Representation of Political Ideology through Bollywood Movies:
A Critical Study of the Movie “Uri- The Surgical Strike”

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Abstract

This critical study attempts to explore the representation of political ideology through Bollywood movies with special reference of the blockbuster movie “Uri: The Surgical Strike”. Political messages in the majority of the Bollywood films are cloaked within entertainment. With the aim of conveying their messages to the public, movies use interesting and thrilling plots blended with political content. Films also construct the political ideology in addition to reflecting reality. “Uri: The Surgical Strike” is one of the best movies of 2019 based on the political ideology. Generally, the audience is oblivious to the degree to which they are being managed, manipulated, and conditioned by the political ideology discourses in the movies. This research tries to carry out the critical analysis of the 3rd highest grossing Bollywood film of 2019, “Uri: The Surgical Strike”. The present critical study tried to represent the political ideology concealed in the movie. The study also attempts to explore how politics and entertainment are merged together in the movie and persuade the public opinion. The movie is based on the surgical raids performed in 2016 by “the Indian army” against militant launching pads in Pakistan-occupied Kashmir (POK). The critical study of the film will help in exploring the representation of political ideology in the movie. The Bollywood movies seem to have woken up to making movies on the real stories, the writers and directors well execute the cinematography to represent the political ideology in the movie.

Keywords: Political ideology, Critical study, Uri: The Surgical Strike, Bollywood.
Introduction

A political ideology can be defined as a set of values, ideas, beliefs, and opinions, which exhibit a persistent pattern, which intentionally and involuntarily competes to provide action plans for the formulation of public policies, in order to rationalize, clarify and contest, or alter the political and social processes and arrangements of a political group (Freeden et al., 2001).

Politics as a fundamental entity in highly politicized and democratic state like India has its influence, impact, and discourse on all social classes in this country. Cinema has a great influence on our society and shapes our shared inner consciousness as the vital life of this country. The present study attempts to perform a critical analysis of the Bollywood movie "Uri: The Surgical Strike" to explore the representation of political ideology in the film and how the political ideology in the film together with entertainment influence public opinion.

The movie “Uri: The Surgical Strike”, is based on surgical raids performed in 2016 by “the Indian army” against militant launching pads in Pakistan-occupied Kashmir (POK). According to reports, 35-50 terrorists were killed in the covert operation in retribution for “the Uri terrorist attack” in which nineteen of the Indian soldiers were martyred. Subsequently, Pakistan denied the incident (Vyavahare, 2019).

The film story is based on a true incident of surgical strike by India. On September 29, 2016, the Indian army carried out a surgical attack along the border between India and Pakistan. The Indian mainstream media followed the event with assertive nationalist rhetoric. What should have been a covert military operation against terrorism has become a political rhetoric aggravated by the unjustified jingoism of television news and social networks. The coverage of the strike in television news is typically characterized by the ideological labeling of specific communities and a confluence of militant nationalist speeches (Pandit & Chattopadhyay, 2018).

As influential and important aspects of our society, Cinema and Politics have several kinds of impacts. These two have the capability and capacity to influence each-other. These two, together become more influential in representing the ideology behind the story of the movie. As cinema has its own construction, meaning making process, pattern, structure, style and form for depiction and reflection, this study has focused on these cinematic considerations and its interaction with current political discourse.
It’s no wonder that when Bollywood movies became one of the most important expressions of Indian popular culture in the 20th century and continued till today, they couldn’t escape the narrative landscape of democratic politics that unfolded in the later half of the century. If not for anything else, the inextricable links of politics and its cast of characters with everyday India make it too visible to escape the attention of Bollywood’s sense of histrionic-laden storytelling and contemporary commentary. From its origin, the modern Hindi cinema of the 21st century has its own political debate and discourse legacy. Because in our struggle for freedom, after freedom with Nehruism, its disillusionment with promises, which represents frustration and anger with its central focus on entertainment. In seven decades since Independence, the Hindi silver screen’s encounters with political churning in the country have ranged from fleeting glimpses to intense themes. Sometimes it has given impressions of a dabbling dilettante, sometimes that of an engaged chronicler, and sometimes that of an involved commentator. There are identifiable fragments of political India in Hindi cinema. If we take a look at the post-Independence period, what would be worth probing is whether political drama has carved a niche for itself as a regularly-visited genre in Hindi cinema. What we are more likely to come across more often is the weaving of the political as a subtext, or even footnotes, to the narrative canvas of Hindi films.

