

COMPILATION OF SELECTED ARTICLES ON LAW AND FILMS

AN OUTCOME OF
**ARTICLE WRITING COMPETITION
ON LAW AND FILM**

ORGANISED BY
PROBONO INDIA

IN ASSOCIATION WITH
CHITRAPAT COMMUNICATION

SPONSORED BY
KAMENDU JOSHI AND ASSOCIATES

MARCH 2022



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“I believe that cinema picks up ideas from society and not the other way round.”

– Amitabh Bachchan

March 2022

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Organiser has compiled best articles for academic and research purpose only.

FOREWORD

ProBono India organized a unique activity around Law and Films in collaboration with Chitrapat Communication, Ahmedabad sponsored by Kamendu Joshi & Associates, Ahmedabad. Several entries were received; however, the organization selected fifteen entries.

Cinema is a medium of Entertainment. For a long time in India, we had films made that were away from reality; often, they were formula films. Like many other popular beliefs, even in the case of courtroom scenes, there were a lot of myths attached. These myths had become so strong that it became a norm to use specific terminology and depictions as per popular beliefs. The courtroom drama has been an attractive premise for many Indian cinema filmmakers, be it in Bollywood or any other regional film. Cinema represents our society. The articles were selected based on the socio-legal framework and the issues being represented in the cinema. Cinema deals with the popular culture of the community. When a socio-legal problem is illustrated in cinema, it helps the viewer understand how they would take action around it. While much popular cinema uses court scenes in a very frivolous way, historically, there have been films that have represented Court procedures to showcase the socio-legal outcome of the same.

The fact that there are 15 selected articles for the journal represents the work filmmakers have done in making viewers about the court proceedings. This initiative was a much-needed one to add academic rigor to otherwise criticized court scenes. There have been impactful issue-driven films like Court (2014), Pink (2016), Article 15 (2019), Section 375 (2019), and Jai Bhim (2021) that put stress on the accurate depiction of court scenes. It is a welcome idea to look at courts as more relatable and believable.

A big congratulation to Dr. Kalpeshkumar Gupta for identifying research inquiries that would lead to the demystification of legal representation in Indian cinema. This kind of effort could continue yearly.

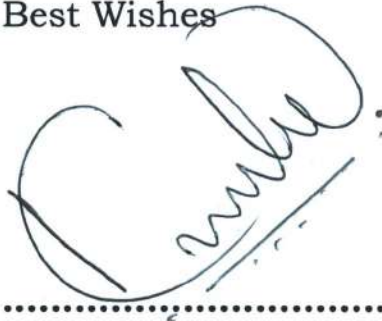
Dr. Darshan Ashwin Trivedi

Filmmaker, Educator, Researcher

I am delighted to witness a unique **Article Writing Competition on Law and Film** initiated by ProBono India in collaboration with Chitrapat Communication. ProBono India always come up with remarkable idea which never done before. I am very much happy that we are associated it since its inception. Present competition focuses on Socio-Legal aspects of a particular film which highlights ongoing issues prevailing in the society. I have gone through some of the articles including winners', participants have greatly used their analytical skill while preparing an article.

I hope the organizer will conduct second edition of the competition also and urge for more and more participation across country.

Best Wishes



Kamendu Joshi
(Managing Partner)

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JUST ONE SLAP: ACCEPT IT OR REJECT IT

Nitika Goyal

Amity University, Jaipur

Introduction

Our beliefs says that marriage is a sacred concept where two souls promise to stay by each other's side in front of sacred fire and promises to not break it. Because of all these beliefs the concept of divorce was not so common in the previous times. No matter what situation arose, either party had to stay quiet. But then with some awareness, the concept of divorce came into force for the unsuccessful marriages. And all we need that is little bit of more awareness to step forward from these beliefs. And sometimes films can be a great medium to deal with these subjects. One such Movie is 'Thappad' directed by Anubhav Sinha, starring Tapsee Pannu, Pavail Gulati, Dia Mirza, etc.

About The Film

'Thappad' is a story about a married couple, Amrita Sabharwal and Vikram Sabharwal. They are a happily married couple. Amrita is a homemaker, and she has completely devoted herself to her in-laws. Vikram and Amrita are planning to move to London after Vikram's promotion. After Vikram's promotion, they throw a party at their house for celebration. At party, Vikram gets a call from his boss, who informs him that there are some slight changes in his promotion contract, and he will be working under his junior. This message angers Vikram and he starts arguing with his superior, Rajhans, that he is also involved in this cheating. Amrita tried to get in their way to stop them from fighting, but at that movement Vikram slapped Amrita in front of everyone. This slap shook Amrita emotionally and it felt like her world had stopped working suddenly. After the incident, Vikram hadn't tried to apologies to her and instead he started giving excuses about how he was so upset because of the betrayal.

All the little unfairness she had faced in her married life started to flash in front of her eyes. She leaves for her parents' house. Everyone told her to move on as it was just a slap, except her father and her brother's fiancé, Swati. Vikram sends a legal document to Amrita of restitution of conjugal rights. She consulted an advocate, Netra Jaisingh, and she told her that she only had 3 options. That is to reconcile, judicial separation or divorce. Amrita decided to file for divorce on the grounds of irreconcilable differences as she only wanted happiness and respect

in her life, but she didn't get it either and her husband didn't have the right to hit her even once. But things got difficult when Amrita turned out to be pregnant. Vikram and his lawyer, Pramod Gujral, started to make false claims to gain custody of the child. Emotionally broken, Amrita files a charge of outraging the modesty of a woman under section 354 of IPC and domestic violence against Vikram. And then they both agreed to file divorce on mutual consent as it was the only way left for Vikram. Amrita said to her mother-in-law that she was extremely hurt when no one tried to console her by saying that it was all Vikram's fault. Her mother-in-law apologized for her mistake and told her that she was right in her actions. In the ending scene, Vikram finally apologizes to Amrita and confesses that he will start from the beginning and will try to be a perfect man, whom Amrita deserves to be with.

What The Film Got Right

'Thappad' amazingly portrays what just one slap can do to a spouse, especially when you are not expecting it at all. This movie accurately describes that, after marriage, a woman completely devotes herself to her in-laws. They compromise their dreams, like in this film, Amrita quits being a dancer, which was her passion not because of force, but out of choice, as she only wanted happiness and respect in her life. But one slap turned her world upside down and she realized that she hadn't got either in her life. Thappad is a very well written film as it tries to make the audience aware of the fact that no spouse deserves to be hit, even if it is just one time. The dialogues are so powerful, and they depict the exact beliefs of our society, like Vikram said that "slap wasn't such a big deal and now it can't be undone" to which Amrita's father replied that "it was a big deal and the most important question here is why it had been done." Throughout the film the audience can feel the harshness of our primitive thinking and emotions of Amrita. In some scenes, the film often parallels Vikram's job with Amrita's worries as he said that he does not want to continue his job as he was not being valued there, which left Amrita in deep shock about why she is compromising when she is also not being valued.

And thus, the film gives a strong message to society and force the audience to think that their beliefs were wrong and is just one slap enough to break a marriage?

Where The Movie Went Wrong

'Thappad' showcased an important subject. But there are some slight flaws which need to be considered. The first flaw of this movie is that they haven't focused more on the stories of the supporting characters. Like Sunita, the housemaid, who was going through an abusive

marriage. Her husband beats her daily without any hesitation, but she stays silent. Netra Jaisingh, an advocate whom Amrita consulted, was also in an unsuccessful marriage where her husband was a son of a renowned advocate. His husband treated her like an object and in one scene, he forcefully grabbed Netra and started getting intimate without her consent and Netra tried to resist. All these stories were sidelined till the end of the movie and were just there to show that one step of a woman can encourage others to take a step forward. I believe that this movie, with a little bit of more attention to these stories, could have been able to unfold the concept of domestic violence and other important marital subjects in a wider sense. One another flaw is that this movie has not shown the legal concepts of seeking divorce in detail. The legal concepts are just covered in the last 10-15 minutes of the story. Showing legal concepts in simple terms would have been helpful to justify the acts of Amrita and it would have been created more awareness. But nevertheless, they had focused on an important subject which was necessary to open the eyes of the audience.

Socio Legal Impacts Of The Movie

It's hard to even imagine ourselves in an abusive marriage. But what about those who go through this feeling and can't even step out because of our beliefs?

But as it is said, someone must make a difference. And one such step is the film 'Thappad.' Thappad exceptionally emotes this situation by telling the story of Amrita's and Vikram's married life. This film made a great impact on its viewers by breaking their belief that a women should forgive and forget, that they should not make a great deal out of their marital issues, and they should move on with little compromise. 'Thappad' leaves a positive mark on its viewers and gave those a chance to self-mirror their reasoning who thinks that stepping out of marriage over one slap is unfair, as it is rightly said in this movie that unfair was that 'slap', and unfair was the expectation of others from Amrita that she should move on. Therefore, this movie encourages all those victims to face the situation courageously without thinking of the society as in the end it is only their happiness that matters.

Conclusion

Thappad movie is a slap to all those stereotypes and the old thinking that breaking off the marriage is not right and stepping out of an abusive marriage or a marriage where there is no love or understanding is an unreasonable move. This movie is a motivating factor for all the viewers and provides encouragement to take the right step. It's high time that we ourselves

break off these old beliefs which were indeed created by ourselves. The situation is a lot better than previous times, but it is also not that good in today's times. Many still must suffer from this harsh situation. And that's why all they need is some support from society so that they don't hesitate to take that hard and courageous step. For that, the whole society should adopt thinking like that of our main protagonist Amrita who tell us that it's completely fine to break a marriage without any shame, where you don't get any respect or where you get hit even for once, as she said that "just a slap, par nhi maar sakta" (it was just a slap, but he does not have a right to hit me).

