about change in society. It encourages citizens to stand up against injustice and demand their rights peacefully. The movie also explores the role of media in shaping public opinion and influencing political decisions. It showcases how media can be both a tool for change and a means to manipulate the narrative. *Satyagraha* highlights the importance of youth participation in politics and social movements. It encourages young people to be active and engaged citizens in shaping the future of the nation.

*Article 15* (2019) directed by *Anubhav Sinha*, this hard-hitting film addresses caste-based discrimination and the struggles of an honest police officer who trying to uncover the truth. The main political issue addressed in the movie is the deep-rooted caste system and its impact on marginalized communities in India. The story is set in a rural area of Uttar Pradesh, where the protagonist, a police officer named Ayan Ranjan, is posted. The film sheds light on the discrimination and oppression faced by Dalits (formerly known as "untouchables") and lower-caste individuals in the Indian social hierarchy. It exposes the brutality and injustice meted out to these communities, particularly when it comes to accessing basic rights, justice, and representation. The film tackles themes of caste-based violence, discrimination, and exploitation, which are still prevalent in various parts of India.

*Madras Cafe* (2013) directed by *Shoojit Sircar*, this political thriller examines the Sri Lankan civil war and India's involvement in it. *Madras Cafe* is a Bollywood movie released in 2013 that deals with political issues. The film is a political thriller set in the late 1980s and early 1990s during the Sri Lankan civil war. It touches on sensitive and complex subjects like the armed conflict between the Sri Lankan government and the Liberation Tigers of Tamil Eelam (LTTE), as well as the Indian government's involvement in the region.

*Aarakshan* (2011) directed by *Prakash Jha*, this film explores the issue of reservation in educational institutions and the challenges faced by individuals belonging to different castes. The film primarily focuses on the reservation system in educational institutions, which has



been a long-standing and contentious issue in Indian politics. The movie explores the debate on whether reservations based on caste should be continued or not. *Aarakshan* also portrays the political manipulation and exploitation of caste-based politics. It highlights how politicians often use caste as a tool to gain support and votes during elections. *Aarakshan* highlights the crucial role of education in societal progress and how unequal access to education can perpetuate social disparities. The film portrays the power of student activism and how students can mobilize to voice their concerns about the education system and policies.

### III Conclusion

This research aims to provide valuable insights into the portrayal of political issues in Hindi cinema and its impact on society. By studying a range of remarkable movies, this study will highlight the evolving nature of political discourse in Indian cinema and its role in shaping public awareness and engagement with socio-political matters. The findings will contribute to the understanding of cinema as a powerful tool for political expression and social change, and its potential to drive conversations on critical issues in society. Politics may be found in all films. Any movie that deals with humanity or is set in a particular civilization is unavoidably political. The need to gain power is an essential aspect of being a political animal like a human, and cinema, as a form of media, shows this desire of people either directly or indirectly. The Indian film industry is a renowned global producer of films. We can only hope that as the industry progresses, it will demonstrate and contribute positively to the solutions to global issues by inspiring viewers' ideas.

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## **Influence Of Movies On The Marriage System**

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### **ABSTRACT**

This paper is a conceptual study on how the marriage system in a society has been influenced by the movies; particularly in the societies of India and Nigeria; as they all copy the Western world in their nature of marriage and marital lives. The medium of films allows people to express themselves and their culture. It has evolved into a tool for navigating contemporary society and a way to study people's cultures and traditions. That is to say, a society that values watching movies as a tool to learn new things or as a window into the outside world would always associate the lessons they learned with their cultural heritage. However, a theory of dramaturgy postulated by Erving Goffman has been adopted for a clear understanding of the topic of research. Goffman suggests that society is similar to a stage in a theatre. People react or act in much the same way as on-stage performers. In other words, people watch actors in films to learn how to act. It appears that practically every marriage contains a movie-like aspect. Despite this, Goffman had a strong commitment to his work on Impression management; and it refers to the actors' desire to impress their audience by acting in a manner that satisfies them. This is comparable to what is going on in modern society, where people frequently act, speak, dress, and behave similarly to actors. An Indian girl might, for instance, wear a miniskirt and speak fluent English to be perceived or addressed as European or American. Similar to Nigerian girls they wears Indian saris, necklaces, and cosmetics only to gain social acceptance and appear Indian.

## **I Introduction:**

Movies in their existence are the avenue for people to express themselves and their society. It has become a mirror to navigate modern society, and a map to examine people's culture and tradition. In 1914, film industries were established in some European countries such as France, and Russia with the aim of storytelling and narrative on the culture and pattern of the society of European countries. The major aim was to tell the world about their way of life (Science Media Museum, 2020).

However, through effective movies nations make an effort to manage their reputations. Following Fullerton's model of the country concept, nations can interact with their foreign neighbors through a variety of integrants, such as cultural exports, tourism and tourism promotion, brand exports, governance/policy, people, and investment/immigration. Among these important platforms, movies are thought to be potent cultural exports that shape perceptions in other countries. It is a well-known truth in the tourism sector that movies play a significant role in inspiring people to visit abroad. For instance, the New Zealand island nation saw an increase in tourists after The Lord of the Rings trilogy was filmed there (Yang and Vanden, 2017).

As a result, practically every civilization and government intended to use films to inform people about their customs and culture, including marriage. For instance, Hindi and Nigerian films typically depict the nature of marriage, and love, and how affairs are conducted in these nations. According to Adorno and Horkheimer (1903–1969), who developed the concept of the "culture industry," people use media like movies to communicate to the outside world how their culture is practiced.

## **II How Movies Shaped The Contemporary Marriage System:**

Every human society is based on the institution of marriage. It is the socialization and reproduction engine of the society. According to Salawu (2005), marriage is a universal

human institution that is not easy to define. This instructive reason, however, is that there is a great diversity in the system of marriage throughout the world. Therefore, as marriage is determined by the culture and life of the people, so also the culture of the movie determines the nature of the marriage. For instance, Albert Bandura (1971) asserts in his theory of social learning that a child's environment influences how they learn new things. That is to say, a society that values watching films as a tool to learn new things or as a window into the outside world would always associate the lessons they learned with their cultural heritage. These emerged in the societies of India and Nigeria, where 'some' cultures' marriage customs are influenced by films. For instance, a Nigerian bride-to-be who frequently watches Bollywood television might decide to look like an Indian actress for her wedding ceremony. Additionally, some Indian brides might believe that wearing a saree while she is being wed is a traditional practice that is outdated and retrograde. She would prefer to wear a white gown, as is customary in American films. Consequently, movies have influenced marital life itself. The way and manner in which the wife cooks food is learned from the movies nowadays. Wives living in Nigeria learned how to make Indian Roti, Aloo Paratha, Biryani, and the rest by watching Bollywood movies. Also in India, many American, British, and Chinese dishes in Indian homes were learned from watching movies.

However, parents in Nigeria gave birth to numerous children before the arrival of European films. Typically, they have 10 to 20 offspring during their lifetime. Thus, a Woman may also give birth to 3-6 children in India. But with the emergence of films and the westernization of culture, most now believe that having multiple children is foolish. Couples watched films where they learned about family planning and other procedures. Is a good notion for some people and a very edge of civilization for others.

### **III Relevance Of The Theory Of Dramaturgy On The Influence Of Movies On Marriage:**

Dramaturgy is a sociological theory that was employed in the investigation of daily life and is a part of symbolic interactionism. Dramaturgy is an approach to explaining human behavior

that was developed by American sociologist Erving Goffman in his influential 1959 book *The Presentation of Self in Everyday Life*. This theory holds that people behave in everyday life as though they are stage performers. Roles help to perform identity. In this context, the word "role" has two meanings: first, it refers to a theatrical character, and second, it describes how people fill roles in everyday life by playing various roles such as mother, friend, husband, etc. Dramaturgy contends that presenting oneself through a character is a strategy for participating in society (Libretex of Social Science, 2023).

Goffman is implying that society is similar to a stage in a theatre in this passage. People react or act in much the same way as on-stage performers. In other words, people watch actors in films to learn how to act. It appears that practically every marriage contains a movie-like aspect. From the wedding through the marriage itself, everything must be perfect. Despite this, Goffman nevertheless had a strong commitment to his work's impression management, as he called it. Here, impression management refers to how the actors behaved to please their audience because they intended to impress them. This is comparable to what is going on in modern society, when people frequently act, speak, dress, and behave similarly to actors. An Indian girl might, for instance, wear a miniskirt and speak fluent English to be perceived or addressed as European or American. Similar to Nigerian girls who dress in Indian attire and accessorize with jewelry and makeup to appear more Indian and win favor with the community. As a result, the role of films in understanding contemporary culture has become crucial (Ritzer, 2010).

More frequently still, we see Americans traveling with their families over the holidays. Indians weren't used to doing that before. Because of the movie, husbands frequently take their wives and kids to popular tourist destinations in India so they can take in the splendor of the natural world.

#### **IV Conclusion:**

In conclusion, films have had a significant influence on the development of many societies.

However, it is the lens through which society changes. Because of their continued advancement, India and Nigeria have continued to watch European films.

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## **Movie : Mirror of politics**

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**Abstract :** When we say that movies are a mirror of politics, we mean that they reflect and comment on political issues. Movies can be a platform to discuss pressing issues in a country or community. They can provide a visual representation of political ideas and events, and can be a valuable tool for understanding and analyzing these issues. However, it's important to be critical and thoughtful consumers of this art form, as movies have the potential to oversimplify complex issues or perpetuate harmful stereotypes. Additionally, movies reflect the dominant political and socio-economic view of the time and place of their production. This means that movies can provide insight into the political and social climate of the time and place in which they were made. Movies can be a great way to start conversations and reflect on matters that happen in society. They can provide a visual representation of political ideas and events, and can be a valuable tool for understanding and analyzing these issues.

However, it's important to be critical and thoughtful consumers of this art form, as movies have the potential to oversimplify complex issues or perpetuate harmful stereotypes. Additionally, movies reflect the dominant political and socio-economic view of the time and place of their production. This means that movies can provide insight into the political and social climate of the time and place in which they were made.

### **I Introduction:**

Movies have always played a significant role in society, acting as both a reflection of political realities and a tool for shaping political ideologies. Throughout history, film has been used as a platform to explore political issues, challenge existing norms, and provide social commentary. This article will delve into the intricate relationship between movies and politics, examining how the former have both mirrored and influenced the latter. In a world where politics greatly influences our daily lives, it is essential to understand the power and impact that movies have had in shaping our societal perception of politics.

### **II Movies as a Reflection of Political Realities:**

One of the ways in which movies have acted as mirrors of politics is by accurately depicting real-life political situations and events. Whether through historical dramas or contemporary political thrillers, movies have effectively captured and conveyed the complexities of political systems and power struggles.

For instance, Oliver Stone's "JFK" (1991) examined the conspiracy theories surrounding the assassination of President John F. Kennedy, shedding light on the political turmoil and intrigue of the time. Similarly, Steven Spielberg's "Lincoln" (2012) provided audiences with a

glimpse into President Abraham Lincoln's political battles during the American Civil War.

Movies have also been instrumental in highlighting social and political issues that impact society. In "The Help" (2011), the film tackled the racial segregation and discrimination prevalent in the 1960s South, while "Erin Brockovich" (2000) shed light on environmental issues and corporate corruption.

### **III Movies as Manipulative Tools:**

While movies are often seen as unbiased reflections of reality, they can also be powerful tools for shaping political ideologies. Filmmakers can apply various techniques such as framing, editing, and storytelling to convey specific political messages or manipulate public opinion.

Documentaries have frequently been used to advocate for a particular political viewpoint or create awareness about social issues. Michael Moore's "Fahrenheit 9/11" (2004) challenged the legitimacy of the 2000 U.S. presidential election and criticized the George W. Bush administration. By presenting a biased narrative and selectively showcasing evidence, Moore aimed to influence public perception and shape political discourse.

Additionally, Hollywood has engaged in propagandistic filmmaking to further political agendas, both domestically and internationally. During World War II, movies like "Casablanca" (1942) and "Mrs. Miniver" (1942) were used to boost patriotic sentiments and support for the war effort. Similarly, Soviet and Chinese cinema during the Cold War period was heavily controlled by their respective governments to propagate state ideologies.

### **IV Movies as Catalysts for Political Movements:**

In addition to reflecting political realities and shaping ideologies, movies have often acted as catalysts for political movements. They possess the ability to inspire and mobilize individuals, sparking discussions, and challenging existing power structures.

The movie "Selma" (2014), directed by Ava DuVernay, chronicled the civil rights movement and Martin Luther King Jr.'s struggle for equality and voting rights. The film's release coincided with a renewed focus on racial justice in the United States, fueling discussions and debates surrounding race relations and voting rights.

Moreover, movies like "V for Vendetta" (2005) and "The Hunger Games" series (2012-2015) have served as allegories for political resistance and oppression, resonating with audiences around the world who sought change and stood against totalitarian regimes.

### **V Impacts of political movies:**

When we talk about the impacts of political movies, we mean the effects that they can have on society. Political movies can raise awareness of political issues and encourage people to become more engaged in politics. They can also inspire people to take action and make a difference in their communities. Additionally, political movies can help people to understand complex political issues and events by providing a visual representation of them.

However, it's important to be critical of the messages that political movies convey. Movies have the potential to oversimplify complex issues or perpetuate harmful stereotypes. It's important to be aware of the biases that may be present in political movies and to consider multiple perspectives when analyzing political issues.

Overall, political movies can have a positive impact on society by raising awareness of political issues, inspiring people to take action, and helping people to understand complex political events. However, it's important to be critical of the messages that these movies convey and to consider multiple perspectives when analyzing political issues.

### **Positive impact on political movies**

Political movies can have a positive impact on society in many ways. They can raise awareness of political issues and encourage people to become more engaged in politics. Political movies can also inspire people to take action and make a difference in their communities. For example, movies like "Selma" and "Milk" have inspired people to become more involved in civil rights and LGBTQ+ activism.

Moreover, political movies can help people to understand complex political issues and events. They can provide a visual representation of these issues, making them more accessible to a wider audience. This can be especially important for people who may not have access to traditional educational resources or who may struggle to understand complex political concepts.

In addition, political movies can provide a platform for marginalized voices to be heard. They can shine a light on issues that may be ignored by mainstream media or political discourse, and provide a voice for people who may not have one otherwise.

Overall, political movies can have a positive impact on society by raising awareness of political issues, inspiring people to take action, helping people to understand complex political events, and providing a platform for marginalized voices.

### **VI Negative impact on political movies:**

Political movies can have a negative impact on society in several ways. They can

oversimplify complex political issues or perpetuate harmful stereotypes, which can lead to a lack of understanding and misrepresentation of certain groups or issues. Some political movies may also be biased towards a particular political ideology or party, which can further polarize people and make it difficult to have productive conversations about political issues.

Moreover, political movies can be used as a tool for propaganda. They can be used to manipulate public opinion or spread false information in order to achieve a particular political agenda. This can be especially harmful in countries where freedom of speech and press are limited, as it can contribute to the suppression of dissenting voices.

Additionally, political movies can be triggering or traumatizing for some people. Movies that depict violence, war, or other traumatic events can be distressing for people who have experienced similar events in real life. This can be especially harmful if the movie does not accurately depict the events or if it perpetuates harmful stereotypes about certain groups of people. Overall, while political movies can have a positive impact on society, it's important to be critical of the messages that they convey and to consider the potential negative impacts that they may have.

## **VII Conclusion:**

Political movies serve as a mirror of society and can have both positive and negative impacts. They can be used to raise awareness of political issues, inspire people to take action, and provide a platform for marginalized voices. However, they can also oversimplify complex political issues, perpetuate harmful stereotypes, and be used as a tool for propaganda.

It's important to be critical of the messages that political movies convey and to consider the potential negative impacts that they may have. This includes being aware of biases and stereotypes that may be present and considering multiple perspectives when analyzing political issues.

At the same time, political movies can be a valuable tool for understanding complex political events and issues. They can provide a visual representation of these issues, making them more accessible to a wider audience. Political movies can also inspire people to become more engaged in politics and make a difference in their communities.

Overall, political movies serve as a reflection of society and can have a significant impact on public opinion and political discourse. It's important to be critical of the messages that these movies convey and to consider multiple perspectives when analyzing political issues.

## **Impact of Movies on Adolescents**

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### **Abstract**

Adolescents love movies. Movies are of a great source of information and knowledge. They can contribute to the life of adolescents in various ways. Movies have taken a significant place in education field too. Also, there are many learning happens when we watch a movie. Unfortunately, majority of our adolescents consider movies as leisure, fun activity. It is a fact that movies influence the imagination and thoughts of adolescents. Imitation is a tendency that develops in the adolescence age. They love to imitate the actions and behaviors of their onscreen heroes and heroines. But the adolescents lack realization that these particular characters are scripted for a particular movie and once these roles are played, the actors or actresses have nothing to do with that character. There are positive as well as negative impact in the personality and life of adolescents when they watch movies. So empowering the adolescents by the parents is very important to accept or reject an idea or a new learning before they emulate it. This empowerment can be done through regular open dialogues and brainstorming between the adolescents and parents in the families. It will develop a feeling of freedom in the adolescents to open their minds and share their views in the family.

### **Key words:**

Movies, adolescence, Influences, reinforce, inspire, and contribute, educational, negative effects, aggressive, fascinated, pleasure oriented, powerful visuals, imitating tendency, awareness and motivation, sexual immoralities.

### **Introduction**

Movies have been one of the greatest influences in modern life. It's the combination of technology, business, entertainment and artistic. Each of the above has an important role in the present day of world. A movie derives its ideas and imaginations from its surroundings.

It has transformed itself to a virtual way of life. It provides a platform that reflects the growth of the economy, politics, and technological advancements. Films are also useful for

knowing the history of the ancient world. The images movies create; need to be in synchronized with the expectations and needs of the society. A movie is not only a visual treat to its audience but it is also an account of the societal, economical and political set up in which we are living. Movies are powerful platform that can exert influence in the young minds. Movies make

intricate issues easier to understand. Movies can cause people especially adolescents to think seriously about something.

### **Positive effects of movies on adolescent's life**

Movies can reinforce to develop and accelerate adolescent's cognitive skills such as long-term memory, sustained attention, logical reasoning, creativity etc. Movies enables the young minds to reflect upon complex subjects such as governance, economic system, inequality, environmental concerns, social justice, gender bias etc. They can assist the economy to grow, inspire individuals to live a quality good life and increase the knowledge of the world around us. They provide enjoyment and they are good for stress reduction and relaxation. Many times, movies show us positive ways to resolve the problems in our life. Sometimes movies teach us the ways to cope up with various life situations. Movies can inspire our life many ways and they can shape our beliefs and values. Good movies even help to shape the personality and character of growing adolescent by motivating to adapt good traits. They help to unlearn and make room for new things. Movies provide new knowledge and exposure to many unknown areas that can really contribute to our life. Movies bring forward many conversation scenes that can help to introduce new vocabulary, and standard pronunciation which is helpful for the adolescents.