As the leading site of people’s entertainment of a young republic, it put some bits of key political conversations of the times. While doing so, it ensured the political animal was enjoyable, in its storytelling and the songs it hummed. Cinema and Politics are weird bedmates. Although some of our greatest movies have managed to hold a mirror to the country's political underbelly, others have fallen victim to the anger of some powerful politicians. Political parties often try to take advantage of a film's popularity. Likewise, the film released delved in the political debate is Shoojit Sircar's “Madras Café”, based on the civil war in Sri Lanka in the late 1980s.

Colloquially known as "Bollywood", the Hindi commercial cinema is now a focus of growing interest, both among film and media professors and in the intellectual society. Skillfully choreographed dances, touching music, aesthetically pleasing and luxurious attires and decorations and sensational characters and plots have attracted the interest of new and wide viewers and, together, have lead to literature that seeks to clarify the recognition of Bollywood movies. Lately, several book length studies and dozens of scholarly and journalistic articles (Nadeem, 2009)(Rammarine, T.K, 2011)(Rasul et al, 2011)(Chaturvedi, R., Kumar, C. M., & Mehrotra, S, 2014)have presented fascinating textual analysis of various
Hindi movie facets ranging from politics, culture and nationalism to the “nature of the hero” and “role of women”. In the past, though, textual studies argue that Bollywood movies are based on master narratives of “good versus evil” in epics, are pre-realistic, irrational, spectacular, based on emotions, formulas, escapists, patriarchal and/or ultranationalists and on general politically reactionary (cf. Dasgupta 1991, Rangoonwala1975). But now, despite this the makers have focused on the realism in the story and they never hesitate to choose story based on real incidences with political background. Such movies like “Uri: The Surgical Strike, Madras Café, The Accidental Prime Minister” etc. are the great examples of movies with the background of political ideology.

Objectives

1) To explore the representation of political ideology through Bollywood movies.
2) To critically analyze representation of political ideology in the movie ‘Uri: The Surgical Strike’.
3) To study the role of Bollywood movies as device to not only imitate reality but also raise the political ideology.

Literature Review

Bollywood films play an important role in the national identity negotiation. For decades, the Indian expatriate served as a counterexample to suitable behavior, a living proof of inadequacy. In the mid-90s, after the liberalization of the Indian financial system, the rise of Hindu nationalism, and the advent of a multiple urban middle class, the stereotype was reversed. In the 90s, the liberalization of the Indian economy, the rise of Hindu nationalism, and the renewed liking of the Indian middle class for cinemas, which were earlier abandoned for home entertainment, created more production and more income. A new academic interest in Bollywood coincided with this period (Gopal and Moorthy, 2008) (Virdi, Jyotika, 2003) (Prasad, M. Madhava, 2003).

Renowned writers specializing in globalization theory and cultural studies, such as Carol Breckenridge and Arjun Appadurai, although their analysis of Indian modernity and cultural consumption is not based on pictures, they began to consider the significance of the national imagination on the big screen. In the words of D. Bhoopaty, “cinema is widely regarded a microcosm of social, political, economic and cultural life of a nation. It is the contested site, where the meanings are negotiated, traditions made and remade, identities affirmed or
rejected” (Bhoopaty, D, 2003). Moreover, an increasing number of studies by (Virdi, Jyotika, 2003), (Prasad, M. Madhava, 2003), (Uberoï, Patricia, 1998), (Dwyer, Rachel and Patel, Divia, 2002) insist on the accord between India’s cinema and its political and social past.

