Sustainability communication in indian film: are popular bollywood films promoting sustainable development goals (sdgs)? An analysis of jhund (2022)

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ABSTRACT:

In Indian films play an important role in the journey towards social, economic, political and cultural developments? It is important to understand how far Indian films reflect global concerns regarding social development. The Sustainable Development Goals (SDGs), outlined by the United Nations General Assembly in 2015, serve as an appropriate framework for understanding this. As an effective form of mass media, film is considered one of the important media for sustainability communication. This paper attempts to assess the nature of SDGs dealt with in 21st century Indian films, particularly popular film narratives. The Hindi language film Jhund (2022),Former sports coach Vijay Barse invests his time and hard-earned money to train underprivileged kids in football, to keep them away from drugs and crimes seeded in Nagpur's underbelly.The film witnessed the livelihoods of the slum dwellers and the changing lives of the youth who depended on them and was seen as a hope for sustainable communication about people's rights. Using a thematic analysis based on the 17 SDGs, the paper attempts to identify the existence of three main dimensions of the Sustainable Development Goals (SDGs): Social, Economic and Environmental.

KEYWORDS: SDGs, Sustainability Communication, Indian Cinema, Jhund, Thematic analysis.

Introduction

The Hindi cinema industry, popularly known as 'Bollywood', is a huge business in India. Stories framed in the backdrop of social issues have been a staple of the industry's productions for years, while being painted with a commercial hue. Globally, research shows that movies not only entertain us but also inform important social issues. In particular, it informs and educates people about many aspects like social problems, politics, state policies, daily life of people, and their development and so on. Since the late 1940s, many notable ideas related to the development of society have been prominent elements in the Indian film industry. Elements of today's Sustainable Development Goals (SDGs) such as poverty, hunger, social well-being, equality in education, access to resources, gender equality, justice, strong institutions and labor rights can be identified in Indian films of the 1950s

However, it is important to understand the debates on SDGs in Indian films in the current context. This paper attempts to assess the nature of SDGs dealt with in 21st century Indian films, particularly popular film narratives. This paper discusses the basic concept of SDGs, the role of film medium in sustainable communication, presence of SDGs in popular Indian films under three main dimensions and its relevance in sustainable communication. The paper further describes the theoretical framework

and methodology used in identifying the presence of key themes related to the three dimensions of the SDGs in the selected film.

Sustainable Development Goals (SDGs)
A developed society is one that has all the resources to ensure basic human rights such as equality, freedom, life and dignity. Global inequalities in access to basic rights such as food, water, shelter, safe environment and health are large. The SDGs require, primarily, poverty alleviation and a long way to go, which is not happening. Second, human societies affect the world and ecosystems more than ever before. Third, inequality within and between countries is increasing.

Finally, with the expanding influence of technology, governance is becoming more complex (SDSN Action Agenda Report, 2013)When access to basic needs and human rights lasts forever, it is sustainable development, and it is sustainable development.Sustainable development is considered development that "meets the needs of the present without compromising the ability of future generations to meet their own needs" (Brundtland, 1987)**.** The United Nations General Assembly officially adopted the Sustainable Development Goals (SDGs) in 2015. The SDGs guide global development efforts for the next 15 years or 2030. It sets 17 targets covering 169 targets. According to the United Nations, the Sustainable Development Goals are a blueprint for achieving a better and more sustainable future for all. They face global challenges including poverty, inequality, climate change, environmental degradation, peace and justice.

The Sustainable Development Goals (SDGs) are a call for action by rich and developing countries in a global coalition. They understand that fighting poverty and other forms of deprivation requires policies that improve health and education, reduce inequality, promote economic growth, fight climate change, and protect our oceans and forests. The 17 SDGs officially adopted by the UN General Assembly serve as the main criteria of critical analysis in the present study. For effective, sustainable development, inclusion, participation and dissemination of information through the media play an important role.

Film is the medium of Sustainable communication
Examining film as a medium for communicating sustainability is vital because our understanding of environmental concerns and our willingness to act on them are shaped by how films communicate about them(Cox, 2009; Hansen, 2019).