Movies can provide educational resources. They can improve the language skill of the adolescents in a motivating way while enjoying a movie. Movies use phrases in many situations and they make easier to understand. Movies also teach how to use the words and phrases in communication. Since adolescents are quick minded with good grasping power, they can easily add new words and phrases to their vocabulary from these visuals. Movies combined with regular teaching helps students to gain deeper understanding. It also helps in understanding and grasping the content easier if it does not deviate from the facts. Movies allow students to see the lives of different characters, living in different of the world. Films provide a visual aid to understand historical events. Comparing to the past, education has surpassed the traditional and orthodox methods of teaching. Using technology to provide knowledge was an unattainable dream earlier. Today, the technology is getting more upgraded, with modern concept of making use of movies as a tool in providing education.

Movies enable students to learn visually as the texts do. If we take biographic movies as an example, the students can view a recreation of the person whose life is sketched in that biography. The visuals provide a deeper understanding about the time, era and the lifestyle of the historical figure than simple words. Books have many limitations than the movies. It needs quality time to read and comprehend a book because they have a large number of pages. Educational movies known as documentaries are also used as educational resource. These documentaries are shown to the students in the schools for



educational purpose. Documentaries are also used in teachers training. Various developmental organizations and cooperative sectors also use documentaries in their human resource trainings, executive meetings etc. Documentaries are also used to educate and create awareness in rural population about various developmental issues. Students respond better to watching movies than reading which prevent them from getting distracted easily. This is effective for those who are not motivated readers. Students especially children and adolescents with learning disabilities show a response to movies and can relate to them. Movies can be an efficient method of education. But, there are still several challenges which it needs to overcome, to be accepted universally.

### **Negative effects of movies on adolescents**

Movies can also affect the people, especially adolescents in negative way. Viewing movies with sex, violence, drug abuse, adult themes and offensive language have a negative effect on children and adolescents. Many movies are not appropriate to watch for children and adolescents. They can influence the thinking and behavior of children and adolescents and can lead to negative outcomes. Movies can create violence which is often driven by negative emotions. Children especially adolescents get influenced by the thriller or crime oriented movies. They develop tendency to become aggressive. Adolescents have a tendency to imitate anything that is attractive to them. Thus movies characters become role models for adolescents and they imitate their fashions, actions and behaviors.

Today's movies demonstrate more advanced fashions and trends to which the young generations are fascinated. These movies are promoting the concept of pleasure oriented lifestyles. Too much exposure in movies develops false good illusions in the minds of the young generation and they adopt those styles and fashions even it is not suiting to them. Thus they give a bad impression about their dressing sense that reflects their personality, character, mood, style and what they are actually as an individual. The most important about the movies is that they send messages to the public. A good number of movies glorify the alcohol consumption, substance abuse, adultery and fornication through its dialogues and scenes. They provide opportunities to watch scenes of sexual immoralities, which is a disaster for the children, adolescents and for the society itself.

Concepts like live in relationship, premarital sex, gay marriages, single parenting, Substance addiction, alcoholism etc. are example for wrong practices that is cultivated by the movies. Teenage romance and relationships is the another negative effect movies cause in adolescents life. This pleasure oriented lifestyle give the young generation an impression that life is all about personal freedom and giving more importance to one's own likes and choices. Thus there is a gross reduction in personal as well as social values in the society. As a result of it, the marriages are struggling to survive, divorce are increasing, number of broken families are increasing. The family is the very basic unit of the society and many families are deteriorating its glory. Joint family system is disappearing slowly in which there was a wonderful atmosphere for the children and adolescents to grow and develop. Numbers of nuclear families are increasing. Above all, there is a hike in the number of single parenting.

Movie is a work of visual art that replicate human experiences reflecting the world and the

time in which we live. They also communicate ideas, stories perceptions, feelings, beauty and atmosphere through moving images. The visual images are very powerful. The human brain process images around 60,000 times faster than text. The picture superiority effect tells us that images are more memorable than text. The eidetic memory which is also known as photographic memory with high precision has the ability to recall an image from memory at least for a short period. So adolescents are easily slipped in to the inclination to imitate the screen heroes and heroines in their everyday life. Since visual images are very powerful, adolescents get trapped by the imitating tendency. Generally, adolescents and youngsters have the craze to watch movies. They spend a good amount of money for it. This craze also results in considerable waste of their precious time which otherwise could have invested for fulfilling their tasks. The schools, teachers and parents put their maximum efforts to teach and inculcate good habits, and develop good character in adolescents by their persistent advises, guidance and instructions. But, it does not bring much result as the young minds are in the grip of movies and fashion craze. Watching films frequently can affect the adolescent's character and morals adversely.

Adolescence is a period of significant development. It also has to perform certain tasks associated with the next period or stage in life. Successful achievement of a certain task is expected to lead to happiness and to success with later tasks, while failure may result in unhappiness in the individual, disapproval by the society and difficulty with later tasks. A large number of youngsters are trapped in the movie and fashion world and unable to do anything fruitful. Thus there is a big financial decline in the families and difficulty to meet their requirement of decent quality life.

As a result of watching movies adolescents often involves exploring physical intimacy, sexual feelings and sexual attraction. Adolescent's romance is motivated by the romancing of actors and actresses they watch on screen. This causes the adolescents to view sex in very casual manner. Adolescence is a period of imitation and looking for new experience. Therefore the content of romantic movies they watch can be harmful for them if they are not guided properly. In many families, parents spend very little time with their adolescents. Many parents do not ask to their adolescents about their ideas, views on topics like romance, relationships etc. Since they do not create any space for the adolescents for a friendly conversation, or open discussion, the adolescents do not get proper guidance from the parents during their formative years.

### **How to overcome negative effect of movies in adolescents?**

Adolescence is a stage of life with full of energy and enthusiasm. It is a stage of learning and performing multiple tasks simultaneously. Open, non-judgmental family discussions about relationships can encourage adolescents to share their opinions and views in the family. Hormonal changes triggered by brain and body developments also cause for a longing for intimacy and support from opposite sex. Timely attention of parents to direct and channelize adolescent's energy of mind with suitable creative activities may bring positive outcomes. Frequent brainstorming in the families in various topics can develop transparency and better understanding in related subjects. Such initiatives may reduce the

peer group influence over the minds of adolescents. As a result of it, the adolescents–parents relationship in the families will become stronger and it will also boost the confidence in the adolescents.

### Conclusion

Movies are source of social awareness and motivation. To achieve goals, adolescents can absorb the information; knowledge and learning that are useful for their life from good movies. The adolescents should also learn to reject all those which are garbage when it comes to a disciplined life. To enable the adolescents to do such selections or rejections, they should have a thorough understanding about the negative and positive effect of movies in different areas of their life. Everything has something good as well as bad in it. It depends on us what we are choosing.

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# भारतीय सिनेमा में राजनीतिक चित्रण: व्यावसायिकता और समाज

डॉ० नीतू मेहता

सहायक आचार्य संस्कार गर्ल्स कॉलेज कॉंपरेन राज

भारतीय सिनेमा में राजनीति के दर्पण के रूप में चित्रण का विश्लेषण करते हुए कई फिल्मों में राजनीतिक मुद्दों, समाजिक परिवर्तनों और सामाजिक अंधविश्वास को प्रदर्शित करती हैं। हिंदी सिनेमा के अनेक चरित्र और कहानियां राजनीतिक संघर्ष, नेताओं के किरदार और राजनीतिक संघर्षों को दिखाती हैं जो समाज के मुद्दों और विभिन्न विचारधाराओं को प्रदर्शित करते हैं। यह फिल्में आम जनता को राजनीतिक मामलों के प्रति जागरूक करती हैं और समाज में सुधार को बढ़ावा देने में मदद करती हैं। हिंदी सिनेमा में राजनीति के दर्पण के रूप में उभरते कई फिल्मी धाराओं में सामाजिक न्याय, भ्रष्टाचार, राजनीतिक विवादों के परिणामस्वरूप होने वाले सामाजिक बदलाव और विभिन्न राजनीतिक दलों के बीच संघर्ष को प्रदर्शित किया जाता है। इन फिल्मों में नेताओं के किरदार बड़े महत्वपूर्ण होते हैं और उनके चरित्रों को आम जनता के जीवन से जोड़ा जाता है। सामाजिक विचारधाराओं, राजनीतिक रूपरेखा और चुनौतियों को देखते हुए यह फिल्में दर्शकों को समझाती हैं कि राजनीति कैसे समाज को प्रभावित करती है और इसका क्या प्रभाव होता है। इस तरह के फिल्मों में राजनीतिक जागरूकता बढ़ाने में मदद करती हैं और लोगों को सकारात्मक बदलाव लाने के लिए प्रेरित करती हैं।

## निम्नलिखित बिंदुओं पर विचार किए गए हैं

**सामाजिक मुद्दों** हिंदी सिनेमा अक्सर राजनीतिक विषयों और सामाजिक मुद्दों को दिखाता है जहाँ कि भ्रष्टाचार, गरीबी, सांप्रदायिक तनाव और लिंग समानता जो समाज द्वारा वास्तविक जीवन के साथ सामना करने वाले चुनौतियों को प्रतिबिंबित करते हैं।

**राजनीतिक नेता** फिल्मों में राजनीतिक नेताओं और उनके संघर्षों को दर्शाती हैं जो उनके विचारधाराओं, अभिलाषाओं और समाज की समस्याओं को समझाती हैं।

**विचारधारा के विरोध** हिंदी फिल्मों में विभिन्न राजनीतिक दलों या ग्रुप्स के बीच विचारधारा के विरोध को दिखाती हैं जिससे भारत के विविध राजनीतिक मंच को प्रतिनिधित्व किया जाता है।

**राजनीतिक प्रचार** फिल्मों में चुनाव प्रचार रणियों और जनसभाओं का दृश्यकला भारतीय राजनीति के गतिविधियों के बारे में पंदाज़ा देते हैं और नेताओं के साथ जनता के साथ संबंध बनाने के प्रयासों को दर्शाते हैं।

**सामाजिक न्याय** कई फिल्मों में सामाजिक न्याय आंदोलनों पर ध्यान केंद्रित करती हैं जिससे सामाजिक परिवर्तन की आवश्यकता और समर्थन को दिखाया जाता है।

**आम जनता पर राजनीति का प्रभाव** हिंदी सिनेमा पक्सर दिखाती है कि राजनीतिक निर्णय और नीतियां आम नागरिकों के जीवन पर कैसे प्रभाव डालती हैं जिससे राजनीतिक जागरूकता और सहभागिता की महत्वपूर्णता को प्रत्यक्ष किया जाता है।

**ऐतिहासिक और जीवनी फिल्मों** कुछ फिल्मों में प्रमुख राजनीतिक व्यक्तियों या ऐतिहासिक घटनाओं की कहानी दर्शाती हैं जिससे भारत के राजनीतिक विकास और नेताओं के योगदानों को बताया जाता है।

**सिस्टम की आलोचना** फिल्मों में सिस्टम में कमियों की आलोचना करती हैं और पारदर्शिताए जवाबदेही और शासन के लिए पभिवृद्धि की मांग करती हैं।

**देशभक्ति और राष्ट्रभक्ति** हिंदी सिनेमा देशभक्ति और राष्ट्रभक्ति का जश्र मनाती है जिससे राष्ट्रीय एकता और गर्व का भाव बढ़ाया जाता है।

**मीडिया की भूमिका** फिल्मों में मीडिया की भूमिका को भी दर्शाती हैं जो सार्वजनिक मत का आकार और राजनीतिक स्कीमों पर कैसे प्रभाव डालता है।

हिंदी सिनेमा भारतीय राजनीति का प्रतिबिम्ब है जिससे लोगों को जागरूक किया जाता है और देश में सकारात्मक परिवर्तन के लिए प्रेरित किया जाता है।

भारतीय सिनेमा और राजनीति दोनों ही विषय भारतीय समाज के लिए महत्वपूर्ण हैं। सिनेमा राजनीतिक संदेश और सामाजिक बदलाव को प्रभावित करने का एक प्रमुख माध्यम बनता है जिससे जनता को संबोधित किया जा सकता है। विभिन्न फिल्मों में राजनीतिक मुद्दों पर पने दृष्टिकोण को प्रदर्शित करती हैं और समाज की चेतना को जगाती हैं। इसके साथ ही राजनीतिज्ञ

भी कई बार सिनेमा के जरिए अपने संदेशों को लोगों तक पहुंचाते हैं। इस तरह भारतीय सिनेमा और राजनीति एक-दूसरे के साथ गहरा संबंध रखते हैं।

भारतीय सिनेमा और राजनीति के बीच इस संबंध का असर न केवल सिनेमा की दुनिया में बल्कि राजनीतिक मामलों में भी दिखाई देता है। कई बार फिल्मों में राजनीतिक विवादों में फंसी हैं या उन्हें राजनीतिक दबाव का शिकार बनाया जाता है। सिनेमा में राजनीतिक व्यक्तियों को प्रदर्शित करने से उनके विचार और पक्षपात से संबंधित विवाद भी उभर सकते हैं। कई फिल्मों में राजनीतिक मुद्दों, राजनीतिक नेताओं और समाज में प्रभावशाली व्यक्तियों के चरित्रों के माध्यम से राजनीति को दिखाती हैं। इन फिल्मों में विभिन्न राजनीतिक विवादों, नीतियों और समस्याओं पर चर्चा की जाती है जो समाज को सोचने पर मजबूर करती हैं। ऐसे फिल्मों दर्शकों को राजनीति के अलग-अलग पहलुओं को समझने और विचार करने का मौका प्रदान करती हैं।

संवेदनशीलता, सामाजिक न्याय, लोकतंत्र और शक्ति के प्रयोग की विभिन्न पहलुओं को दर्शाने के लिए भी राजनीतिक फिल्में प्रयुक्त होती हैं। ये फिल्में विभिन्न राजनीतिक संकटों और चुनौतियों के साथ एक सामंजस्यपूर्ण कहानी बयां करती हैं और दर्शकों को सकारात्मक बदलाव की प्रेरणा देती हैं।

राजनीतिक फिल्मों न केवल राजनीतिक उद्दीपना प्रदान करती हैं बल्कि ये समाज की अवस्था, विचारधारा और वास्तविकता को भी दिखाती हैं। इन फिल्मों के माध्यम से दर्शकों को राजनीतिक प्रक्रियाओं और व्यवहारों के प्रति जागरूकता बढ़ती है और उन्हें सामाजिक समस्याओं के समाधान में भागीदार बनाने के लिए प्रेरित करती हैं।

कई फिल्मों हैं जिनमें राजनीति का विदूषित स्वरूप दिखाया गया है। इनमें से कुछ मामूली उदाहरण निम्नलिखित हैं:

**भृत्य और महादेवी** . यह फिल्म राजनीतिक संकटों और बेरहमी से लड़ने के लिए एक महिला नेत्री की कहानी को प्रस्तुत करती है।

**बिहारी मीडियम** . इस फिल्म में एक आम और साधारण परिवार के सदस्य राजनीतिक दलों और जनप्रतिनिधियों से जुड़कर अपने बच्चे को एक अच्छी शिक्षा देने के लिए लड़ते हैं।

**राजनीति** . यह फिल्म राजनीतिक परिवर्तन, राजनीतिक संकट और सत्ता के खींचाव को दिखाती है।



नेता. इस फ़िल्म में एक युवा नेता की कहानी दिखाई जाती है जिसे सरकारी बदलाव के लिए लड़ना पड़ता है।

ये फ़िल्में राजनीतिक विद्रूप स्वरूप को ंलग-लग तरीकों से प्रस्तुत करती हैं और दर्शकों को राजनीति के विभिन्न पहलुओं को समझने में मदद करती हैं।

इस प्रकार हिंदी फिल्मों की राजनीति में भूमिका बहुत मायने रखती है और ये एक शक्तिशाली माध्यम हैं जो समाज को उत्तेजित करने और सकारात्मक परिवर्तन के लिए प्रेरित करने में सहायक होते हैं। इसके ंलावा राजनीतिक व्यक्तियों द्वारा सिनेमा में ंभिनय करने के बाद उनकी छवि पर भी प्रभाव पड़ता है। कुछ राजनीतिज्ञ सिनेमा में ंपनी शक्ति और उदारता को प्रदर्शित करने के लिए इस्तेमाल किया करते हैं जबकि कुछ फिल्मकार राजनीतिक मुद्दों को सिनेमा के माध्यम से उठाकर समाज को जागरूक करने के लिए प्रयास करते हैं। यह संबंध दिनों-दिनों बदलते रहते हैं और दोनों क्षेत्रों के बीच समर्थन और विरोध भी देखने को मिलते हैं। इस संबंध के माध्यम से जनता और समाज को सामाजिक, राजनीतिक और सांस्कृतिक मुद्दों पर विचार करने का मौका मिलता है और देश के उदारीकरण और विकास में योगदान देने के लिए प्रेरित किया जा सकता है।

इस संबंध में एक रुचिकर तथ्य है कि कुछ राजनीतिज्ञ ंपनी सिनेमाई करियर को राजनीति में एक पायदान के रूप में उपयोग करते हैं। उन्हें फिल्मों के माध्यम से जनता के बीच ंपनी विचारधारा को प्रचारित करने का एक शक्तिशाली माध्यम मिलता है। इस तरह वे ंपने पक्ष को मजबूत करते हैं और चुनावों में उम्मीदवार के रूप में भी सम्मिलित हो सकते हैं।

सिनेमा और राजनीति दोनों महत्वपूर्ण क्षेत्र हैं जो समाज को प्रभावित करते हैं। सिनेमा द्वारा हम विभिन्न कथाएं विचारों और ंनुभवों को साझा करते हैं जो समाज में संवाद को बढ़ाने में मदद करता है। वहीं राजनीति समाज के संरचना और नियमों को निर्धारित करती है और लोगों के ंधिकारों की सुरक्षा करती है। दोनों क्षेत्रों में सकारात्मक प्रगति के लिए सहयोग ंपरिहार्य है ताकि समाज समृद्धि और विकास की दिशा में आगे बढ़ सके। इसके ंलावा सिनेमा और राजनीति के बीच गहरा संबंध होता है। सिनेमा में दर्शकों को संघर्ष, समाज और राजनीतिक मुद्दों के प्रति जागरूक करने का माध्यम मिलता है। वे फिल्मों के माध्यम से राजनीतिक प्रचार भी करते हैं और समाज को विभिन्न समस्याओं के प्रति संवेदनशील बनाते हैं।

विपक्ष भी सिनेमा का उपयोग करता ह॥पने विचारों को प्रसारित करने के लिए और सरकारी नीतियों के खिलाफ विरोध करने के लिए। आम जनता को राजनीतिक विचारधारा और नेताओं की दिशा में उनकी फिल्मों के माध्यम से उदाहरण और प्रेरणा मिलती ह॥

इस प्रकार॥ सिनेमा और राजनीति का संबंध एक सकारात्मक और गुरुत्वाकर्षक दिशा में आगे बढ़ सकता ह॥जो समाज में समरसता॥ सम्मान॥ और विकास को संभव बनाता ह॥ इन दोनों क्षेत्रों के साथ-साथ काम करने से समाज में सुधार और प्रगति की दिशा में एक सकारात्मक परिवर्तन का मार्ग प्रस्तुत होता ह॥

# A Study Of Determinants And Their Impact On Financial Performance Of Private Non-Life Insurance Industry In India

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## Abstract

Insurance industry plays a prominent role in economic development of a country. Since India has opened its insurance industry for privatization; it is flourishing with a faster pace. Services Industry in general and financial services industry specifically has become one of the strongest growth drivers for Indian economy. Therefore, it becomes imperative to study the determinants of financial performance of the private non-life insurance industry in India. The study intends to identify the internal financial determinants influencing the financial performance of private non-life insurance companies in India and to study their impact on the performance. To achieve the objectives of study, financial reports of fifteen private general insurance companies are collected from the year 2013 to 2019. Return on Assets (ROA) is taken as proxy for profitability/performance measure and twelve independent variables have been selected after extensive literature review. Panel Data Regression analysis is employed on the data and Fixed Effects Model (FEM) have been applied to analyze the impact of independent variables on ROA. The empirical results revealed that 'Age of the Company', 'Claims Ratio', 'Management Expense Ratio', 'Premium Growth', 'Retention Ratio' and 'Technical Reserve Ratio' are statistically significant determinants affecting the financial performance of respondent firms. 'Age of the Company' and 'Technical Reserve Ratio' has a positive relationship with profitability, while 'Claims Ratio', 'Management Expense Ratio', 'Premium Growth' and 'Retained Ratio' are inversely related to profitability of respondent firms.

