CHAPTER–3

ELEMENTS AND DEGREE OF VIOLENCE IN HINDI FILMS

Some of the present day movies, various TV programmes and serials stimulate the appetite of the young people for excitement and violence as also for indulging in undue risk and adventure. Moreover these movies and programmes tend to glorify decent activities, impart knowledge of criminal techniques and exaggerate the extent and spread of criminology in society. Thus, TV programmes and motion pictures have now come to be blamed for many youth crimes. Movies now a days, depicts scenes of adventure, kidnapping, rape, assault, murder which offer a new form of behaviour to today’s youth who tend to emulate them in their real world. Songs and movies shown on various satellite channels carry pictures, scenes and visuals that are awfully of poor taste and tend to emotionally disturb and unhinge the youth minds. They often depict techniques of committing crime. Sex and violence seem to have become two of the major television themes. Motion pictures too have own share of violence and some of them are much too preoccupied with sex. This fact is borne out by the lurid advertisement magazines. Some thinkers are of the opinion that youths encounter frustrations which may be drained of by these movies and TV serials. The youth project themselves into aggressions in the field of fantasy rather than in overt aggressions behaviour. However, there is no gain saying the fact that these movies and TV programmes do really cause or at least facilitate deviant behaviour among the youth.
The ubiquity of crime and violence in the mass media has stimulated a whole host of debates about how far the media may encourage anxieties, shape attitudes, define values or excite behaviour in the public. Not surprisingly the most persistent concern has been that the mass media violence causes violence in the society (Cumberbatch: 1989). The testimony of young criminals as regard the source of their criminality is unbelievable. It is plausible to surmise that the criminal youth interpret the mass media in anti social ways. To the non criminal youth, a movie full of violence and sex may offer the lesson that ‘crime doesn’t pay’, to the criminal youth, it may act as a teacher in crime technique. The proposed research is aimed to study the depiction of sex and violence in Indian Hindi Films and its impact on the Indian Youth.

Violence-Attitude

There were few strong concerns about violence among the respondents interviewed in this research. Action and fighting scenes were felt to be a common feature of Bollywood films and a rarely at a level unsuitable for family entertainment. The type of violence in most Bollywood films was expected to be unrealistic and cartoon like in quality; this was commonly referred to as ‘dushum dushum’ to describe the heavily exaggerated sound effects that often accompanied action sequences in Bollywood movies. Dushum was traditionally associated with hand to hand combat (as in the film Sholay, China Gate, Zanzer, Don, Omkara, Tezaab, Angaar, Gardish, Ram Lakhan, Phool or Kathe, Chandni Bar, Bandit Queen, Gangaaajal, Company, Apaharan, Ab tak chhappan, Kaante), but it was apparent from the research that people also felt it applied to fight
sequences using modern weapons such as guns. Violence was accepted as an integral part of the Bollywood tradition, along with romance, song, dancing and comedy. Unlike the more realistic violence which people expected from Western films, people did not expect to take Bollywood violence seriously and rarely seemed to restrict the viewing of violent scenes among younger members of the family.

Children these days are mature, they know this is fake and can make their own judgement – this won’t influence them.

**Bangladeshi male aged 25-44, London**

You know the usual ‘dush-dush’ – like the actor bashing the villain. You can almost laugh at it. Indian female aged 25 – 44, Birmingham I think it’s alright. Fair enough we don’t want them watching dirty films. But if they can’t watch fighting films, then what is left for them to watch?

**Pakistani female (non English speaker), aged 25–44,**

According to Bradford, although many audiences recognised that the violence portrayed in recent and contemporary style Bollywood films was of a more realistic quality than in traditional Bollywood films, this seemed to have little effect on their behaviour. Occasionally parents admitted to misgivings but this was after they had taken a child to see a movie and usually only when it was felt to contain excessive levels of violence. Generally, however, films like *Kaante* (‘15’) were felt to be acceptable for young children to watch. This relaxed attitude to on-screen violence seemed to be shared by the wider
community with reports that Asian parents frequently took young children to ‘15’ and even ‘18’ certificated Bollywood films. Where parents did make exceptions about restricting the viewing of violent films, it was largely due to practical concerns such as young children getting scared, or finding it difficult to sleep at night, rather than concerns relating to socio-psychological effects. In fact, most parents, especially non-English speaking parents, seemed unaware about the potential effects of young children watching ‘15’ and ‘18’ level violence in Bollywood films and rarely commented on this.

In reality everyone has seen a Kaante film – even a seven year old.

**Bangladeshi male aged 25 – 44, London**

Not all were totally unconcerned about exposing children to violent content. Parents were more likely to distinguish between different levels and types of violence, with British-born mothers, in particular, being the most sensitive to what young children viewed. A variety of factors seemed to contribute to how violent content was perceived in films. These were:

- The context of the film: modern contemporary settings (e.g. gang warfare) were more likely to raise concerns, as were the use of very strong language in relation to scenes of violence;
- The presence of weapons, for example, the use of knives and guns were likely to elicit more of a reaction;
- Graphicness of the violence: people were more likely to react if there were close up shots of blood, or excessively gory detail;
Nature of the film: people were more accepting of violence in historical or political films and justified them on the grounds that they were reflecting a cultural reality. For example, *23rd March 1931-Shaheed* (‘15’) which portrayed the life of a Punjabi freedom fighter was felt to be of educational value to children who knew little about their cultural or historical roots.

**Comments on Kaante (‘15’)**

I would have no problem in showing such films to my kids when they are 7 or 8 years old. I would rather educate my son or daughter earlier so that they may know what the world is and what to expect.

This scene is more realistic, they are not fighting in some cave or fields.

**Asian males, aged 18 – 24, London**

Living in this sort of country, you get to see this form of violence on TV or Western films, so the kids are used to it. There is no need to [even] make it a ‘12’.

**Indian male aged 45 – 65, London**

**Comments on China-Gate (PG)**

It wasn’t suitable for somebody who’s 12 because obviously there’s a bit of bloodshed, and the use of knives, fighting with knives. But there wasn’t any cutting or stabbing or somebody bleeding to death for it to be an 18. But there was enough violence in there for it to be a 15 and above. I think violence on films does influence younger children. So that’s why I chose 15.
I gave it a PG probably because I don’t see Indian films as being that risqué, as in I don’t think there’s such a break from reality. Because I think most Asian films will have some sort of violent scene in it. Asian females, aged 18 – 24, Birmingham (Bollywood Batein Qualitative Research Report April 2004, page 50 to 53).