(McGreavy & Lindenfeld, 2014)explore how the film content and narratives we consume about climate change influence our perception of the world, guiding and influencing our collective abilities to create a sustainable future. Notably, the last few decades have seen a strong environmental (Brulle, 2010)and health (Whittingham et al., 2008) communication issue's indispensable role of the film medium.
In studying audience reactions to climate change and science in disaster cli-fi films, (Griffin, 2017) highlights how film as a communication medium transforms ideas and warnings about climate change communication. *Bondi, Monani, Principato*, and *Barlett (2021)* highlight the important role of visual appeals in framing climate change in films.

Sustainability Communication in films
The 21st century has seen the rise of a new genre of fiction called climate change fiction or 'gli-fi' that deals with the causes, effects and consequences of global warming. The advent of the SDGs and the need for sustainable communication around the world is reflected in many media platforms such as television, film, literature and education. Concepts of climate change became a significant part of Hollywood film narratives highlighting the dangers of climate change and human destruction. Bollywood, the Hindi film industry, is no exception to this trend and has been active in producing films that reflect the SDGs. The shift not only in literature but also in filmmaking about the causes and effects of climate change has been accelerating over the past decades.

Integrating three dimensions of SDGs in popular Hindi film

UNESCO (2015) states that the 2030 Agenda for Sustainable Development commits global societies to achieve sustainable development in its three dimensions – social, economic and environmental – in a balanced and integrated manner. Integration of the three pillars of sustainable development is not only a goal; UNESCO (2015) it is essential for the continued existence of economies, ecosystems and society. Popular Bollywood movies of the last two decades include one or some elements of the three dimensions of the SDGs that identify the causes of underdevelopment, inequality, climate change, agricultural crisis and environmental protection. Popular Bollywood film stories on the three dimensions of SDGs are discussed below,

Social dimension

From the 30's, within the right 60's, Indian cinema was developed to focus on various aspects of Indian life. It has not only been presented, but many sensitive issues such as freedom of unemployment, women's liberation from dowry, exploitation of poverty, national integration with social struggle and so on. With the change of society, this issue is facing, which is also designed to change the films.

It is worthy to mention some of the Indian films that have sensually touched the audience and the society through its messages. Indian cinema talked about upliftment of untouchables in `Acchut Kanya' (1936); fought against marriage of young girls with old *persons (Duniya Na Mane, 1937)*, highlighted the problem of alcohol in *'Brandi Chi Bath' (1939)*, raised the issue of dowry in `Dahej' (1950).

With the passage of time, there were movies made to have positive influence. Movies like *'Rang De Basanti'* encouraged people to take up things in their own hands, *Taare Zameen Par'* and 'Three Idiots' helped parents accept their children as they are; *Swades*' portrayed the problem of brain drain in the country, `Aarakshan' was based on controversial policy of caste-based reservations in Indian Government jobs and educational institutions and *'My brother Nikhil'* dealt with the stigma associated with HIV/AIDS.

This deviation from the social responsibility of Indian cinema is a matter of great concern. The growing trend of the film industry should be strictly prohibited to take advantage of sex and violence. In a developing country like India, due to high percentage of poverty and illiteracy, there is a major role to play in the role of cinema.

Therefore, it is important for filmmakers to understand that they also have social responsibility and should not forget their duty towards society in the profits of all popular techniques. To conclude, we can say that cinema has the power to influence people in many ways. It has changed society and social trends and has instead started new fashion in society. Films can take a long way to create national consciousness and to use the energy of youth in social reconstruction and nation building (Sandy, 2006).

Economical Dimension

In 1970 and 1980 decades, Hindi movies worked as catalysts for the homogenization of the nation. The underlying assumption was that the "angry new man" was the main common thing of these films. Hindi movies ensured for the viewer the identification with the poor workers and the lower sensitivities of middle class. The Indian cinema represents the tastes and the desires of slums that dominate in the urban public sphere. During the 1990 decade, the internationalization of production and distribution of Hindi films was increased, because of the changes that were made after the liberalization of the Indian economy. With the launch of satellite television, Indian cinema began to work in a new media landscape and in this way the access to Bollywood and Hollywood films was facilitated. Furthermore, they were available for the viewers in their own homes. The economic equations in Bollywood were changed a lot. The distribution rights for a big budget film were nearly doubled in comparison with the India market. Furthermore, the rights of television and music created more revenues than the total production had cost, even before a ticket was sold(Rao, 2007)