MIMI- A SAGA OF SOCIAL COMMENTARY & LEGAL ABSURDITY

Jaydeep Findoria

Parul Institute of Law, Parul University, Vadodara

Premiere Inception-

One of the most admired personalities in the entire eclectic Indian mythology, Lord Krishna once said, "Humans are not made for the society but society is made for the humans." And therefore it is subject to elementary as well as fostering evolution. Procreation of child is generally considered to be a prominent marital obligation by people in society at large. But the question arises that what if due to unfortunate circumstances the couple is unable to bear child. Indian mythology always emancipated the outlandish ways of livings, starting from Niyoga Dharma¹ to modern In Vitro Fertilisation there have been span of events where life is created regardless of validation from the society. Niyoga Dharma was an ancient practice of delegation where wife was at liberty to delegate the duty of procreation to another person if her husband was unable to do so. Unfortunately in a society where scientific pioneering is at peak & ideologies are backed by reasons, concepts like surrogacy, artificial insemination, adoption & problems like infertility are considered to be taboos & curses. As it is rightly said with pros comes a list of cons. These unaccepted narratives in the society lead to the massive exploitation of women & children born out of such evolvement. The need is to outreach the grassroots of the nation & to profess the awareness in order to create a society of acceptance because acceptance creates fertile soil for the seeds of change & might turn as blessing in disguise. Indian cinema has always played a pivotal role in lime lighting such prerogatives to bring the admired change but how much it has succeed can only be measured by evaluating the impact of the creation made with legal aspects.

Broadcast Description-

Reel world is always in tales & talks because of its magnificent style of glorifying the art. In 2021, Laxman Utekar a renowned director came up with a talkie named 'Mimi' starring Kriti Sanon, Pankaj Tripathi & many other bringing up the offbeat topic which is stigmatized,

¹ Mansi Rawat, 'Surrogacy & Artificial Insemination Were Also Practiced During The Times of Mahabharata' (ED Times, 2019) < <https://www.youthkiawaaz.com/2018/10/surrogacy-and-artificial-insemination-are-ancient-practices-seen-even-during-mahabharata-t/amp/> > accessed on 6 March 2022

'surrogacy' into the Indian cinematic industry. The film revolves around a young actress who has been approached by a foreign couple through a driver to be a surrogate for them & produce a baby for the couple. The film kicks off with an American Couple who are unable to conceive is in search of a woman who can bear a child for them in her womb. The actress in the film (Mimi) agrees for a specific consideration to do the same in order to be financially strong so that she can progress in her acting career. The actress lies at the home that she is leaving for 9 months for a shoot & stays away from the family to hide pregnancy. Furthermore, after few months the doctor reveals to her that the child in the womb has Down syndrome. After the acknowledgment of the same, the American couple desires not to have a baby & wants Mimi to opt for the abortion which leaves her devastated. She decided to keep the baby & go back home with a predetermined lie in order to convince the family that it is her child. The driver named Bhanu who brought this couple to Mimi helps her by pretending that he is her husband & it's their child. The child born is has a fair skin which develops suspicions due to non resemblance with the supposed biological father. Later, in order to avoid the chaos, she reveals about the truth & everyone accepts the child who is named Raj. On one sudden day after the span of four years, the American couple returns & demands the child. Mimi confronts them & denies giving the child back resulting into the rift between both the parties. At the end, the couple based on the heart touching sentiments of Mimi decides to adopt other child & leave Raj with their surrogate. The film ended with a message that parenthood is not only about blood but the affection, care & love.

Righteous Aspects of Film-

Mimi is a woman-centric film, which highlights a real-life situation. The film celebrates motherhood which focuses on how important the role of a mother is & how special bond is between the mother & child. Peeking into the psychological perspective people often confuse parenting & genetic extension. People believes that because the person in concern is an extended flow of their own DNA so they are the one who are only capable of parenting & they can only think right for them, which is only a biological way to look at it. Mimi is a movie that successfully portrayed the difference there to a large extent. It tries to challenge the normative definition of being a parent & while at it, also tries to bring to the forefront the dilemma that a surrogate mother might have to go through. Surrogacy is a sensitive topic and to show the torment of a woman through a comical and emotional story is a commendable thing. At no point, the story sought any controversial twist or made any debatable opinion. It just told a story and let the viewers decide.

Critical Check & Socio-Legal Impression-

Art is a way through which intrinsic values are portrayed for the benefit of the society. But what if it starts portraying the social message in an ambiguous manner in order to get long term architecture base in the film industry, the most plausible answer is need to change the point of view because the art cannot be proliferated at the cost of creating misconceptions in the minds of the people. Despite of tremendous reviews, the film has got a lot of faults in legal sense. Though the film came in July of 2021 & Surrogacy (Regulation) Bill was enacted on December 2021², the bill was already proposed in 2020 as well as the legal discussions on the same were at peak during 2016 & 2018, thus the makers cannot escape the legal blunder created in the film. As surrogacy is an act which is a legal bound contract, there are several discrepancies as well as fallouts which are shown in the film.

In 2002, commercial surrogacy was legalized in India³ & from 2018, it was banned with the contention that it is not a matter of earning money & only altruistic surrogacy was made permissible for the couple incapable of conceiving child. Furthermore, once entered into the contract for whatsoever the reason may be, the couple who hired a surrogate cannot abandon her or the child at any point of time during the pregnancy which was shown totally in contrast in the film.

Peeking into the legal medicinal practices, the test for Down syndrome is done during the weeks of first trimester but the film has shown the opposite. The film also depicts that the diagnosis was false which in reality leads to medical negligence but no such legal actions were portrayed making the entire plot flawed & asymmetric in nature. The biggest lacuna was regarding the woman selected for the surrogacy. As per the surrogacy laws prevailing in the society, only a married women having a one child within the age of 35 years can be a surrogate. In contrary, the film depicted a scene where the couple went to a woman who has 12 children earlier & ultimately they made Mimi a surrogate who was unmarried. Despite of presence of judicial reviews that surrogacy laws are violating Article 21 of the supreme law of the land⁴, the laws are yet authoritative in nature & not declared unconstitutional, thus derogation from the same results in the dilution of political obligation.

² The Surrogacy (Regulation) Act 2021

³ Shreya Kumari, 'Surrogacy Provisions in India' (India Times, 20 July 2021) < <https://timesofindia.indiatimes.com/readersblog/legal-writing/surrogacy-provisions-in-india-35429/> > accessed 6 March 2021

⁴ The Indian Constitution 1949

Scrutinizing Climax-

John Grooters, an American director once said, “The film making process taught me that I need to be authentic—in my scripts and in real life.” A film without authenticity can convert the entire demographic dividend into a demographic disaster. Films like Mimi are very sensitive & heart touching which can really give a blend to the human ideologies & henceforth it becomes essential to pass on the legit content. Authentic facts are integral part of filming & its golden thread is intricately interwoven with the filming art. The need of hour is to acknowledge the art creation in accordance with the legality.

A STORY THAT TRANSCENDS TIME DO BIGHA ZAMEEN

(1953)

Nupur Barman

Nalsar University Of Law, Hyderabad

*"Maine khon baha baha kar paise jutae,
ab us hi paise se khon khareedna padh raha hai"*

Introduction

The pertinence of this dialogue from the Bimal Roy classic 'Do Bigha Zamin' is as ubiquitous in India today, as it was 70 years ago. This critically acclaimed, and essentially a very successful film, was one of the first Bollywood movies introduced in the so-called "parallel-cinema", a blanket term used to describe certain types of films that stray away from the conventional mainstream cinema.⁵ In addition to retaining the fundamentals of Neorealism, it didn't fail to amuse the sentiments of the audience.⁶ Films like these broadened the scope of cinema in the early years of Indian movies when the plots mainly focused on extravagance, romance, and happily-ever-afters, while social concerns regarding casteism, poverty, and the plight of farmers were not even afterthoughts.⁷ This film very beautifully includes the reorganisation of the structure of the family, the helplessness of those who are conveniently ignored by society, and the contrast between the expectations that one holds of a metropolitan and the brutal reality.

Analysis Of The Social Issues Covered

The story deals with the themes of both rural and urban life and thoughtful comparison of the same. It revolves around the struggles and disappointments of the subaltern population, specifically after the independence, and the effects that industrialisation had on the marginalised farmers. The neglected remained neglected while the emerging process of

⁵Srikanth Srinivasan, *PARALLEL CINEMA*, THE HINDU (May 12, 2012, 18:41 IST), <https://www.thehindu.com/news/cities/chennai/chen-columns/parallel-cinema/article3412051.ece>

⁶ Sharma, Manoj, *NEOREALISM IN ITALIAN CINEMA: 1942-55*, 69 Proceedings of the Indian History Congress 952, 955 (2008)

⁷ Dr. Pallav Mukhopadhyay, *An Experimentation of Hindi Film with Subaltern Perspective: Special Reference to 'Do Bigha Zameen' (1953)*, 1 IJHSSR

modernisation worsened their condition. In addition to its commercial success, the film is considered one of the most realistic portraits of its era.⁸ Such portrayal begins with the opening scene itself where the village in focus was distressed by persistent drought and resultantly, the residents were overjoyed as it rained after a long time. It represents the deplorable condition of agriculture which was prevalent in the rural areas in the 1950s.