**Keywords:** *Financial Performance, Return on Assets, Internal Financial Determinants, Insurance Industry, Non-Life Insurance Companies*

## I Introduction And Rationale

Insurance is the business of protecting the economic worth of assets. Insurance is a form of financial protection that helps to mitigate the financial impact of unexpected events. Insurance companies promise to pay a certain amount of money to the insured person or

beneficiary of an asset in the event of a loss. The insured person pays the insurance company a set amount of money to cover the risk, which is called premium.

Insurance companies are a vital part of an economy. This is because in today's volatile world, individuals and companies can't afford to take on all types of risks. An analysis of the financial results of private Non-Life Insurance companies helps in determining the financial situation of the firms under consideration. It is crucial to identify the variables or the factors that influence the financial performance of Indian Non-Life Insurance industry. This is the rationale of the study.

## II Review of Related Literature

Almajali, M., & Shamsuddin, Z. (2019) study looked at how the capital structure of Jordan insurance companies affects their profitability. They found that short-term and long-term debt have a good relationship with ROE. They also found a good relationship between the leverage position of companies and their profitability.

Poudel, B. (2019) conducted a study and confirmed a negative relationship of liquidity with ROA, while factors such as firm size, age & leverage had a positive relationship. The Poudel study also showed a negative correlation between liquidity and ROE, and a positive correlation between firm size, age, leverage and tangibility. A regression analysis of the Poudel study showed that firm size had the most significant impact on profitability of insurance companies.

Ajao, M. G., & Ogieriakhi, E. (2018) assessed the impact of determinants on the financial performance and the empirical data showed a positive correlation between profitability and the age of insurance companies in Nigeria. On the other hand, the empirical data showed a significant but negative correlation between the firm size and the growth rate of the insurance companies and their profitability. The negative correlation is attributed to the economies of scale that occurred as a result of the uncontrolled growth of the insurance company in Nigeria.

Mazviona, B., Dube, M., & Sakahuhwa, T. (2017) authors carried out a study on the impact of liquidity on insurance company performance in Zimbabwe. They found that while liquidity had a positive and significant effect on insurance company profitability, the effect of size and capital investments had a negative but significant effect.

(Chandrayya G., 2015) ,“Opportunities and challenges of insurance industry in India”, according to him the insurance sector play an important in the service sector in Indian economy. The major finds was the requirement of marketing strategy should be systematized and effective before the policies issued. The services should be designed to provide the customers at full reliance and satisfactory.

Burca, A. M., & Batrinca, G. (2014) studied the financial performance of the insurance market in Romania between 2008 and 2012 is assessed in the study of 41 insurers. Panel data regressions were used with 13 variables. The findings of the study indicate that the key determinants that influence the financial performance of insurers in Romania are the size of the company, its loss ratio, its financial leverage, its growth, its underwriting risk, its risk retention ratio and its solvency margin.

Darzi, T.A. (2011) looked at the financial performance and factors that affect the solvency of 12 non-life insurance companies in India (4 public sector and 8 private sector). He used a CAMELS Model and a multiple regression analysis to get an idea of how well the companies were doing.

Adams, M., & Buckle, M. (2003) conducted an analysis of the financial performance of insurers in one offshore financial centre (Bermuda insurance market). Their analysis was based on a sample of 47 insurers covering a 12-year period (1993 to 1997). The scope of the study was limited to company characteristics, which were considered as independent variables. The panel data analysis exhibited that insurers with a high leverage ratio, a low liquidity ratio and a reinsurance company with a high underwriting risk ratio have a higher financial performance than the 43 insurers at the other end of the spectrum. The authors also noted that there is an association between underwriting and performance, and that size and business activities are irrelevant to financial performance.

## **1. RESEARCH GAP**

On reviewing the available research literature, it has been revealed that there is a dearth of research work regarding financial performance and related internal financial determinants concerning the Indian private sector non-life insurance companies.

## **2. RESEARCH QUESTIONS**

- What are the internal financial determinants specific to the Indian Private Non-Life Insurance companies that have a bearing on their financial performance?
- How do these determinants affect the financial performance of these companies?

## **3. RESEARCH OBJECTIVES**

- To explore the key internal financial determinants that influence the financial performance of private non-life insurance companies in India.
- To examine the effect of key internal financial determinants on the financial performance of the respondent companies.

### III RESEARCH DESIGN AND METHODOLOGY

#### 3.1 Nature of the study and type of data:

The present study will be exploratory cum descriptive and empirical in nature and will be based on the secondary data.

#### 3.2 Target population & Sample size:

The population will comprise of all the 21 private sector non-life insurance companies of India as of March 31, 2020 and a sample of 15 companies is drawn from the population.

**Table No. 1**  
**List of Non-Life Insurance Companies Considered as a Sample Size**

S.No.	Name of the insurance company	Sector
1.	Bajaj Allianz General Insurance Co. Ltd.	Private
2.	Cholamandalam MS General Insurance Co. Ltd.	Private
3.	Future Generali India Insurance Co. Ltd.	Private
4.	HDFC Ergo General Insurance Co. Ltd.	Private
5.	ICICI Lombard General Insurance Co. Ltd.	Private
6.	Iffco Tokio General Insurance Co. Ltd.	Private
7.	Liberty General Insurance Ltd.	Private
8.	Magma HDI General Insurance Co. Ltd.	Private
9.	Raheja QBE General Insurance Co. Ltd.	Private
10.	Reliance General Insurance Co. Ltd.	Private
11.	Royal Sundaram General Insurance Co. Ltd.	Private
12.	SBI General Insurance Co. Ltd.	Private
13.	Shriram General insurance Co. Ltd.	Private
14.	Tata AIG General insurance Co. Ltd.	Private
15.	Universal Sompo general Insurance Co. Ltd.	Private

(Source: <https://www.irdai.gov.in/list-of-general-insurers>)



### 3.3 Period of the study

The period we looked at was before the pandemic. That means we looked at 6 financial years, starting in 2013-14 and ending in 2018-19.

### 3.4 Data collection

The present study is based on secondary data and data are collected from companies' annual reports, IRDA website and other reputed websites, research journals, books, newspapers, periodicals, research articles, magazines etc.

### 3.5 Dependent and Independent variables of the study

#### 3.5.1 Return on Assets (ROA)

$$\text{ROA} = \frac{\text{Profit Before Tax}}{\text{Total Assets}}$$

**Table No. 2**

Name of Internal Financial Determinants	Measures
Age of the Company (AGE)	Number of years from the date of establishment of insurer till 31/03/2019
Claims Ratio (CLM)	(Net incurred claims/ Net earned premium)* 100
Commission Ratio (COMM)	(Net commissions/ Net earned premium)* 100
Financial Leverage (LEV)	Total Debt/ Shareholder's equity
Liquidity (LQD)	Current assets/ Current liabilities
Management Expense Ratio (MER)	(Expenses of Management/ Net written premium)*100
Premium Growth (PG)	$(\text{GWP}(t) - \text{GWP}(t-1)) / \text{GWP}(t-1)$ , where GWP is Gross Written Premium
Reinsurance Dependence (REINS)	Gross written premiums ceded in reinsurance/ Total assets
Retention Ratio (RETR)	(Net Written Premiums/ Gross Written Premiums)* 100
Size of the Company (SIZE)	Natural log of total net assets
Tangibility of Assets	Fixed Assets/ Total Assets
Technical Reserve Ratio (TRR)	Technical Reserves/ Net premium

(Source: Processed by Authors)

## 4. DATA ANALYSIS & INTERPRETATION

### 4.1 Data Screening and Analysis Tools

After a thorough review of the existing literature, identified data analysis tools were used to meet the research goals of the present research work. First, the data was screened for data quality through normality, heteroskedasticity, multi-collinearity and auto-correlation. Statistical tools such as Fixed Effects Regression analysis model and correlation methods have been applied to identify the determinants that affect the financial health of non-life insurers in India.

The collected data has been analyzed using Panel Data Regression Analysis with the help of SPSS 25.0.

### 4.2 Regression Analysis

Panel Data Analysis regarding impact of internal financial determinants on the profitability measure i.e.; Return on Assets (ROA) is as follows:

**Table No. 3**  
**Panel Data Analysis Model (ROA with Internal Financial Determinants)**

Fixed Effects regression model						
ROA	Coefficients			Significance level (p-value)		
Variables	(a)	(b)	(a-b)	(p)	(q)	(p-q)
	Fixed	Common	Difference	Fixed	Common	Difference
(Constant)	48.529	51.893	-3.364	0.000	0.000	0.000
AGE	0.227	0.243	-0.016	0.007	0.001	0.006
CL	-0.280	-0.279	-0.001	0.000	0.000	0.000
COMM	-0.096	-0.097	0.001	0.199	0.164	0.035
LEV	-0.056	-0.049	-0.007	0.428	0.453	-0.025
LQD	-1.753	-0.886	-0.867	0.443	0.687	-0.244
MER	-0.233	-0.246	0.013	0.000	0.000	0.000
PG	-0.016	-0.016	0.000	0.001	0.001	0.000
REINS	-0.122	-0.082	-0.040	0.592	0.712	-0.12
RETR	-0.095	-0.094	-0.001	0.004	0.002	0.002
SIZE	-0.829	-1.099	0.270	0.067	0.007	0.060
TANG	0.314	0.519	-0.205	0.356	0.094	0.262
TRR	2.246	2.301	-0.055	0.000	0.000	0.000
D1	-0.389	–	-0.389	0.648	–	0.648
D2	-1.605	–	-1.605	0.080	–	0.080
D3	-1.043	–	-1.043	0.283	–	0.283
D4	-0.646	–	-0.646	0.516	–	0.516
D5	-1.176	–	-1.176	0.264	–	0.264

Dependent variable: ROA

On the basis of analysis, following regression model is proposed on the basis of explored significant internal financial determinants:

$$\text{ROA} = 48.529 + 0.227 \text{ AGE} - 0.280 \text{ CL} - 0.233 \text{ MER} - 0.016 \text{ PG} - 0.095 \text{ RETR} + 2.246 \text{ TRR} + \varepsilon$$

As per the above table exhibiting the output of Fixed Effects Regression Model, Age of the Company (AGE) (0.227, at 5% level of significance with p-value 0.007) has a positive and significant effect on ROA. Claims Ratio (CL) (-0.280, at 5% level of significance with p-value 0.000) has a significant but negative effect on ROA. Commission Ratio (COMM) (-0.096, at 5% level of significance with p-value 0.199) has negative and insignificant effect on ROA. Financial Leverage (LEV) (-0.056, at 5% level of significance with p-value 0.428) has negative and insignificant effect on ROA. Liquidity (LQD) (-1.753, at 5% level of significance with p-value 0.443) is insignificantly and negatively affecting ROA. Management Expense Ratio (MER) (-0.233, at 5% level of significance with p-value 0.000) has significant but negative effect on ROA. Premium Growth (PG) (-0.016, at 5% level of significance with p-value 0.001) has a negative but significant effect on ROA. Reinsurance Dependence (REINS) (-0.122, at 5% level of significance with p-value 0.592) has negative and insignificant effect on ROA. Retention Ratio (RETR) (-0.095, at 5% level of significance with p-value 0.004) has negative but significant effect on ROA. Size of the Company (SIZE) (-0.829, at 5% level of significance with p-value 0.067) has negative and insignificant effect on ROA. Tangibility of Assets (TANG) (0.314, at 5% level of significance with p-value 0.356) has positive but insignificant effect on ROA. Technical Reserve Ratio (TRR) (2.246, at 5% level of significance with p-value 0.000) has a positive and significant effect on ROA.

## 5. FINDINGS & CONCLUSION

The significant internal financial determinants that affect the financial position of the private sector non-life insurance companies found are:

Age of the Company (AGE) has a positive and significant impact on ROA. It means that established insurance companies have better financial performance as these are more effective in implementing risk management strategies than newly established companies.

Claims Ratio (CL) has a negative significant effect on ROA. High number/amount of claims has exhibited a detrimental effect on the financial health of the company.

Management Expense Ratio (MER) is found to be significantly but negatively affecting ROA. If an insurer's expense ratio is too high, it's a sign that they're not running as efficiently and profitably as they could be.

Premium Growth (PG) has negative significant effect on ROA. An uncontrolled or excessive increase in premium volumes can lead to or exacerbate other potential risks to the company's viability.

Retention Ratio (RETR) has a significant but negative effect on ROA. Determining the right retention rate is one of the most important decisions that insurance companies have to make, and they need to find a way to mitigate the risk of insolvency while minimizing the loss of profitability.

Technical Reserve Ratio (TRR) has a positive and significant effect on ROA. Having sufficient provisions for technical liabilities helps improve the financial health of insurance companies.

It can be concluded from the results that private sector non-life insurance companies of India should focus on the above mentioned determinants to stay profitable and prosper in the dynamic economic environment.

## **6. LIMITATIONS & FUTURE SCOPE OF THE STUDY**

The whole Insurance industry of India is not considered. Public non-life insurance companies, Life insurance companies and Reinsurance companies were not considered for the research work. All private non-life insurers in India are not considered due to the unavailability of data for the study period.

More internal financial determinants may be considered for the future study purpose and to improve the models. External determinants may also be considered to analyze the impact on financial performance comprehensively.

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## **Impact of Movies on Society**

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### **Abstract**

This paper examines the profound and multifaceted impact of movies on society. With the advent of cinema over a century ago, films have evolved into a dominant cultural medium, reflecting and shaping societal norms, values, and attitudes. Through a comprehensive analysis of the subject, this study explores how movies influence public opinion, evoke emotions, and foster critical thinking. The paper highlights cinema's ability to address pressing social issues, spark debates, and instigate cross-cultural exchanges of ideas. However, it also acknowledges the potential negative consequences of movie influence, such as perpetuating harmful stereotypes and glorifying violence. Additionally, the economic and technological impact of the film industry itself is considered, as it plays a crucial role in shaping communities. By delving into this complex relationship, the paper aims to provide insights for responsible and informed management of cinematic storytelling's societal impact.

### **I Introduction**

The world of cinema has undeniably emerged as a powerful medium of storytelling, entertainment, and artistic expression. Since its inception over a century ago, movies have become an integral part of human culture, shaping our perspectives, beliefs, and values. The impact of movies on society has been a subject of significant interest and concern for scholars, researchers, and policymakers alike. This paper aims to delve deep into this multifaceted phenomenon, exploring how movies influence society and how society, in turn, shapes the creation and reception of films. Throughout history, movies have been instrumental in reflecting societal norms, values, and ideologies. They serve as a mirror to society, offering glimpses into its past, present, and future aspirations. Movies can amplify existing societal trends, challenge conventional wisdom, and provoke critical thinking on pressing issues. Whether it is through

historical epics, romantic dramas, thought-provoking documentaries, or science fiction fantasies, movies have the ability to evoke emotions, spark debates, and foster empathy.

One of the most evident impacts of movies on society is their potential to shape public opinion and attitudes. The portrayal of characters, situations, and cultures can create lasting impressions, influencing how people perceive different groups, lifestyles, and issues. As the lines between fiction and reality blur, movies possess the power to sway public opinion on topics such as social justice, gender equality, environmental concerns, and more. The influence of cinema extends beyond national borders, with the global reach of Hollywood and other film industries contributing to a cross-cultural exchange of ideas. In addition to their potential for positive impact, movies also face criticism for perpetuating harmful stereotypes, promoting violence, or glorifying materialism. The glamorization of certain lifestyles and behaviours in movies can lead to the adoption of unrealistic expectations, resulting in adverse effects on mental health and social behaviours. Moreover, with the advent of digital platforms and streaming services, the ease of access to content raises concerns about age-appropriate viewing and parental guidance.

Beyond the realm of content, the film industry itself plays a significant role in shaping society. Its economic influence, employment opportunities, and technological advancements contribute to the fabric of communities. The production process, from scriptwriting to distribution, involves a diverse group of professionals whose decisions can impact society in various ways. Movies are watched by everyone. We all enjoy them. From thrillers to adventures, comedy to horror movies is part of everyday life and the industry is growing every single day. Learn how they affect our society. Everyone watches videos be it on TV, social media, or cinemas. The film industry is arguably one of the most impactful sectors in modern society. Sitcoms and comedy shows make us laugh, psychological thrillers help us see the world from an improved perspective, and historical films help us understand where we've come from as a people. Every video and every film reflects society and transforms opinions.