The hierarchy of metropolitan markets and foreign markets over rural India happened during the framework of a right turn in both political and economic sector, with an increase of Hinduva (Indian nationalism) prices. In a nation in which the 1/3 of the population lives on the verge of poverty, the 1990 decade showed a new, more limited nation species of popular cinema of Bombay. This kind eliminated in a high degree from the screens the concerns about social issues, social justice, feudal 6 oppression, class conflict and the labors' rights, which existed until that time. Movies after 1990 represented the capitalism and the conspicuous consumption. The range and the speed flow of India were accelerated after the adoption of radical and liberal measures on the economy (Mohammad, 2007)**.**

Environmental Dimension
The Industrial Revolution and subsequent modernization were often criticized in terms of its impact on nature in Hindi films beyond the 1940s. Environmental conservation, climate change communication, ecological conservation and forests, agrarian crisis and water scarcity in Hindi films are continuously creating dialogue on various SDGs related directly or indirectly to environment and climate change. Culturally, respect for nature is embedded in Indian cultural norms; In particular, rivers are seen as sacred and many temples are built on their banks. Village Deities, the form of worship of gods and goddesses by various communities, is mainly nature-based and objective.

Many village deities are worshiped as guardians of land, agriculture, health and prosperity of the villagers. Building ponds and gardens in large temples is part of a culture that respects and appreciates nature. Stories decrying technological advancements and the importance of the environment were naturally part of Indian films. The aforementioned contexts have been part and parcel of many film narratives, although they have not dealt explicitly with environmental protection. After realizing the consequences of global warming, many countries around the world have become aware of environmental protection. However, in recent decades dealing with more scientific concepts of globalization and climate change has gained momentum. A series of Hollywood films on global destruction, natural and man-made disasters created massive global awareness. These films were dubbed into Indian languages and became popular.

In India, Bollywood has great potential to reach and create awareness among people. It has the power to influence people's actions and thus bring about change. Movies can effectively represent environmental issues and social problems and inform people about the consequences of their current actions. Following are some valuable Bollywood movies on environmental issues;

Gadvi Hawa (2017) is inspired by true events in the drought-stricken *Bandalkhand* region. In this film, Mahua village is affected by low rainfall, barren land, crop loss and climate change. This film accurately portrays how climate change is killing humans and their morals. Bhopal Express (1999)this film is an intimate look at the 1984 Bhopal tragedy. On the night of that tragedy, clouds of poisonous gas from the Union Carbide factory engulfed more than 20 square kilometers and killed more than 8,000 people. The factory's security siren is turned off, adding to the eternal doom of time. The film portrays how reckless actions and cooperation of humans can make the lives of common people miserable and leave a scar forever. Directed by *Mahesh Mitai* in 1999, this film is a real eye-opener. *Irada (2017)* finds that this picture is in the background of *Kulutalai* and its thermal power plants and factories, which are caused by chemical elements mixed with groundwater. Many villagers are suffering due to this. The film portrays the effects of selfish motives on the environment and people's health. This film is one of the best Bollywood films on environmental issues and is a must watch. *Kaun Kidney Bani Mein* (2015) this film deals with water scarcity. The film revolves around how inefficiency leads to water scarcity and affects people's lives. Another satirical film by *Nila Madab Panda* and a must watch for experimental audiences. *Jal (2013)* tells the story of two villages in the *Rann* of Kutch and their quest. Against this backdrop, the film highlights how water scarcity creates classes and makes people suffer physically and mentally. This movie is another thought provoking Bollywood drama (Himani Naik, 2021).

Theoretical Framework

Agenda-setting is an important theory in understanding the mass media influences on social perceptions of what is essential to society (McCombs & Reynolds, 2009)**.** Much of social learning takes place through observation of others' attitudes, behaviours and films, enabling this observational learning (Bandura, 1997; Howell, 2014)**.** According to research by (Nicholson-Cole, 2005), people's views and attitudes concerning climate change are closely tied to the visuals they encounter on television and their own experiences. (McGreavy & Lindenfeld, 2014; Smith et al., 2016) state that the agenda-setting process is very important to sustainability research because most global sustainability challenges are not immediately noticeable to media audiences and are only perceived through the media. Films like *The Day AfterTomorrow (2004)* or *The Age of Stupid (2009)* provide a probable visual imagination on problems that people do not have a previous experience with the climate change crisis (Bilandzic & Sukalla, 2019)**.**Film medium provides us with narratives, emotions, reactions ofvaried characters, strategies, problems, solutions, and analysis of the crisis that are not experienced by its audiences.