The protagonist of the story is a marginal farmer named "*Shambhu*". He was deviously trapped by a rapacious Zamindar, *Harnam Singh*, who wanted to establish a mill in the village which, he opined, would facilitate the development of the village. The only pebble in his way was the two acres of Shambhu's land lying right in the middle of his vast establishment. Shambhu considered his land as his "*Maa*" (Mother). He was a righteous man and a devoted farmer, and thus selling his land just for monetary profit was out of the question. Harnam Singh manipulated the situation and increased the debt that Shambhu owed him since he could not provide any evidence of the actual amount because of his illiteracy. Feudalism may not be as endemic today as it was back then, but the social ladder has not changed with the oppressed peasants being at the bottom and the capitalists standing at the upper echelons of the society, having replaced the feudal lords.

In hopes of saving his land and livelihood from the clutches of the feudal lord, the protagonist and his son, Kanhaiya, set out to the nearest city of Calcutta. The reality was nowhere near the sanguine expectations of the father and the son. The hustle and bustle of the urban environment and the harsh welcome they received, made them lose heart very soon after. As Amrit Gangar, a Mumbai-based author, film theoretician, historian and curator, says, our imagination is occupied by the redemptive possibilities of cities, but the story then unfolds in a way that elicits contradictory emotions.⁹ This scene accurately depicts the predicament and dilemma experienced by the poor proletariat migrating from small towns for job prospects. It also puts into perspective the preconceived notions of the rural population about the dangers of urbanization and development. The dichotomy between the both is vividly described. Calcutta is pictured here as a place of hopes and dreams, a city of prosperity and richness. But the movie

⁸ Neema Negi, *Desertion of Rural theme from Hindi Cinema: A Study*, Volume III IJHSS 335, 453 (2017)

⁹ Amrit Gangar, '*Do Bigha Zamin*'/'*Two Acres of Land*' and Migration in Indian Cinematography, CAFÉ DISSENSUS (August 1, 2014), <https://cafedissensus.com/2014/08/01/do-bigha-zamintwo-acres-of-land-and-migration-in-indian-cinematography/>

also reminds us to not ignore the hardships, exploitation, degradation, and the destination of poverty-induced migration.

Losing his means to return home, after having all his possessions stolen, Shambhu starts working as a rickshaw-puller. His son, Kanhaiya, while still a child, is shown to have a great deal of sense of responsibility, and eventually starts working as a shoe-shiner. It shows how children are compelled to enter the workforce due to their economically dire state, at a tender age. The sense of solidarity among people suffering from similar monetary impediments has also been cleverly shown, in its most banal form.

The film then proceeds to show the growing desperation of all the family members to cut as many expenses as possible. Shambhu starts to overwork himself and grows weak, while his pregnant wife, Paro, starts a labor-intensive job at the farm to earn some extra cash for sustenance.

The gravity of the situation is visible from the refusal of Shambhu's dad to get treated for his aggravating health, to not burden the wage earners. Shambhu also refuses to buy the prescribed medications for an injury he incurred while giving a ride. The following scenes take the help of powerful imagery and brilliant acting to portray the longing and desperation for comfort and intimacy of a mother's warmth and a partner's love. The depiction is so intense and the plot so poignant that it attracted reviews such as journalist Amit Upadhyaya's comment, "*The thing that strikes you the most while watching Do Bigha Zamin is Roy's near-sadistic and relentless storytelling. In his liberal and intellectual quest to tell this inherently socialism-colored story, Roy makes it claustrophobic for the viewer, allowing not a ray of light to enter.*", one which I concur with.¹⁰

Observing the deteriorating condition of his father, Kanhaiya is forced to resort to pickpocketing. It is heartbreaking to witness the series of unfortunate events that compelled an ingenuous child to partake in petty crimes. Kanhaiya was called "*Sadhu*" (Saint) by one of his friends when he displayed his unwillingness to steal money from by-passers. This remark makes us question the benchmark of righteousness in urban society. For the children who are denied even the basic needs by a cruel hierarchal structure, pickpocketing and stealing are not

¹⁰ AMIT UPADHYAYA *Do Bigha Zamin, the Bimal Roy classic that Bollywood should look at now more than ever*, The Print (13 January, 2019 1:00 pm IST), <https://theprint.in/features/reel-take/do-bigha-zamin-the-bimal-roy-classic-that-bollywood-should-look-at-now-more-than-ever/177149/>

anything immoral, it is normal and universal. Preaching about a strong moral compass and ethical gyroscope from a place of privilege is easy when one is overlooking the rudimentary problems around us. This scene exposes us to the ground realities of everyday discrimination and tends to prick every bit of our conscience.

There is also a symbolic transition from patriarchal practices, when Paro, as overcome by immense anxiety, decides to embark on a journey to Calcutta, determined to return with her husband and child. The representation of women in *Do Bigha Zamin* is a little unconventional than the general portrayal of the heroine as the "damsel in distress" waiting for the male lead to rescue her. While still having to stay back at the village, when the males of the family set off to secure wages, the females in this movie are strong characters who are shown to have a substantial influence on family and work.

All hell broke loose on Shambhu's family when Paro met a life-threatening accident and they had to spend all their hard-earned money to pay for blood transfusion and hospital bills. Meanwhile, back at the village, Shambhu's father lost sanity and his land was auctioned off. The scene speaks more than any monologue ever could. Ziya us Salam, literary critic, says, "*There are only fleeting anecdotes about the man who spoke so little, and a filmmaker whose films' spoke so much.*"¹¹ This comment is also substantiated with the tragic ending scene of the movie with Shambhu being deprived of even a handful of his former land's soil. This deviation from the conventional theme of "happy ending" may dissatisfy a few, but speaks to millions of Indians. It acts as a reality-check but also subtly carries hope for those persevering for survival and not extraordinary conquests.

Even though the motive of the film is to provide representation to the neglected classes, it antithetically ignores another under-represented class.¹² As mentioned by Ravi Vasudevan, "*Do Bigha Zamin acquires the status of a conscience story par excellence, but one which resolutely denies the middle-class spectator a space for identification, that ability to incorporate the 'other' whom he sees on the screen.*" This resulted in a highly precarious and class-coded situation for the audience as it meant solicitation of sympathy through emotional

¹¹ ZIYA US SALAM, *In his films, silence spoke a thousand words*, The Hindu (SEPTEMBER 29, 2009 14:55 IST) <https://www.thehindu.com/books/In-his-films-silence-spoke-a-thousand-words/article16883907.ece>

¹² Vasudevan, Ravi, *Dislocations: The Cinematic Imagining of a New Society in 1950s India*, 16 Oxford Literary Review 93, 114

appeal. The contradistinction between the simplicity of the village and the superfluity of city life opens up a serious debate regarding the portrayal of cities as something evil.

Conclusion

Although the characters of the movie might not be universally relatable, it still evokes introspective thoughts regarding the need for equality and representation. The several nuances of this unforgettable movie cannot be summed up in a few words. It skilfully captures the state of post-colonial India. While subtly emphasizing the need for education and discouraging child labor, it shows the non-egalitarian society and the necessity to counter the same. The features of patriarchal renewal are also present. Modern society has undergone a serious transformation since the 1950s but these issues have a long way to a state of complete eradication.

The film makes us question the reality of "development" and its real beneficiaries. The heart-rendering effect of the depiction of economic polarisation and its manifestation in the lives of the oppressed is intense. The coherent plot and strong message of the film make it an unforgettable one.

Finally, there are good movies, bad movies, excellent movies, and then there are movies that are 'necessary'; Do Bigha Zamin is among the latter.

COURT (2014): MAGNA OPUS OF INDIAN CINEMA

Akshat Upadhyay

Guru Gobind Singh Indraprastha University

Introduction:

The most common image of Indian courts comes from cliché Hindi films, which portrays an idea of thunderous drama, a judge banging his mallet and saying *order! order! order!* and emotionally-charged speeches like the one Sunny Deol made in *Damini*, 29 years ago, “*Tariq par Tariq! Tariq par Tariq! Tariq par Tariq!*”. Contrary to that notion, Chaitanya Tamahane's debut film, 'Court,' displays all the spikes, the police, the state, and the courts of the justice wheel in incredible detail.

The of said film is not your traditional courtroom drama, but rather a sobering look at India's justice system's failures. However, it does not illustrate any criticism of any specific man, institute, or system, but rather of well-meaning helpless people attempting to work within a corrupt system. This article will explore the film's social and legal aspects, as well as other fascinating elements of the film.

About the film:

Chaitanya Tamhane's first feature 'Court,' winner of two major awards at the 2014 Venice Film Festival as well as 14 other awards, and India's official entry for Best Foreign Film at the 2016 Oscars, is more than just a depiction of judicial proceedings; it also delves into the personal lives of the prosecuting and defence attorneys, as well as the judge.

The story involves an elderly poet and social activist named Narayan Kamble, who is accused of inciting a sewage worker to commit suicide after worker's dead body is found inside a manhole in Mumbai. It is alleged that that a song he performed by Kamble drove the sewage worker to lower himself into a sewer without safety equipment, willing himself to die by inhaling noxious fumes.

Vinay Vora (Vivek Gomber), a well-educated and well-off lawyer who takes up Narayan's struggle, becomes interested in the case. Vora is followed by the audience as he attends a nice club with his bourgeois buddies and shops for cheese and wine without glancing at the prices. He appears to be the only person who is interested in doing more than just going through the motions of courtroom etiquette, even if it does not gain him any favours or friends.

Nutan (Geetanjali Kulkarni), the public prosecutor, is a self-righteous middle-aged lady preoccupied with antiquated legal traditions, and the trial is only a formality. She couldn't care less about Narayan's situation or the logic of the case. Following Nutan's life reveals her as a capable lady attempting to balance her professional tasks with her responsibilities as a mother and wife, all while pursuing a promotion. Vora, who ignores any price tag; she, on the other hand, even using olive oil in cooking, is a dream to be discussed with commuting friends.