Some of our movies venture into the forbidden space of politics by breaking conventional narratives. The Gangaajal of Prakash Jha exposed the internal functioning of the judicial system and the police and the scheming of politicians in power, which gave the nation a surprisingly real vision of Bihar in a string of movies. Another study tries to investigate the political discourse dynamics, replicated in Hindi cinema. This research resulted in discourse analysis in the Hindi movie "Chakravyuh". The study meant that the reasons for carrying out this study lie largely in the importance of political discourse in Hindi movies, in the unavoidable attendance of politics in Bollywood movies, also in the enormous uncharted territory of political discourse, addressed from the cinematic viewpoint. Popular culture and Film reading present the diagnoses on the contemporary political affairs, the vulnerabilities and strengths of competing political powers, and the fears and hopes of the people. Hence, the cinema offers essential information about the emotional, sociopolitical and ideological composition at a given point in history of a specific society. The study also meant that, consequently, diagnostic political criticism allows us to identify the inadequacies of the main liberal and conservative political ideologies, in addition to facilitating to make sense of its continued attractiveness. It allows us to understand the utopian desires of a certain society and dares progressives to grow alternatives, cultural depictions, and political and practical movements that deal with these predispositions. The study found that to convey their messages to the public, movies use exciting and entertaining plots mixed with political content (Chaturvedi, R., Kumar, C. M., & Mehrotra, S, 2014).

A member of the Indian Diaspora High Committee appointed by the government and former Indian diplomat, C. Sharma, commented that ‘Bollywood was chosen for a long time with the aim of connecting indigenous residents around the world. Therefore, Bollywood facilitates intra and inter connectivity. The projection of an Indian film has become a focal point of connectivity (Sharma, J.C., 2010). In recent years the number of movies based on political background is increased. One of Bollywood's most controversial releases in recent times was the Madras Café of Shoojit Sircar, which is based on the civil war in Sri Lanka. The film follows the journey of an Indian army officer, Major Vikram Singh (played by John Abraham), sent to Jaffna, in northern Sri Lanka, to take command of the operations of the Research and Analysis Wing (RAW, India’s agency for external intelligence) there.
The plot is fictional, but it is not difficult to establish links between what happens in the film and what happened in reality. This is the basis used by the Elamists who claim that it portrays Tamils and the secessionist struggle unfavorably. In response to what they called a "misrepresentation of the Tamil Eelam history", supporters of the Eelamist cause sparked protests in Tamil Nadu and the United Kingdom. The release of this movie has faced very difficulties in the form of protests. This may be one of the main reasons that the makers of movies in past times try to escape from movies with political background. Regardless of this obstacle the makers of ‘Madras Café’ released the movie. Srimal Fernando performed a study on “The Madras Café Protests: Eelamism Marches On” the study signified the representation of political ideology in the movie (Fernando, S, 2013). “Uri: The Surgical Strike” is a quite similar movie, in the background of above the present study has attempted to explore the representation of political ideology in the movie.

Methodology

The methodology applied to investigate research questions is critical analysis, which provides an in-depth analysis of the data as it is a form of content analysis and because political discourse is a very complex concept. The study is based on the secondary sources such as articles, journals, books, reports, reviews etc. The data of interest was collected from the all possible secondary sources such as websites, journals, books etc.

The present study is a critical study of the representation of political ideology through Bollywood movies with special reference of the movie “Uri: The Surgical Strike”. The film was directed by the director- Aditya Dhar. The film story is based on a true incident of surgical strike by India. On September 29, 2016, the Indian army carried out a surgical attack along the border between India and Pakistan (Ahmad, Mukhtar, 2016). On September 18, 2016 terrorists who lived inside Pakistan attacked the camp near the town Uri in the Indian state of Jammu and Kashmir. India retaliated to this deadliest attack with a surgical strike, as featured in the film “Uri: The Surgical Strike”.

Critical Analysis

A critical analysis is a methodology for the critical evaluation of an argument, an event (modern or historical), any work in its environment (film, books, etc.), social and political issues and beyond. Simply put, critical analysis is a subjective type of assessment after observations that express your personal reactions and opinions. In general, critical analysis
facilitates us to comprehend things better. It helps to explore the cloaked things behind a story. In the background of the above this study has approaches a critical study of movie “Uri: The Surgical Strike” to explore the representation of political ideology in the Bollywood movies.