## **II The Undisputed Raw Power of Movies**

The power of audio-visuals has been manifested and exploited politically, socially, and economically throughout history. Leaders such as Adolf Hitler, for example, successfully used films as propaganda tools during World War II. Facts like these show the raw power of film: An immense power that has even caused revolutions. As the technology keeps growing, political and economic leaders have utilized cinema in changing and shaping people's outlooks either for their own benefit or for the benefit of the people. Audio-visual translations are also readily available and extremely affordable for everyone these days, which makes it easy for filmmakers to reach their target audiences from all corners of the world; in their mother tongue.

The following are the ways In which cinematic art affects society and the modern world. –

### **1. Movies inspire us**

A good movie will entertain, educate, and inspire the viewer in many ways. Think of the impact that songs have on people, for example. They make us think. They make us compassionate. They inspire us to help others and to do good to and for humanity.

Movies are watched by everyone. We all enjoy them. From thrillers to adventures, comedy to horror movies is part of everyday life and the industry is growing every single day. Everyone watches videos be it on TV, social media, or cinemas. The film industry is arguably one of the most impactful sectors in modern society. Sitcoms and comedy shows make us laugh, psychological thrillers help us see the world from an improved perspective, and historical films help us understand where we've come from as a people. Every video and every film reflects society and transforms opinions. The Undisputed Raw Power of Movies The power of audio-visuals has been manifested and exploited politically, socially, and economically throughout history. Leaders such as Adolf Hitler, for example, successfully used films as propaganda tools during World War II. Facts like these show the raw power of film: An immense power that has even caused revolutions. As the technology keeps growing, political and economic leaders have utilized cinema in changing and shaping people's outlooks either for their own benefit or for the benefit of the people. Audio-visual translations are also readily available and extremely affordable for everyone these days, which makes it easy for filmmakers to reach their target

audiences from all corners of the world; in their mother tongue. This post explores 7 ways in which cinematic art affects society and the modern world. Romantic movies, on the other hand, remind us why love is important and why it is worth fighting for. They make us cry and laugh at our own romantic flaws, consequently helping us understand our partners and family members more. They make life worth living- they make us feel alive. That's without forgetting how affordable transcription services have made it easy for people to watch and understand movies that teach meditation and mindfulness, most of which are in Asian languages. There are many films whose plots give us reasons to rise up every morning and venture into the world with hope and optimism. They encourage us to conquer personal pains and to impact positively on other people's lives. Movies such as *The Pursuit of Happiness* (2006) and *The Bucket List* (2007), for example, have inspired their viewers to work towards making the world better for everyone.

## **2. Movies can create awareness on multiple aspects of life**

People need to be reminded about the importance of formal education as well as co-curricular school activities such as art and sports. School-related films underline this importance and give education stakeholders ideas on how to improve education systems in different parts of the world. Besides that, film brings us to understand the negative effects of drugs, alcohol, and substance abuse. Crime and action TV shows also warn us about the dangers of criminal activities, terrorism, and war.

Speaking of war, movies help people understand the atrocity of living homeless and miserably in refugee camps. Movies awaken the senses of empathy in people who have never experienced civil war first hand. They help us feel responsible for our brothers and sisters living in war-torn countries even as much as we've never been there ourselves. This is the awareness that has fuelled the growth of so many charity organizations and trust funds.

## **3. Movies mirror culture**

Every movie is set and developed in a particular culture. They are an integral part of us; they mirror what we believe in and how we coexist as people. It is easier to see our concerns, attitudes, flaws, and strengths in films than it is to decipher them from our daily interactions.

When our prevalent beliefs and ideologies are challenged in films, we are able to interrogate ourselves and embrace change. And thanks to audio-visual translations, people from all over the world are able to watch movies and understand the cultures of faraway communities. That has, in turn, helped us to become more united even when our cultures are so different and diverse.

#### **4. Movies shape culture**

Besides mirroring our diverse cultures, the film has for a long time been shaping our beliefs and values. A good example is when people copy fashion trends from movie stars and musicians. It is also common these days to find societies using figures of speech that are inspired by the film industry. At the very least, film solidifies selected cultural beliefs and renders some redundant.

#### **5. Movies teach us history**

Most history movies are fact-based and, even for the few that are fictional, they still depict a realistic and fantastic picture of how the world was before the invention of the audio-visual devices that we know today. They connect the modern world with past generations.

A good example is the Vietnam War movies that explain what transpired back in the day and help today's generation to appreciate the significances of the war, both positive and negative. Add transcription services to these movies and the history comes out even clearer. Transcribed historical videos support learning by connecting viewers to the proper subject matter without losing the context.

#### **6. Desensitization of sympathetic feel**

Many social psychologists today hold the opinion that movies erode sympathetic feelings in people by making violence and the suffering of other people seem acceptable. Bystander apathy is on the rise, with many people in the larger urban areas opting to passively watch as people injure or kill one another. This tendency of not helping the victim or Okaying violence has grown as a result of the media desensitizing sympathetic feelings.

### **7. Parenting challenges**

Romantic movies make sex look “cool”. Crime movies make lying seem calculative. There are also genres that normalize stealing and dishonesty. Teenagers are now able to access pornographic content online and watch songs that advocate for drug and substance abuse. All this content is misleading to young boys and girls, but parents can’t seem to find reliable, fool proof strategies to stop their kids from accessing it.

### **8. Political impacts**

Cinema has become a mainstream activity today. Even politics which decide the future of a country is in the grip of cinema. It is well known that cinema actors and actresses become politicians after their career in cinema, making use of their black money and fame. Millions and millions are spent in making commercial films, the world over, almost having a parallel economy.

The mega scenes and other glamorous aspects, which people cannot think of in their mundane life, mesmerise people and people become addicted to it. In the process, the negative aspects of cinema get ignored. The so-called educated people are no different from the ordinary laity in their addiction to the cinema. Most of the people in politics are also found to be fans of actors and actresses. We also find that the media is the greatest patron of this money-making industry. The musical melodies in cinema is an added attraction to everyone.

### **9. Psychological impact**

Besides its impact on the economy, society, politics, rationalism etc. it exerts a tremendous effect on people’s psychology. People are exposed to all kinds of emotions in cinema within a short span of 2 to 3 hours. Love, hatred, vengeance, savage violence, rape and many other undesirable activities are shown within such a short period of time.

But for the cinema, many people would not have had occasions in their real-life to experience the kind of scenes such as murder, rape, vengeance shown in the cinema. But such scenes are shown to everyone without any hesitation or restriction in the name of what the cinema people call



entertainment and this can have serious repercussions on people's attitude and life. The children and youth may get desensitised and become insensitive to crimes subsequently in their life. Is It desirable to expose people especially children and youth to so many types of emotions within a 2 to 3-hour span of time? For this, psychologists should conduct studies in this aspect and enlighten the community

### **III Conclusion**

In conclusion, the study of the impact of movies on society is a complex and dynamic field of research. This paper seeks to explore the multifaceted relationship between movies and society, analyzing their reciprocal influence and consequences. By understanding how movies influence beliefs, behaviour, and values, we can better navigate the ethical and social implications of cinematic storytelling, harnessing its potential for positive transformation while addressing its challenges responsibly.

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# **Black Humour Movie (Peepli Live - 2010): A Resilient Satire on Indian Media and Politics**

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## **Abstract**

This paper emphasises on a famous black humour movie Peepli Live. It is a satire on farmers' suicides and the country's subsequent media and political response. Movies are a powerful medium of expression that conveys useful information on history, civilization, philosophy, politics, education and religion (Nayak, 2015). The film Peepli Live employs black humour to expose several ambiguities related to India's sociological, psychological, political, and economic contexts. The design intensifies as the story unfolds, with each of the sub-plots interacting increasingly with each other. The main character Natha is a poor villager portrayed as a helpless person in very tragic circumstances and is presented in a comic light throughout the film. The film begins with Natha and his brother worrying about their financial condition and their futile attempts to find a solution for it. It all starts as the two brother's approach a heartless and corrupt politician who sarcastically suggests that committing suicide could help solve their financial woes since the government was offering monetary compensation to the families of farmers who commit suicide. The helplessness in the situation was caused by many factors, including poverty and made worse by societal and governmental systems. However, the situation's absurdity and poignancy are powerfully captured with the help of dark humour since an issue as grave as suicide may perhaps be addressed successfully only through this device. As the story unfolds, new situations arise, which add further chaos to their already chaotic world. The story finally ends with Natha having avoided the imminent threat of forced suicide unexpectedly. The main objective of this paper is to examine the satire the current system of local and national politics, and the media in India.

## **I Introduction:**

Peepli Live may be described as a highly experimental film, produced when the Indian film industry experimented with compelling and socially relevant scripts. The story emerges from

a complex background and has a strong local and national relevance. The film describes several critical issues farmers face, the current system of local and national politics, and the media in India.

*Peepli Live* uses black humour to introduce these issues and leaves the audience with pertinent questions about the current system and the uncertainties about the future. While the film is essentially the story of a farmer who considers committing suicide so that his family can benefit from the compensation offered by the government, it also highlights other related issues such as the general apathy of political leaders and the media's insensitivity towards impoverished farmers. *Peepli Live* was released when the issue of farmer suicides was a burning topic of discussion in the political, media and academic circles. While the film is essentially the story of a farmer who considers committing suicide so that his family can benefit from the compensation offered by the government, it also raises other related issues such as the general apathy of political leaders and the insensitivity of a section of the media towards the impoverished condition of farmers. The film begins with Natha and his brother worrying about their financial condition and their futile attempts to find a solution for it. It all begins as the two brother's approach a heartless and corrupt politician who sarcastically suggests that committing suicide could help solve their financial woes since the government was offering monetary compensation to the families of farmers who commit suicide. The helplessness in the situation was caused by many factors, including poverty and made worse by societal and governmental systems. However, the situation's absurdity and poignancy are powerfully captured with the help of dark humour since an issue as grave as suicide may perhaps be addressed successfully only through this device.

## **II The Significance of Black Humour in *Peepli Live***

The use of black humour in *Peepli Live* may be considered as a refreshing approach to depict the bleak issues presented in the film. In the past, numerous films have been made on themes that make up the story of *Peepli Live* rural poverty, family dynamics, socio-political apathy and the plight of farmers. However, most filmmakers have seriously dealt with these issues, mostly avoiding humour.

Defiantly, *Peepli Live* presents facts realistically but simultaneously employs dark comedy to treat issues common in earlier films on similar topics. *Peepli Live* incorporates black

humour through its characters, settings, music and dialogues. The film employs tragicomedy for its affinity with dark humour to reflect both tragedy and comedy while retaining a certain gravity of diction. This film can, therefore, be considered as a tragicomedy for the message it conveys.

In depicting the main protagonist's family, the filmmaker uses humour to show how Natha, despite being the major breadwinner in his family, is completely voiceless and is disregarded by one and all. His wife Dhaniya asks him to leave the house during an argument, his brother manipulates him into thinking that his death will be beneficial for the family, and his children unaware of the gravity of the situation innocently ask when he will die. Even his bed-ridden mother is abusive every time she addresses him. The use of black humour to depict the family situation brings about a fresh perspective wherein the film does not turn out to be a sentimental drama that arouses pity but can convey factual evidences in an effective manner and without exaggeration.

The reaction of the politicians in the village is also presented through humour. It begins when the politicians make a mockery of Natha and Budhia's plight and suggest that they commit suicide to help their families out of the situation. Later, the powerful policymakers send a television set and a "Lal Bahadur" (hand pump) hoping to make amends for their earlier reactions. Both gifts are probably never used because electricity and water are scarce or missing from most Indian villages. Another important area of focus in the film is the media's role in the situation. The hysteria with which the media reacts when they discover the story is presented as a powerful satire. This enables the film to criticize the political scenario in India at local and national levels and the current status of media's role in society. It indirectly criticizes these systems by focusing on how the powerful strata of society exploit their less powerful counterparts with little or no regard for ethical and moral values. The use of black humour in *Peepili Live* invokes an extensive array of emotions, and the audience often experiences humour and grief in the same scenes. The plot of *Peepili [Live]*, especially the part in which suicide is considered as a solution for Natha's miseries, borders on the absurd. However, the real life circumstances on which this film is based makes the story believable. The use of black humour in portraying extremely serious issues in media and politics in India has contributed effectively towards generating a sense of consciousness among viewers. The viewers are conveyed important messages about civic roles and what circumstances may be created if power continues to be

misused rampantly. This cautionary tale is not a typical traditional narrative with a moral message yet manages to reach the audience effectively. The tone of black comedy may have been responsible for its critical and commercial success worldwide.

### **III Significant Instances of Black Humour in Peepli Live**

The main characteristics explored in the film *Peepli Live* include chaos, anarchy, and deception. Despite the subject matter being unpleasant, painful, serious and at times shocking, these disturbing elements have managed to attract the audience's attention due to the element of humour being included in them.

Natha comes across as a confused and helpless farmer with no control over his decisions and most importantly, his life. His cunning brother skilfully manipulates him to the extent that he agrees to die so that his family may live. The two brothers arrive at this unusual arrangement due to a suggestion made in prank by the village politicians. Bhai Thakur, Gudda and some other local politicians make fun of their plight when the two brothers approach them to discuss their problem. Thakur tells Budhia and Natha that "the government too likes a fair give and take, there's at least one thing you can give to the government, that is, your life so that the government will pay you back." Instead of providing monetary support to Natha's family, the politicians inadvertently suggest that they should commit suicide so that the family will be provided the government's compensatory aid given to the family of suicide victims.

The characterization of Budhia and Natha in *Peepli Live* closely relates with Beckett's characters Vladimir and Estragon in *Waiting for Godot*, who exist in a similar dreamlike vacuum and attempt to communicate nothing. Natha and Budhia's relationship seems co-dependent initially; however Budhia is cleverer of the two and influences his brother's decision regarding suicide. Budhia says to Natha that "it takes only two minutes, since you won't let me die, you do it; it is the same thing." Despite being in a very grave situation, Natha's sadness does not last long. In the film's beginning, he is shown singing a love song, perhaps inappropriate under the given circumstances. Such behavior may be considered abnormal and foolish and provides some insight into his personality early in the film. In a particular scene while the two brothers are discussing their plight with the

politicians, Natha's attention is not entirely focused on the conversation. Natha participates little in the conversation and instead stares attentively at the food being served to the politicians. This scene is presented in a light hearted manner made especially funny by Natha's candid expressions and his hungry eyes glued to the rich food placed before the ministers. Still, it conveys the stark reality that many families in similar circumstances in India cannot afford enough food. For Natha's family of six living in poverty, a proper meal is perhaps a luxury, which explains why his gaze is fixed on the food.

At home too, Natha is continually beaten around by one and all. His wife is not the typical docile and domesticated woman depicted in most films based in rural India. Her manner of expressing anger towards her husband, brother-in-law, mother-in-law and children is completely unrestrained. Natha endures the verbal abuse silently; never displaying signs of anger in his behavior towards Dhaniya. Stricken by poverty the entire family appears cranky and agitated and Natha often become the target of their anger and frustrations. Budhia replies Amma and says "don't get worked up, you'll have a fit." Amma gets angry and shouts at Budhia: "curse your tongue. You want to kill me? Why don't you get a fit?" Just after that when Budhia hurts her, she curses Dhaniya and kicks Natha violently telling him: "why are you sitting like a zombie?" The whole scene reflects Amma's dominating, sarcastic and dark personality. Dhaniya's character is depicted as a fearless woman who does not hesitate to abuse anyone. This is her way of releasing her anger and frustration. She is headstrong, violent and screams at Amma, Natha, Budhia and her children. In the film, Natha's mother, Amma, is an old and ailing woman.

However, despite her physical weakness, she is very vocal in expression. She cannot move by herself and is confined to her bed throughout the movie. Occasionally Amma wishes to spend some time in the pleasant winter sun and calls out to her sons who transport her along with the bed to the courtyard. When Budhia and Natha return home after meeting the politician with no solution for their problem, Amma wants them to place her bed in the courtyard. She shouts at Budhia, "Aren't you listening? Put my bed under the sun. Budhia shouts back at his Amma, saying "I have spent half my life dragging you in and out of the sun, we are losing our own land and all you care for is sunshine." Amma impatiently screams at Budhia saying "and smoking pot all day is sure to save the land, right? You said you had no money!" Thus, scene after scene the madness and pathos in the lives of the villagers of Peepli is depicted powerfully but with an undercurrent of biting humour.



In another scene, she hits Natha on his back while lying helplessly on a bed unable to move her body. The scene is made hilarious by an element of surprise in the situation. Despite being physically dependent on others, the old and seemingly helpless woman surprises Natha and the audience. Natha appears stunned but remains unresponsive, otherwise. Similarly, in another scene, Natha's son, like many others around him is waiting for the live suicide to take place, asks Natha when he will die. A child's question may be considered innocent under most circumstances, however this query is tragic as it represents the general mood of the village. Scenes such as these that depict the mistreatment Natha is subjected to, may have humoured the audience but simultaneously created sympathy for Natha. The use of black humour draws the audience's attention to the situation in a non-serious yet impactful way. Natha's physicality, style of expression, mannerisms and tone again recall Samuel Beckett's characters Vladimir and Estragon in *Waiting for Godot*. Beckett's idea of the 'suffering of being' is viewed as fundamentally existentialist in 20<sup>th</sup> century world phenomena and likewise in *Peepli [Live]*, everybody seems to be suffering endlessly.

The film also focuses on the upper class, including the administrators and media personnel who are not struggling like the poor villagers, but are suffering nonetheless. They are a part of a vicious cycle that refuses to end. The portrayal of dishonest politicians whose objective is to gain power and not serve the country is effectively demonstrated when they make fun of the villagers' plight instead of helping them. At the end of the movie, there is a discussion on the launch of a new program 'Natha Card' to help farmers. This is yet another attempt by the powerful individuals in authority to compensate for the responsibilities that they did not fulfil. The people of *Peepli* are perhaps no longer hopeful about any transformation for the better. Past experiences have resulted in this kind of cynicism. When Rakesh is summoned by his boss to visit Tyagi ji in *Peepli*, he claims that "nothing is changed in *Peepli* over sixty years" and Rakesh is so sure when he states that "no change will happen in *Peepli* after visiting Tyagi or after election."