**Conceptual Perspective on Violence**

Violence is not just physical; People inflict psychological and emotional damage on others. Episodes in which someone is reduced to tears, humiliated or simply made fearful (perhaps by the threat of violence) are still violent. Those conducting content analysis of violent material have had to distinguish between different acts of violence. Violence can also be portrayed through comics, novels, radio, through computer games and on Internet. The decoding of violent image in a comic is more immediate than the decoding of words. Violence is not a single act of a single text within a single medium. Violence whichever it is exactly is a composite of experiences across media.

*Gunter (1985)* suggests four categories of violence:

i. Instrumental violence - used to achieve a goal;

ii. Expressive violence - committed in a state of anger;

iii. Intentional violence - intended to do harm to another;

iv. Unintended violence - not knowing that another would be harmed.

*Potter (1999)* reviews the nature of violence in terms of aggression, and
refers to literature which discusses this. For example, he quotes Berkowitz in saying that aggression is 'any form of behaviour that is intended to injure someone physically or psychologically'. He refers to Berkowitz's comment that violence is an extreme form of aggression. He also picks up that notion that violence can be verbal as much as physical in referring to seven dimensions of aggression (Velicer et al. 1985):

1. Assault (physical violence against others);
2. Indirect aggression (malicious gossip, slamming doors, temper tantrums);
3. Irritability (grouchiness, rudeness, bad temper);
4. Negativism (oppositional behaviour, usually against authority figures);
5. Resentment (jealousy and hatred of others, especially related to mistreatment);
6. Suspicion (projection of hostility onto others, distrustfulness);
7. Verbal aggression (arguing, shouting, including threats and curses).

Violence is something that is perceived and judged through its representation. Features of the violence cause it to be rated in different ways. For example, Gunter (1985) found that TV viewers judged the severity of violence according to number of factors:

1. The physical nature or type of violence perpetrated;
2. The kind of weapon used (cutting weapons were seen as the 'worst');
3. The degree of harm done to the victim(s) of the violence;
4. The nature of the physical context in which the violence takes place;

5. The realism of the setting for the violence;

6. Societal norms, themselves relating to which character perpetrates or is victim of the violence.

In a summary of content findings Potter (1999) asserts among others, the following content findings about TV violence:

- rates of violence fluctuate across different types of programmes;
- rates are higher for verbal violence than for physical violence;
- violent crime is much more frequent on TV than in real life;
- most perpetrators are white, middle-aged and male;
- a high proportion of violence is committed by 'good' characters;
- consequences for victims are rarely shown;
- weapons are often found in violent acts;
- much of the violence is portrayed in a humorous context.

Belson (1978) produced a widely reported piece of research which seemed to prove that heavy television viewing and violent behaviour were connected in respect of teenage males.

The cultivation model of accumulated media effects suggests that heavy television viewing cultivates a negative view of the world as being a violent place. Refinements of the theory through research over a period of time have,
added notions such as that of the general or mainstream television view of violence among other effects areas. It has also been suggested that effects vary between different social groups. It assumes that television viewing is as much a passive as an active experience. Other approaches to long-term effects have looked at children in particular. Some research has suggested that childhood viewing of violence may be related to aggressive behaviour in adulthood. However, the evidence is not conclusive, given the range of socializing influences that may produce such an effect.

Inoculation theory proposes that experience of media violence leads to desensitization and toleration of violent behaviour. This has been no more proved than Aristotle's theory of catharsis, which proposes the opposite - that experience of violence (through drama) purges violent thoughts and impulses in the audience. Feshback and Singer (1971) in particular have explored the idea that violence on TV can make some viewers less likely to commit violence in life.

Uses and gratifications theory proposes that we use media material to gratify certain internalized needs that drive our behaviours in general. There is nothing in the model that suggests, for instance, that reading crime thrillers with violent incidents in them has any influence on behaviour or on attitudes to violence.

Gunter (1985) referred to assumptions and to the unsupported use of terms: the terms "violence" or "aggression" receive almost indiscriminate use,
not simply by journalists with reference to television portrayals, but also by ordinary people in everyday life.

Ironically it is the section of the media that are themselves significantly responsible for arousing public anxiety and for making uncritical assertions about violence. The media transmit information; arouse anxieties, sets agendas—without necessarily being a cause of violence as such. There is evidence that media cause people to believe that there is more violence occurring in society than is actually the case. People worry about violence happening to them and to their relatives. This concern causes those people to adopt particular lifestyles or patterns of behaviour (see Gunter's reporting of British crime surveys in 1981 and 1983 in Gunter: 1987).

**Violence in Indian Cinema**

Crime films feed our apparently insatiable hunger for stories about crimes, investigations, trials and punishment. From almost the first moment of moviemaking, film writers and directors realized that nothing pleases audiences more than deception, chaos and underdog characters that refuse to be trampled by institutions and laws. More frequently, crime film plots are fictions that draw on general attitudes toward crime, victims, law and punishment prevalent at the time of their making. Whatever the basis of their stories, crime films reflect the power relations of the context in which they are made with context to attitudes toward gender, ethnicity, race and class relationship of state to individuals. Examining the history of crime films helps explain why different types of crime
films flourish at different points in time. *Hamilton (1998)* discusses the commercial advantages of broadcasting violence and quotes “US senator as saying ‘programmers, producers and advertisers have discovered, axiom that violence is nearly a sure-fire ratings booster. It moves the numbers.' Similarly he refers to a journalist's observation that 'violence boosts TV news ratings; the gorier the pictures, the higher the ratings and thus the ad rates'.

The Hindi film presents a tragic vision, imbued with moral questioning that leads to a philosophical reflection on domestic violence occurring in a broader context of socio-political violence, especially criminalization of electoral politics in many regions in India. This context relates to concerns that people have, activating the *law of concern*, defined as a cognitive appraisal process that elicits —emotions with regard to —to events as they are important to the individual’s concerns (Fridja 7). These concerns can be very narrow and self centered, or broader as our concerns about bad economy, heath care reform, outsourcing, and so forth. In Shakespeare’s play, the broader context of violence is deliberately muted, or occluded, and the focus is on the domestic realm, while in the film Omkara’s direct engagement in violent acts is given comprehensive visual coverage, and makes up a much larger portion of the plot. Shakespeare clearly, addresses concerns regarding inter-racial marriage, sex, and love, and the play strives to show these emotions as natural, not unnatural. The focus is on presenting a counterpoint to racialist ideologies about human interaction, especially intimate human exchanges between men and women. As one would expect, Bhardwaj’s film is not concerned with the race issue, but with the issue
of violence in general, as it affects public and private life. In a sense, Omkara resolves critical disputes about the exact racial identity of Othello, as articulated by Rymer in his disquiet about the changes Shakespeare made in Cinthio’s tale, the quibbling about what kind of a non-white man Desdemona could fall in love with, and what kind of a —stranger would the Venetian state not trust and employ (Pechter 203-205). It makes redundant even the defense of this love story by the likes of Bradley, and later Coleridge (Pechter 231; 241). It does so without abandoning the color motif. Ajay Devgan (the actor who plays Omkara) is black and Kareena Kapoor (who plays Dolly/Desdemona) has a near-white complexion. In the story world the color difference is, once again, placed in mythic context when Dolly, in terms of ceremonial praise, is likened to the white flute of the flute playing god of love, Krishna. What is not said at this time is that Krishna’s beloved Radha is also white, while he is blue-black. In a popular song about his childhood, Krishna asks his mother, —tell me, mother, why is Radha white why am I black? Thus, the white and black dichotomy is put in a very different context in Omkara, and this is one of the film’s significant contributions to understanding the core emotion in Shakespeare’s play, the love of Othello and Desdemona, which Shakespeare introduces at the outset through the distortive gaze and perception, or may be just the hate-language of Iago.