Critical Analysis of the Film ‘Uri: The Surgical Strike’

The movie “Uri- The Surgical Strike”, is based on surgical raids performed in 2016 by “the Indian army” against militant launching pads in Pakistan-occupied Kashmir (POK). According to reports, 35-50 terrorists were killed in the covert operation in retribution for “the Uri terrorist attack” in which nineteen of the Indian soldiers were martyred. Subsequently, Pakistan denied the incident (Vyavahare, 2019).

The film story is based on a true incident of surgical strike by India. On September 29, 2016, the Indian army carried out a surgical attack along the border between India and Pakistan. The Indian mainstream media followed the event with assertive nationalist rhetoric. What should have been a covert military operation against terrorism has become a political rhetoric aggravated by the unjustified jingoism of television news and social networks. The coverage of the strike in television news is typically characterized by the ideological labeling of specific communities and a confluence of militant nationalist speeches (Pandit & Chattopadhyay, 2018).

Uri: The Surgical Strike is potently packaged and persuasive propaganda

The tribute to "Naya Hindustan (New India)" in the credits of the film "Uri: The Surgical Strike" is a good indicator of what lies ahead. An India that does not believe in offering the other cheek when it is slapped; but who believes in the policy of "eent ka jawab patthar se (tit for tat)", which represents the power over peace and payment for being pacifists. Therefore, it will provoke revenge for Uri’s attacks on security forces instead of offering an olive branch of negotiations to his neighbor, which is believed to harbor deadly militants. Forget the long-standing ties with Palestine; the inspiration for the surgical attacks is "Operation Wrath of God" by Mossad, the secret operation for murder after the massacre of 11 members of the Israeli team at the 1972 Olympics in Monaco. Like the Israeli intelligence drones, we will use our "Garud"(Joshi, 2019).
Although we have had a whole genre of jingoistic films based on the nation's collective mood against Pak, Uri produces it again. The hostile messages are still far from hidden, but the rhetorical changes, language and expression are sophisticated and gloomy. Patriotism is no longer exaggerated, it is implicit, a fact. It is not just about accumulating rampant violence in the other, but combining it with pure efficiency, skill, intelligence, counter-espionage and effectiveness. The war is not only fought on the border but "ghar mein ghuske (entering the houses)". Whether it's the ambush in the north-east, the battle in the PoK, the various military strategies and operations or the last secret battle of supremacy: the storytelling of Dhar keeps you upside down and is tense, intelligent and clever when it comes to representation of security forces. It takes care of the soldiers and their families. It only helps that he has a battalion of strong artists with Vicky Kaushal at the top with his finely tuned performance like Major Vihaan Shergill and Swaroop Sampat as the mother with Alzheimer's.

**Film Manipulation**

Among other things, art has always been used to express notions and ideas. Art’s strongest aspect is that the transmission of its message goes straight into the subconscious area of our being, easily penetrating beyond rational barriers. This is also one of the reasons why quality of art ought to become a matter of greater understanding of what it is right now. In this sense, cinema does not differ from other art forms (Stoian, 2010).

Movies have become a complete channel to transmit messages to the public. However, there is a basic distinction between expressing some thoughts quite neutrally and manipulating the public. The difference is that, in the case of manipulation, the transmitted ideas are hidden and not presented to the public in an obvious manner; attention is directed to another part and the ideas are brought in through the "the back door", while the conscious mind focuses on other things, the sub-conscious is unprotected and reflexively absorbs the message.

Movies today are extensively being used for this sort of public opinion manipulation. There are numerous arguments for proving this statement, but here I will refer to just a handful. This theme will be further developed in the upcoming segments.

**Manipulation Methods**

One manipulation method that is frequently used in cinema today is to "putting a face on an idea". There is an observation that everything that is just an abstract concept is grasped by us
in a much slower fashion than something that has an image or illustration in our mind. In fact, this is only the outcome of the consciousness of very low degree that public usually has nowadays. Nevertheless this is the situation and we have to handle it as it is.