Nutan and Vora are in front of Judge Sadavarte (Pradeep Joshi), who is only concerned with defending his outdated morality and interpretation of the law. When he refuses to hear a case because the plaintiff, a woman, is wearing a sleeveless top, he explains himself in an interesting short. At times, it appears like the true defendants in "Court" are India's legal system and society.

The film follows the prosecutor and defence attorney outside of the courtroom to see how they interact with their families. Each of these situations in the film adds to the film's realistic approach.

What the film got right?

Certain moments, such as the one in which the sewage worker's wife is cross-examined in court and the lawyer subsequently leaves her off at home, are masterfully filmed. It's simplistic yet very effectively shot. Another of my favourite scene is when the accused is re-arrested in a printing press; shot without a single dialogue. There is also mention of situations in which a person accused of a certain religion was re-arrested in a seemingly odd manner.

The video is visually appealing and creative in its approach, depicting the personal lives of both the attorneys and the Judge.

The script, carefully structured but not gaudily so, considers the characters' lives outside the courtroom as essential to comprehending what they do once inside it. This method is essential to the film's humanistic tone. There is no monster who is hell-bent on destroying Narayan's life. They are all but cogs in an unjust machine.

The court proceedings are devoid of any urgency or passion, as well as any intensity, and yet it is a film that communicates a lot without appearing to. When we believe Tamhane has said everything he intends to say, he adds a telling addendum about the judge's summer vacation in a moment that encapsulates the film's Kafkaesque craziness.

I appreciate the filmmaker, Chaitanya Tamhane, for not including any drama and for avoiding any commercial components in order to depict things as they are.

Where the movie went wrong?

I have no qualms about admitting that the thoughts generated have left no place in my mind. As a result, criticizing it will be difficult. At times, the film gets so realistic that it instils a sense of hatred in the audience due to its caustic and brutal representation.

However, there are several minor concerns to consider, the first of which is language. Even while subtitles are provided, the film may have been more impactful with competent dubbing. Second, while the film attempts hard to be genuine, it falls short when it comes to the main character, 'Narayan Kamble.' The creator ignored Kamble's pain when he was innocently imprisoned. As a result, the spectators are unable to experience the protagonist's anguish. Finally, the film gives its audience little reason to believe in the presented system and demotivates them.

Tamhane's picture foregoes melodrama and is all the more effective as a result. Just one minor quibble: there are times when it feels like it's opening too many fronts and you start to feel the weight, but the film moves on before it becomes too heavy. The rest is subtle and hard-hitting, and it always shoots for your jugular.

Socio-Legal Impacts of the movie:

The film 'Court' is about justice and injustice. The storey makes you laugh (intended) while simultaneously challenging your perception of what is good and wrong. Is it true that everyone has the right to free speech? Is an accusation sufficient to keep a guy locked up? Is it proper to drag out a matter until it matures beyond comprehension? Is the legal system fighting for what is right? Tamhane's screenplay is stunning and brutal. But this isn't a dismal storey; rather, it's an intriguing one that keeps you interested. Tamhane's direction is delicate and realistic. The cinematography conveys the protagonists' trip with a feeling of anxiety. The performances are powerful, with all of the actors delivering well.

This movie makes us under that despite India's criminal justice system has had numerous ups and downs, its interaction with marginalised populations is bleak and unpleasant. To improve the situation, an arduous and time-consuming struggle must be waged. To improve the interaction, attorneys, including public prosecutors, police officers, and other investigating agencies, must get extensive training. Strenuous efforts must be undertaken to reduce the impediments and hindrances that impede the administration of justice.

Conclusion:

To conclude, Court may not completely delight you, but it is undoubtedly a great attempt in presenting realism. The film is a superb debut and a national award-worthy effort that goes on for a full ten minutes after you think it should have concluded.

One of the numerous reasons to see Chaitanya Tamhane's directorial debut is the absence of an item dance. Storytelling that is agile but quick.

Public safety laws that allow for preventative detention, as well as legislation like UAPA, undermine the very concept of criminal justice. Such rules place the burden of proof on the accused, making it hard for them to establish their innocence. Without the provision for bail, the accused is imprisoned for years while waiting for justice.

All of this is eloquently summed up in the film, which presents a stinging indictment of our judicial system while also forcing us to look both outside and inside - something that only a few pieces of art have the ability to achieve.

CONTRADICTION 'RUSTAM' VS. 'K.M NANAVATI'

Shivangi

Asian Law College

Introduction

Film emerged as an effective medium represent fictional and non-fictional story or play which influence not only to individual rather society bidirectional or multilateral it means that film have a positive or Negative impact on people. Several Film have been invented on different institution of society such as Education, Government, Religion, History, Biography, legal aspect; each social institution has different objective, social and legal rules and regulations. For instance, film based on education concern literacy or illiteracy and if whether film rooted on Legal aspect is certainly formed on court rooms and socio-legal battle. In recent years, a number of Indian film have already been filmed based on legal screenplay likewise present article would interpret one of the thriller film based on socio-legal matter and court room namely 'Rustam' inspired by 'K.M Nanavati v. State Of Maharashtra' which received unprecedented media coverage and influenced Indian Criminal Judiciary System. The article confined about the fact of film, Contention or Argument and Judgments. Social-legal impact of movie, Where the film went right and where it went wrong?, Film filmed as original story upto an extent.

About The Film

'Rustam' film based on real incident script written by Vipul K Raval brought from landmark case of Supreme Court of Indian 'K.M Nanavati v. State of Maharashtra' and starts narrating story of a Naval Officer whose wife had an extramarital affair with a businessman and directed the film by Tinu Suresh Desai. Mainly four character highlighted in the film namely 'Rustam' (A naval officer), 'Cynthia' wife of Naval officer, Vikram Makhija (Business man) and 'Preeti Makhija' sister of Vikram Makhija. Rustam was coming back to home before the deadline of his official duty, concealed to his wife about the same in order to surprise her (Cynthia). He buys some flowers on the way and reached home but unfound her. Maid servant (Jamnabai) exclaimed that she is not at home and went out from house yesterday noon. When he entered in his bedroom, found some gift with letter mention V. then he found more love letter in

cupboard written by Vikram. In meanwhile, Cynthia arrived as she passed near her room Rustam started narrates the letter, Cynthia shocked. She wants to confess before the Rustam but she has been exposed through the letters mentioned about her extramarital affair and illicit intimacy with Vikram. In the heat of agony, Nanavati went to the ship to procure a loaded revolver and went to the Vikram's office, asked about Vikram at reception but unfound him there then he drove car toward Vikram's residence where he shot him and Vikram dead on occasion and had sufficient bodily injury, then he went to police station surrendered himself. Case contended under section 302 (punishment for murder) heard by judge and 8 Jury member. Contention by Petitioner: Rustam planned to find out whether Vikram would marry her? And as he asked the same to vikram but he mocked at the point and replied "would I marry every women with whom I sleep"? Rustam asked him to stay in behavior. Vikram, being indignant took out his gun with intention to shoot Rustam. Rustam hit gun and fell the gun down, started quarrel and scuffle between two and during the struggle, rustam was at gun point. Rustam fired but in self defense. Argument by Respondent: Vikram had just gotten out of the shower while wearing a towel. His towel was still on his body when his body was discovered. It hadn't loosened or fallen off, which was exceedingly unlikely in the event of a scuffle. It was a premeditate murder because he entered into Vikram's room shot him dead. Judgments: Rustam was initially declared not found guilty by jury with the majority of 8:1.

Film Went Right

In some extent, film shown conduct same as real story of K.M Nanavati such as the background of real story followed by film, the name of the character have been changed but the parsi and sindhi identities were remained the same. Nanavati becomes Rustam, Slyvia becomes Cynthia, Prem Ahuja becomes Vikram Makhija. Rustam was a highly decorated and virtuous Indian Naval Officer and a Parsi who was married to English born Cynthia. Rustam found out about his wife's extramarital affair and illicit intimacy with Vikram. He proceeded to drive to his naval base, withdrew his official pistol and bullets, went to Vikram's office; not finding him there he went to Vikram's home. Vikram came out from the bathroom in just his towel, Rustam asked him if he intended to marry Cynthia. When Ahuja refused, Nanavati fired three shots into his chest and killed him, declared not guilty by Jury. This case received unprecedent coverage of media and huge crowd waited outside the court even inside the court densely during trial. This story got so popular that a magazine of that time whose price was 25 paise

was being sold for 2 rupees. Film got right through all the facts mentioned above but it was not complete as compared to real story.

Film Went Wrong

We have also shown the protagonist in his spotless white naval uniform throughout, even when he was in his prison cell while immediately surrendering himself after committing murder. He is seen to defend himself in court without any legal counsel. In film caste there were only four main characters but in reality K.M. Nanavati also had two children namely Pharoze (son) and Tannaz (daughter) at that time when he was facing trial. When Rustam reached Vikram's house to settle the matter and ask that "would he marry with Cynthia"? With the question KM Nanavati asked about their children that "would he look after their children"?. There are some villains added in the movie who were corrupt naval officers involving in shady and highly deal to sale a cheap air craft purchase by foreigner on same or actual price. This movie did not cover all the reality of KM Nanavati such as in movie shown the Jury declared not guilty under 302, movie finished but actually this case heard by High Court where Nanavati convicted under section 302 of Indian Penal Code and sentenced him to undergo rigorous imprisonment for life then Nanavati appealed to the Supreme court by a special leave petition (SLP) the matter came before supreme Court of India. At the same time, he made an application to the governor under article 161 of Indian constitution. Supreme court upheld SLP and Application for pardoning powers can't operate together. If SLP is filed then power of the governor in such condition will cease to exist. Here, Supreme court convicted him under section 304 Culpable Homicide not amounting to murder, with the sentence to 10 year imprisonment. Later, Nanavati was pardoned by then Governor Vijay Lakshmi Pandit, after spending 3 years in jail. The jury system becomes controversial after K.M. Nanavati Case, as the government abolished the jury system as the result of the case.