What is in the names in Omkara is not as pretty and heart-warming as the color symmetry-dissymmetry. Since socially and interpersonally destructive violence foregrounds anger, jealousy, rage, wrath, resentment, grudge of the perpetrator matched by the uncomprehending bewilderment, willing submission
or fear of the victim, my contention is that these emotions are elicited by appraisals that are not merely biological, but take into account culture and socialization of emotion. One aspect of the socialization of emotion that the film uses is the reference to castes and thus, the caste dharmas and their relation to violence. Tied to this are myths and metaphysics of creation, destruction and preservation of social forms and of mankind: the sacred role that violence plays in this cosmic drama. Quite often, the burden of the myths, epics, puranic stories, is to determine how much violence, under what conditions all the whys, hows and whereforths of it. This questioning in Hinduism, as in Christianity, is fraught with danger because the boundaries are slippery. The universal ethical principle dictates compliance under all circumstance to satya (truth) and ahimsa (non-violence). According to caste dharmas (codes of conduct and ethics) that adapt the basic ethics to survival in face of threat and danger, only the khatriyas (the warrior castes) engage in violence, not members of other castes, definitely not members of the scholar-priest class: the Brahmans.

Ironically, Bhardwaj’s counterparts to Shakespeare’s characters, Ishwar Tyagi (Iago), Omkara Shukla (Othello), Dolly Mishra (Desdemona) Keshav Upadhyaya (Cassio), and everyone else is given easily recognisable Brahmin surnames. The departure from tradition, where Brahmans did not bear arms but wore the sacred thread that primarily emphasized their commitment to the basic dharma of truth and non-violence is striking, because the main characters (well, not Dollly) take up arms and resort to violence to settle disputes, even minor disputes. The disjunction between a material culture of violence interspersed
with sacred rites calibrated to tunes of Vedic mantras at various occasions creates a timeless world of Indian myth and social life that had always, in one way or another, carried within it these tensions, but that were, somehow, contained. The caste identities of the principal characters are emphasized in repeated shots of their sacred-threads, with special focus on the unclothed torso of Ishwar Langda Tyagi (Iago) as well as several front, back and side shots of Omkara’s sacred thread.

When at the end Omkara makes an Othello like speech (a small part of it), he says to Tyagi —there is no mukti (salvation) either for you, or me, he does not only refer to their sin against Dolly, but their violation of universal principles of Hinduism that, in the post Gandhian era ought to have been the only valid principles to work by. Gandhi dismantled the warrior caste idea entirely; he redefined it as the nonviolent war of words and fasts: the satyagraha (insistence on truth and justice). He (as Patanjali had done before him in the Yogasutras) emphasized that the sadharana dharmas (basic, or universal ethical principles) of truth and non-violence are cardinal principles. His redefining of Hinduism for the modern age had been a significant historical and cultural moment in the life of the nation. What happened to change that? This question, to which there is no answer, haunts Bhardwaj’s Omkara.

In order to activate laws of concern of individual Indians, but not overdo it, the reference to caste identities is not overused. Overemphasis would make it ineffective for elicitation of emotion, because after all India’s army today is
composed of members of all castes—not just khatriyas. People’s professions today do not follow duties designated by caste, though the generic idea of caste is still associated with a certain type of work. Either way, in the film some diminishing of the focus on caste is necessary. Thus we note that Keshav Uppadhyay (Cassio), bearing a thorough Brahmin name, is nicknamed Kesu Firangi. His link to tradition and Brahmnism is not emphasized. There is no shot of him wearing the sacred thread; he is often seen on his motor cycle, chauffeuring Dolly from place to place and running errands for Omkara and Ishwar. He speaks better English than Dolly; Ishwar and Omkara do not speak any English. They have grown up in the village and are career politicians. Kesu is from the city. The word, Firangi, has a long history in India’s relation to English culture and colonialism. Its basic meaning is a foreigner, but the term is also used to refer to Indians who have become foreignized, or modernized since modernity is primarily associated with foreign influence. As signifiers of identity labels, desi (of the desh, or country) and firang (foreigner) are used widely today when referring to dress, style, even food and dance, speech habits of Indians in India and abroad. Kesu’s teaching Dolly the Stevie Wonder song confirms his firang-ness in a playful manner, contrasting it with her desi-ness when she cannot pronounce a particular word the way he wants her to. Similarly, Omkara’s Brahmin-ness is compromised by his being a half caste; his father a Brahmin and mother a low caste. After the abduction of Dolly, during a confrontation that threatens to become violent, the Brabantio like irate fatherMishra (a typical Brahmin last name) says, I considered you a Brahmin
and forgot that only one half (of you) is Brahmin; the other comes from that low caste kanjri (prostitute). Besides earning him this caste-based condemnation from his father-in-law, the half caste identity diminishes Omkara’s authority with regard to Ishwar Tyagi (Iago). Tyagi’s last name designates him as the uppermost sub-caste among UP Brahmans. Thus, we see that parity with the white and black difference between Iago and Othello is established in terms of caste and sub-caste hierarchies, very different from the lyrical love of the black Krishna for his white flute and his beloved Radha: the girl whose color is of the moon and the champak flower.