The media also participate in a similar system run by powerful people. In Nandita's conversation with her boss who insists that she finds a story that can increase the TRP's significantly, no matter what it takes. Nandita sarcastically comments that perhaps she should kill someone then to get such a story. Her tone here indicates Nandita's vulnerability and explains why she pursues Natha's story the way she does. The

immense power that the media possesses can influence people in a very positive way; however that does not happen and the media turns a live suicide into a spectacle. Nandita and Deepak represent many young and well qualified professionals today who ignore their conscience when faced with tempting choices. This, they probably believe is the easier to move ahead in their career. Quick success reinforces their behavior and the cycle of dishonesty continues. Similarly, other instances are presented through humour in order to expose the shallowness of other individuals who are a part of this system including Kidwai, Ram Yadav, Bhai Thakur and Pappu Lal, all struggling for position and power. This situation may be understood in reference to Max F. Schulz's Black Humour Fiction of the Sixties which in turn refers to Barth, Vonnegut, Bruce J. Friedman, Leonard Cohen, Thomas Berger and Robert Coover as they identify a "disintegrating world, unredeemed by a coherent order and consequently able to sustain only discontinuous states of being, in short an absurd universe"

Two of the most significant tragedies in Peepli Live are the deaths of Hori Mahato, a helpless, poverty-stricken farmer who digs a plot of land every day and sells the soil obtained from it; and that of Rakesh, the local reporter who dies an unfortunate death while pursuing Natha's case. A considerable part of the film revolves around the possible suicide of Natha. On his visit to Peepli to gather information, Rakesh finds Hori Mahato digging a plot of land. He asks Mahato the direction towards Peepli but does not receive any reply. Mahato seems completely absorbed in his work. Rakesh shouts at him, calling him "deaf" and comments that he must be looking for gold. Later, Rakesh learns of the suffering Hori Mahato endures daily to obtain a handful of rice. According to Rakesh, Mahato's death is not accidental but a final destiny.

Rakesh, the Jan Morcha reporter is first seen sitting with his colleagues at the local newspaper office near Peepli. He seems honest with his work and is extremely fascinated by the English speaking and charismatic ITVN reporter, Nandita. His style of presenting his comments on the current situation is humorous. Reciting in English, he says to his friends: "Cloth is aplenty, but the shirt is tight, clouds are aplenty, but such little rain, drought. Cars are aplenty, but barely enough oil. Try driving! That's why on Iraq bombs were dropped!" He fails to convince Nandita that Hori Mahato's death is also important and the media must draw attention to such cases.

Rakesh follows Natha's case honestly and for a while it seems that he could be the hero who will turn things around. However, he dies accidentally when he follows Natha's captors to the warehouse which later catches fire. Rakesh's remains are charred beyond recognition and everyone concludes that it is the body of Natha. The audience, however, knows that this is actually Rakesh when the camera focuses on the wrist of the skeletal remains as it is being carried out of the warehouse. On the wrist is a bracelet of a blue coloured stone, a replica of the bracelet worn by the famous hero Salman Khan who probably was Rakesh's idol. Black humour in this scene is used to mark the fall of the aspiring hero, Rakesh.

Peepli Live presents a powerful satire on contemporary India and this concept is perhaps powerfully summed up in the song: 'Des mera rang rasiya babu' which roughly translates to: 'A river of colours paints this land, with a trick in the colourant at every bend, a mystery in every speck and bubble, shallow to look at, but deep within, India, you see, is a clever mix. The lyrics of this song refer to the different colours and hues that make up India. These differences are evident in Indian festivals, cultures, people, politics, and religion. The song describes the hardships and uncertainties people face; adding that people are large hearted but have no means to help others. This song of despair and helplessness highlights the many possibilities and the lack of enterprise to achieve them.

The surprise at the end of Peepli Live is probably the film's high point. When the warehouse where Natha is held captive catches fire, Rakesh's charred remains are mistakenly assumed to be Natha's. In this confusion, Natha manages to escape. The last scene reveals that Natha is working as a laborer at a construction site in the city. He seems to have accidentally found a way out of his troubles and has more control over his life circumstances than he earlier had. The fate of Natha's family, however, remains unchanged since his accidental death does not fetch the compensation his family had expected. The poor in India, represented by Natha's family, are therefore shown to be an unfortunate lot surrounded by struggles and misery.

#### **IV Conclusion**

The filmmaker employs black humour to tell the story of a village, particularly a family facing straitened circumstances. Many dark themes related to death and disintegration have been highlighted non-seriously by incorporating humour. Films have

shaped Indian society in myriad ways and thus have become a significant part of India's cultural transformation. The film *Peepli Live* is based on the issue of farmer suicides and narrates the story of Natha who is encouraged to die so that his family can benefit from the government's compensation money provided to the family of suicide victims. The events that follow in the village such as the governmental apathy, the media's insensitivity and the disorder in Natha's family are illustrated in a very engaging fashion. The surprise at the end of *Peepli Live* is probably the film's high point. When the warehouse where Natha is held captive catches fire, Rakesh's charred remains are mistakenly assumed to be Natha's. In this confusion, Natha manages to escape. The last scene reveals that Natha is working as a laborer at a construction site in the city. He seems to have accidentally found a way out of his troubles and has more control over his life circumstances than he earlier had. However, the fate of Natha's family remains unchanged since his accidental death does not fetch the compensation his family had expected. The poor in India, represented by Natha's family, are therefore shown to be a hapless lot surrounded by struggles and misery. Several aspects that make up the Indian media such as sensational and biased reporting and selective reporting are discussed in this thesis. The instances depicted in *Peepli Live* may be considered just as a representative sample of the Indian media. While this film focuses mostly on the media's lack of social and moral responsibility, it may be important to mention that the media in India has often been associated with behaviour that has resulted in positive outcomes. The outcome is funny, yet the film deeply impacts the audience, resulting in considerable commercial and critical success. Black humour makes it possible to question many societal situations and structures without creating much controversy. The film *Peepli Live* was focus on sexuality, socialization, and liberation. The male and female characters in this film behave in non-traditional ways and some finally find alternative solutions in the process of being liberated. The radical behaviours of male and female characters in *Peepli Live* have been satirically presented to communicate these new possibilities to the audience. The rural women appear independent, liberated, and decisive and find their solutions while their male counterparts are confused, isolated, powerless and indecisive. One of the most important aspects of the film *Peepli Live* is the new style of depiction of gender roles. The characters have been designed purposefully to be able to display the deviations in societal roles according to changing times. However, this does not result in trivializing issues and

instead it highlights how serious issues have not been dealt with seriousness so far. Thus Peepli Live may be regarded as a radical film of national significance with several important social messages. Using satire, it reveals ambiguities in the social and political spheres and raises serious questions of immense relevance for contemporary India.

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# Sustainable Development in Biotechnology Through Movies: Educating and Inspiring the Masses

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## **Abstract:**

The role of movies in promoting sustainable development in biotechnology has gained significant attention as a means of engaging and educating the masses. This article explores the impact of movies in raising awareness about biotechnological advancements, ethical dilemmas, and responsible innovation. By showcasing real or fictional stories, filmmakers have the power to illustrate the transformative potential of biotechnology in addressing global challenges, while also depicting the consequences of unchecked progress. Moreover, movies effectively convey the importance of environmental sustainability through biotechnological solutions, inspiring viewers to consider responsible practices for conservation. Advocacy-oriented films influence public opinion and policymakers, driving support for ethical research and regulatory frameworks. Additionally, by presenting a visionary future, movies encourage the younger generation to pursue sustainable approaches to biotechnological research. In conclusion, movies play a vital role in shaping public discourse and inspiring action for the sustainable development of biotechnology.

Keywords- Sustainable Development, Movies, Biotechnology.

## **I Introduction**

The world of biotechnology is rapidly evolving, revolutionizing medicine, agriculture, and various other industries. However, with great power comes great responsibility. The sustainable development of biotechnology is crucial to ensure that its potential benefits are harnessed ethically and responsibly. While scientific journals and documentaries have traditionally been avenues to disseminate knowledge about biotechnology, movies have emerged as a powerful tool to educate, raise awareness, and inspire the masses. This article explores the role of movies in promoting sustainable development in biotechnology.

### **Raising Awareness of Biotechnological Advances**

Movies provide a unique platform to showcase the latest advancements in biotechnology in an engaging and accessible way. By depicting real or fictional stories, filmmakers can illustrate the transformative power of biotechnological innovations in addressing global challenges such as



disease, environmental degradation, and food security. Notable films like "Contagion" and "GATTACA" have successfully portrayed the potential consequences of unchecked biotechnological progress, leading to discussions about ethical considerations and regulations.

#### Ethical Dilemmas and Responsible Innovation

Biotechnology often presents complex ethical dilemmas, such as genetic engineering, cloning, and gene editing. Movies like "Jurassic Park" and "Ex Machina" have captivated audiences with narratives exploring the implications of uncontrolled genetic manipulation and the boundaries between humans and artificial intelligence. These thought-provoking films spark conversations around responsible innovation, the precautionary principle, and the need for regulatory frameworks to govern biotechnological advancements.

#### Environmental Sustainability and Biotechnology

Biotechnology can play a significant role in addressing environmental challenges. Movies like "Soylent Green" and "Wall-E" portray dystopian futures to emphasize the importance of sustainable practices. On the flip side, documentaries like "Kiss the Ground" and "An Inconvenient Sequel" highlight biotechnological solutions, such as genetic engineering for drought-resistant crops or bioengineering for cleaner energy alternatives. These films inspire viewers to consider the positive impact of biotechnology on environmental conservation and sustainable development.

#### Advocacy and Policy Influence

Movies can be powerful advocacy tools to influence public opinion and policymakers. By telling compelling stories that intertwine biotechnology and sustainable development, filmmakers can mobilize viewers to support responsible research and demand stricter regulations. Documentaries like "Food, Inc." have spurred discussions on the ethical implications of industrial agriculture and the need for sustainable biotechnological alternatives. Such films can create a ripple effect, leading to changes in consumer behavior and policy decisions.

#### Future Vision: Inspiring the Next Generation

Movies are an excellent medium to inspire the younger generation, who will be at the forefront of shaping the future of biotechnology. Science fiction films, such as "Star Trek" and "The Matrix," present fantastical biotechnological possibilities that serve as a source of inspiration for aspiring scientists and researchers. Through these movies, the world of biotechnology becomes both captivating and aspirational, encouraging young minds to consider sustainable approaches to research and development.

## **II Objectives:**

**Education and Awareness:** The primary objective of using movies for sustainable development in biotechnology is to educate and raise awareness among the general public about the field's advancements, potential benefits, and ethical considerations. By presenting complex scientific concepts in a visually engaging and accessible manner, movies can effectively communicate the importance of biotechnology in addressing global challenges.

**Foster Ethical Discussions:** Movies can act as a catalyst for fostering ethical discussions and debates surrounding biotechnological practices. By portraying ethical dilemmas and potential consequences, films encourage audiences to critically analyze the ethical implications of biotechnological advancements, promoting responsible innovation and decision-making.

**Promote Responsible Research:** Through storytelling, movies can emphasize the significance of conducting biotechnological research responsibly and adhering to strict ethical guidelines. By highlighting the potential risks of unchecked biotechnology, films advocate for the adoption of precautionary measures and the implementation of stringent regulatory frameworks.

**Advocacy and Policy Influence:** Utilizing movies as advocacy tools can influence public opinion and policymakers, creating a collective demand for sustainable biotechnological practices and robust regulations. By evoking emotional responses and inspiring action, films can drive support for ethical research and the integration of sustainable biotechnological solutions into policy agendas.

**Environmental Consciousness:** Movies can showcase the role of biotechnology in addressing environmental challenges and inspiring sustainable practices. By depicting positive examples of biotechnological solutions, films encourage viewers to adopt environmentally conscious behaviors and advocate for the development of eco-friendly technologies.

**Inspire the Next Generation:** A crucial objective of using movies for sustainable development in biotechnology is to inspire the younger generation to pursue careers in science and research, particularly in the field of biotechnology. By presenting visionary futures and captivating possibilities, films can instill enthusiasm and curiosity, motivating aspiring scientists and researchers to work towards sustainable biotech. The purpose of this research is to explore the potential of using movies as a medium to promote sustainable development in biotechnology and educate and inspire the masses about its significance. The study aims to understand how biotechnological concepts and advancements can be effectively communicated through movies to raise awareness and drive positive action towards sustainable practices in the field.

### **III Research Design:**

- a. Qualitative Research: This study has adopted a qualitative research design to gather in-depth insights and perspectives from various stakeholders, including experts in biotechnology, filmmakers, educators, and the general public.
- b. Content Analysis: Movies related to biotechnology and sustainability will be selected for content analysis. These films will be analyzed to identify the themes, messaging, and overall effectiveness in communicating scientific concepts and sustainable practices to the audience.

**IV Literature Review:** A comprehensive literature review has been conducted to understand the existing body of knowledge on sustainable development in biotechnology and the potential of movies as an educational tool.

**Movie Selection:** A curated list of movies with biotechnology and sustainability themes has been identified based on relevance, popularity, and critical acclaim.

### **Limitations:**

- a. Time and Resource Constraints: The research may be limited in scope due to time and resource constraints. As such, the sample size and movie selection may not cover all possible perspectives.
- b. Biases: The study may be influenced by the researchers' own biases and preconceived notions about sustainable development and biotechnology in movies.

### **V Conclusion**

The sustainable development of biotechnology is a collective responsibility that demands public awareness, ethical considerations, and visionary leadership. Movies have emerged as an influential tool to educate, engage, and inspire audiences worldwide. By portraying the opportunities and challenges of biotechnology, filmmakers contribute to a broader dialogue on responsible innovation and the importance of sustainable development. As biotechnology continues to shape our world, harnessing the power of movies to promote ethical practices and environmental consciousness becomes even more crucial for a brighter, sustainable future.

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## सिनेमा समाज का दर्पण— गांधी दर्शन और राजनीतिक परिपेक्ष्य में।

### सुनयना दाधीच

रिसर्च स्कॉलर कैरियर प्वाइंट यूनिवर्सिटीए कोटा

परिचय ऐसे महापुरुष वसुधा पर कभी – कभी ही आते है जो मानवता के लिए अपना सर्वस्व अर्पण कर देते है। महात्मा गांधी भारतीय जनमानस और भारतीय संस्कृति के वह युगचेता पुरुष है जिसके लिए प्रत्येक भारत वासी तथा भारत वर्ष की धरा सदैव अनुग्रहित रहेगी। महात्मा गांधी के विचारों ने न केवल भारतीय जनमानस को अपितु भारतीय सिनेमा पटल को भी प्रभावित किया। भारत वर्ष का कोई भी क्षेत्र ऐसा नहीं है जिसमें गांधी विद्वयामान ना हो। तत्कालीन परिवेश में भी गांधी जी का प्रभाव चहुँओर दिखलाई पड़ता है। सिनेमा में भी गांधी की आस्थाएँ, उनके सिद्धांत और मूल कथानक और चरित्रों का मुख्य उपजीव्य बन रहे थे। सर्व विदित है कि जनमानस पर सिनेमा गहरा प्रभाव डालता है। यह असर इसलिए है कि कहीं न कहीं फिल्मों के विषय हमारे – आपके बीच से ही तय होते है। प्रथम फिल्म “गुड मॉर्निंग इण्डिया ” वन्दे मातरम्, बंदे मे है दम। द्वितीय फिल्म— काहे की हम सिनेमा नहीं देखते, हिन्दुस्तान में जब तक सिनेमा है लोग फिल्में देखते रहेंगे, जब तक इस देश में फिल्में है, लोग मूख बनें रहेंगे। प्रथम फिल्म में अत्यन्त विनम्र और शालीन दुनिया को दिखाया गया, द्वितीय फिल्म में राजनीति की कठोर दुनिया में डूबा समाज दिखाया गया है। एक अत्यन्त सरल दूसरी जटिल। महात्मा गांधी के राजनतिक आदर्शों को दर्शाती फिल्मों ने बहुत सरलता से सत्य, शान्ति, प्रेम, सत्यागृह, सर्वोदय जैसे आदर्शों को स्थापित किया। गांधी और उनकी विचार धारा का प्रभाव सदैव से हिन्दी सिनेमा पर नजर आता हैं। दादा साहब फाल्के, वी शांताराम, महबूब खान, राजकूपर से लेकर विधुविनोद चौपड़ा, राजकुमार हीरानी तक दर्जनों फिल्मकार है जिन पर गांधीवादी विचारधारा का असर स्पष्ट नजर आता है।

महात्मा गांधी अहिंसा के पूजारी थे। यह राजनीति के माध्यम से भी अहिंसक समाज के पक्षकार रहे। यही कारण है कि जो सिनेमा गांधीवादी विचारधारा से प्रभावित वह अत्यन्त उज्ज्वल, स्वच्छ व सरल बनें। इन फिल्मों द्वारा दिये गये संदेश को आमजन ने सहजता से आत्मसात किया। महात्मा गांधी की राजनीतिक सभाएँ सर्वधर्म प्रार्थना से शुरू होती थी। जो लोगों को एक-दूसरे के धर्मों तथा आपसी विविधता का सम्मान करने के लिए प्रेरित करती थी। यह प्रभाव सिनेमा में भी दिखा दशे में प्रथम फिल्म 1913 में प्रदर्शित होने के साथ अंसख्य फिल्में बनाई गयी। गांधी वादी विचाराधारा से प्रभावित फिल्मों में प्रेम व बलिदान, हिन्दु मुस्लिम एकता, नगरीय व ग्रामीण शैली में अंतर, अंधी व्यावसायिकता का विरोध, नारी उद्धार, नैतिक पतन कि चिंता जैसे गांधीवादी विचार प्रस्तुत किये गये। हिन्दी सिनेमा में राजनीतिक भारत के पहचाने जाये योग्य टुकड़े हैं जो समानान्तर दो विचारधाराओं हिंसा और अहिंसा पर आधारित हैं। स्वतंत्रता संग्राम की विरासत फिल्म जागृति (1954) और अब दिल्ली दूर नहीं (1957) जैसी फिल्में की विलक्षण मासूमियत से स्पष्ट है। "साबरमती के सतं तनू कर दिया कमाल रघुपति राघव राजा राम" , "हम लाये हे तुफान से कश्ती निकाल के इस देश को रखना मेरे बच्चों संभाल के" आज भी देशभक्ति के स्वर सरिता में हमें डूबो देते हैं। लेकिन आजादी के बाद भारत में एक नया गणतंत्र आकार ले रहा था।

विमल राय की दो बीघा जमीन (1953) कृषि ऋणगस्तता में फंसे ग्रामीण भारत की दुर्दशा और ग्रामीण संकट के प्रति राज्य की उदासीनता पर एक टिप्पणी था। जो अन्योदय व सर्वोदय की विचारधारा से प्रभावित थी। भारत में पंचायती राज्य शासन व्यवस्था को कानुनी आधार प्रदान करना इसी फिल्म का प्रतिउत्तर रहा होगा। फिल्म नयादौर के साथ पंचवर्षीय योजनाओं को सिनेमाई रूपरेखा तैयारी हुयी। " एक गांधीयन अफेयर इंडियाज क्यूरियस पोर्टल आफ लब इन सिनेमा। " पुस्तक में प्रवासी भारतीय पत्रकार संजय सूरी लिखते हैं चाहे वह राजकूपर, शम्मी कूपर, देवानन्द या मनोज कुमार, दिलिप कुमार हो, वे सभी अपने चरित्रों में राष्ट्रपिता की छवि को उकेरने की कोशिश करते दिखते हैं वे सांसारिक प्रलोभनों से लड़ते व जीतते दिखलाई पड़ते हैं।