In the given context of agenda-setting, it is to be observed that in the recent past, in a Covid-

19 scenarios, in the year 2020 to 2021, there has been a series of Indian films dealing withdifferent themes of SDGs. Popular Indian films have been continuously deliberating onsocially relevant themes as part of their narratives, thus setting an agenda. In the popular andbox office hit films of *Pink (2016), Highway (2014), Dear Zindagi (2016), Article 15 (2019), Section 375 (2019), Thappad (2020) and etc*…films dealt with crucial social issues relating to poverty, vulnerability, rights violations, exploitation of the poor and marginalized people. It is important to understand the type of SDGs that are dealt in popular film narratives that are rated high. Films built explicitly on narratives of socially relevant themes do include principles of SDGs knowingly or unknowingly inbuilt into the stories. However, it is vital to understand the SDG themes dealt in films with a broader audience reach. This means the SDG goals are communicated to a larger audience via film. The analysis of the nature of Sustainability Communication by these films can contribute to identifying the agenda set within the scope and reach of SDGs inbuilt into such films.

SDGs in *Jhund (2022) – Highly Rated Film*

Internet Movie Database (IMDb) is a popular website many people use to get information onfilm ratings and reviews. It has 42 million registered users, a repository of movie-relatedinformation, and a forum where viewers can assess, analyse, and criticize pretty muchanything happening in the movie industry(Ridanpaa, 2014). The Indian films released in the year 2022 are rated by IMDb based on their rating and popularity. Based on the abovecontext, the most popular and highly-rated Indian film released in 2022 was identified as *Jhund from* the IMDb site (IMDb, 2023)**.***Jhund is* directed by*Nagraj Manjule* and was thetop-rated (7.4) film in terms of rating and popularity among the Hindi films released in theyear 2022. Conceived to rescue slum youths from drugs and crime and improve their lifestyle through the game of football. In the above context, this paper tries tounderstand the different types of SDGs dealt with in the narratives of popular and highlyrated Indian film *Jhund,* released in the year 2022.

Objectives of the study

The objectives of the study are as follows,
1. To determine the elements of SDGs dealt with in the film narrative of *Jhund.*
2. To trace the presence of different dimensions of SDGs in the film *Jhund.*
3. To find out if popular Indian films are specific in addressing the SDGs

The research aims to answer the questions pertinent to this analysis as follows,

i. Which of the three dimensions of SDGs are prominent in the film Jhund?
ii. Does the film have a hope narrative promoting SDGs?

Movie Summary

Jhund(NagrajManjule, 2022)is a moving biographical account of *Vijay Barse's* life told through the eyes of *Vijay Borade (Amitabh Batchan)*, a senior football coach at St. John's Academy who imparts lessons to the adults in his community and trains a team. When he comes across *Ankush 'Don'*

Masram, who is fleeing *Sabhya* and his thugs, he breaks up the fight and instructs the man to mind his own business. *Borade* tries to confront him, but *Ankush* simply walks away. After seeing the way they live, *Borade* wants to help the community but doesn't know how to go about it.

We discover that *Borade's* son is en route to New York City to study management. He is unhappy with his father, but he understands his position. When it starts pouring, and *Borade* goes by the slum, he witnesses their sporting prowess. While *Borade* lives in a gated community and teaches football at a college, he still makes his way to the slum, hoping to glimpse a way to change their lives. When he asks his wife for a modest sum of money, he decides to return to the same "GodiGadam" slumneighbourhood in front of his college campus.

When *Borade* breaks the ice by drawing one child with the ball and offering him 500 rupees if he and the others continue to play with the ball for half an hour. They start to wonder how he always keeps his word and pays them at the end of the half-hour every time. Then he breaks off and disappears. Now that he has gone missing, they feel compelled to find him and ask why he left. When they find him, they ask him to let them play on the condition that they pay him back later. However, he respectfully declines and closes the door. They realize that they love to play at 6 p.m. every day. They go back to his residence and inquire about the football. Everything is going according to *Borade's* plan, and none of the teenagers is aware of it.

Borade gradually wins them over and establishes a bond with them by teaching them the rules of football. He teaches kids about goal posts, teams, and team spirit, as well as not touching the ball with their hands. They gradually improve, but it is all for naught if they do not have a goal in mind to reach as a challenge to overcome. He assures them that they can compete with his college football squad. The contest is held with the approval of the college, which was granted against their preferences. The other side of the fence, which has been meticulously shut to keep people from the ghetto out, is unlocked for the first time because these teenagers need their cheerleaders to encourage them. The beauty of sport is that it can bring people from all walks of life together for sport.

