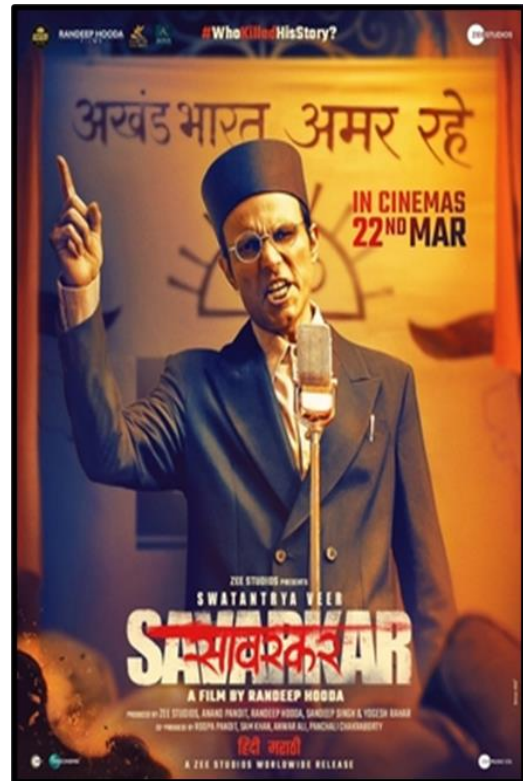


Review of the Movie Swatantrya Veer Savarkar

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The current generation of the Republic of Bharat is apotropaic enough to witness not only the momentous breakthrough of the country but also of the new history that is being written in this Amrit Kaal with the engrossed intent of scooping out such bitter verity that is bound to the brain and brawn of the native grandees buried in the history of the country due to the biased and tactful knavery of the so-called historians, power esurient leaders, and sycophant authorities. Moreover, it's fortunate enough to know and recognize such assassinated auras, distorted deeds, imaginary individuals, Machiavellian manifestations, and twisted truths that dwell in the glorious record of the country and that often impede and unease its inhabitants from



being proud of their continuum that gently bears its age-long culture and civilization in its lap. Now, redress being done in history has been discarding such manipulated days and ways that cause embarrassment in people and refrain them from having a glimpse of the ragas and sagas of the great Indian historical personalities. The truth that, with an agenda, was silenced, now, after decades, has begun to state itself that the unworthy were proved the worthy; the virtuous, virtue-less; the brave, coward; and the coward, brave. Furthermore, the patriots were proved to be traitors and the traitors, patriots. The alteration of history does not stop here. It goes beyond computation, fancy, and imagination. Most of part of the history was contaminated so shrewdly that it became 'THEIRS' rather than 'OURS'. The limit was over when it began to glorify the foreign invaders who came with blood-stained swords and guns spewing gunpowder to loot and shoot the age-long Indian legacy. Even before and after the freedom of the country, this manipulation did not stop. Glorification of the modulated heroes, justification

of the titles distributed to the so-called heroes, character assassination of the real heroes, and concealment of the bitter truth lying behind the heart-writhing massacres and genocides are its best example.

Historical facts often come out of the mouth of manipulated fiction because they cannot remain hidden for long. The empire of time reveals it. The philosophies of the world utter it. The history of the world witnesses it. And the sages of India gently preserve it in their classics. But sad is that the work historians should do is being done without any partiality by the recently produced movies in the country. For illustration, the Movies like *The Tashkent Files* (2019), *The Kashmir File* (2022), *Samrat Prithviraj* (2022), *The Kerala Story* (2023), *Ajmer 92* (2023), *Article 370* (2024), *Bastar-The Naxal Story* (2024), *Razakar* (2024), *JNU: Jahangir National University* (2024), and *The Sabarmati Report* (2024) are doing their work impartially. Without any discrimination, these movies are bringing such truth to the public that was artfully kept out of their sight in the name of so-called secularism. The reason lying behind their production is the upshot of changing India's changing picture that gently makes it conscious not only of its glorious past and personalities but also of such burning questions that often disturb the peace and fleece of the nation.

The history of the Indian freedom struggle is also brimming with some forged facts that need several whistle-blowing historians who, with their unprejudiced will, meticulous mind, exclusive eyes, and fearless heart, can bring the truth to the fore, making all crystal clear. Randeep Hooda directed, scripted (with the help of Utkarsh Naithani), and produced (with the help of Sam Khan, Anand Pandit, Yogesh Rahar, and Sandeep Singh); Ankita Lokhande, Rajesh Khera, Lokesh Mittal, Mrinal Dutt, Sal Yusuf, Biswarup Mondal and Amit Sial starring; Kamesh Karna and Rajesh G. Pandey edited feature film soundtrack Bollywood movie *Swatantrya Veer Savarkar* (2024) does the same thing. It tries to reveal impartially all the fact and fiction related to the life and actions of Vinayak Damodar Savarkar, the pioneer of Hindutva ideology. The mesmerizing fact behind the production of this movie is Hooda's taking over the possession of directing it from the hands of Mahesh Manjrekar on the ground of differences over the script on the inclusion of irrelevant historical personages, events, and incidents. The reason behind this taking over was to do justice to the character, personality, and ideology of this 'much-maligned and misunderstood' historical figure. These things fascinated him in such a way that, in the blink of an eye, he resolved not only to script, direct,

and produce the alleged movie but also to play the titular role of Veer Savarkar for which he made a drastic change in physique.