Socio-Legal Impact Of Society By Film

Films have a greater impact on the society. Several cases have been scene of how 'teenagers' get inspired by films to hatch a plan in order to commit a crime. Many popular dialogue or trailers capturing people's attention through propagation in order to succeed the film, the way audience see the side of film they sees Actor being the Hero is right whether he played role of murderer (criminal) or conduct as common man. The present Article interpreted the movie 'Rustam' extensively, the way male lead character committed murder and jury released him from criminal liability because he was not found guilty in accordance of jury member. In such

Creation, individual would be inspired to commit crime, instigate and abet the individual to hatch an idea in order to commit crime. A common individual would think if he committed murder in such circumstances there is high possibility to prevent himself from any criminal liability. But the authentication of fact is opposite as shown in film where accused was found guilty spent three year of imprisonment even after pardoned by Governor.

Conclusion

The article confined about a film rooted on original story or case of Supreme Court of India which used many times by making films such as the 1973 film Achanak, the 2016 film Rustom, and the 2019 web series verdict etc. The percentage of crime in India increases 1.6% annual in the registration of cases (50.7 lakh cases), the crime rate per 100,000 population has increased from 383.5 in 2018 to 385.5 in 2019 whereas Switzerland, Singapore, Spain like country has lowest crime rate than other country. No clear percentile data of crime committed through inspiration by film but uncountable criminal cases heard through telecommunication whereby offender inspired by fictional thriller film turn them into reality to commit heinous crime. Crime can be controlled by strict laws and surveillance. Film should be based on original judgment if film making on social-legal battle and non-fictional Story, unlike Rustom filmed incomplete and some scenes are opposite from original story in which released him from criminal liability. It would be considered respectful regarding law and justice that films must be as such perspective create a reasonable fear in audience's mind toward crime and law. But the reason behind produced is only to film is to get huge monetary fund or to make a profit. People should be inspired by positive or virtuous character proving righteousness for society.

THE SOCIO-LEGAL IMPACT OF 'RASHMI ROCKET' (2021): AN ANALYSIS

Tejaswini Kaushal

Dr. Ram Manohar Lohiya National Law University, Lucknow

Introduction

“Cinema is a mirror by which we often see ourselves.”

- Alejandro Iñárritu, film director (2016)

The utilization and analysis of stories and accounts to investigate the moral and ethical issues that individuals face in their professional and personal lives and in the socio-legal sphere isn't a novel idea. Mainstream media in contemporary times, through films, TV shows, books, etc., offer a consistent supply of anecdotes about socio-legal discourses relating to the professional and personal lives of women, their work, and related moral quandaries. These media portrayals give great freedom to understudies to look at the professional and moral problems relating to the oppression of women, and the socio-legal issues they face. Yet the topic portrayed by *Rashmi Rocket*, a significantly unconventional legal drama, portrays the feminist issues of gender testing in the field of sports. Though the Indian legal dramas are generally shown far from reality, *Rashmi Rocket* brings more to the table.

One of India's finest athletes and the very first Indian to have secured gold in the international women's 100 meters race was unfairly dropped from the Indian contingent for the Asian Games, 2014, in accordance with the International Olympic Committee (IOC) guidelines on "female hyperandrogenism" intended to address an apparent benefit for female competitors with relatively higher androgen levels. This decision was highly criticized and received international outcry and raging debates on the issue of a few female competitors being defeminized owing to the presence of "high testosterone levels". Though the directors haven't mentioned the plot stemming from the Dutee Chand episode, the film closely resembles the discourse of true events and aims to focus on the humiliation striving female athletes are subjected to during and after a "gender test".

About the film

Rashmi Rocket, this Akarsh Khurana-directed film portrays a modest young girl, Rashmi Vira, who possesses the intriguing ability to run at an unimaginable speed. Her parents adore and support her, providing her with the moniker 'Rocket' for being the quickest sprinter. As word gets around of her ability and with the support of a former-athlete Army man, she obtains reverence from across India and even winds up preparing to contend at the national level. Before long, with her talent manifesting professional jealousy among her fellow athletes, a conspiracy comes to a boil that aims to end her career.

Though she wins three medals at the International event, her professional journey is made into a hurdle track. She is coerced to sit for a humiliating and intrusive gender test to be able to prove that she was a “woman”, but the test’s results spell disaster for her. She is removed from the Indian contingent appearing for the next International event owing to her hyperandrogenism. After spending months in mental agony, she finally sues the Indian Athletics Association with the help of a proactive and persistent legal advisor, successfully securing justice for herself and for many other female athletes that were victims of a similar tale.

In the conclusive scenes of the film, the court orders that there should be an investigation against the police for violation of human rights and unfair arrest of Rashmi. Eeshit wins the case for Rashmi and the ban against her is lifted. Her family and village rejoice, accepting her as their own and taking pride in her achievements. Rashmi runs in the race in spite of being pregnant and the film ends on a happy and uplifting note.

What the film got right

Rashmi Rocket efficiently tackles the issues of gender oppression in an unconventional format. The movie is a commentary about the plight of several LGTBQIA+ athletes. Tests like the gender test are discriminatory and are prejudiced against athletes with atypical sex development. Further, the film brings to light how women athletes are dehumanized only due to the presence of high testosterone levels. They are forced to undertake a gender test and also humiliated and ostracized. Hyper-androgenic women are highly discriminated against and barred from their profession based on claims of them not being a ‘woman’ at all. The film cleverly builds light on this and aims to bring this topic into general discussions.

It builds a general level of awareness on the minds of people about how a genetic difference in someone's built can't be made as a reason to ostracize them. The film acts as a method of informing the public how increased testosterone does not increase their performance but instead only increases their difficulty. It aims to challenge the systemic inequalities such women face on a daily basis, in both their personal and professional life and opines to end this discrimination and provide them the rights they deserve.

Where the movie went wrong

The trial scenes were reductionist rather than supportive to the overall socio-legal plot of the story. Rashmi's lawyer, Eeshit, adds plenty of melodrama to the storyline. It's so bad that he is called out for it in the courtroom itself – a rare case of self-satire in Bollywood. At an interesting juncture in the film, a testy judge asks a lawyer with a tinge of sarcasm, "Do you watch too many Hindi films? In reality, there's not so much drama in courtrooms". The statement is an exact match for the tone of 'Rashmi Rocket', a film about a female athlete who runs the gauntlet of peer jealousy, institutional patriarchy, and an archaic gender test in her quest for the top.

Further, the issue of 'gender testing' isn't something that can be just woven into a storyline to score brownie points. There have been various youthful very skilled and similarly diligent youngsters whose professions have been short-lived due to the bumbling provokes that go about as hindrances in the manner. What's more, we as a whole realize an athlete's life has a short timeframe of realistic usability, and whenever harmed once, it's basically impossible that they could ricochet back.

Socio-Legal Impacts of the movie

The movie is a commentary about the plight of several LGTBQIA+ athletes. Tests like the gender test are discriminatory and are prejudiced against athletes with atypical sex development. Rashmi's body type did not conform to the conventional female type and so she is barred from the sport after being proclaimed 'not a woman.' Her achievements, medals, fame are gone as she's accused of lying about her gender and competing in women's games. Thus begins her battle against the sports authority for regaining her respect and to maintain her identity and return to the race of life. Queer athletes are as much deserving of respect and equal treatment as others. A change in laws and perspective as represented through this movie needs to come through. The movie makes a strong case for ending gender testing in sports, a practice

that has traumatized many women over the years, and also takes a stand in support of LGBTQIA+ athletes. The movie is therefore a progressive step towards sensitizing the Indian society towards the LGBTQIA community and hyper-androgenic women.

Conclusion

Bollywood and social issues can often be like oil and water, propagating the idea that films offer ‘escape’ from real-world issues. However, there have been many credible attempts at making films that shine the spotlight on social issues. *Rashmi Rocket* is a well-executed portrayal of socio-legal issues that required immediate attention but wasn’t being given the same. *Rashmi Rocket* keeps all of the characters in focus, showing the variety of relations in a young athlete’s life, and the moral and legal issues they are made to face.

Rashmi Rocket is a well-made, absorbing and engaging motion picture that endeavors to do justice to the female athletes who end up being targets of the outdated idea of gender distinction and selection. The film provides a terrific screenplay and an engaging storyline that seems well-fit for watching for a 129-minute duration. The director’s intelligent and thoughtful approach has led to the creation of a socio-legal drama masterpiece that has great relevance for all.

SERIES WORLD: A NEW SOURCE OF AWARENESS

Krishita Kachhawaha

Parul Institute of Law, Parul University, Vadodara

It is well said that every change is good in life. The entertainment sector has remained untouched with the change happening around. Since past 3 years series on OTT platforms has gain much of popularity one of the main reason for it is as it serves bold things which are too some extend uncensored in nature which ultimately entertain people too much. Even in the OTT world series specifically of crime-thriller genre is very famous. Recently I was two of such kind namely “Bestseller” and “Rudra”. They serve as the best source of entertainment for people as they are quite keen to how the police or forensics or courts works in real life. Especially after this covid pandemic, OTT has gained much of popularity. Even the 70s and 90s actors, has remained untouched. Taking about the example of whether it’s been Raveen Tandom, Ajay Devgan etc. making their debuts in the OTT world as have come up the series of either crime or crime-thriller. Pankaj Tripathi being the kind of OTT platform with his most versatile roles, has gained much of popularity and won millions of heart.