They win the game 3-2 on penalty shots after they tie the game and experience a full game that ends with a draw (5-5). It's their first victory for their inner pride and their social standing. They demonstrate that they are capable of competing. It is also *Borade's* first accomplishment. They win this game, but *Ankush's* luck runs out, and the team's morale begins to rise as *Borade* believes that a National Slum Football Tournament is something they should seriously pursue. After *Borade* retires from coaching at St. John's College, the squad eventually hosts the tournament to choose who will participate in the International Slum Soccer Tournament.

Research Methodology

Using narrative thematic analysis, the presence and relevance of themes related to 17 SDGsare identified from the film *Jhund*. This analysis helps to identify, analyse and report theprominent themes and the patterns of the themes. This is a six-stage analysis (Braun & Clarke, 2006) with familiarization with data, generating initial codes, searching for themes,reviewing the themes, defining and naming themes, and producing the report. Towardsfamiliarisation with the content, the film was carefully watched several times by theresearchers to familiarise the content of the film. Online reviews and secondary sources werereferred to understand the varied views on the film. The initial codes were identified byanalysing the visuals, symbols, images, dialogues, elements of mise-en-scene, and narrativecontent relating them to the 17 SDGs. The presence of content and the related sequences were alone taken for generating the initial coding. Classification of the open codes, directly or indirectly associated with the 17 SDGs, was further categorized into three themes based onthe dimensions of SDGs. The initial codes were mapped with the three dimensions of SDGs,namely, social, economic, and environmental. Reviewing the themes eliminated anyappropriate SDGs that were not dealt with in the film narrative. Finally, based on the theme,the data was analysed to relate them to the study's research questions.

Coding and Theme Mapping

The coding and theme mapping were done based on analysing the film content by dividingthem into sequences. The sequences that did not have content on SDGs were not taken for the analyses. The sequences that had relevance minimum of any one of the 17 SDGs alone weretaken for initial coding and theme mapping. The following ten sequences are presented in theorder of analyses and not in the order of the film narrative. The themes are prominently based on the three dimensions of SDGs – Social, Economic, and Environmental.
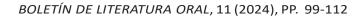
Table 1

Description of the sequences	Initial codes	Themes – Three dimensions of SDGs
Sequence 1 In the opening scene of the movie, some young people are busily driving in the "GaddiGodam" slum area next to the railway track. They roam around town on motorcycles with different hairstyles, different clothes and accessories. In the sequence of the scene, the occupants of the three vehicles plan to snatch the jewel from a woman. Also stealing goods from other places, stealing coal from freight wagons and selling it to earn income and their daily habits are shown as smoking, inject drugs and drinking water. The houses are irregularly arranged, and the internal structure of the slum is a waste-land of very decayed sewage and a very poor economic location.	Poverty, hunger, out of School Poor living conditions Lack of Basic Facilities	Social dimension Economic dimension
Most of the areas have pink and white wall with iron fence. It has an entrance which is locked and guarded to prevent people from the neighboring slum from going to the other side where educated and wealthy families live. That image, metaphorically, indicates the realm into which this film enters.	Inequality Inadequate housing	Social dimension
Sequence 2 Her husband is fighting with *Razia*. He always gets angry and fights with his wife because he has three daughters. After the fight ends, he threatens to kill the girls. She fights with her husband and rescues her children and goes to her mother's house. The plot is set in the 21st century. This scene is a testimony to the fact that female infanticide is still happening in this period even though the awareness about male-female equality has reached a large extent among the people.	Gender Violence Human rights violation	Social dimension
Sequence 3 In the scene, *Mashram(Anusk / Don)* is enjoying intoxication with a different drug substance. A well-dressed man next to him thinks he is watching him and goes to fight him. *Mashram*will get nervous when a few people gather against him. The *Mashram* gets into a drunken argument and beats up someone in the crowd and runs away. It was this violent act of drunkenness that would eventually pursue him as a criminal offense.	Domestic Violence Drug Addiction	Social dimension
Sequence 4 *Vijay Borade* lives simply in a small house with a son,		Social dimension