Kesu, in this collage of identities, is not just a firangi, the college kid from the city. In devotional hymns composed in medieval India, the name, Keshava, refers to Vishnu in his incarnation (avatar) as Krishna. Vishnu in the ancient Mesopotamian myth and legend, is a preserver god, friend to humans, who assumes the form of a gigantic fish to which the boat (that saves humanity from an apocalyptic flood) is anchored. In the epic war of Mahabharata, Krishna plays a different role. In the Gita, that is part of this epic and is later regarded as a sacred text, Krishna famously says, I am time grown old/Come to destroy the world. Even so, Vishnu is mostly a preserver god in the Hindu trinity, while Rudra is the destroyer and Brahma the creator. While Kesu’s name is directly related to a part of the Trinity and its avatar, other names are only associatively connected to the Hindu Trinity. For example, in Kashmir Shaivism Ishwar signifies the one who creates because he desires. ‘ Thus, Ishwar is an attribute of
Brahma, the creator god, while Omkara is the sacred word OM associated with knowledge, rituals and writing.

Though Omkara’s face in the film is sometimes shot from angles that establish a parallel with the letter ‘OM’ in Devanagari script, Bhradwaj depicts him as some form of Rudra, the destroyer god. The theme song, Omkara, which is a war song, describes him as the greatest warrior (sabse bade ladiaya re). The words of the song and the associated montage makes reference to both the iconography of Rudra from ancient India, and the 1857 Sepoy rebellion which sought to overthrow British administrative control of India.

At times of significant encounter with others, such as when he is summoned by Dolly’s father to answer for the crime of having abducted his daughter, Omkara wears the all black chaddar (a cross between a blanket and a shawl) with a wide red border. Such chaddars in tribal areas are worn by robbers and dacoits, because they see themselves as overthrowing a system. Though Ishwar Tyagi (Langda) is Omkara’s subordinate, in key scenes involving socio-political violence, he frequently appears in high angle shots, standing above others, with a gun in his hand. These contrast with shots where Langda is quietly insinuating. These are frequently medium shots with Langda and Omkara seated close to each other, like close friends in conference, their faces in profile, either half or quarter face to the camera, constituting nuances of doubt and faith as these two weave the fate of others (see Figure 4 and 5).
In Orson Wells' *Othello*, the two are in a room, walking circles around each other, like predator and unaware prey. Bhardwaj changes the dynamics to emphasize close friendship so that the perfidy of one does not come across as demented evil, but hurt pride, or just some random desire for destruction, and the trust of the other does not come across as excessive gullibility. When Omkara demands ocular proof, Langda is for a brief moment physically overpowered and beaten among the train tracks. The two have just killed an electoral enemy, while he was travelling on the train that has just passed. In his demand for ocular proof, Omkara is insistent and brutal. However, when Ishwar Langda Tyagi stands up to face Omkara, he takes recourse to verbal equivocation concerning the truth and falsity of Dolly’s infidelity. At this time, their full body shots, soaked in later autumn rain, frame the cinematic image, suggesting something cold and bleak that is almost environmental. Omkara’s gaze is avoidant and Langda’s confirms the lie with a clear, unafraid look that prefigures the inevitability of Dolly’s fate.
At the beginning, when Ishwar Langda Tyagi orders Raju’s wedding party to reverse its course, or he will shoot, he is shot in the form of a silhouette, a three quarter face and body towards the camera: dark, menacing, but also playful since the occasion only demands that the wedding party go back. When he announces Kesu Firangi’s being appointed as the Bahu bali (the new leader/captain, literally strong armed enforcer), much to his own dissatisfaction that will fuel revenge, he is again seen standing on a rock, his back towards the camera, his sacred thread in the foreground, as he stands far above where the crowd, down below, as if in the valley, is celebrating this appointment with colors and song. When they kill the captain of the rival party in a scuffle, it is Ishwar who shoots, standing once again, on a wall above the dueling Omkara and the Captain who had insinuated that Omkara will keep Dolly as his mistress and not marry her. From this perspective, Ishwar visually comes across as the mastermind and active agent of violence perpetrated under Omkara’s official direction, just as Iago’s plot of destruction, sprung of a desire that does not have an identifiable cause or motive, comes to have greater agency. What is added to this motif in Omkara is the fact that Bhardwaj’s Iago cannot be understood by others in the story world as the devil that ensnares minds of men. He is the creator god; the world is the play of his desire.

In naming the main characters loosely or tightly around the idea of Hindu Trinity, and filming them partially as such, Bhardwaj translates Biblical and other mythic referents in Shakespeare’s play into an indigenous context. In terms of social morality, a similar concern about virtue and vice, sin and innocence,
grace and loss of grace is activated. While Shakespeare’s Iago refuses to speak at the end, Ishawar Tyagi is killed, in a Kali-like coup by his wife, Indu (Emilia). The charming, cheerful village wife, in her benevolent avatar of Indu, has metamorphosed through anger, grief and guilt (for she stole the love gift) into Kali: the goddess who destroys evil. This sequence of shots is carefully modeled on the Kali iconography found in art, story and legend. Being associated with the creator god, by resonance of his name and through angles of framing, Bhardwaj merges creation and destruction in the figure of Landga Tyagi, but limits it through the agency given to Indu-Emilia. As for the limp, he may have taken a hint from Richard III; yet, the humor in the creator-god’s filmic substitute having a limp works well in the film. What remains, then, is the idea of the sacred encapsulated in the letter, OM, and that quality is associated with Omkara. The Langda nickname, by which Ishwar Tyagi is consistently called, establishes a reverse parallel with Othello, who is consistently referred to as the Moor, not Othello. Omkara’s name suggests a circle of sacred time and a pattern that, in the context of linear history and its teleological patterns deriving from modernity (which is essentially not-Indian), cannot be completed; a new creation will not follow this dissolution. Indu is not Kali, but a village wife who has just killed her husband. The last shot depicts her howling like an animal in pain near the well where she will drown. The proverbial drowning of —blind puppies in Othello is translated into real drowning twice in the film. The viewer knows Indu will leave her son, Golu, an object orphan. At this time, Golu’s pet name, suggesting roundness, a child’s sweet chubbiness (such as belongs to baby
Krishna in pictures and posters), has other connotations. Golu’s life will deflate him beyond recognition. The events will not come full circle. The allegorical figure for the preserver god, Keshava, or Vishnu, is ultimately the de-glamorised Kesu. Billo frequently (though affectionately) addresses him as –haramkhor (shameless parasite); he is, though kind and sane, an ineffectual, smooth talking womanizer, a misguided college kid, too dissipated to save others, though he is himself saved.