दॆ दी हमे आजादी बिना खड्ग बिना ढा लॆ साबरमी के संत तूने कर दिय कमाल राजनीति का सरल गांधीवादी स्वरूप 70 के दशक मे राजनीतिक उथल पुथल के कारण अशांत एंग्रीमेन के रूप में परदे पर आने लगा। आजाद हूँ (1989), बेंडिट क्वीन (1994), माचिस (1996), बॉम्बे (1995), हजार चौरासी की माँ (1998), हासिल (2008), गंगाजल (2003) , राजनीति (2010), गुलाल (2009) फिल्मों के राजनीति चित्रण ने समाज को अशांत व हिंसक कर दिया। आमजन ने राजनीति से दरू बना ली।

1990 के दशक में आर्थिक उदारवाद की प्रक्रिया नॆ सिनेमा के प्रति आमजन की धारणा बदल दी। सिनेमा प्रेमियों के लिए सादा जीवन उच्च विचार जैसे महात्मा के विचारों का कोई खास महत्व नहीं रहा। द मॉकिंग ऑफ महात्मा (1996) और हे राम (2000) नॆ न राजनीति को नहीं राजनीति ने फिल्म को ही प्रभावित किया। इन फिल्मों में कमजोर होते अहिंसक आंदोलन में गांधी के विचार मजबूती से खड़े दिखायी दिये। गांधी 1982 सर रिचर्ड एटनबरों की फिल्म जो प्रदर्शन के साथ ही सम्पूर्ण विश्व की फिल्म बन गयी। महात्मा गांधी के जीवन संघर्ष और उनके द्वारा अहिंसा को अपना सबसे बड़ा हथियार बनाने की कहानी को बड़े ही जीवंत तरीके से चित्रित किया गया।

फिल्म के एक दृश्य में "गांधी कहते हैं" जनता की राजनीतिक सीमा है रोटी और नमक, जनता का मतलब 7 लाख दहे त, न की दिल्ली, मुम्बई में बैठे कुछ नेता और वकील। जब तक हम खेतों में ना जाए, जब तक किसानों के साथ धूप में खड़े ना हो हम सच्चे जन-प्रतिनिधि नहीं हो सकते।

बहुत योजनाबद्ध ढंग से इन फिल्मकारों ने गांधी दर्शन को आत्मसात् किया। यह गांधी संदेश का अपरोक्ष प्रभाव था, जो उनकी आने वाली फिल्मों में उतर आया और व्यावसायिकता सफलता का सूत्र भी बना। गांधीवाद आखिरकार हमारे जन-जन के मानस में जो बस गया

था। जन-मन को गुदगुदाती फिल्म लगे रहो मुन्ना भाई (2010) हर युवा और बाल भारत के जुबान पर चढ़ी। गांधी वाद से गांधीगिरी की यात्रा तक इस फिल्म ने समाज को एक नया संदेश दिया।

महिला सशक्तिकरण की बात उठाती फिल्मों पर भी गांधी का प्रभाव देख जा सकता है। 1936 में शाताराम की अमर ज्योति में नायिका अपने शराबी पति को नशामुक्त करने का बीड़ा उठाती हैं तत्कालीन पुरुष प्रधान समाज में यह एक इंकलाबी विचार था, जो महात्मा गांधी की शिक्षा पर आधारित है।

कोई आश्चर्य की बात नहीं है कि 21वीं सदी में पुनः सिनेमा राजनैतिक समाज का दर्पण बन कर सामने आया। भारतीय सिनेमा लोकतांत्रिक राजनैतिक कथा परिदृश्यों से बच न सका। सत्यगृह, यंगिस्तान द एक्सीडेंटल प्राईम मिनिस्टर, न्यूटन, आर्टिकल 15 भारतीय राजनीतिक समाज और पात्रों के अटुट सम्बन्ध को दृश्यमान बनाते हैं। आजादी के बाद के 7 दशकों में राजनीतिक मंथन, सामाजिक जटिलता, आर्थिक परिचक्र के साथ हिन्दी सिनेमा का सामना क्षणिक गुदगुदाती झलकियों और गहन विषयों तक से हुआ।

आज युक्रेन और रूस की लड़ाई ने विश्व में अशांत माहौल उत्पन्न कर दिया। हिंसा जब उग्र हो अदृश्य साम्राज्यवाद को बढ़ा रही है। ऐसे में गांधी के विचारों की आवश्यकता बढ़ जाती है। भौतिक चकाचौंध में समाज आत्मीय सुकून खो रहा है। इस रिवेश में अहिंसक सद्भाव व अपनापन ही ऐसे जीवन मूल्य हो सकते हैं जिसमें विश्व की कोमल भावनाएं एक दूसरे को सहेज सके। अतः वैश्विक जनमानस को महात्मा गांधी के सिद्धान्तों की सबसे ज्यादा जरूरत है भारतीय सिनेमा ने महात्मा गांधी के वैचारिक मूल्यों के माध्यम से विश्व – समाज को जो भी अवदान दिया व निश्चित रूप से अविस्मरणीय रहेगा। इन फिल्मों का प्रदेय यह रहेगा कि जब – जब भी कोई भारतीय इन्हें देखेगा तो उसे अपने देश की अस्मिता और गौरव पर अभिमान करेगा।

महान वैज्ञानिक आइंस्टीन ने कहा था " भविष्य की पीढ़ियों को इस बात पर विश्वास करने में मुश्किल होगी की हाड – मांस से बना ऐसा कोई व्यक्ति भी धरती पर आया था। क्या अंग्रेज, क्या नेल्सन मंडेला, क्या बराक औबामा, क्या चार्ली चेप्लीन, क्या दलाईलामा, क्या संयुक्त राष्ट्र संघ, गांधी अंत तक शांती व प्रेममयी मूल्यों की समझ व प्रेरणा स्वयं, पुस्तकों व सिनेमा के माध्यम से हम भारतवासियों व सम्पूर्ण वैश्विक समुदाय को देते रहेंगे।

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# **Movies as a Reflection of Electoral Politics: Analysing the Impact on Political Campaigns and Elections**

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## **Abstract:**

Movies have long been a mirror reflecting various aspects of society, including electoral politics. This research paper explores how movies portrays electoral politics, political campaigns, and elections, and how these representations influence public perception and understanding of the democratic process. This study aims to shed light on the relationship between movies and electoral politics, as well as their potential impact on voter behaviour and political discourse. For the purpose a range of films have been examined. Movies selected for analysis are prominently feature themes related to electoral politics, political campaigns, elections, or the democratic process. These themes may include the portrayal of political candidates, campaign strategies, election day events, and voter behaviour. It is found that political cinema has played a significant role in reflecting and influencing electoral politics. From early idealized portrayals to modern critical analyses, movies have served as a powerful medium for engaging with political issues, stimulating political discourse, and advocating for social change. The influence of cinematic voting scenes on civic engagement underscores the power of storytelling in motivating political participation. By examining how cinema portrays political campaigns, candidates, and elections, we gain insights into the ways in which movies both reflect and influence public perceptions of the democratic process. From the depiction of campaign strategies to the portrayal of election outcomes, films have the power to shape political discourse and impact voter behaviour, making them an essential component of the broader political landscape.

**Key words:** Electoral politics, Political Campaign, Election, Portrayal, Civic engagement, Movies, Democratic process.

## **I Introduction**

Movies have been an integral part of human culture and entertainment for over a century. Throughout this time, cinema has evolved from its humble beginnings as silent films to the technologically advanced and immersive experiences of modern-day cinema. The early years of cinema, filmmakers began to experiment with political themes, providing audiences with glimpses of political campaigns and the electoral process. These early portrayals laid the groundwork for the development of political cinema and offered insights into the evolving relationship between movies and electoral politics. Some of the earliest portrayals of political campaigns were influenced by real-life political events, such as elections and political scandals. The Watergate scandal, for example, inspired filmmakers to create narratives around political corruption and its consequences. In the early days of cinema, short films and newsreels provided brief glimpses of political campaigns and election coverage. These short

films were often used as a form of political commentary, providing audiences with timely information about political events. As the early films were silent, political campaigns were conveyed through visual storytelling, relying on facial expressions and body language to communicate messages. The early portrayals of political campaigns in film laid the foundation for the development of political cinema. These early experiments with political themes influenced future filmmakers, contributing to the evolution of political storytelling in movies. Over the years, movies have not only served as a form of entertainment but have also acted as a medium of artistic expression, capturing and reflecting various aspects of human society and culture. One domain where their influence is particularly profound is electoral politics. Throughout cinematic history, films have been instrumental in capturing the intricacies of political campaigns and elections, showcasing the high-stakes drama, power struggles, and ideological battles that shape the democratic process. Beyond mere entertainment, these movies have had a tangible impact on political campaigns and elections, wielding the power to sway public opinion, inspire social change, and mould the narratives that drive political discourse. This research paper highlights the significant role movies play as a reflection of electoral politics. The paper will delve into the multifaceted relationship between movies and electoral politics. The aim of the paper is to understand their impact on shaping public opinion, mobilizing voters, and influencing the trajectory of political movements.

## II Methods and Methodology

The research begins with review of the few literatures (Bhoopaty, 2003), (Gokulsing and Dissanayake, 2004), (Haas and Haas, 2015), (Robin Wood, 1986), available dealing with the relationship between electoral politics and cinema. This literature review provides a foundation for understanding the existing body of knowledge and helps to identify gaps or areas that require further investigation. For further investigation, movies related to electoral politics have been analysed. While it is not possible to analyse every movie related to electoral politics, the research aims to create a representative sample that covers a wide spectrum of electoral themes, allowing for a well-rounded examination. For the purpose I have analysed some important Bollywood movies that reflects the reality of Indian Electoral politics like *Upkaar* (1967), *MLA Ram Avatar* (1984), *Nayak: The Real Hero* (2001), *Rajneeti* (2010) and *Newton* (2017). The primary method of analysis is qualitative. Each selected movie is viewed and analysed in-depth to identify its portrayal of electoral politics, political campaigns, and related themes.

### **Upkaar (1967)**

"Upkaar" is a Bollywood film released in 1967, directed by Manoj Kumar, who also played the lead role in the movie. The film is a social and political drama that explores themes of patriotism, sacrifice, and the role of individuals in building a just and equitable society. "Upkar" emphasizes the value of patriotism and the duty of citizens to contribute selflessly to the progress and well-being of the nation. The film encourages individuals to rise above personal interests and work towards the betterment of the country. The film opens with a flashback to Bharat's childhood, where he promises his father to always help those in need and to serve his country. As an adult, Bharat embodies the values of simplicity, hard work, and compassion. He dedicates himself to improving the lives of villagers and fighting against

injustice. He actively participates in community development and is admired and respected by the villagers. The story takes a political turn when a wealthy landlord and moneylender, Thakur Sarang (Prem Chopra), exploits the villagers, subjecting them to debt and harsh conditions. Bharat becomes the voice of the oppressed and challenges the Thakur's tyranny, leading to conflicts between the two. The narrative culminates in Bharat's decision to contest the upcoming elections, seeking a political platform to bring about broader changes and serve the nation on a larger scale. The film's message of social responsibility and the fight against injustice resonated with the audience, making "Upkaar" a significant contribution to the genre of politically-themed Bollywood movies. "Upkar" touches upon the importance of holding government and public officials accountable for their actions. It advocates for a responsible and transparent governance system that serves the interests of the people.

### **MLA Ram Avatar (1984)**

"MLA Ram Avatar," movie was released in 1984. The movie portrays the journey of Ram Avatar, played by Rajesh Khanna, who is a Member of the Legislative Assembly (MLA) representing the common people. He witnesses firsthand the rampant corruption and unethical practices among politicians and decides to take a stand against it. Throughout the film, Ram Avatar fights against the corrupt system and works to improve the lives of ordinary citizens. The movie emphasizes the importance of honest and principled politicians who genuinely work for the welfare of the people they represent. It also highlights the challenges faced by individuals who want to bring about positive change in a system dominated by corruption and vested interests.

"MLA Ram Avatar" serves as a commentary on the state of Indian politics, pointing out the need for political reform and the significance of having leaders who prioritize the public interest over personal gain. It encourages viewers to question the existing political system and to demand accountability from their elected representatives.

### **Nayak: The Real Hero (2001)**

"Nayak: The Real Hero," released in 2001 and directed by S. Shankar, is a political thriller that explores the journey of a common man who gets an opportunity to be the Chief Minister of the state for a day. The film conveys several important messages. The movie emphasizes the importance of holding politicians and public servants accountable for their actions. When the protagonist, Shivaji Rao (played by Anil Kapoor), becomes the Chief Minister for a day, he realizes the weight of responsibility that comes with the position and takes significant steps to address issues in the state. "Nayak" celebrates the power of the common man to bring about positive change in society. Shivaji Rao, a regular television reporter, uses his newfound authority to tackle corruption, inefficiency, and other social problems during his one-day tenure as Chief Minister. The movie encourages individuals to be proactive and participate in the democratic process actively. It suggests that ordinary citizens should not remain passive spectators but should engage with political affairs and work towards positive change. "Nayak" promotes the idea of ethical leadership and the need for politicians who genuinely care about the welfare of the people they serve. It contrasts the selfless actions of Shivaji Rao with the corrupt and power-hungry politicians he encounters during his brief tenure. Overall, "Nayak: The Real Hero" delivers a powerful message about



the potential of an individual to make a difference in society and the responsibility that comes with leadership. It urges viewers to question the status quo, demand accountability from those in power, and actively participate in the democratic process to create a better society.

### **Rajneeti (2010)**

The movie "Rajneeti," released in 2010 and directed by Prakash Jha, is a political drama that delves into the complex world of Indian politics, power struggles, and family dynamics. The film explores how ambition and the thirst for power can lead individuals to compromise their principles and indulge in unethical practices. The movie showcases how some characters are willing to go to great lengths to gain and retain political power, even if it means betraying their own family members or manipulating the electoral process. The film highlights the prevalence of political dynasties in India, where leadership positions are often inherited within families. It portrays the challenges and conflicts that arise within the family when multiple members vie for political supremacy, often at odds with each other's ideologies. "Rajneeti" sheds light on the issue of corruption in the political sphere. It showcases how corruption can seep into every aspect of politics, from election campaigns to governance, and the devastating impact it can have on the common people. The movie draws inspiration from Niccolò Machiavelli's political treatise "The Prince," as it portrays characters using cunning and manipulative tactics to achieve their political objectives. It shows how politicians can resort to both overt and covert means to gain an advantage and eliminate rivals. "Rajneeti" underscores that political power comes at a cost. It explores the personal sacrifices and moral dilemmas faced by politicians in their pursuit of power, and how the decisions they make can have far-reaching consequences on their personal lives and the lives of others. The film also touches upon the role of caste and regional dynamics in Indian politics. It portrays how caste affiliations and regional loyalties can heavily influence electoral outcomes and political alliances. "Rajneeti" presents its characters as multi-dimensional and flawed, showcasing the intricacies of human nature and the interplay of emotions, ambitions, and relationships. Overall, "Rajneeti" offers a compelling narrative about the intricacies and darker aspects of Indian politics. It serves as a reflection of the real-world political landscape while weaving a gripping and dramatic tale of power, betrayal, and redemption.

### **Newton (2017)**

"Newton" is a critically acclaimed Bollywood film released in 2017. The movie is a black comedy that highlights the complexities and challenges faced during the electoral process in remote areas of India. Directed by Amit V. Masurkar. "Newton" revolves around Newton Kumar, a principled and idealistic government clerk, who is sent on election duty to a Naxal-controlled village in the jungles of Chhattisgarh. His task is to conduct a free and fair election in a region where the fear of violence and apathy towards voting loom large. Upon reaching the village, Newton faces various hurdles, including resistance from the locals who are deeply distrustful of the government and its promises. The Naxal rebels, on the other hand, try to intimidate the villagers and discourage them from participating in the electoral process. Determined to fulfil his duty despite the adversities, Newton tries to convince the villagers about the importance of casting their votes and exercising their right to choose their representative. He faces opposition from the village head, Loknath, who believes that the



elections are merely a farce and will not bring any meaningful change to their lives. In his efforts to ensure a successful election, Newton seeks the support of Aatma Singh, a seasoned but cynical military officer, who is assigned to provide security during the polling process. Aatma Singh's pragmatic and forceful approach clashes with Newton's commitment to non-violence and fair play. As the election day approaches, Newton and his team must navigate through a web of challenges, both internal and external, to conduct a legitimate election. The film delves into themes of democracy, governance, power dynamics, and the struggle to bring about positive change in a society grappling with deep-rooted issues.

"Newton" offers a compelling portrayal of electoral politics in India, particularly in the context of remote and conflict-affected regions. The film highlights the prevalent electoral apathy and resistance among the villagers in the Naxal-controlled area. Many villagers are disillusioned with the political system and perceive elections as meaningless exercises that do not address their real issues and concerns. "Newton" sheds light on the role of election officials, represented by the protagonist Newton Kumar. It emphasizes the challenges faced by these officials in conducting free and fair elections, especially in regions where violence, fear, and distrust are rampant. The movie explores the power dynamics at play during the electoral process. It shows how the government, military, and Naxal forces exert their influence on the villagers, often manipulating them for their own interests. The film delves into the security concerns in conflict-affected areas during elections. It portrays the tension between the election officials' commitment to non-violence and the military officer's pragmatic approach, who believes in using force to ensure the voting process goes smoothly. "Newton" highlights the struggle to encourage voter participation in such challenging areas. Newton's efforts to convince the villagers to cast their votes while battling their resistance and fear form a central conflict in the movie. The film touches upon the significance of representation and how the election process can impact the governance of marginalized and remote communities. It questions the effectiveness of the democratic system in addressing the needs of the most vulnerable sections of society. "Newton" employs satire and humor to critique the flaws in India's electoral politics. The film satirizes various aspects of the election process, including the government's tokenistic efforts and the media's sensationalist coverage.

Overall, "Newton" offers a nuanced and thought-provoking perspective on the challenges and complexities of electoral politics in India, particularly in regions affected by conflict and apathy. It serves as a commentary on the functioning of democracy and the need for genuine representation and governance in the country.