a daughter and his wife. He gives free education to illiterate and old people near his house. *Borade* strongly believes that a society can be improved through education. But his son believes it is unnecessary work and a waste of time. But the livelihood of the people can also be improved by providing education.	Quality education Reduced inequality	
While *Borade* is passing through the slum gate, he sees him playing football in the rain with a plastic can. He marvels at the youngsters who are playing quite well. Giving them good education can free them from other activities and lead them to a decent life. He decides that the quality of life can be improved through it. He helps them by buying balls at his own expense. He also gives 500 rupees daily from his own money to attract the attention of the youth and keep them playing. Youngsters who first come to play for money then want to play with real involvement.	Quality education Reduced inequality Economic Diverse	Social dimension Economic dimension
Borade is ready to teach all the rules of football. Youngsters are also eager to play. For example, in various activities, especially playing cards, using drugs, when it was game time, everyone started to join together and enjoy playing at one place. Their attention was diverted from his evil habits. But all of a sudden, the youths went to see him in person, saying that *Borade* is not coming to play football and he is not giving money. But *Borade* says I don't have money that's why I didn't come; And he assured that he will come to play only when he gets money. The youths are the first to say, "It's okay to have no money now. But when *Vijay Borade* refused, they finally claimed the ball as their own and decided to play on their own. *Borade* feels happy that there has been a change on his own.	Reduce illiterate Love for living begins Partnership to achieve the Goal	Social dimension
Sequence 5 *Borade* ask the college principal to hold a match between the Slum team he had created and the college team, but *principal* not agreed, later *Principal* agreed for *Borade* attitude. *Borade* believes that exposure of the talent of Slum youths in this competition will boost their confidence. And don't call it a crowd, call it a team, he advises the new coach. Thus angry coach suggests that his college football team should win with the score of 10-0 and humiliate the youth of that village. On the day of the match, some boys from Slum area want to see Madge and ask Watchmen standing at the college gate but are denied permission.	Inequality treatment Humiliation Violence on Vulnerable	Social dimension
As these slum people need their cheerleaders to cheer them on, the other side of the fence opens up for the first time to keep people from leaving the ghetto. The beauty of sports is that it can bring people from all walks of life together for sports. The youth of slum are playing erratically without coordination and discipline. Thus the college team is leading 5-0 in the first half of	Development through opportunities Reduce inequality's Partnership to achieve the Goal.	Social dimension Economic dimension

the game. During the intermission, *Vijay Borade* spoke to the Slum youth saying, "I am very sorry for you." Due to this, young people who are upset try to play better. *Anusk Mashram* scores the first goal for his team. They are proud of the applause that is clapped for them for the first time. This is the first victory for their inner pride and their social standing. They have proven that they are capable of competing.		
With this college match, the outlook on the youth of Slum changed completely. For example, a rich woman known as *Bhavana* is seen on several occasions belittling and insulting slum youths. But after this match they would come to *Mashram* and other youngsters to congratulate him and shake his hand. A person's character is not based on his looks or clothes but his skills.	Reduce inequality's Partnership to achieve the Goal.	Social dimension
Sequence 6 All the youth of Slum would tell *Borade* about their upbringing and lifestyle. All of the comments are based on poverty and family situations. It is pointed out that lack of education is the main cause of addiction to bad habits despite having many talents.	Poor living conditions Struggle for basic (livelihood). Poverty, hunger and unemployment	Social dimension
Even though they were recognized, they had to struggle for their daily livelihood. So they were forced into a situation where they had to do some thievery. While stealing pieces of coal from a moving train, *Yogesh* falls and dies. *Vijay Borade* got very upset due to this. *Borade* is planning to run a national level football series, believing that with the right guidance, they can turn out great and talented people. With that, he plans to select the best Slum players and send them to the Homeless Soccer World Champions.	Poverty Hazardous working conditions Vulnerability Need quality education Partnership to achieve Goal	Social dimension
Sequence 8 *Vijay Borade* recovers occupied territory in Slum area. In particular, he vacates the iron shop occupying the playground with the help of the police and constructs a football ground. Cheating the uneducated people for many days occupying the space and exploiting them and earning money are many cheaters;*Borade* makes people understand that. After that they started to clean and repair their place by themselves.	Justice Enforcement Exploitation of people Clean environment and sanitation	Social dimension Environment dimension
Vijay Borade is seeking permission to hold a national level football tournament in a college near Slum. Although initially denied permission, permission is granted for *Borade's* influence and the development of	Opportunities and social growth Exploitation of	Social dimension