Through abundant spectacle of local culture, the documentary focus of the film is on a community in the remote, rural areas of Uttar Predesh/Bihar/Madhya Predesh that evokes an antiquated, but still practiced heroic age ethos of strong armed violence juxtaposed with modernity and its many gadgets, such as cell phones, trains, cars, most prominently guns and soldiers. While in Shakespeare’s play, Iago’s villainy is thought to be motiveless, with the stated reason (that Othello made Cassio his captain) only intended to gull Roderigo, Vishal Bhardwaj’s Ishwar Tyagi’s malevolence is motivated. He feels deeply wronged because Omkara chooses a less heroic figure, a mere college student, Kesu (Keshav Uppadhyay), as his bahu-bali, the party leader in his place because Omkara has been promoted in the party hierarchy to a place in the local assembly. As one would expect, Langda Tyagi carries out his revenge by making Omkara believe that Dolly has an affair with Kesu, because they studied at the same college and have much in common, while Omkara and Dolly come from very different worlds and have nothing in common. While the law of concern guides what the film shows and how it links character and plot elements
symptomatically to concerns about domestic violence, requirements of chastity and virginity, as well as larger social concerns about electoral violence that steals and sabotages free and fair elections, the flow of story time and action is predicated on the emotion law of closure. It is not a circular closure, but a linear one.

**Community Violence**

*Hamilton (1998)* produces an argument—“Economics determines the supply and demand of violent images in American television programming. The portrayal of violence is used as a competitive tool in both entertainment and news shows to attract particular viewing audiences. The likelihood that a television program will contain any violent acts and the type of violence portrayed depend on a number of economic factors: the size and demographic composition of the potential viewing audience; the distribution of tastes for violent programming; the values placed by advertisers on viewing audiences and the willingness of viewers to pay for programming; the costs of different types of show; the number of networks and stations in a viewing area; the market for different types of US programs abroad; and the interactions among the theatrical, video, cable, network broadcast, and syndicated television markets...

Economics explains television violence as the product of rational, self-interested decisions made by viewers and television programmers. The top consumers of television violence are males aged 18 to 34, followed by females aged 18 to 34. Advertisers are willing to pay a premium for these viewers, which
means that some programmers will face incentives to offer violent shows.”

Several notable films such as Tezaab (1989), Angaar (1993) and Gardish (1993), show the community participating in the fights between the hero and the villain as mute spectators. This is an absolutely new and frightening aspect of ‘mass’ culture that cinema has internalized. The spectators are mute and will not interfere or intervene, or even give evidence later. They watch within the frame and magnify the terror of the violence that is being experienced. Their very passivity is a background against which physical violence stands out in stark contrast. One of the most devastating of such mass scenes in recent times has been in Jigar (1993) where the protagonist’s sister is raped publicly in a square to teach the brother a lesson. The mother runs from pillar to post and even tries to enlist the help of a policeman nearby, but to no avail. The girl then publicly commits suicide. Rape has always been a staple ingredient of the villain’s villainy, but it has always been committed as an act away from public gaze, in the privacy of a room, in the jungle but always in a lonely isolated place. The voyeuristic gaze in this particular instance also includes an incestuous one, since the brother is tied up at a height and has perforce to witness the rape and death of his sister.

Today’s hero moves around in a group (Anil Kapoor is the quintessential mob hero as in the film Ram Lakhan, 1990), in the way the underprivileged instinctively move in a clannish group. It is not as if Amitabh Bacchan as the persona per excellence of the seventies and the eighties did not have friendship
with other male characters as for example in Sholay where Amitabh and Dharmendra are partners in petty crimes. However, an aspect of the personality that he always cultivated was that of a loner and nonchalant one at that.

Acts of violence committed against the father, sister or mother are always the factor responsible for the rebirth in violence of today’s hero. The storyline in the films of the fifties and sixties, whether they dealt with romance or gangster, often rested on a tension between the family and social relationships. In the films of the 70’s the family showed signs of breaking up, with the father getting lost either morally or physically. This loss defined the hero’s being. Today it is the family and by extension the community, as territorial notions, that are to be defended at all cost by the hero.

It is in this context that the hit of the late 1980s “Phool or Khante” is interesting. It deals with the ‘lost father’ returning very decisively to reinstate himself emotionally and physically into the family. The inversion of the popular 70s theme was possibly the factor behind the success of the film as a new of violence was ushered in. Nageshwar Rao, the city’s leading underworld don, kidnaps his own grandson to force his estranged son and daughter in law to come and live with him. He is finally killed in an encounter with a rival gangster and his surrogate son who has been with him through thick and thin and expects to inherit the ‘empire’, is now incensed at Rao’s affection for his biological son. I on the gangster films of the 1970s, it is the hero who is estranged from his real father, gravitates towards a surrogate one from then underworld.
After the long spate of violence oriented films till the mid nineties, melodies, interspersed with stories of teen romance, have made a comeback in commercial films. It was Maine Pyar Kiya that initiated the return to melodies in films. A record number of audio cassettes of this film were sold and the popularity of the songs outdid hits of the preceding decade. The film was produced under the Rajshri Banner, who was known for their small budget, modest return films based on rural, nonviolent themes and featured new stars and a new director. The film became a super hit surpassing Sholay, mainly because of the popularity of the songs. But even in these successful comedies, the use of violence is mandatory at least in resolving the conflict between the rich and the poor.

A UNESCO study on Hindi movies indicated that 75% of them have elements of violence in them, either physical or verbal. The study found that while the actual numbers of rapes as explicitly shown in Hindi films have not increased significant over the years ranging between 12 to 16 percent between 1949 and 1997- the sexual harassment of women in films has gone up from 35% in the pre-1975 period to 65% in films made over the last decade. Rape scenes were generally used in the earlier years to continue the story line or justify a fight against social oppression as in Madhumati (1958) or Roti Kapda Makan (1974), while in the 1975-85 period rapes were used to justify the changing role of the hero to an angry young man image for instance in lawaris(1981) or to justify death of protagonists as in Ek Duje ke liye (1981).
Post 1985, women have taken action against a group of individuals or society in general as in *Zakhmi Aurat* (1988), for harms done to them. That decade for the first time allowed women to fight and take physical action against at their personal level and seek revenge for wrongs done to them, instead of male taking revenge on their behalf.

The most important functions of violence in the movies are to induce fear, to dominate, to create conflict and to establish a character. Of these indicators, the major change has been that more Hindi films in the post 1985 period show violence to induce fear. This is corroborated by a corresponding reduction in the use of violence to dominate, showing a relative reduction in feudal type class caste relationships to the use of violence to induce fear at the mass scale. This is also supported by a growing trend of using violence to acquire property or money. The results indicated that the use of violence as a medium of oppression has increased over the years.