The series I recently saw named “Illegal- Justice, Out of Order” form the “Voot” OTT platform, having two sequels of it has quite an interesting story line plot which keep the audience engaged with the moving time. The best part was that the story line was not too prolong which at times make the audience bored out. The series revolves around Indian court room drama and a principle following idealistic lawyer namely “Niharika Singh”, finds herself locked inside the poignant world of criminal law by a renowned senior lawyer who runs his own law firm namely “Janardhan Jaitley”.

She (Niharika) was hired by Jaitley an firm and was handed with two cases out of which one was a sexual harassment case which further had complications as with Niharika because the culprit was a very close friend of Akshay Jaitley son of Janardhan Jaitley, was also ex of Niharika during her college days. Moreover, the culprit was also his Niharika’s step-brother. All this situation combined together created a haphazard in her life.

The other case which she was allotted was of Meher Salam, a women who was sentenced to capital punishment for killing six of her family members. What’s important thing that keeps the stories interesting is majorly the dark side of the legal fraternity and how the mighty Jaitley

turns everything for his favor. Niharika being the “mad lawyer” finds herself every time being trapped inside a situation of jeopardy for to who to support.

In the first season, with the plot of rape case, she was from the accused side trying him to save from the rape charges ultimately lands up of being her own party when she finds out that he is the rapist. As a women and as an ideal lawyer, this was a praise worthy step to be one to side of truth but does the same happens in a high profile case or does the same happens in real life?

In general case, a rape accused is arrested by the police and further not granted bail as rape being a non-bailable offence in law for general people. But it is rightly side “Money is power, is buys anything and everything”, so does happen in real life high profile cases, they are granted bail easily, their case runs faster other cases of general people in shorts its seems that they have easy access to justice.

The tactics of mighty Jaitley in both the seasons is what completely against the ethics and morals of the legal profession but we can presume that such things may exist in the real life also. Many times it is seen that the witness turn hostile or even parties make outside court settlement in order to avoid the lengthy legal proceedings. Lawyers sometimes even by themselves try to prolong the case. But Janardhan Jaitley was much above all these tactics. He use lay such a trap in front of Niharika and she use to get into it, work as the way Jaitley wanted.

There is also one character is mad principle based lawyer who was part of Jaitley puppet show namely “Punit Tandon” who was the public prosecutor against Niharika in the rape case. He had an issue of some kind of alter ego due to past incomppliance towards a client and hence he use to have hallucination to some young teenager.

At the end of the season 1, we can see that Niharika resigns from her job in Jaitley’s firm and in season 2, she joins hands with Punit Tandon to have her own legal firm. As being an amateur law, they face a lot of issues in getting cases and raising funds for their firm. Meanwhile, the rape culprit in the earlier season is released from the jail as again the prime witness turn hostile and now he is behind the life of Niharika as she was her step-sister and before their father passed away he named everything on the name of Niharika. Hence, he was left with nothing. He also tries to kill her mother and scare her roommate in the attempt of same.

After huge efforts the new legal firm that is Punit and Niharika startup grow and got the huge financial scandal case into their pocket to cover the financial things. But this case took a huge political turn where Janardhan Jaitley, the old enemy was landing. In the generality, law and

politics can be considered as distant relatives and some or the other way they land up in the same function.

So the story revolves around this scandal with a political touch where the CM of Delhi is also involved. The same with Jaitley was supposed to join. As followed by the season one pattern, Jaitley again lays a trap for Niharika in which she falls into it again. This makes a clear way for Janardhan Jaitley to enter into politics with the desired spot.

There Niharika and Akshay (Janardhan Jaitley's son) join hands to turn the table and get the place of mighty Jaitley. What's more interesting in the entire two seasons the tactics played upon each other.

Where the series went wrong was the way of presenting a lawyer. When we enter in court room, a lawyer carries with it a kind of professionalism whether it been dress or attitude which was lacking behind in this series. This lays a wrong impact on the young budding lawyers because professional ethics is a very important part of legal fraternity. It is very important to understand that professional ethics in the legal field.

Interesting, a lawyer is all about smartness that is how smarty he/she thinks to give best and the most reasonable piece of advice to his clients. It is similar to American courtroom drama series "Suits". No doubt the series serve nice entertainment but what happens in real court in far more different.

According to my opinion, while making such kind of series or movies which is delivered to quite a large number of people than it should be kept in mind to think that any kind of wrong message is not delivered to people. It should not create any negative imagine in the eyes of people for any profession nor it should create any kind of criminal mindset among the views. It should be the responsibility of the makes and even the actors in general as they are influencers for the younger generation as they are more driven towards OTT platform rather than idiotbox.

Indian Television is considered to be one of the most depressing television in the world. But the OTT world has change the perspective of entertainment. The negative side of having too much into the OTT world in the use of abusive language which kind of create a little disturbance while watching. Further, all this have made us more habitual to use and electronic gadgets which ultimately is not good for health as this has make the younger generation more struck to gadgets. This creates a crazy behavior in them. Everything has its pros and cons its upon use how use it.

ARTICLE 15 MOVIE

Pranav Kumar

Bahra University

Introduction

ARTICLE 15 movie released in the year 2019 directed and produced by Anubhav Sinha based and inspired on multiple real life cases involving crimes and cases driven by caste-based discrimination prevailing in India. The film casts star Ayushmann Khurana as a police detective who investigates the disappearance of three girls from a small village uncovering the history of caste-based oppression along the way. The supporting cast includes Sayani Gupta as *Gaura*, the sister of one of the victims, Nassar as CBI officer *Panikar*, Manoj Pahwa as circle officer *Brahadutt Singh*, Kumud Mishra as sub inspector *Kisan Jatav*, Isha Talwar as *Aditi Ranjan*, Ronjini Chakraborty as *Dr. Malti Ram*, Sumbul Touqeer as *Amali* and Sushil Pandey as *Nihal Singh*. The storyline of the film is based upon the socio-political situation of the country India, post-independence time drawing inference from true life events of caste-based discrimination prevailing in the Indian society.

About The Film

The film is named after Article 15 of the Indian Constitution which prohibits discrimination in any of its form. The film depicts the story of Laalgaon village where two Dalit girls were seen trapped in school bus by some men. Ayan Ranjan (Ayushmann Khurana), a graduate from St. Stephen's College and an Indian Police Officer was assigned to be Additional Superintendent of Police was welcomed by Brahmdudd Singh (Manoj Pahwa) and Kisan Jatav (Kumud Mishra). As soon as Ayan Ranjan arrives in the village, he encounters various forms of caste discrimination and periodically share with his wife Aditi (Isha Talwar) over the phone. A party was organized to welcome Ayan Ranjan by the police officials. At the party, local villagers came to Ayan Ranjan asking for his help to find the missing girls. The next morning, girls were found hanging from a tree while the third girl pooja was reported missing. Ayan Ranjan orders Brahmdudd to immediately file the FIR and to provide him the post-mortem report of the deceased girls. The girl's autopsy report suggested that they were gang raped but Brahmdudd reveals a false narrative that the girls were lesbians and were hanged by their father in an

Honour Killing. In the meantime, Gaura informs Ayan that the girls used to work for a local builder who slapped Pooja after the girls asked for raise in their salary of Rs 3. After knowing all such things, Ayan was so disgusted that he posted a bulletin board of police with the copy of Article 15 of the Indian Constitution which prohibits discrimination in any of its form. Ayan meets Dr. Malti Ram who revealed that the girls were gang raped and murdered. As soon as Ayan got to know, he raids Anshu house who was one of the prime suspects, but Anshu was staying under the protection of Brahmaddutt and he killed Anshu to save himself. Ayan tracks down Satyendra who confesses that he was at the party where Anshu, Brahmaddutt and Nihal Singh raped the girls and hanged them on a tree. Ayan confronts Nihal Singh, who commits suicide out of remorse. Then Ayan and his team searched pooja through a large swamp of jungle where they find Pooja severely dehydrated hiding inside a pipe. They rescued her and her statement was recorded which resulted in 11 years imprisonment as a punishment for Brahmaddutt.

What The Film Got Right

Article 15 movie was more than being just a mirror to the Indian society condition. The film reaches beyond the expectation and accuses audience to be the part of exploitative tradition that we all are guilty of. Further the film shows the reality of caste-based discrimination that is still widespread in many parts of Indian society. Each character is nuanced. All casts played a tremendous role behind the success of film. Some of the greatest dialogue which I liked personally was the Nishad's statement, *"Sometimes we are called Harijan, sometimes we are labelled as Bahujan but we have never managed to be just Jan, people so that we can be counted among India's general citizenry."* The statement of Ayan's wife is also important where she motivates Ayan by saying, *"We don't need a hero, what is needed are people who do not wait around for a hero."* The dialogue of Brahmaddutt also requires a special mention in which he says, *"I beg you sir, don't disrupt the balance, if everyone becomes equal then who will be the king."* Each and every dialogue spoken in Article 15 movie feels like an arrow released from a taut bowstring by an ace archer, cutting through glass ceiling and past the play it safe rambling dominating the ongoing liberal discourse to say it like it is and say what needs to be said.