Those with a higher degree may function with abstract notions, such as those with a worldly view of material objects. Presenting an idea to the public, elucidating it, will not be enough, because people will not remember it the next instant, lost in the labyrinth of their perceptions and desires. Even if we surface with the most potent explanations, they still will not believe it as a general truth and will be inclined to stick to the old ideas. On the other hand, when they can get a picture of this concept and relate to its visual representation, the idea becomes believable and accepts it as piece of their internal reality.

This manipulation method used in various films nowadays identifies a concept with a character, and through the public's sympathy for that character, the notion is directly incorporated into the sub-conscious. This concept is not acknowledged for its own significance or is based on considering the “pros” and “cons”, and does not seem to be the theme of the film, as manipulation of a “subconscious psychological mechanism” disseminated it. This is very similar to the blows that occur in the circus, when the illusionist is doing something with a hand that takes our notice while, on the other hand, he is preparing the trick that is out of our notice. The theme of the film grabs our notice, since the character we begin to be fond of presents a few principles of life and ideas that we would never otherwise agree to if they were presented directly to us.

Realism in Cinema

Realism has turned into one of the most controversial expressions in film history. Film realism is not a movement or genre and has no strict reserved criteria or explicit themes. But does this imply that realism is just a simple illusion and that, as Werner Herzog put it: "the so-called Cinéma Vérité išrištē?" Maybe not, because for asking questions concerning the credibility of imagery, the nature of cinematic images, the relationship of film to reality, and the part movies play in organizing and understanding the world, realism has been an enormously helpful idea. If not that, it at least has been a productive illusion (Strozier, 2019).

In the history of cinema, realism has chosen two different forms of filming and two approaches to film imagery. At first, cinematic realism denotes the probability of a movie and the credibility of its event sand characters. This realism is clearly seen in classic Hollywood
cinema. The second case of film realism takes as its source the “mechanical reproduction” of the reality of the camera and regularly used to challenge the conventional Hollywood film production.

**Political Aspects of Uri: The Surgical Strike**

Whatever side of the political division one can endure, one cannot reject the film's director, Aditya Dhar’s canniness and craft, although he knows that he is exposing the obvious and providing a unilateral narrative. The many questions surrounding surgical attacks do not arise at all. You know that safety dives in Uri camp will not focus. And the separatist movement in the northeast will not be investigated, but rejected as "Nagaland Manipur ke terrorist".

Dhar uses the oldest tricks in film manipulation and manages to press the right buttons: a soldier who sings one moment and dies the next; A little daughter who says goodbye to her martyr screaming her war cry. My otherwise strong heart has melted. Then, in the very masculine world, Vihaan's two hands, metaphorically speaking, turn out to be two official women, one that provides intelligence from the ground, and the other that lets the mission helicopter fly. Well, gender balance was measured. Even if you are on the other side of the political and ideological division, Dhar makes things attractive, although it may not be quite convincing. Sometimes I found myself moving away from my own political prejudices to recognize its attractive art. On other occasions, I separated myself from the emotional influence of the film to question its policy.

The politicians and bureaucrats in the film (obviously all drawn from reality but without their real name) are the weak link and feel exaggerated. The examples are rampant, either Paresh Rawal (like Ajit Doval or Manohar Parrikar), or Rajnath Singh and Sushma Swaraj, who should file a formal complaint for being severely caricatured. The most interesting thing is the representation of Prime Minister Narendra Modi (Rajit Kapoor) as a benevolent, attentive and worried patriarch who enthusiastically sponsors Vihaan to be achcha beta (good son). He is worried about both his sick mother and Bharat Mata, he stays awake until the operation ends successfully and then celebrates with the team (Joshi, 2019).
How Uri: The Surgical Strike acted under the present Modi Government and other propaganda films made in Bollywood

When Aditya Dhar's Uri: The Surgical Strike was released in January this year, Modi government's Defense Minister Nirmala Sitharaman tweeted a series of videos from a Bangalore movie theater where he watched the movie with war veterans. A video showed a crowd waving national flags and shouting slogans like "Indian Army Zindabad!" Another showed Sitharaman happily leading the choir of the movie's motto. "How's the Josh?" She shouted. "High, sir!" Replied the spectators. He then labeled the film's producer, director and actors, congratulating the latter for his brilliant performances.