The project carried out by teachers and students of Quilmes and Buenos Aires National University, showed a total of 4,703 violent scenes for the 242 hours observed in the study. Thus an average of two hours a day in front of the screen would mean that within a year children could see about 14,200 violent scenes just watching children’s programming. The research also revealed that violence increases noticeably on Saturdays and Sundays (between 100% and 150%), precisely those days on which children have wider exposure to the screen.
**Faces of Violence on the Screen and their Influence**

There is a general perception that what children watch today is more violent than what previous generations watched. And they are watching more of these violent portrayals in films and on television than ever before. The assumption is not far-fetched, given the extensive penetration the mass media, particularly television, have achieved in the last few years. With more than 150 television channels available in India, children are exposed more to television. Besides the market is loaded with films showing realistic torture scenes and even real murder, computer games that enable the user to actively simulate the mutilation and killing of enemies and the internet has become a platform for child pornography, violent cults and terrorist guidelines.

Violence obtains attention, perhaps this is because attention is part of an age old mechanism dating back to the early development of human beings. Early man learnt how to look closely at dangerous situations so as to be able to defend himself and survive.

Most television and movie producers, who export their products, need a dramatic ingredient that requires no translation, “speaking action” in any language and fits any culture. That ingredient is violence. As Gerbner points out:

“*Formula driven media violence is not an expression of freedom, popularity or crime statistics. It is a de facto censorship that chills originality and extends the dynamics of domination, intimidation and repression domestically and globally. The media violence overkill is an ingredient in a*
global marketing formula imposed on media professionals and foisted on the children of the world.”

With the technical means of automatisation and more recently of digitalization any media content has become potentially global. The media themselves differ in their impact. Audiovisual media in particular are more graphic in their depiction of violence than books or newspapers: they leave less freedom in the individual images which the viewers associate with the stories. As the audiovisual media can portray the three dimensions of virtual reality and interactivity such as the computer games and multimedia with more perfection and as the audiovisual media is always accessible and universal such as the video and internet therefore the representation of violence “merges” increasingly with reality in audiovisual media.

Violence is a stale and integral part of the world seen on today’s television. Programmes targeted at children are not free of violence. In the United States, violent scenes occur about 5 times per hour in prime time and between 20 and 25 times per hour in Saturday morning children’s programmes. The depictions of violence are camouflaged in humour, so it is difficult for uncritical viewers – especially children to realize what they are consuming.

In the United States, young people spend 6 to 7 hours each day on average with some form of media. A national survey in 1999 found that one third of young children (2 to 7 years old) and two thirds of older children and adolescents (8 to 18 years old) have a television in their own bedroom. Many of
those televisions also are hooked up to cable and a Videocassette Recorder (VCR) (Roberts, 2000). Sexual talk and displays are increasingly frequent and explicit in this mediated world. One content analysis found that sexual content that ranged from flirting to sexual intercourse had increased from slightly more than half of television programs in 1997-1998 to more than two-thirds of the programs in the 1999-2000 season. Depiction of intercourse (suggestive or explicit) occurred in one of every 10 programs (Kunkel, Cope-Farrar, Biely, Farinola and Donnerstein, 2001). One fifth to one half of music videos, depending on the music genre (e.g., country, rock and rap) portray sexuality or eroticism (DuRant et al., 1997). Two thirds of Hollywood movies made each year are R-rated; most young people have seen these movies long before they acquire the required 16 years old age (Greenberg et al., 1993). Although teen girls' and women's magazines, such as Seventeen and Glamour have increased their coverage of sexual health issues over the past decade, the majority of advertising and editorial content in these magazines remains focused on what girls and women should do to get and keep their man (Walsh-Childers, Gotthoffer, and Lepre, 2002).

**Films help Culture of Violence against Women Evolves**

The Indian press has been full of accounts of daylight rapes and gang rapes of women, the most egregious attacks have been in the major cities. A diplomat in her mid-30s was carjacked in the early evening from a police-patrolled area in Delhi and gang-raped in her own car. A deaf-and-mute girl was
raped in broad daylight on a computer train in Mumbai. A 13-yar-old girl was kidnapped and gang-raped in Ahmedabad. Prodded by the Supreme Court of India, the Delhi police reportedly arrested 107 “eve teasers” in one day alone on the suburban trains.

Americans of all hues wish each other Happy Valentine’s Day, expressing eternal love for the objects of their affection. A world away, however, Shiv Sainiks rampage the streets of Mumbai and other Indian metropolitan cities, torching restaurants, overturning buses and impeding traffic, objecting to this corruption of Indian culture—foreign influences. To them, LOVE is the four letter word from which young adults and particularly their “sisters” must be shielded.

Where are these “do-gooders” when their “sisters”, numbering in the hundreds this year alone, are attacked openly and violently in the most humanly degrading of ways on the streets, and in their schools or homes? And some of the self-appointed protectors of women are themselves wolves in sheep’s clothing.

In the Post-Independence India, boys were pampered and encouraged to be aggressive. Girls were kept on a right leash and forced to be submissive. Boys were expected to bring home the bacon when they grew up. Girls were trained to be good homemakers. Sex was always an after-marriage thing. Arranged marriages were the norm. Dowry was important, but “Sanskar” (value system) was even more so. Boys and girls seldom interacted. A smile was invariably the start of the prohibited boy-girls relationship. An extended conversation suggested the parties were keen on intimacy. An afternoon or evening together
indicated that the relationship had taken roots. Holding hands meant the couple was treading dangerous waters. And, kissing was a sure sign that things had progressed to the point of no return. Others in the know acted quickly, the moment their suspicions were aroused, to stem the slide down the slippery slope. Usually, the girl’s family or neighbours would beat or threaten the boy with dire consequences that he should not be ever seen in the neighbourhood or the vicinity of the girl. It was always the “save your sister or daughter” thing. Boys roamed freely. Threats were hurled and a constant vigil was imposed on the girls and her environs. The family became energized to quickly marry off the girls, so as to preserve her chastity and the family’s reputation.

Love marriages gradually gained a modicum of acceptability, just because of the Indian cinema. The story was always the same, rich girl and poor boy “Hero” fall in love against the parents’ desires. The apparently rich “Villain” boy, wanting to marry the girl for her inheritance, finds favour with the parents. Eventually, the villain is exposed and the Hero and Girls gets married with a happy ending.

Then, beginning in the 1980s, violence became the normal staple. The Hero gained the girl’s affections through kidnapping her or threatening her with rape, suicide or self immolation. At this show of “tough love”, the girl, who until then had despised the Hero, melted in his arms, forever swearing by his love. The Villain too moved up the violence ladder, killing the Hero or defiling the
woman by raping her, arguably limited her choices to spending the rest of her life with the Villain, the perpetrator of the crime!

Whether movies inspire rapes or simply mimic the changing Indian society is of little consequence. These are the lessons being learned today by many of India’s youth, who spend more time watching movies and television than pursuing intellectual or otherwise productive pursuits. Is it any surprise that women are seen as pieces of meat to do with whatever?