### **III The role of movies in shaping perceptions of electoral politics**

The role of movies in shaping perceptions of electoral politics is significant and multifaceted. As a powerful form of storytelling and visual communication, movies have the ability to influence public perception, beliefs, and attitudes towards electoral processes, political figures, and the broader political landscape. Movies often depict the excitement and drama of political campaigns, showcasing the strategies and tactics used to win elections. These portrayals can influence public understanding of the electoral process and the complexities of running a political campaign. Movies demonstrate the consequences of political decisions on characters' lives and communities, highlighting the significance of electoral outcomes. By personalizing the impact of political choices, movies make viewers

more aware of the stakes involved in elections. Movies reflect the prevailing societal values, concerns, and anxieties related to politics, influencing how audiences perceive political issues. They can reinforce or challenge prevailing narratives and offer alternative perspectives on political matters. Some movies challenge dominant political narratives, questioning official accounts of historical events and offering alternative interpretations. By presenting different viewpoints, movies encourage critical thinking and a more nuanced understanding of electoral politics. Movies that depict characters engaging in political activism or civic participation can inspire audiences to become more politically engaged. By showing the power of individual action, movies can encourage viewers to take an active role in the democratic process. Movies based on historical events or figures can shape perceptions of historical elections and political movements. They can influence how people remember and interpret the past, impacting their understanding of present-day political realities.

#### IV Summary

Movies have served as a mirror of politics, reflecting and critiquing various aspects of electoral politics throughout history. The portrayal of political campaigns in films has evolved from idealized depictions to more realistic and critical portrayals, reflecting changing public sentiments. Movies have dramatized election day and polling processes, emphasizing the importance of voter participation and the significance of individual votes. The portrayal of voter suppression and electoral fraud in films has shed light on the challenges to democratic principles and the need for safeguarding the right to vote. Cinematic voting scenes have had an impact on civic engagement by creating emotional connections with characters and encouraging political interest.

In summary, movies play a crucial role in reflecting electoral politics and have a significant impact on political campaigns and elections. They can shape public perception, inspire and mobilize voters, and influence the political discourse. However, it's essential for viewers to critically assess the information presented in these films and seek a balanced understanding of the political landscape.

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## **The Role of Movie In Reflection of Mirror of Politics**

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### **ABSTRACT**

Movie, since its very beginning, has been a great medium of reflection of the political changes of the society. Politics being a central object in popular and largely politicize country like India has its impact, influence and converse on every walk of life of this country. Movie as vital life line of this country shapes our shared inner knowledge and has tremendous influence on our society. Movies give an perception into the real picture of public and transnational relations. Movies serve as an important tool in manufacturing the concurrence of the target audience. By remaining pious to the narrowest lines of policy of a government, Movie makers urge to define and review buddies and foes on silver screen. Movie may be taken as an important handwriting of socio- political history of a nation. Now a day's utmost of the Movies continue to be political as its base lies in some testament. Politics and Movie make strange backers. While some of our biggest movies have managed to hold a mirror to the political under belly in the country, some still themselves got victims of the wrath of a many far- reaching politics. Numerous a times, political parties even go to the extent of trying to cash in on a film's fashionability. A Movie isn't only an instrument of communication but it also serves as an organ of propaganda to make or rebuild one's image. Movie besides being a great source of entertainment for the people have always been a mirror to apprise people about what kind of politics and lifestyle is prevalent in different classes of society. Indian film industry has also been reflecting the change in the politics with the passage of time.

**Key words:** Movies, mirror of politics

## **I INTRODUCTION**

Movie, since its very beginning, has been a great medium of reflection of the political changes of the society. Politics being a central object in popular and largely politicize country like India has its impact, influence and converse on every walk of life of this country. Movie as vital life line of this country shapes our shared inner knowledge and has tremendous influence on our society. Movies give an perception into the real picture of public and transnational relations. Movies serve as an important tool in manufacturing the concurrence of the target audience. By remaining pious to the narrowest lines of policy of a government, Movie makers urge to define and review buddies and foes on silver screen. Movie may be taken as an important handwriting of socio- political history of a nation. Now a day's utmost of the Movies continue to be political as its base lies in some testament. Politics and Movie make strange backers. While some of our biggest movies have managed to hold a mirror to the political under belly in the country, some still themselves got victims of the wrath of a many far- reaching politics. Numerous a times, political parties even go to the extent of trying to cash in on a film's fashionability. A Movie isn't only an instrument of communication but it also serves as an organ of propaganda to make or rebuild one's image.

## **II RESEARCH METHODOLOGY**

The method used to prepare this research paper is content analysis and review of the Movies made during different era of the Indian politics since its beginning in India in the early 21st century. The data source will consists of a set of national films of 21 century based on elements of political discourse.

## **III RESEARCH DESIGN**

The research design chosen to complete this paper is descriptive as it has been prepared after the study of different books, websites, and magazines and more importantly after watching Movies. In this research paper we have tried to find out the how the films of different genres produced in the country in last several decades reflected the contemporary condition. For this, we have referred to some books, websites giving information about the older movies which we do not easily find in the market.

#### **IV OBJECTIVES OF THE STUDY**

1. To explore dynamics of political discourse as reflected in National films.
2. To study how films use entertaining plots mixed with political content in order to convey messages to the public.
3. To find how politics and entertainment are merged together to influence public opinion.
4. To find how films can be a tool to not only reflect reality but also construct the political ideology
5. To grasp the utility of film as a medium in portrayal of international relations.
6. To interpret the importance of films in understanding foreign policy of a country

#### **V HYPOTHESIS**

- National movies have always been a reflection of the political issues of their era.
- National Movies of all the genres whether – comedy, thriller, action, romance or art reflect a particular class or section of political parties and the activities they engage themselves in.
- Movies are one of the most powerful mediums of communication to portray any kind of issue or situation prevalent in secular parties.
- Movies based on political parties benefits also conveys a message to the society and the policymakers and have the power to bring about a change in the society.
- Almost every Movie is based on a plot decided by the filmmaker which ultimately comes from the real-life character, incidents or issues.

#### **VI Role of National Movies in Reflection of the Political Ideologies**

There are numerous films based on the lives of Indian politicians. Here are some of the most talked-about films among them.

**The Tashkent Files:** The 2019's thriller is a cinematic take on the death of the Indian former Prime Minister Lal Bahadur Shastri. Starring Shweta Basu Prasad, Naseeruddin Shah, and Mithun Chakraborty in lead roles, the movie saw a great portrayal of the early days of free India.

**Sarkar:** ‘Sarkar’, ‘Sarkar Raj’, and ‘Sarkar 3’ are claimed to be influenced by ‘The Godfather’ and partly based on the life of politician Balasaheb Thackeray. ‘Sarkar’, played by actor Amitabh Bachchan, is thought to resemble Thackeray in various ways. In the film, actor Abhishek Bachchan plays Amitabh Bachchan's son. In addition to them, there is actress Katrina Kaif, actor Kay Kay Menon, actress Tanisha Mukherjee, and actress Supriya Pathak in this film directed by filmmaker Ram Gopal Varma. The second part saw the addition of actress Aishwarya Rai. The third part saw the addition of actor Manoj Bajpayee, actor Amit Sadh, actress Yami Gautam, and many others.

**Thackeray:** ‘Thackeray’, a 2019 film directed by filmmaker Abhijit Panse, is based on the life of political leader Balasaheb Thackeray. He formed the Shiv Sena party in 1966 as a cartoonist. The protagonist was portrayed by actor Nawazuddin Siddiqui, while his wife was played by actress Amrita Rao. In Maharashtra, the right-wing pro-Marathi and Hindu nationalist party is still active and now in power. ‘Thackeray’ wielded considerable power among Maharashtrians, particularly in Mumbai, where he pushed for their rights. He began his career as a cartoonist for the Free Press Journal before launching his own cartoon weekly, Marmik, with his brother. Following the success of Marmik, he founded his own political organisation, Shiv Sena.

**An Insignificant Man:** The 2016 sociopolitical documentary is centered on Delhi Chief Minister Arvind Kejriwal, who is also the leader of the Aam Aadmi Party. It is about the growth of anti-corruption rallies in India, which resulted in the foundation of the AAP. At the Toronto International Picture Festival, the film earned a standing ovation. Kejriwal, a former bureaucrat, received the Ramon Magsaysay Award for Emergent Leadership for his anti-corruption crusade. Kejriwal served as a joint commissioner of income tax in the Indian Revenue Service before becoming a politician.

**Thalaivii:** Actress Kangana Ranaut plays late actor-politician Jayalalithaa in the 2021 Indian biographical drama. Actor Arvind Swami plays actor-politician MG Ramachandran in the film. Filmmaker AL Vijay directed the film, which was released in Tamil, Hindi, and Telugu. Jayalalithaa's path as an actor, politician, and female role model in Indian politics is

chronicled in the film. She served as Tamil Nadu's chief minister six times, for a total of 14 years, which is an achievement par excellence.



**The Accidental Prime Minister:** The 2019 film is based on political analyst Sanjaya Baru's book 'The Accidental Prime Minister'. It starred actor Anupam Kher as then-Prime Minister Manmohan Singh. The film depicts Singh's fall as a victim to the Congress' dynastic attempt to boost politician Rahul Gandhi. Sanjaya Baru was played by actor Akshaye Khanna, politician Priyanka Gandhi was played by actress Aahana Kumra, and politician Sonia Gandhi was played by actress Suzanne Bernert.

**PM Narendra Modi:** Narendra Modi, who starts off as a poor tea-seller, rises up to several challenges in life and finally gets elected as the 14th Prime Minister of India. The film starring actor Vivek Anand Oberoi in the titular role takes a favourable look at the political career of Narendra Modi, the current Prime Minister of India. It focuses on his life in regional politics before the 2014 election in which he swept to power. How he started from humble beginnings and went on to become the leader of the country is a remarkable journey in itself.

**Nayak:** The story of a one-day chief minister rose hope in the eyes of many Indians who were sick of dark politics. Starring Anil Kapoor in lead talks about how a news anchor turns into chief minister for one day and changes the whole political scenario of his state.

**Peepli Live:** Peepli Live Directed by Anusha Rizvi was a satire reflecting the plight of the farmers in the country and the media and political response to the issue, it basically showcases the change, as well as the existing gap between the developed and marginal India. The increasing consumerism among media and also the insensitivity, rather the difference between communication and understanding between rural and urban India is also beautifully reflected in the movie. These were just the snap shots of some of the movies, but if a holistic view of the entire film industry is analyzed, the medium has become popular because of the depiction of the populist sentiments of the Indian society. It is the very fact that people relate to the films and turnout to the theatres. Films, since very beginning, were a mirror reflecting the issues of society. Every kind of issue gets representations in cinema through one film or the other. While films like Peepli Live shows the plight of the farmers and its politicization by the political leaders and media hype films like Shanghai shows how the big real estate players are working in our society and exploiting the middle-class society to make money.

## VIII CONCLUSION

The research study will be significant in researching the area of National (Bolly wood) films with a view to uncovering its key attributes that construct political discourse. The aim is to investigate movie representation of political discourse in National film. The reasons for undertaking such a research lie mainly within the salience of political discourse within National films, the inevitable presence of politics in National films, as well as the vast unexplored field of political discourse as approached from movie perspective. Reading film and popular culture diagnostically presents insights into the current political situation, into the strengths and vulnerabilities of the contending political forces, into the hopes and fears of the population. Film thus provides important insights into the psychological, socio-political, and ideological make-up of a specific society at a given point in history. Reading film diagnostically also allows one to detect what ideological solutions to various problems are being offered, and thus to anticipate certain trends, to gain insights into social problems and conflicts, and to appraise the dominant ideologies and emergent oppositional forces. Consequently, diagnostic political critique enables one to perceive the limitations of mainstream conservative and liberal political ideologies, as well as helping to decipher their continuing appeal. It enables one to grasp the utopian yearnings in a given society and challenges progressives to develop cultural representations, political alternatives, and practices and movements which address these predispositions. Such diagnostic reading thus helps with the formulation of progressive political practices which address salient hopes, fears, and desires, and the construction of social alternatives that are grounded in existing psychological, social, and cultural matrixes. Consequently, diagnostic film critique does not merely offer another clever method of reading films but provides weapons of critique for those interested in producing a better society. It can be concluded that films use thrilling & entertaining plots mixed with political content in order to convey their messages to the public. The research work consolidates the idea that films indeed are a great medium of communication that has the immense potential to reflect the socio-economic condition of a society. Indian Movies since its very beginning has been mostly focusing on the social and political issues as a backdrop for their stories. Movie besides being a great source of entertainment for the people have always been a mirror to apprise people about what kind of politics and lifestyle is prevalent in different classes of society. Indian film industry has also been reflecting the change in the political with the passage of time.

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- Thackeray
- Sarkar
- The Tashkent Files

## भारतीय सिनेमा के सामाजिक और नैतिक निहितार्थ

डॉ जितेंद्र कुमार तिवारी

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सिनेमा अपने जन्म के साथ ही भारत के विस्तृत द्वार में अपने अस्तित्व के पहचान की दस्तक देता है। भारत में इसके उत्थान में महान युग पुरुष दादा साहब फाल्के ने अपना महत्वपूर्ण योगदान दिया। भारत में अपने जन्म के साथ इसने अपने सामाजिक दायित्वों का पूरी निष्ठा के साथ निर्वाहन किया है। स्वतंत्रता आंदोलन एमहाकाल की विभीषिकाएँ विभाजन की त्रासदी और नव स्वतंत्र भारत की आकांक्षाओं का श्रेष्ठतम अंकन इसमें प्राप्त होता है। परंतु उदारता और विकासवाद की चकाचौंध व अपने राजनीतिक आदर्शों व सरोकारों से ज्यादा निष्ठा प्रदर्शन के कारण एसा ही अत्यधिक अर्थोमुख होकर इस अभिकरण ने सामाजिक सरोकारों को छोड़ना प्रारंभ कर दिया। जिससे नैतिक और सामाजिक मूल्यों की अवहेलना प्रारंभ हो गई। और इस प्रकार भारतीय सिनेमा ने अपने आप को भारतीय सभ्यता के विरोधी के रूप में अपनी छवि को निर्मित करना प्रारंभ कर दिया है। संजय लीला भंसाली की पद्मावत एओम रावत की आदिपुरुष इसके प्रमाण जिनकी व्यापक आलोचना हुई है। परन्तु इस विधा में यदि संक्षिप्त बहानिक सुधार कर ब्यवहारिक प्रावधान स्थापित कर दिए जायें एसाथ में सामाजिक जागरूकता यदि संभव हो सके एतो यह अभिकरण महा परिवर्तन का ससक्त माध्यम बन जायेगा एजो भारतीय समाज के दीर्घ जीवन हेतु महान सुधारो का कारक बनने में समर्थ है।

सिनेमा अर्थात् चलचित्र जिसमें चित्रों को गति द्वारा संयोजित कर जीवंत बनाया जाता है। जिसे १९ सदी के महान अविस्कारो में एक स्वीकार किया जाता है। जब एडिसन, १८७० ई और ल्यूमर बंधुओं, १८९५ ई के प्रयासों से पहली बार मूक फिल्मों का निर्माण प्रारंभ हुआ। इन लोगों को स्वयं इस अनुसंधान के भविष्य के विषय में यह अनुमान नहीं रहा होगा कि आने वाले समय में यह विधा पूरी दुनिया की मानव जाति को प्रभावित करने वाली है। आगे के ३ दशकों में मूक फिल्मों का निर्माण हुआ जिनमें कुछ फिल्में चर्चित और लोकप्रिय हुई। अंततः 1928 में लाइट्स ऑफ न्यूयॉर्क पहली सवाक फिल्म बनी। सिनेमा अपने जन्म के साथ ही भारत आ गया था। 1898 में ल्यूमर ब्रदरस और राबर्ट पाल ने अपना छायांकन मुंबई में प्रदर्शित किया। यह भारत के भविष्य में विकसित होने वाले सिनेमा बाजार की संभावना की तलाश थी। क्योंकि भारत एक बड़ी आबादी वाला देश और नवीन अनुसंधानो और परिवर्तन को सहजता से स्वीकार करने वाला देश था। इसलिए भारत में सिनेमा अपने जन्म के साथ ही आ गया था। 1813 में दादा साहब फाल्के की राजा हरिश्चंद्र भारत में बनी पहली मूक फिल्म थी।

दादा साहब फाल्के ने अपना पूरा जीवन सिनेमा को दे दिया लगभग 13 फिल्मों इन्होंने प्रस्तुत की इसीलिए आपको सिनेमा का भीष्म पितामह कहा जाता है। आगे चलकर आर्देशिर ईरानी द्वारा निर्मित **आलम आरा** भारत की प्रथम सवाक फिल्म मानी जाती है। **आलम आरा** से **मदर इंडिया; 1946** तक सिनेमा विकास की अवस्था में था जिसमें पटकथा अपने समस्त सामाजिक सरोकारों को स्वीकार करते हुए आगे बढ़ती है जिसका प्रभाव यह रहा कि जड़ी भूत भारतीय समाजक जीवन को एक नई ऊर्जा प्राप्त हुई च समाज में एक नवीन चेतना का जन्म हुआ च सतीप्रथा, बहुविवाह ए छुआछुत, जातीयता, बंचित वर्ग का शोषण, राष्ट्रवाद ए महामंदी, स्वतंत्रता आंदोलन ए भारत पाकिस्तान विभाजन और उपनिवेश की पीड़ा को उजागर करती इस कल खंड की सिनेमा का चलचित्र सामाजिक जनजीवन का प्रतिनिधित्व करता है।

इसीलिए 1940 से 1960 तक का कल खंड भारतीय सिनेमा के स्वर्णिम युग का प्रतिनिधित्व करता है। क्योंकि इस कालखंड में कई कालजयी चलचित्र अस्तित्व में आए च जिनका प्रभाव आज भी उतना सजीव दिखाई देता है जितना उस कल में था। चाहे नायिका के सौंदर्य का छायांकन हो या संगीत की मधुरता ए भाषा की शालीनता हो च या पटकथा व सम्भाषण, नायक नायिका प्रसंग हो ए कहीं भी कभी येह पर सामाजिक नैतिक मूल्यों, स्थापित परम्पराओं के बिखंडन का प्रयास नहीं किया गया च इसलिए इस कल खंड का सिनेमा सहित्या आज भी उतना ताजगी भरा और रोमांचक और उपयोगी तथा शिक्षाप्रद है जितना अपने निर्माण के समय था च इस कालखंड की प्रतिनिधि सिनेमा में ए **सत्यजीत राय**, पाथेर पाचाली, चारुलता, शतरंज के खिलाड़ी, ऋत्विक् घटक, मेघा ढाके तारा, मृगाल सेन, ओकी उरी, कथा, डूर गोपाल कृष्णन, स्वयंवरम, **श्याम बघल**, **कुंकर**, **निशांत**, **सूरज का सांतवा घोड़ा**, **बासु भट्टाचार्य**, तीसरी कसम, **गुरुदत्त**, **प्यासा**, **कागज का फूल**, **साहब**, **बीबी और गुलाम**, **विमल राय**, दो बीघा जमीन, **बन्दिनी**, **मधुमती** इनका नाम सदब स्वर्णिम अक्षरों से लिखा जायेगा च