IMDb Rated 7.7/10, Pinkvilla Rated 4/5, and User Summary Rated 3.8/5, low budget biopic movie *Swatantrya Veer Savarkar* (2024) exposit with the narration of Savarkar's nonage, backdropping the Bubonic plague of the year 1897 to present the familial bond and background in which he exists. This movie goes ahead with the execution of the Chapekar brothers and little Savarkar's pledge of getting India free from the clutch of the cruel British. Angered by their tortuous tyranny, inspired by the Mazzini and Chhatrapati Shivaji's thoughts and theories, and stirred by the other freedom fighter's sacrificial struggles, his organizing of Mitra Mela and Abhinav Bharat Society lead this film towards a long-lasting climax while presenting the debatable thought residing in his mind of what to do to liberate India. His never dying will for the freedom of the country has to face many crises including the survival of the family and the death of the dear ones, yet he never leaves his track. He goes to London to study law and joins the India House, a good place for Indian revolutionaries. The movie seems to reach its enduring climax at the moment when he jumped from the porthole of the ship (SS Morea) into the Mediterranean at Marseilles port (France) to escape from the British Captors who were carrying him to India to stand trial for his revolutionary activities, yet it reaches its climax at the moment when he, after his trial, is imprisoned in the infamous Kalapani (The Cellular Jail) in Andaman and continues till his conditional release. The falling action of the movie starts just after Gandhi's article published on "Savarkar Brothers", presenting him such a faithful son of Bharat Mata that is adroit, gallant, and revolutionary by nature and whose flair should be utilized for the public welfare. Resolution of the present movie begins to creep up after his being released from the Ratnagiri Central Jail, ensuing the scene of his meeting with Gandhi ji, hanging of Bhagat Singh, his efforts for the eradication of caste system, his meeting with Neta Ji, his invitation from Viceroy's house, his elder brother's death, the Royal Naval Indian mutiny, Nehru's insistence, partition of India, Gandhi's assassination, and the Brahmin's massacre. The movie closes with the scene of the burning pyre of Savarkar's younger brother Narayanrao, who died of lynching in the Brahmin massacre that happened after Babu's assassination.

The omniscient third person narration, flat and round characters, put of the back flesh and stream of consciousness in-between, sound effects, and ambient noise make the movie far

better. But the things that make it charismatic are its dialogues. Whether they are primary or repartee, heightened or stylized, naturalistic or realistic, they present the mood and tone of the scene well. The text blurb presented on-screen— "Bharat ko Azadi Ahinsa Se hi mili hai, Ye wo kahani nahi hai..."—and the very first dialogue of this movie—"Shoot her"—are its witnesses. Not only the dialogues—"Hind se pyaar karne wale hum sab Hindu hai", "Aap ne kabhi socha hai congress ke kisi member ko kaala paani ki saja kyo nhi hui?", and "Ye Azad Hindustan me democracy nahi, balki Saltanat chahte hai..."—but also the songs of this movie—Dharti Ka Abhimaan, Dariya O Dariya, The Savarkar Rage, Vande Mataram, and Dharti Ka Abhimaan (extended) are hard-hitting and catcher of time's tenor.

Although the cinematography is praiseworthy, it demands more money for far better production. The robust contour and cutting edge of the story, the complexity of the plot and personalities, and the projection of the prolonged historic odyssey make the movie obscure, yet the appropriate use of costumes (design) visually translating characters' idiosyncrasy, narration, and progression; persuasive interaction of light and shadow; and gaze and grammar of the movie enlighten the audience who possess greatness of mind to understand the Indian history. Undoubtedly, Hooda's stellar performance and his spirit to touch the untouched aspect of Indian history through Savarkar's point of view is beyond imagination, yet commoners find it hard to understand this movie. It seems demanding their good knowledge of Savarkar to understand the background of the presented scenes. Otherwise, it's hard for them to unfold the folded facts. Although some scenes, specially catalytic moments, needs more elaboration and clarity, the succeeding scenes and moments make them up. Moreover, the opening part of the movie is slow, but it picks up its pace within 30 minutes. Gandhi's comical portrayal, slighting of his thoughts and theories, and ironical presentation of his "Ahinsa parmo dharma" attract the audience most.

Overall, it's a low-budget feature film of 176 minutes that not only glorifies the life history of a true rationalistic patriot Veer Savarkar, whose character, thoughts and theories, with an agenda, have been highly vilified but also projects the historical manipulation done in the past. Friends! If you want to know the historical truth of the country and especially of Savarkar, one of the most radical revolutionary freedom fighters, take time out and watch this movie.

Note: The image used in this review is abstracted from Wikipedia ([https://en.m.wikipedia.org/wiki/Swatantrya_Veer_Savarkar_\(film\)#/media?File%3ASwatantrya_Veer_Savarkar.jpg](https://en.m.wikipedia.org/wiki/Swatantrya_Veer_Savarkar_(film)#/media/File%3ASwatantrya_Veer_Savarkar.jpg)).