Name	:	B.Diwaker
Supervisor	:	Prof.Sujit Dutta
Department	:	Nelson Mandela Centre for Peace & Conflict Resolution, JMI
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ABSTRACT

Chapter 1: Cinema is perhaps one of the most effective media, as it catches people's attention in a manner that no other medium can. It is a very powerful tool for communication and hence, there is a need to examine the images that are thrown up on the screen and the impact they have on the psyche of the audience. Considering the fact that cinema has been in existence for more than a hundred years; during which time it has evolved into a highly influential medium and can invade the sensibilities of the audience in a way in which no other medium can. It has stood the test of time and emerged stronger and more powerful than any other medium of art known to us. A multitude of languages and dialects are spoken in different regions with their specific traditional and rich cultural heritage and hence it is imperative that we take into account all the regional language cinems and the Hindi cinema if we have to study Indian Cinema.The regional cinemas are the ones which creates the real texture and deals with original ideas and stories providing astrong base for Indian cinema.The portrayal of violence in Indian cinema has changed through historical phases and has become more and more explicit in form and content reflecting the changing nature of violence in society and culture. It has become ever more necessary to comprehend these images as they seem to be having dastardly effects on the viewers, with people imbibing the depicted violence and translating them into ugly reality. Discussions and debates raised in the media have attributed the influence of the on-screen violence visible in films to real acts of violence, ranging from rapes, murders, politically motivated acts of crime, terrorism, communal violence, etc.

The ancient Indian Rasa theory has been used in the present study to analyse the on screen images of violence in cinema.Bharatamuni says that *Natya* is the imitation of life (lokanukruti) wherein the various human emotions have to be dramatically glorified (bhavanukirtanam) so that the spectator is able to flavour the portrayed pleasure and pain as *Natyarasa*.This Rasa experience will entertain and enlighten the spectator who hence becomes the *Rasika*. John Galtung who was deeply inspired by Gandhi's approach on the same subject although he (Gandhi) did not use the same term. Galtung explained that structural violence usually takes place as a process working slowly as the way misery in general, and hunger in particular, erodes and finally kills human beings.Direct violence is intended, usually quick and for the reason easily discovered since the person who was very much alive a second ago is now dead- hence becomes an easy focus of attention even in societies with low levels of political consciousness.

Chapter 2:
 Attempts to examine the images of violence sparked off in Indian films based on the caste an class divide. The following films have been examined from Malayalam: Neelakuyil (1954), Ponthan Mada(199d4), Papilo Budha(2012) and Celluloid (2012).The Hindi films discussed includes AchootKanya(1936),Ankur(1974),Aakrosh(1980),Sadgati(1981),BanditQueen(1994),Omkara(2006Eklavya(2007),Aarakshan(2011).FromKannadacinemaGejjePooje(1969),Samskara(1970),Chommana Dudi (1975),Kanasembe Kudureyaneri(2011), from Telugu cinema Malla Pilla(1938),Oka Oori Katha(1977),MaBhoomi(1979),AnandaBhairavi(1983),Swayamkrushi(1987),RudraVeena(1988), Bheemdu(2003).From amongst the large number of Tamil films we examined Ore OruGramatil(1987),VedamPutthitu(1987),UnnalMudiyumThambi(1988),ThevarMagan(1992),Oruthi(2003).The Gujrati film in this category which was analysed was Ketan Mehta's Bhavani Bhavai(1980).

Chapter 3:
 Is devoted entirely to films selected from Bollywood and the regional cinemas which portray different forms of stuctural violence including the changing role of women.Most forms of misogyny has been dealt with in the following Hindi films in Do Bhiga Zameen (1953), Chetna (1970),Dastak(1970),Charitra(1973),Insaf Ka Tarazu (1980), Chakra (1980), Baazar(1982),Kamla