Slum youth. While on the one hand fighting for the development of the youth, on the other hand he is forced to live in hiding to take revenge for his drunken mistake; *Mashram (Anukush / Don).* Due to his life in hiding, he is unable to play football and is forced into a very difficult situation. He starts regretting his mistake.	people Reduce inequality	
Promotion for National Level Tournament is done in various ways. Youth and players who are engaged in many jobs with dreams in many Slum areas of the country have been coordinated to participate in the tournament and competitions have been started. All the activities of the tournament were done well by the people from Slum region. Through this, excellent leadership and management skills emerged and everyone else started appreciating them.	Responsible consumption and production Traditional knowledge	Social dimension
These games were held in an equal manner without any gender discrimination, male or female. There were many hierarchical women, such as mother *Razia* to three children, and *Bobby*, who came from a culturally restrictive family, *Monica* who had never attended school.	Gender Equality Women headed families	Social dimension
The ground, where the football series takes place, is badly damaged with cargo bottles, bean bag cover, extinguished cigarette butts, and various other rubbish.Thus *Boradee*had to face a very bad experience from the college administrators. Disheartened by this, the youth of Slum started repairing the ground and ensured that no wrongdoing took place during the match. Young people who are not worried about the cleanliness of their place have now come forward to give importance to cleanliness. They seek to prove the fact that society is dependent on the circumstances around us.	Clean environment and sanitation Good health and well-being	Social dimension Environment dimension
Sequence 9 The son would return from America realizing the real impact of his father's cause and its success. Along with his father he starts fighting for the people of Slum and their progress. *Borade's* wife and daughter also help their father and support the people of Slum. He is willing to spend all his earned money on football tournament, which can be the foundation for the progress of the people of Slum.	Quality education Partnership for the Goals. Responsible consumption	Social dimension
Boradee receives an invitation to participate in the World Slum Football Championship. Son *Arjun*says with pride that it is a huge achievement. The selection of players for the world team is done in the presence of the youth. They are engaged in various tasks while informing the candidates about the selection; Especially *Jagadis*, a woodcutter, *Razia*, a mother of three children, *Raju*, who is in jail, *Babi,* who is controlled by the family, and *Monika*, a village girl who has no development, are all seen as a sign of socioeconomic progress. In it, the main character,	Quality education Partnership for the Goals. Self-Identification Sustainable cites, communities Decent work and Economic growth.	Social dimension Economic dimension

Monica, wanders in search of identity without any identity of her own. She gets her identity through her football wealth. As a result, many people are still living without personal identity and recognition in developing India.		
Mahesh Bhosle, a shopkeeper in the nearby slumarea, would refuse to pay when collecting money for *Ambedkar's* birth anniversary. In the name of birthday they will play with flashing lights and big speakers and the shopkeeper will say "I can't pay for that and if there is any help for the development of slum area I will help". Later, the same shopkeeper read about *Mashram's* sporting wealth in the newspaper and helped him to go abroad to play. Also many selected players will be assisted by various people.	Self-Identification Reduce inequality Partnership for the Goals.	Social dimension
Sequence 10 *Mashram*, who is eligible to play globally through football, comes back to jail for a criminal case at the police station due to a mistake he made in the previous days. Due to this he is disappointed not to get a passport. His reputation for bad habits made his future questionable. But *Borade* went to court for *Mashram* and struggled to get justice. He explained the situation of the team he had created their background and their dreams to the judge and pleaded for justice for them. They hope that all parties will get justice without discrimination in the court.	Justice Institution Law enforcement Reduced inequality	Social dimension
He is very longingly watching his dependent players board the bus and travel to Mumbai. *Borade* consoles *Mashram* saying, "Don't worry, I will definitely get a chance to play next year" and leaves. After they leave, *Mashram* goes to the police station in a fit of desperation because he doesn't get a passport because of the constable at the police station and plans to kill him. His friends try to stop him and change his mind. The next day I got a call from the postman saying, "You will receive your passport." *Mashram,* who is at the peak of happiness, immediately has to go to the bus station to go to Mumbai. Because I have to fly abroad the next day from Mumbai. But at the bus station, he gets caught by the people who had already fought. Finally the rich woman *(Bhavana)* came to rescue and took her to Mumbai airport in her car. *Mashram* feels true love for her.	Domestic violence Opportunities and social growth Peace and Justice strong Institution Reduced inequality Love for living begins	Social dimension
Mashram gets a shock at the sacking gate as he enters the airport with the joy of overcoming all odds to play in a world-class championship match. A suspicious alarm goes off over him. Even after removing the belt, wallet and shoes, the alarm continued to ring. *Mashram* is put to a serious test. He forgot that he had a knife hidden in a hidden pocket in his pants. When the tester who discovered it asked why he was carrying it, *Mashram* could not answer. Then they put it in the dustbin and ask them to come back. After	Peace and Justice strong Institution Sustainable cites, communities Partnership to achieve Goal Reduced inequalities Avoided of humiliation	Social dimension