The content of these propaganda films seems quite free of narrative techniques. In earlier times, movies often avoided direct representations of political figures, often relying on subtext or allegories to communicate their message. This sometimes led to the prohibition or restricted release of films that obliquely represented the ruling establishment or its aspects in bad light. For example, Gulzar's 1975 film, Aandhi, released at the height of the emergency, was banned by Indira Gandhi because of the parallels it drew with her distant relationship with her husband. In comparison, this is the first time that those in power encourage portraits of real political figures. The BJP government has actively allowed the production and screening of films that confuse nationalism with pride in a military Hindu state.

Bollywood has been accused of making many propaganda films. Some recent examples are Sanju, Indu Sarkar and Azhar. Directed by Rajkumar Hirani, 'Sanju' is the biography of the celebrity 'Sanjay Dutt'. It was an obvious attempt of the filmmaker to whitewash his friend's image by showing that the actor was not at fault, but the media tarnished his reputation by publishing manipulated news against him. Not to forget the missing aspects of Dutt's life - like his first wife Richa Dutta and how she played an important role in his life. Indu Sarkar depicts the darkest period in the history of modern India - Emergency 1975. The story revolves around an orphan, Indu Sarkar, who is married to a government official, and how the decision of emergency declared around the country by the then ruling party changed her life. The movie showcases Congress, Indira Gandhi and her son Sanjay Gandhi in a bad light. Though the names of the characters are different in the movie, their costumes make it obvious what the director is trying to communicate. 'Azhar' though a fictional movie as per the disclaimer is a clear story of Mohammad Azharuddin and the allegations of match-fixing that
had him banned from playing cricket further. It is a movie that constantly suggests Azhar is a hero, rather than a flawed individual (Team India Forums, 2019).

As the country prepares for elections in 2019, Bollywood has released a series of films across the country with the blatant support of the Bharatiya Janata party. There are also some other films released this year that are based on political ideology and political figures. In addition to Uri, there are "Thackeray" by Abhijit Panse and "The Accidental Prime Minister" by Vijay Ratnakar Gutte. These films value the achievements of the BJP and its ideological allies, but they also criticize their eternal enemy, Congress; or build narratives from the past that propel a Hindu nationalist agenda (Sharma, 2019).

**Representation of Political Ideology through Bollywood Movies**

In 2019, Uri to Thackrey: Bollwyood's bet on films based on political ideology and gets a mixed response. Records show that the film's URI is based on real incidents and strike the mark with its offering to become the first super-hit Bollywood movie of 2019 (Malvania, 2019).

It is interesting to note that the most recent and successful films have been labeled "political propaganda"; they have mostly been biopic or based on real incidents, Uri: The Surgical Strike is one of them. The film complements a political ideology, the film links and represents the complete sequence of incidents from the attack of the Uri by terrorists to the POK attack against terrorists by the Indian army. The film is influenced by the political ideology of the ruling BJP party. The film sought to focus on all possible aspects of politicians and their ideology (Banerjee, 2019).

The director of the movie Aditya Dhar, cinematize how the ruling party handle all the situations during and after the surgical strike. The film showed how Prime Minister Modi's character motivated the main hero (army officer) of the attack and made him feel his responsibility and necessity for the nation after talking to him. Many parts of the film seemed to be inspired by the political ideology of the ruling party. The film focuses not only on surgical strike, but also on political aspects and represents the way in which the ideology of the ruling party is synchronized with the nation's demand. After the Uri attack, there is a national demand for revenge and action against the responsible terrorist groups, active in Kashmir (POK).
The sequence of incidents showed that people all over the nations regardless of their religion and ideology, all expected effective actions against terrorism. There were also elections in the country in the near future; therefore, it could be assumed that there was also pressure on the government in power to do something, as it could help them in the elections. The official principle of the BJP is “integral humanism”, originally formulated in 1965 by Deendayal Upadhyaya. The BJP supports “social conservatism” and a foreign policy centered on “nationalist principles”. (Hocking, 2007) Leaders of the ruling party used to say in their speeches that “it is a new India”. Prime Minister Modi is very clear with his national security ideology and it was well represented by Aditya Dhar (director of the film URI) in the film: “URI-The Surgical Strike”. The film showed Prime Minister Modi's role in surgical attack, his bold nature and his difficult but wise decisions also showed that he is very concerned about foreign policy and national security. Prime Minister Modi is well-known and famous in the world for his anti-terrorist ideology, the film's creators also represented this ideology of Prime Minister Modi in the movie “Uri-The Surgical Strike”.