Where The Movie Went Wrong

Article 15 movie script suffers from the phenomena where the real need of people who are being saved is woefully ignored. In the entire movie the villain is a Brahmin but so as the hero

as well. He is an upper caste policeman who truly rules the police station. Moreover, there are many instances of caste-based discrimination which the present film failed to portray. Another important issue that came out from the movie was that the people from the Dalit community were shown as weak, powerless and had to rely on help from the upper-caste people. Despite the presence of character like Nishad, Gaura, Jatav who had the agency and were passionate about helping their community, the director refused to make them more important in this caste struggle. Another issue was that as the movie proceeded the story seemed to forget about women character gradually, and completely eliminated them by the end. Gaura a strong and fierce Dalit woman who stood up against the politics of caste who wanted justice for the young girls who were raped and killed who had an opinion and a voice was reduced to a helpless lover. I constantly felt a nagging absence of a woman's voice from the whole narrative. The character of Gaura, remained ignored and underutilized. The character of Aditi was redundant. The Dalit doctor was merely instrumental. Why all these women characters were serving as mere accessories? Why were the women left out of the discussion while the bodies of three young girls became battleground for men to fight out of their caste battles?

Social Legal Impact Of Movie

Article 15 movie is based upon Article 15 of the Indian Constitution titled as, "Prohibition of discrimination on grounds of religion, race, caste, sex or place of birth" which contains provision for a particular application of the general principle of equality of treatment embodied under Article 14 of the Indian Constitution. The word discriminates against mean to make an adverse distinction with regard to distinguish unfavourably from others. It involves an element of unfavourable bias and it is in this sense that the expression has to be understood in the context of Article 15(1). Discrimination against one person necessarily involves discrimination in favour of others. The term thus includes comparison. Where two citizens placed more or less similarly in all material, respects any state action placing one of them alone under a disadvantage there would be discrimination against him within the meaning of Article 15. Thus, the movie depicts the real -life incidents prevailing in Indian society where people belonging to lower strata of the society are being exploited, discriminated in the name of caste, religion and place of birth. Not only this, girls and women of lower caste are being raped and murdered in the name of discrimination.

Conclusion

After 75 years of Independence, we have seen that the people belonging to lower caste are still being discriminated and this discrimination is not only caste based but it has taken its new form where religion, race, colour are the new dimension of discrimination in India. People belonging to the lower caste being reduced to nothing but voting banks which are remembered merely during the time of election and forgotten till eternity. The movie clearly depicts the situation of how people of lower caste are being humiliated, exploited for the purpose of enabling comforts of upper class. The most harmful affect of such discrimination is upon women and girls who are being raped and murdered in the name of such discrimination. Surprisingly in such cases even police seem to be not interested in investigating such cases as seen in this movie too as well. The dialogue in the movie that is *“Sometimes we are called Harijan, sometimes we are labelled as Bahujan but we have never managed to be just Jan, people so that we can be counted among India’s general citizenry”* is enough to highlight the present scenario of level of discrimination prevailing in the Indian society. People belonging to different caste, religion, gender are humans too and deserve to be treated likewise. The movie has beautifully diverted our attention to this relevant problem and the problem lies not with the law but with the implementation of such laws.

420 IPC

Bijinepalli Venu Lahari

KL University, Law Branch, Guntoor

Introduction

Majority of the Cheque bounce cases go to the courts under section 420 of IPC. Section 420 of The Indian Penal Code, 1860 talks about the offence which is committed by the person who cheats another person and thereby induces the deceived to deliver any property shall be punished with imprisonment of either description for a term which may extend to seven years, and shall also be liable to fine. Mens rea of the accused at the time of making the inducement and making of a false representation are the essential ingredients to institute the offence of cheating under Section 420 IPC. 420 IPC is based on Bansi giving loan to Sinha and taking security as property and his arrest for theft, forgery and bank fraud for 3 cheques. There is an air of honesty around the persona that is excellently conveyed. Film is intelligent, satirical, engaging and suspenseful, and is a must watch for many more reasons.

About the film

Film is a very intricate plot with several twists. The film is about the Bansi Keswani (Vinay Pathak) who is a chartered accountant and having been shown as someone who is having financial crisis in life under a lot of debt. His clientele also includes a top bureaucrat and a veteran builder. Bansi gave loan to Sinha and after sometime Sandesh Bhonsle gets arrested for fraud by the govt official for starting business with illegal money in order to avoid taxation because of which Bansi is also under doubt because he was his ca. So CBI made interrogation and established that he was not involved in any of the fraudulent and was not guilty. Bansi had the documents related to illegal money but when CBI came to check his home by giving bribery made them to say that he does not made any wrong. But a few years later Keswani is accused of stealing three leaves from his client's cheque book of 50 lakhs each. Sinha is not in a position to clear his debts so they were signed by Sinha himself and made the Bansi as accused. The amounts are insanely large. Caught by the cops, slapped with Section of 420 of the IPC, Keswani, who is sent to judicial custody, asks wife Pooja Keswani (Gul Panag) to hire the lawyer. Birbal Chaudhary (Rohan Vinod Mehra) is Bansi's counsel, a young, relatively inexperienced and off the textbook lawyer, who will adopt any method possible to

get his client out on bail. After all, Birbal believes Bansi is innocent. Trying to prove his mettle and save Keswani, he feels that the end is important, not the means. At last Birbal knows everything about the cash having in the account of Bansi even though they are unethical and illegal, but as the lawyer he must help his client and build his own reputation. Judge made a question of how did a debt person can give loan to another person then Birbal said that it become another case. Birbal helped prosecutor for another case and at last prosecutor said Sinha took the loan from Keshwani. Like this Birbal as one who has defeated a seasoned Public Prosecutor like Jamshedji (Ranvir Shorey) appearing for Sinha. Lastly film ends with Court granting bail to Bhansi.

What the film got right

420 IPC is the first movie based on forgery of cheques with an interesting court room drama film that quickly engages the viewers into the thick of things. The constantly changing situations and the emergence of new information keeps the interest glued on. Film clearly shown that Birbal by using jurisprudence subject he logically thought about cheques that those 3 were folded because of keeping folded by wrongdoer in his pant to make other accused under section 420 of IPC and when the prosecutor is proving the forgery made by Bansi, Birbal shown the possibility of forgery was not done by his client by using logic as forgery done by someone else. Movie has shown that he is in debt for last 10 year and he is in desperate need of money. This shows establishment of theft. Lastly Birbal proved Bansi as acquitted with he help of Bansi's wife and prosecutor. Film show that when a person does not make any wrong (fraud, theft, forgery) he get justice in court. Clearly shown that when case is filed on particular thing should depend on the complete facts which are relevant to the case and should predict all the possibilities to win the case as collecting the total information from all departments by his own. When Judge made a question of how did he get the money to give as loan to others when he in debt then Birbal said that Judge it become a new case. In this film without going into deeper about this issue with a simple answer he come out from the issue.

What the film got wrong

The non-courtroom proceedings are a drag and the beginning of the story is not too good. Despite a concise length, the initial setup of the premise looks lengthy and tiring. It is mainly due to the limited locations and repetitiveness. Film was named as 420 IPC and known to everyone as 420 means cheating but how the scenes in the film is related to the sections was not clearly presented and not used any section in court proceedings. In the film Bansi's

wife getting dressed, and going to meet Neeraj, in a hotel room is shown that Bansi has made a mistake .she asked to forgive all debt's on Neeraj's head, in return she wants to release her husband it can be understood as something wrong was made by her husband.Film does not shown clearly about Sandeep Bhonsle matter. Birbal being as lawyer he fabricated the cctv footage. Even though Bansi had illegal money with him court does not interferred with that issue i.e deeply not entered into the case of how he get the money for booking the tickets for family trip. Film had shown degraded the women's role or status by the wrongdoer to show facts and evidences are not against him and completely the wrong on Bansi and his family.Birbal by helping prosecutor he obeyed the words of him without making any further proceedings in the court but normally prosecutor has to find the information himself.

Socio -Legal Impacts of the movie

It greatly impacted the society as how a person can be cheated easily but when a lawyer has proper facts in his hands easily he can connect those to law and made the person acquitted. Layman know about 420 i.e cheating by watching this movie everyone get more information about section 420 of IPC and how the court proceedings takes place in the court. A person by using his knowledge get out from the act of forgery, theft wthey they does not make. Court give justice to the victim even takes more time. Court is mainly depend on the evidence that is presented by the lawyer etc. to them.How lawyer will twist the facts according to them and the way of doing cross examination.When a women met with another person then the men can used this opportunity as she has given her consent to be with him and do whatever he likes.Taking this they brought women's status down in the society.Film clearly shown how she was degraded by Sinha words. By using the law in proper way everyone get justice.Power of the information plays a major role.The film in some parts impact in a good way and in some parts as in bad way.

Conclusion

Cheating is an offence under IPC in which a person induces the other by deceiving the person to do any act or to omit to do an act.The intention of the accused plays an important part and is taken into consideration while deciding his liability.The two main elements that have to be considered in order to constitute the offence is deception and inducement .420 IPC is a subdued film, employing the aesthetic of a moderately well-produced .Sinha inorder to not to return the money which has taken as loan by him he himself signed 3 cheques and kept in Bansi's possession and made him as accused. Though 420 IPC is not based on a true story, the court

proceedings are as real as true story. Birbal had made proper arguments as Bansi was not caught at the time of theft and the forgery may be done by someone else and does not make any fraud by his client. The arguments which was presented by the prosecutor Birbal made all those as relevant to him. So in many cases court said both had valid points. The ending of the film brings us face to face with what we try to remain woefully unaware about how to reach the court for getting justice when others cheated us. At the end of it, '420 IPC' is a good watch that doesn't lag or bore and help us to understand court proceedings.