throwing it away, the alarm did not go off. He feels as if all the wrong mental flow, thoughts, sacrifices and wrong views are leaving him and entering a better social structure as a new man.*Mashram*is now a professional player on his way to conquering the world. He goes through the security checkpoint and the entire team is ready to test their skills in a new country.		

Findings

Table 1 reveals that thematic analysis reveals that the film *"Jund",* which means *"flock",* is analysed and the three-dimensional SDGs are present in it. However, the existence of the social dimension is greater than the economic and environmental dimensions. Out of the ten rows taken for analysis, all ten rows represent SDGs-related codes from the social dimension. The social dimension highlights issues related to the denial of fundamental rights to dignity, life, liberty and equality. Poverty, hunger, struggle for survival, ignorance of laws and practices highlight the vulnerability of the people of Slum in the film.

The main themes of the social dimension deal with the inaction, indifference and excesses of government officials. It is the duty of a government to provide all kinds of basic facilities to the people of all walks of life. Early scenes point to poverty and unemployment as the reason for the exodus. Although a good play follows the usual beats of a play, a complete play is not biopic. The film is a commentary on what we as a society can do to help those who don't recognize their plus points and jump across the line to the bright side. One of the themes of the film is the subtlety in which the screenplay intersects with many issues including caste division, social judgments, class disparity, economic disparity and women's education and rights. This is further underlined with the final shot of the film where we see a plane flying above the slums of Mumbai. Some of these complications break the overall rhythm of the story and distract from the action.
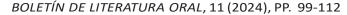
The economic dimension is presented along with the social dimension in five of the 10 sequences taken up for analysis. Economic and social crises related to basic amenities, literacy, healthcare are well documented. Performances on women and children reflect the impact of these peoples from an economic dimension. The oppression of women and child labor is very bad. On the other hand, women are also seen to be involved in anti-social activities such as using drugs and stealing coal from carts. It can be concluded that the reason for this is socio-economic exploitation.

The environmental dimension is not found in direct reference; however, indirect references can be identified with the SDGs. Sewers run in the open in and out of the slum. Plastic is abundantly found in all areas surrounding the slums. They live by accepting various diseases caused by this. In one scene in particular, the rich man leaves his living area and dumps the garbage into the slum without anyone asking him a single question. Even the people living in the slums do not see it. This is the perception of the state of the situation in which one lives.

A 2015 report by the International Council for Science and the International Social Science Council emphasizes that to achieve the 17 SDGs, communication about the need for the SDGs is important. 'To be effective in communicating the SDGs, it is necessary to have a compelling story to describe what the world will look like when the SDGs are fully achieved' (ICSU and ISSC, 2015) According to UNESCO (2015), by creating a compelling narrative on the SDGs, the whole picture of its benefits must be conveyed. Giant Film has effectively implemented this agenda setting on the SDGs across multiple media platforms.

Conclusion

The picture taken for analysis covers significant areas of the SDGs, particularly the three dimensions of the SDGs – social, economic and environmental. On the one hand, the film highlights the

consequences of ignoring the SDGs and on the other gives a strong message about the consequences of not getting basic needs. Poverty and Literacy show the need and hope of the SDGs to be addressed. The film ultimately believes in social progress through education and social awareness. The plot of the film is an example of how the illiterate youths who engage in domestic crime like thieves and drug addicts will be transformed when their skills are harnessed and there is a proper guide for them.

It propagates the need for a sustainable dignified livelihood in which all human rights are enjoyed – right to life, liberty, education rights, dignity, access to safe and secure living conditions, legal protection and the need to treat fellow human beings with dignity and worth through the image of their primary duty.

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