Reception of “Uri: The Surgical Strike”

“Uri: The surgical strike” became the first blockbuster of the year 2019. The film even earned more money on its first day of the week than it had made on its premiere day. Uri: The Strike Surgical from Newcomer Aditya Dhar won 342.06 crore rupees at the box office, going beyond everyone’s expectations (Dubey, 2019).

As per commercial analyst Taran Adarsh, “Uri: The Surgical Strike” hit Rs8.20 crore on the first day, Rs12.43 crore on the first Saturday, Rs15.10 crore on the first Sunday and Rs10.51 crore on the first Monday.

In another tweet, Adarsh stated that the Vicky Kaushal movie is among the “non-holiday premieres”, such as Prabhas ‘“Baahubali2”, “Sonu Ke Titu Ki Sweety” starring Kartik Aaryan, “Raazi” starring Alia Bhatt, “Sanju” starring Ranbir Kapoor and “Stree” starring Rajkummar Rao, which guaranteed their success and did not depend on holidays and festivals. All of them offered excellent content and turned the “non-holidays” into a “festival” for producers. Adarsh had also predicted that the Vicky Kaushal movie would maintain its firm attendance at the box office Monday through Friday.

Director Aditya Dhar, who is also the writer of the film “Uri: The Surgical Strike”, was commended by critics and audience alike for his input to the film. “Uri: The Surgical Strike”
was also alleged for praising the ruling party, which the movie's lead actor Vicky Kaushal has dismissed by saying that, "Aditya Dhar, the director and writer of the film, is very passionate about the army, and has made this film as a tribute to the army and nobody else."

“Uri: The surgical strike” also outweighed the gains of Akshaye Khanna and Anupam Kher's “The accidental prime minister” at the box office. Both movies were released on the identical date, January 11, and were “inspired by real events”. As far as the “The Accidental Prime Minister is concerned, the film managed to collect a total of Rs 94.80 crore at the box office (TNN, 2019).

Conclusion

This study tries to assess the “Representation of political ideology through Bollywood movies.” This is a critical study of the film “Uri- the Surgical Strike”. The study found that there are many movies based on the political ideology and political figures released in the last few years. “Uri- the Surgical Strike” is one of them; the film story is based on a real event of surgical strike by India. On September 29, 2016, the Indian army carried out a surgical attack along the border between India and Pakistan. The Indian mainstream media followed the event with assertive nationalist rhetoric. What was supposed to be a covert military operation against terrorism became a political rhetoric aggravated by the unjustified jingoism of social media and television news channels.

The study concluded that the film is potently packaged and persuasive propaganda. The study illustrated that the movie URI is based on the real incidents and hit the mark with its offering to become the first super-hit from the Bollywood stable in the year of 2019. Though the other film, “The Accidental Prime Minister” was unable to do any wonders at the box office in comparison of Uri: The Surgical Strike but still, made at a meager budget of Rs 18 crore, it not only managed to become profitable, it came very close to the 100 crore mark. Aditya Dhar in Uri: The Surgical Strike has cinematized all incidents in a realistic way. The study also signified that there is representation of political ideology of ruling party BJP in the movie. The movie and characters were inspired with the real political figures and incidents. The study also discussed the representation of the PM Modi ideology and role in the surgical strike on the basis of cinematography of the true story of surgical strike on POK in movie ‘Uri-the Surgical Strike’.
References