Rape, Cinema and the Indian Women

How much of our outlook has changed when we are presented with a woman post-sexual assault? What value-system does rape carry with it? Whatever protests we may make on the subject, for a large percentage of the population of this country, rape is still viewed as the most shameful thing to ever happen to a woman. There is an urgent need to take severe action against this crime of rape towards humanity.

In India, the worth of a woman’s womanhood is still based on the purity of her sexual life. There is no doubt that Hindi commercial cinema, with its strong themes of good and evil, right and wrong, crime and justice, has an extremely powerful subconscious influence on its unwary viewers. And rape has been a constant obsession in our films, till date.

The portrayal of rape in our cinema is a combination of danger with conveniences and necessities. Danger in the sense that it influences the audience and it is convenience and necessities with regard to the details of its portrayal.
For instance, the woman in question is necessarily a girlfriend/wife or a mother/sister while the active justice-seeking protagonist of the film is conveniently the ‘hero’, male protagonist and a concession to the male-dominated image of our society. Then, necessity: his girlfriend is always saved by him in the nick of time – love makes the box office always full. This was the simple formula behind a hit film. Some of the stereotypes always shown in the movies are: - the villain is always a villain, he is a successful and well-established rapist and while the villain may be apprehended by the law, his numerous rape crimes are hardly ever brought up against him. Also, regardless of this villain’s reputation, the raped woman is always viewed by herself and society as ‘disgraced’. The sister will now never find a man willing to marry her- the goods are impure and damaged and the mother, whether married or a widow- is no longer pure enough for her husband. The ultimate solution is always suicide. All these popular stereotypes of the big screen such as the vamp, the triumphant working class hero, the dishonoured sister, the righteous mother, the middle class good fortune life, the morality of the common man, the super rich villain has always continued to flourish and influence the audiences in a myriad ways.

Women are always shown to be under the realm of any of the male member of the family. And rape is a matter of everlasting shame in the eyes of society and the woman herself. The woman is torn between the bitter conflicting emotions of natural wrath against her assailant and the same for the assault. She is torn in acting upon the impulses of the one and the other. Whatever her
struggle, suicide is seen to be the most desirable solution in preference to pursuing any other course of action.

Rape is a violation of human’s right. It is an imposition of physical force by the rapist over another’s body. The victim’s rights of physical space are being violated and this is crime regardless of the victim’s involvement under threat or duress. Rape is criminal offence in India, and the rapist is granted death penalty for this crime. To have been raped is a dreadful act to anyone, whether male or female. It is a deliberate overcoming of one’s possession of one’s body, it is a physical invasion with terrible emotional and mental repercussions. What is not is the basis by which one judges one’s value.

A woman’s rape is not tied up with her essential self-worth, ones sex is not her only identity. While a rape is an overpowering of the body against ones will, it must not become a standard by which one measures ones self-worth. If a woman thinks that the basis of her self-worth and identity is rooted in her sex, then it is an easy job for a man to damage the self-worth of a female. Raping her is enough, equated as it is with her entire self-perception and value system. Rape is not a crime against womanhood. Rape is a crime against humanity.

Social Issues

It is harder to accept that social environment and aspects of individual upbringing have been shown to be a more consistent factor that correlates with violent behaviour. The causes of violence and crime seems much more likely to be found in poverty, unemployment, homelessness, abuse, frustration,
personality traits and psychological background than in television programmes (Gauntlett: 1995).

Different social issues have been the reason behind the portrayal of sex and violence in the cinema. The following are some of the issues related to sex and violence in Indian Films:

**Dowry and Violence**

This is one of the reasons why married women are harassed and led to more and more bride deaths. Though under Dowry Prohibition Act 1961, the government bans dowry but in reality it has always existed in the society. Delhi police recorded 371 cases of bride burning from 1st January to 30th November, 1983. The actual figures of death rate due to dowry are undoubtedly bigger in numbers. According to the NCRB, between 1998 to 2001, there are 6851 reported dowry related deaths in the country. In August the Government announced the defendants under the Anti Dowry Act would be able to be released on bail.

**Prostitution**

The majority of the women who are into prostitution are swayed by poverty, economic crisis or sometime by compulsory trafficking. “Estimates suggest that more than 2 million women participate in commercial sex work and 25% of the women are below 18 years. At least 25,000 children are engaged in prostitution in major cities: Bangalore, Delhi, Hyderabad, Madras and Mumbai. According to sources, 500,000 girls younger than 18 years are victims of
trafficking in India. It is noteworthy that 61% of commercial sex workers in India belong to the underprivileged, scheduled castes and tribes” (Mishra: 2006). Many females who are engaged in commercial sexes are due to no other alternative for survival but sex. Women and girl children in particular are vulnerable to trafficking within and into India due to the adverse sex ratio which is creating a deficit of women in certain regions. It is estimated that every year 5000 to 7000 Nepalese girl children are trafficked to India alone. Regions such as Punjab and Haryana are the destinations for many women and girls, trafficked from poorer states such as Assam, Jharkand and West Bengal. Trafficking seals the fate of many of poor women; whether they are enticed by the prospect of employment or sold by their own families, they are sentenced to a life of bonded labour, forced marriage or forced prostitution. Further more dedication of girls as Jogans or Devadasis to temples for sexual abuse also leads to prostitution (Dube: 1990). This predicament deprives them further education, of their right to bodily integrity, of their rights in general.

**Female foeticide**

Sex examination tests through techniques such as ultrasonography and amniocentesis are banned in India, but still female child is often killed in some regions where a preference for son is imbibed in the culture. As a result, the government says around 10 million girls have been killed by their parents either before or immediately after their birth over the past 20 years. The National Maternity Benefit Scheme (NMBS) provides for 100% central assistance to the states/UTs for extending financial benefit for first two live births to women who
belong to households below poverty line and have attained nineteen years of age and above.

In 2006 joint survey was conducted by India and Canada in which it was found that foeticide in higher size is found both amongst the educated women and uneducated women. In a recent survey it has been found that in India there are more than 40 lack cases of foeticide every year mostly all of them belong to, in legal category. The government has taken immense measures to punish various agencies undertaking identity of gender expose of unborn babies.

The ratio of girls child is on lower side clime than the male child.

**Bride Burning**

According to NGOs, approximately seven thousand deaths in the country are from dowry related burnings each year. All though most dowry deaths involved lower and middle class families, the phenomenon cross both cast and religious lines.