**सत्यजीत राय**, **गुरुदत्त**, **पृथ्वीराज कपूर** और **आर्देशिर ईरानी**, राजकपूर जसो पटकथा लेखक निर्देशक व कलाकारों ने समाज के वास्तविक निहितार्थों और नैतिक मूल्यों से ऊर्जा प्राप्त की और समाज को युग अनुरूप परिवर्तन को दिशा देने के मिशन पर कार्य किया च जिससे भारतीय समाज में वछारिक की चेतना का जन्म हुआ च नवीन सामाजिक अवधारणाओं तथा संरचनाओं का उदय और विकास हुआ च निश्चित रूप से समाज की जड़ता को तोड़ने में समाज को युग अनुरूप बनाने में इनका व्यापक योगदान अस्वीकृत नहीं किया जा सकता च

1980 का दशक भारत के सन्दर्भ में परिवर्तन करी था राजनीतिक विचारधारा समाज के केंद्र में आ चुकी थी च प्राचीनतम सामाजिक संरचना या तो परिवर्तित हो चुकी थी या ध्वस्त हो चुकी थी च ंब हमारे गांव इतने सक्षम नहीं रहे थे ंपनी सभ्यता के आधारों को सुरक्षित बनाये रख सकते एक्योकि टंसमदजपदम वीपतवस;१८५२.१९२९द्ध का यह कथनए **स्पात की रत्ता नःभारत का गांवो की स्पाती आत्मनिर्भरता को चकनाचूर कर दिया** एसमग्रता से सत्य हो रहा था च राजनःतिक महत्वाकांछाओ का चरम इमरजेंसी;१९७५ द्ध के रूप में सामने आया च पुनः कांगेस विरोधी सरकारों के पतन के साथ ए **साम्यवाद** का भारत में उदय जिसने भारतीय समाज को ंगड़े पिछड़े में ही नहीं बंटा बल्कि एजहा जहा से समाज को तोडा जा सकता था वहा से तोड़ने का प्रयास किया च इस बिखराव से उन्हें ंपने राजनातिक हित दिखाई दे रहे थे च इस कथित समाजवाद ंर्थात सेकुलरिज्म को राष्ट्रीय विचारधारा कि केंद्र में लाने का प्रयास किया गया च इसके लिए समाजवादियो ने इंदिरा सरकार को मजबूर करके एजनसंचार के समस्त साधनों को ंपने नियंत्रण में ले लिया च सिनेमा भी इससे ंछूता नहीं रहा च इसका प्रभाव सिनेमा जगत में यह पड़ा तथाकथित **सकुलारिसम और साम्यवाद** ने भारतीय परंपराओंए भारतीय मूल्य को उखाड़ फेंकने के प्रयत्न करने लगा च क्योकि साम्यवादियो ने पूरी दुनिया में जो किया वही भारत में करना चाह रहे थे च उनको सत्ता की चाभी सिनेमा सहित समस्त संचार के साधनों के नियंत्रण में दिखाई देती हः आगे चलकर 1990 में कमर्शियल सिनेमा के जन्म के साथ सिनेमा ंपने मूल उद्देश्य से भ्रमित हो गया च

**आर्थिक उदारीकरण ;१९८५द्ध** ने ंत्यधिक कॉमर्स रिलाइजेशन को बढ़ावा दिया इंटरनेट क्रांति ने सिनेमा को विस्तृत आकर तों दिया परन्तु उसकी आत्मा को छीन लिया च ंब वह सिर्फ सस्ते फूहड़ सहित्य के रूप में ंपनी पहचान बनाने लगता हःआप उदाहरन के रूप में **संजय लीला भंसाली** की **पद्मावत** जिसे पहले पद्मावती नाम दिया गया था ए **ओम रावत की आदिपुरुष** जिसमे सिर्फ रास्ट्रीय महापुरुषो को ंपमानित और स्थापित मर्यदाओ को बिखेरने का कम किया गया च आज इसके सामाजिक परिवर्तन के उद्देश्य विलुप्त हो गए हः

एसा नहीं हः की ंच्छा सिनेमा बनना पूरी तरह बंद हो गया हःजस्ये **विवक्क ंग्रिहोत्री** की **कश्मीर फाइल** ए **विपुल ंमृत लाल शाह** की **कःरला स्टोरी** यथार्थ वादी सिनेमा भी बनाए परन्तु ंधिकतम सृजन स्तरहीन और घटिया हः जो समाज को कोई दिशा न देकर सिर्फ भोगपरक जीवन दर्शन और हिंसा का प्रचार मात्र हः ंब मोबाइल क्रांति के कारण प्रत्येक घर के प्रत्येक व्यक्ति तक सिनेमा की पहुंच हो गई हः ंच्छा सिनेमा या बुरा सिनेमा दोनों तक व्यक्ति की पहुंच बराबर हः ंब उसके

विवेक पर निर्भर करता हूँ कि उसे क्या देखना और क्या नहीं । इसका प्रभाव यह हुआ कि सिनेमा के समक्ष भारतीय सामाजिक के महानतम मूल्य व परंपराएं जिन्हें हजारों वर्षों से शिलाखंड के समान संरक्षित किया गया था उसकी नींव डगमगाने लगी हूँ समाज विज्ञानी भविष्य कथन करने को बाध्य हूँ कि भविष्य का भारतीय समाज अपने मूल अस्तित्व को संरक्षित कर पाएगा या इस अंधी दौड़ में कहीं विलुप्त हो जाएगा। यह वर्तमान का मुख्य प्रश्न हूँ एक विचारक के रूप में इस प्रकार के चिंतन की आवश्यकता पर सदन का ध्यान इसके कारणों और परिणामों के साथ-साथ समस्या के समाधान की ओर आकर्षित करना चाहूंगा ।

राष्ट्रपिता **महात्मा गांधी** ने अपनी जीवनी **सत्य का प्रयोग** में लिखा हूँ कि अपने बचपन में मैंने **सत्य हरिश्चंद्र** नाटक देखा था जिससे मुझे सत्य पर आश्रित आचारण करने लिए प्रेरणा मिली । सिनेमा नाट्यकला का ही विकसित प्रदर्शन हूँ चित्रपट में जो फिल्माया जाता हूँ वह वास्तव में एक नाटक के रूप में ही प्रस्तुत किया जाता हूँ नाटक साहित्य का एक अंग हूँ साहित्य पाठक या दर्शक की मनोरचना को प्रभावित करता हूँ उसके चिंतन और मनन को अपने अनुरूप ढालता हूँ क्योंकि चित्त ही व्यक्ति व्यवहार को परिचालित करता हूँ चलचित्र भी अपने दर्शक के चित्त को प्रभावित करके उसके व्यवहार को नियंत्रित करता हूँ

वर्तमान में सामाजिक जीवन की अनेकों विकृतियों के पीछे यदि चलचित्र व इससे जुड़े हुए कारकों को जिम्मेदार माना जाए तो अतिशयोक्ति नहीं होगी । भारतीय चित्रपटों से अपेक्षा यह की गई थी कि भावी पीढ़ियों को शिक्षित और प्रशिक्षित करने का वैधानिक दायित्व उठाएंगे । नवयुवाओं में सकारात्मक चेतना को संजीवनी के समान विकसित करेंगे परंतु ऐसा संभव नहीं हुआ बल्कि इसके विषय पर अनेकों विषले फन आज संचार माध्यमों के अनेक साधनों को अपने आगोश में लिए हुए हूँ और अपना विषम मन नवयुवकों के मस्तिष्क में पूरी पराकाष्ठा के साथ कर रहे हैं यदि समय रहते इसको सामाजिक और संवैधानिक उपबंधों के द्वारा नियंत्रित नहीं किया गया तो भविष्य का भारतीय समाज कम से कम त्याग तपस्या प्रेम सत्य अहिंसा के लिए नहीं जाना जाएगा क्योंकि इसके अनेकों विषाक्त फन जैसे ओटीटी प्लेटफॉर्म एफेसबुक इंस्टाग्राम ट्विटर व्हाट्सएप आदि के रूप में आज समाज के समक्ष सिर्फ ब्यवसायिक प्रकृति द्वारा संचालित हूँ उनका एकमात्र मकसद अपने बाजार को अपने अनुकूल बनाना हूँ और लाभ कमाना हूँ चाहे नव युवा चेतना उनके इस विषय बोध से कुंठित होकर नष्ट ही क्यों न हो जाए चाहे भारतीय परंपरा भारतीय मर्यादा या यूँ कहें कि समस्त भारतीय पहचान नष्ट ही क्यों न हो जाए इससे इनको कोई लेना देना नहीं हूँ



परिणाम स्वरूप राष्ट्रीय चरित्र आज विकृत हो रहा है। क्षमा, दया, प्रेम आदि मूल्य मानव मन से धीरे-धीरे न्यून से न्यूनतम होते जा रहे हैं क्योंकि चेतन और अचेतन मन में निरंतर स्वार्थ और भोग भरा जा रहा है। इसके समग्र कारणों पर अनुसंधान करते हुए इसके निदान के उपायों पर भी चर्चा की जानी चाहिए। सहज प्रश्न उठता है कि आखिर समाज के हित में जन्म लेने वाली यह संस्था सिनेमा किन कारणों से अपने उद्देश्य से भटक गई है? उन कारणों का निवेदन कर उनके निदान पर विचार किया जाना आवश्यक है।

सिनेमा द्वारा सामाजिक सरोकारों की स्वीकृति के कारण.....

१. सिनेमा उद्योग का प्रतिव्यवसायिक दृष्टिकोण

२. भारतीय समाज और भारतीय परंपराओं से स्वयं को पृथक अनुभव करना

३. सकारात्मक विषयों के बजाय नकारात्मक विषयों को अधिक महत्व देना क्योंकि नकारात्मकता प्रचार जल्दी देती है।

४. भारत भूमि के महानायक को और आदर्श पुरुषों की अवहेलना करना। परिणाम स्वरूप भारतीय नवयुवकों के समक्ष आदर्शों का संकट उत्पन्न हो गया है। उन्हें स्पष्ट नहीं होता है कि उनका आदर्श कौन है और किस के अनुसार उन्हें जीवन जीना चाहिए।

५. भारतीय परंपराओं को तिरस्कृत कर उनका मजाक बनाना उन्हें पिछड़ेपन की निशानी बना देना।

६. भारतीय भाषा के प्रति नकारात्मकता का विकास और उसे पिछड़ा मानना और बताना।

७. दुराचार और हिंसा का विकृत प्रदर्शन।

८. खलनायकों का महिमामंडन उसकी महिमा प्रदर्शन के समक्ष कई बार नायक का अस्तित्व बहुत हीन दिखाई देता है। तब खलनायक समाज के आदर्श बनने लगे हैं।

९. नग्नता को नारी स्वतंत्रता से जोड़कर नारी देह का बाजारीकरण करके पूरे समाज में विकृत मानसिकता का प्रचार करना। उसे आधुनिकता का पर्याय मानना।

१०८ चलचित्र के निर्माण में वित्त पोषण का पारदर्शी न होना □ वृद्ध धनए विदेशी वित्तपोषणए □ पराधियों व नशा तस्करों द्वारा वित्तपोषण किया जाना ८

११८ सक्षम कानूनों का □ भाव सिनेमा सहित सारे रूपहले परदे को सामाजिक दायित्व और नैतिक मूल्यों की □ वहेलना करना सिखाता हए

## समाधान के उपाय .रू

यदि उपरोक्त कारणों का गहन □ न्वेषण किया जाये तो इनका निदान भी इन कारणों में ही छिपा हुआ हए

१सिनेमा के प्रत्येक प्लेटफोर्म को सामाजिक और नैतिक दायित्व सुनिश्चित किए जाएं ८

२८ कहानी के नकारात्मक विषयों को महत्व न दिया जाये ८

३ भारत के महान नायकों को सम्मान प्राप्त हो यदि उनके नकारात्मक छवि को प्रस्तुत किया जाए तो उसका विरोध किया जाना चाहिए ८

४८ भारतीय परंपराओं का तिरस्कार दंडनीय □ पराध स्वीकार किया जाए ८

५८ नारी शक्ति भारतीय समाज में पूजित □ वधारणा हएउसे बराबर नहीं पुरुषों से श्रेष्ठ स्थान प्राप्त हए उसे □ नावृत करना पूरी तरह से तिरस्कृत माना जाए ८

६८ दुराचार और हिंसा के प्रदर्शन के मानक निर्धारित किए जाये ए निश्चित मर्यादाओं के □ंदर ही कोई काथानक किन विषयों को प्रस्तुत कर सके यह स्पष्ट किया जाये ८

७८ सक्षम कानूनों का निर्माण करके इस उद्योग में □ नैतिक वित्तपोषण को रोका जाए ८ विदेशी फंडिंग व हवाला पर तुरंत संवधानिक प्रक्रिया के द्वारा रोक लगाई जानी चाहिए ८

८८सामाजिक जागरूकता सिनेमा को एक □ च्छे उपकरण के रूप में स्थापित कर सकती हएसामाजिक रूप से हीनए परंपरा विरोधी ए □ नैतिक □ वधारणाओं व □ नैतिक चरित्र के प्रस्तुतीकरण पर समाज स्वयं रोक लगा सकता हए इसके लिए उसकमें जागरूकता की आवश्यकता हए जब तक सामाजिक

चेतना किसी विषय को केंद्र में नहीं लाती तब तक लोकतंत्र में संवैधानिक संस्थाएं उसे स्वीकार नहीं करती सामाजिक जागरूकता संवैधानिक संस्थाओं को भी सक्रिय कर सकती हैं।

इस प्रकार यदि संक्षिप्त संवैधानिक सुधार और भारतीय समाज में जागरूकता के माध्यम से चलचित्र को एक उपयोगी अभिकरण में परिवर्तित किया जा सकता है जो सामाजिक शिक्षा व सृजन के महत्वपूर्ण उपकरण में परिवर्तित हो सकता है और मानव समाज के दीर्घ गामी विकास को नवीन आयाम देने में सक्षम होगा।

## Exploring Emotional Conflict: A Deep Dive into the Movie "Dear Zindagi"

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### **Abstract:**

"Dear Zindagi" is a captivating Indian drama film released in 2016, directed by Gauri Shinde and starring Alia Bhatt and Shah Rukh Khan. This article delves into the movie's exploration of emotional conflict and its impact on human well-being. The film follows the journey of Kaira, a talented cinematographer, who seeks help from an unconventional psychologist, Dr. Jehangir "Jug" Khan, to confront her emotional struggles. Themes of family dynamics, fear of abandonment, professional stress, and the stigma surrounding mental health are examined as they affect Kaira's life. Through unique therapeutic methods, Kaira learns the importance of self-acceptance, forgiveness, and the necessity of letting go of past traumas. "Dear Zindagi" reminds us of the power of self-discovery and therapy in overcoming emotional conflicts and embracing life's beauty.

**Keywords:-** Emotional Conflict, Mental Health

### **I Introduction**

Movies have the power to take us on an emotional rollercoaster, and one film that perfectly encapsulates this aspect is "Dear Zindagi." Directed by Gauri Shinde and released in 2016, this Indian drama film delves into the complexities of human emotions, mental health, and personal growth. Starring Alia Bhatt and Shah Rukh Khan in lead roles, "Dear Zindagi" addresses the significance of self-discovery, emotional healing, and the impact of unresolved conflicts on one's well-being.

### **II Plot Summary**

The narrative of "Dear Zindagi" revolves around Kaira (Alia Bhatt), a talented cinematographer in her mid-20s, who appears to have it all – a thriving career, friends, and a loving family.

However, underneath her seemingly perfect life lies a storm of emotional turmoil. As her professional and personal life crumbles, Kaira struggles with insomnia and begins to experience emotional breakdowns. Upon reaching her breaking point, she decides to seek help.

Enter Dr. Jehangir "Jug" Khan (Shah Rukh Khan), an unconventional psychologist who

employs unique and unorthodox methods to treat his patients. He encourages Kaira to explore her past, confront her unresolved issues, and rediscover herself. The film takes us on a journey through Kaira's therapy sessions, unraveling the layers of her emotional conflicts and the impact they have on her relationships and outlook on life.

**Themes of Emotional Conflict Family Dynamics:** Throughout the movie, Kaira's strained relationship with her parents plays a significant role in her emotional struggles. Her childhood experiences, particularly with her controlling father, have left deep scars, affecting her ability to trust and form meaningful connections.

**Fear of Abandonment:** The fear of being abandoned or rejected is a recurring theme in the film. Kaira's past romantic relationships have left her with emotional baggage, leading to her difficulty in maintaining a stable connection with others.

**Professional Stress:** The movie also highlights the emotional conflict arising from work-related stress. Kaira's career ambitions sometimes overshadow her emotional well-being, causing her to neglect her personal life.

**Stigma Surrounding Mental Health:** "Dear Zindagi" challenges the stigma associated with seeking help for mental health issues. Kaira's hesitation to open up about her struggles initially reflects the fear of being judged and misunderstood.

### **III Impact of Emotional Conflict on Well-being**

The emotional conflicts portrayed in the film take a toll on Kaira's well-being, leading to anxiety, self-doubt, and an inability to cope with her emotions. Her unresolved past haunts her present, hindering her from fully embracing life and forming meaningful relationships.

#### **Therapeutic Journey**

Dr. Jehangir "Jug" Khan's therapeutic approach is a refreshing departure from conventional methods. Instead of focusing on the standard therapeutic techniques, he uses non-judgmental conversations, creative exercises, and visual metaphors to help Kaira confront her emotional conflicts and explore different perspectives.

Through their sessions, Kaira learns the importance of self-acceptance, forgiveness, and the necessity of letting go of past traumas to move forward in life. Dr. Jehangir's insights and guidance not only help Kaira find healing but also encourage her to embrace her imperfections and discover the joys of life.

### **IV Conclusion**

"Dear Zindagi" is a profound exploration of emotional conflict, human vulnerability, and the resilience of the human spirit. The film poignantly reminds us that healing begins when we confront our emotional demons and embark on a journey of self-discovery. It emphasizes

the significance of seeking help when needed, challenging societal stigmas around mental health, and the power of therapy in guiding individuals towards emotional well-being.

As viewers, we are left with a poignant message - life is a beautiful journey, and embracing our emotional conflicts can lead us to a place of self-awareness, growth, and ultimately, happiness.



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