(1985),ZakhmiAurat(1988),MirchMasala(1987),Damini(1993),Bhawandar(2000).The Bengali films examined were Meghe Dhaka Tara (1960),Moha Nagar(1963) Ashani Sanket (1973),Ek Din Prati Din(1979). The Kannada films which were discussed includesSamskara(1970),Ghatasharda (1979),Phanyamma (1983), Krurya(1995).From amongst the large number of Telugu films we looked into the contents of Anugraham,Taram Marindi(1977),Gorintuku(1979)Dasi(1988).
From Tamil cinema Aval Oru Thodar Kathai, 47 Natakal(1981),Karuthamma(1994),Kalki(1996)

Chapter 4:

Films wherein the images of violence have been sparked off on account of Partition, the Indo-Pakistan divide and the communal divide have been explored viz a Punjabi film Kartar Singh (1959) followed by Sujata(1959),Chalia(1960),Dharamputra(1961),Bandhini(1963),Garam Hawa (1973),Tamas(19887),Salim Langde Pe Mat Ro(1989),Naseem(1995),Mamoo(1995),Train To Pakistan (1997),Zakham(1998),Fiza(2000).The Bengali films examined were Chinnamul (1950), Refugee(1959),Meghe Dhaka Tara (1960),Komal Gandhar(1961), Palanke(1976),Mr.&Mrs Iyer (2002).Gujrati films viewed comprised of Perzania(2007),Baandhan (2012) and the Tamil films included Roza(1992),Bombay(1994)& The Terrorist (1998).The Malayalam films explored are Padam Onnu OruVilapam (2003),Kathaavashesham (2004), Pardesi (2007),Villapangalkappuram (2008).

Chapter 5:

Focus is on the world of crime and terror, whose contemporary portrayal and treatment along with the other Hindi, Tamil, Telugu, Malayalam, Kannada, Bengali, Marathi and Oriya films. The Hindi films starts with Sholay(1975),Deewaar(1975),Parinda(1989),Maachis(1996),Satya (1998),Sarfarosh(1999) ,Mission Kashmir (2000),Company(2002) and Black Friday(2004). Tamil films examined are Nayakan(1987),Hey Ram(2000) and Vishwaroopam(2013) only one Telugu film Shiva(1989) was explored and in Malayalam Panchagni(1986) and Devanamathil (2005).

Chapter 6: Conclusions

What really distinguishes Indian cinema is a definitive set of liberal humanitarian values ingrained in our culture reflecetd in the works of the great masters – Ray, Bimal Roy, Guru Dutt, B R Chopra, Benegal and others. Embracing progressive solutions to urgent problems, a sensitivity to the plight of the poor and the oppressed, a faith in the ultimate movement of man towards emancipation and a positive future, without losing our cultural moorings is the challenge before today's generation of film-makers. Many of the contemporary film-makers are bringing the sensibilities of the great masters in their treatment of social issues, exploitation and violence into the world of commercial cinema. Rituparno Ghosh, Mani Ratnam, Vishal Bhardwaj have made some excellent films. Drawing its inspiration largely from the neo-realists, a cinema of social significance and artistic sincerity has emerged, presenting a modern humanist perspective much more durable than the fantasy world of the popular and degenerate entertainment film.
Failing which cinema will become a media meant for the lumpen proletariat, the unemployed, half educated or the uneducated vagrant youth, the nouveau rich, the blackmarketeer, the underworld and children and adolescents born and brought up on the streets or pavements of large cities and living in the shadow of high rise buildings.
It is obvious from this study that there is an urgent need for reforms in the censorship rules and regulations they must be brought on par with the internationally accepted norms. There must be wider representations from the urban and the rural representatives in all the screening committees of the Censor boards and much more stringent rules for restraining some of most violent contents beamed through satellite television and the internet, which is very porous at the moment. Parents and teachers need to keep a close watch on their use and monitor the activity of the children as much as possible. New and modern technologies like the internet, mobile phones, etc., are really playing havoc in the lives of the younger generation today. It is a big challenge to contain all this.

We need to create an enlightened audience and sensitive filmmakers who can put India on the International map, bringing to foreign audiences simultaneously a better understanding of India as a nation and its post-independence generation. Such films would also dent the monopoly the commercial world of Mumbai made Hindi cinema has on the minds of millions of Indian filmgoers.