**Child Abuse:**

Some studies limit the term ‘child abuse’ to “children who have received serious physical injury caused wilfully rather than by accident” (Garden and Gray, 1982:5). This definition has not been accepted by the social scientists because of the ambiguities in the word ‘serious’ and diversities in ‘physical injury’. Kempe and Kempe (1978) have defined child abuse as “a condition having to do with those who have been deliberately injured by physical assault”. This definition is limited in scope as it restricts abuse only to those acts of
physical violence which produce a diagnostic injury. Child abuse is usually classified into three major types: physical, sexual and emotional.

**Violence against Women**

The problem of violence against women is not new. Women in the Indian society have been victim of humiliation, torture and exploitation for as long as we have written records of social organization and family life. Today, women are being gradually recognized as important, powerful and meaningful contributors to that of men; but till a few decades back, their condition was pitiable. Ideologies, institutional practices and the existing norms in society have contributed much to their harassment. Some of these favour women. In our society after Independence, the spread of education and women’s gradual economic independence, countless women still continue to be victims of violence. They are beaten, kidnapped, raped, burnt and murdered.

Violence against women may be categorizes as:

(i) Criminal violence rape, abduction, murder etc.

(ii) Domestic violence, dowry deaths, wife battering, sexual abuse, maltreatment of widow and/or elderly women…

(iii) Social violence forcing the wife/daughter-in-law to go for female feticide, eve-teasing, refusing to give a share to women in property, forcing a young widow to commit sati, harassing the daughter-in-law for dowry etc.
Rape

Section 375 of the IPC describes rape as sex with a woman against her will or without her consent or with her consent obtained by putting her in fear or death or hurt or with her consent when the man knows that he is not her husband but she believes him as her husband or with or without her consent when she is under sixteen years of age. A rigorous punishment should be enforced for the crime against women rather than merely giving fines and imprisonment. According to MAVA (Men Against Violence And Abuse) and National Crime Records Bureau, in every 29 minutes one Rape occurs. In every 15 minutes Molestation, in every 53 minutes sexual harassment, in every 16 minutes murder in every 9 minutes cruelty act and in every 77 minutes dowry death.

Kidnapping and Abduction

Section 361 of the IPC describes kidnapping as the taking or enticing away of a minor- a female of less than 18 years and a male of less than 16 years of age without the consent of the lawful guardian. Section 366 of the IPC describes abduction as forcibly, deceitfully taking away of a women with an intent of seducing her to illicit sex or compelling her to marry a person against her will.

Sexual Harassment

In 1990 half of the cases reported against women were on molestation and sexual harassment. A study on women has revealed that even women in civil services are also harassed at one point of time or the other either mentally, physically and sexually, verbally or by even spreading slanderous gossip about
the lady officer (R.C.Mishra:2006). The Supreme Court of India has taken a strong initiative against Sexual harassment of women in workplace in 1997 and further defined Sexual harassment as ‘unwelcome sexually determined behaviour (whether directly or by implication) including physical contact or advances or demands or request for sexual favours, sexually coloured remarks, showing of pornography and other unwelcome physical, verbal or non verbal conduct of sexual nature.’

Sexual Violence

According to the World Health Organization, 12 to 25% of women around the world have experienced sexual violence at sometime in their lives. In the United States, data compiled by the National Victim Centre in 1995 indicated that over 7 lakhs women are raped or sexually assaulted annually. The laws of the countries around the world, such as India, Malaysia have explicit exemptions for marital rape. Further, armed conflict situation and civil wars in approximately 100 countries around the world have been the increasing use of rape as a weapon of warfare. Women civilians and refugees, specifically targeted by armed forces, are subject to mass rape, forced pregnancy and sexual slavery.

Domestic Violence

According to the World Health Organization, results of large scale studies conducted in various developing and industrialized countries indicate that between 16 to 52% of women reported having been assaulted by an intimate partner. In the United States, 28% of women reported at least episode of physical violence from their partners. Many cultures condone for legally sanctioned
domestic violence. In northern Nigeria, for example, section 55 of the panel code allows a husband to discipline his wife so long as the action doesn’t amount to the “Infliction of Grievous hurt”.

Now-a-days most films have too much of violence and sex where the actress has no real impact on the story line. She is used mostly in the dance sequences to give visual relief when the hero and viewers are tired of on-screen violence. Rarely are there alternative films such as Aastha, Lajja, Chandni Bar, Aastitva, Kya Kehna, Filhaal, Sparsh in which enlightened directors have created a niche for themselves at least in urban areas. In these films, women directors like Aparna Sen, Deepa Mehta, Kalpana Lajmi, Meghma Gulzar and Sai Pranjap have attempted to break away the realm of mainstream cinema and have presented issues concerning women and common people. The content analysis of some of the films has been done to further understand how women are treated in the Indian films.

It is illustrated from the above discussion that there are various paradigms and approaches about the effects of Hindi cinema on society. There is lack of studies on depiction of sex and violence in Hindi Films. Some researchers are of the view that there is direct effect of the depiction of sex and violence in Hindi films on the society and individuals, while the others say that there is limited impact of this phenomenon on society and that is also under certain conditions. Some claims that there is no any direct effect of media at all. Therefore, it
proposes to undertake an analytical as well as empirical study of the depiction of sex and violence in Hindi Films and its impact on the Indian Youth.

Laboratory experiments in psychology find that media violence increases aggression in the short run. The researcher analyzed whether media violence affects violent crime in the field. The researcher exploited variation in the violence of blockbuster movies from 1995 to 2004, and studied the effects on same-day assaults. The researcher finds that violent crime decreases on days with larger theatre audiences for violent movies. The effect is partly due to voluntary incapacitation: between 6 PM and 12 AM, a one million increase in the audience for violent movies reduces violent crime by 1.1 to 1.3 percent. After exposure to the movie, between 12 AM and 6 AM, violent crime is reduced by an even larger percent. This finding can be explained by the self-selection of violent individuals into violent movie attendance, leading to substitution away from more volatile activities. In particular, movie attendance appears to reduce alcohol consumption. The researcher finds suggestive evidence that strongly violent movies trigger an increase in violence; however, this increase is dominated by a substitution away from more dangerous activities. Overall, the researcher estimates suggest that in the short-run, violent movies deter almost 1,000 assaults on an average weekend. While the design does not allow estimating long-run effects also the researcher finds no evidence of medium-run effects up to three weeks after initial exposure.
In 2000, the Federal Trade Commission issued a report at the request of the President and of Congress, surveying the scientific evidence and warning of negative consequences. In the same year, the American Medical Association, together with five other public-health organizations, issued a joint statement on the risks of exposure to media violence (Joint Statement, 2000).

There is no evidence that exposure to media violence increases violent behaviour in the short run. After controlling flexibly for seasonality, it is found that, on days with a high audience for violent movies, violent crime is lower.