EK RUKA HUA FAISLA

Chinmay Kasture

Government Law College, Mumbai

Introduction

“Better those ten guilty persons escape than that one innocent suffers”

– Sir William Blackstone

Not everyone who is accused of doing a crime is guilty of doing it. But how does one determine the truth? What happens when the fate of a man, who is accused of murdering his father, is in hands of 12 jurors, where 11 jurors are convinced of him being guilty except for one? Ek Ruka Hua Faisla is a Hindi adaptation of the Golden Bear winning American film

‘12 Angry Men’ directed by Sidney Lumet. This film is directed and produced by Basu Chatterjee. The movie stars Deepak Qazir Kejriwal, Amitabh Srivastav, Pankaj Kapur, S.M Zaheer and Others.

Background

The film starts with the scene where a 19-year-old boy is accused of murdering his father. After witnessing the trial, all the witnesses and evidence, it is up to the juror to decide the fate of this boy. The boy will be awarded a death sentence in case the jury finds him guilty. Their decision must be unanimous. They should fulfil this duty with utmost integrity and honesty. The jurors are directed to a private room which they cannot leave or contact anyone till they arrive at a decision.

About the film

It is a story of how one juror (Juror #8) changes the verdict of 11-1 to a unanimous verdict of acquittal of the boy. After exchanging pleasantries, it is clear that the jurors are convinced of the guilt of the boy and are in hurry to get back to their chores. After the first round of the vote, it is seen that everyone but juror #8 votes for guilty. The character of Juror #8 which is brilliantly played by KK Raina tries to question every aspect of the case and through discussion goes on to change everyone else’s opinion on the case by establishing his innocence by providing an alternative explanation to each circumstance:

The Murder weapon

When Juror No.3 and Juror No. 4 argues that the boy possessed the same switch knife which was found at the murder site. They doubted the credibility of the statement of the boy that he lost his knife while going to the cinema hall due to a hole in his pocket. They also argue that it was highly unlikely that someone else would own a knife with the same design as the one owned by the boy. Juror No.8 surprises everyone by producing the same replica of the weapon. He also demonstrated that the angle with which the knife was stabbed couldn't be done by the boy with his height even if he had the knife.

The Witnesses

Old man - old man claimed to have heard the boy screaming that I'll kill you after which he saw him running downstairs from his balcony within 15 seconds. It is proved through demonstrating an act that it was impossible for the old man, who needed the support of a stick to walk, to cover this distance in such a short time.

Old woman - an old woman who lived across the building, claimed to see the boy kill his father with a knife from a window. The jurors then remembered that the woman had a weak vision and wore glasses, which she didn't wear while appearing in the court. It is not possible in a few seconds for the woman to put on glasses and claim with certainty to witness the accused committing murder.

Alibi

The jurors doubted the defence of the accused that while at the time of the murder, he was out watching a movie. Upon interrogation by police, he failed to name the title of the film and the actors who worked in that film. Here, juror no.8 tried to test the memory of juror no.4 by asking him to name the actors of the film, which he saw only 3 days ago. When he failed to name them correctly, he was reminded that it would have been harder for the boy, to remember the details after knowing about the death of his father and being tried for the same.

What the film got right

There are many things that Basu Chatterjee got right with this film, from brilliant screenplay to amazing performances by the actors. What makes this film so compelling is that although most of the film is shot in one room, at any point it doesn't get claustrophobic. The thing which I found most interesting was the way the director unravels each aspect of the case and the discussions surrounding it is what keep the audience engaged. Although it's an adaptation of an American film, the story blends well in the Indian context. It is a low budget film that isn't heavily edited or has background scores and is entirely run by its characters. Each actor has played his character phenomenally. The film addresses the economic, behavioural and political differences in society through characters without getting distracted from the plot of the story. Moreover, the lens through which each character judges the case reflects the kind of societal prejudices which used to exist in society during that era. The director has not confined the film as a legal drama but has projected it as a social experiment. The costumes and speech pattern further compliments understanding the background of each character.

Where the film went wrong

A common criticism that we hear is that this film is rather suited to be a theatre act than a film. Given the budget of the movie, the movie surpasses our expectations and does exceptionally well in its execution. The director placed 12 creative geniuses in a room and created a masterpiece.

Socio-legal Impact of the movie

“No person is guilty of an offence until proven beyond reasonable doubt” is the general principle adopted by courts in India. It is the central theme of this film. The director surrounds various social issues (classism, inefficiency of bureaucracy), past experiences of characters around the central theme. There are several Socio-legal issues the film addressed

Beyond Reasonable doubt: The film stresses the importance of being sure beyond a reasonable doubt. Although the jurors argued that no one could be so sure about anything. Juror #8 reminds them that for a crime for which the punishment is the death penalty, one has to be sure beyond any reasonable doubt. Upon deliberating, discussing and thinking rationally on each piece of evidence, witnesses, the jurors found some reasonable doubt in this case. It is through this principle that the rest of the jurors were convinced to vote for “not guilty” at the end.

Importance of Unanimous decision: Throughout the film, we see that each character had a different take on this case. Each character had its own set of ideologies that clouded their judgement. The, in turn, deviates the jurors from their true purpose, which is to think rationally, discuss and reach a conclusion. Therefore, their decision needed to be unanimous.

Conclusion

There is one monologue delivered by KK Raina during the film,

“It gets very difficult to control our emotions and keep our personal biases aside during such situations, and in the process, we all close the doors to find the truth. We don’t know what the reality is, probably none of us will ever know. Nine of us feel that the accused is not guilty and it is based on reasonable doubt, we may be committing the mistake of exonerating a guilty man in society, we are not sure. But we can’t seal the fate of the boy if we can’t be sure of our decision beyond a reasonable doubt. The nine of us don’t understand how the three of you are so sure about your decision. Maybe one of you can help us understand.”

If I had to summarize the film in one monologue, then it would this one. The director in this movie shows how sociology and law are related. Each of the twelve characters is different, we encounter them daily in our lives. Their opinions on the case are influenced by their political, social and economic views. This begs the question that given the responsibility of the jury, can they ever look at a case rationally and objectively?

THE FILM 'NAANDI' - ITS SOCIO-LEGAL IMPACT

Poliseti Hema Sai Sandhya

Damodaram Sanjivayya National Law University

Introduction -

Films have always been a source of awareness among the public. Legal Awareness is one such aspect. Films have an easy yet strong influence among the public. Every layman tends to understand them, as the same is provided in their own and simple language. Sometimes every single detail in the film adds a lot to our knowledge.

The film 'NAANDI' does the same. It is a telugu court-room drama and thriller film, which typically means "A Prologue". It is the story of surya prakash, an innocent software engineer who suffers as an under trial prisoner.

The film starts with showing RAJAGOPAL a human rights activist, explaining how under trials

Suffer because of false allegations and also how important section 211 of Indian Penal code is.

Connection of dots in the film is so appealing and interesting.

About the film -

The plot is that the Software engineer named Surya prakash is arrested by a circle-inspector in the murder case of a famous human rights activist Raja gopal. The CCTV Footage was established as the circumstantial evidence for doing so as it showed Mr. Surya following the deceased, and is spotted in three places along with him. Along with that there is a receipt on the name of Mr.surya buying a flat worth RS.10 Lakh a day before the murder. whereas that money was bought on debt.

Surya is seen terribly beaten in police custody. They make all possible attempts to make him accept the crime. The police officer plants every piece of evidence, right from the knife and clothes of the accused to the direct witnesses and also manages the defence council.

later, he came to know that his parents committed suicide. Outraged of which he attacked the police men and another case was filed. Seeking revenge he tries to escape the jail and is again remanded for the same.

During the course of the trial the witnesses turned hostile. The case gets adjourned multiple times. The film shows him as an undertrial prisoner for 5 years.

A lawyer approaches him to take up the case, She convinces him that he can approach the court through section 211 IPC to punish the actual culprits. After a few chain of incidents, his case gets transferred to a fast track court. Wherein the defence proves all the evidence as planted and witnesses as fake. Surya gets acquitted.

Later, the whole story of **IPC 211** pops up - Surya comes to know that the actually murder is committed by the police officer and then home minister. The film engagingly reveals, that the murder is just used as a diversion in the media, and public from the land scam that the Minister did.

Fearing the consequences, the officer kills the Witness. However, the defence counsel manages to prove that the relatives of the police officer acquired land in the same scam and also shows money being deposited in his wife's account every month. She pleads the court for the call recordings of the Police officer and the Minister and also a recalling FIR adding the ex-ministers name. Accepting the same, the court after examining all the evidence awards a life term imprisonment for both the police officer and the Ex-minister.

What the film got right -

The film is undoubtedly appealing to the audience, and certain aspects will have a long-standing impact on them . The film not only depicted all the emotions of “surya” being falsely charged but also showed how a common man can practically avail justice.

In the initial courtroom scene, No lawyer comes forward to take up the case, as the deceased was a human rights activist. In that instance, the Court provides defence counsel from the Legal aid service. This is one of the things that every common man should be aware of. One need not be rich to engage a lawyer or to get justice.

Claiming for call recordings, the defence quotes the case of Suresh kalmadi v. CBI, which is a land-mark judgement in that aspect. The film indeed shows deep research, as every statement

made in a courtroom actually makes sense and in many ways resembles the actual court scenario.

It portrays how police brutality and custodial violence affects a common man and his family.

The whole story is however having a lot around section 211 of IPC. It is explained and conveyed so beautifully that even a non-law person understands it.

The dialogues were quite appreciable as at one instance it was written “IPC was made not just to punish the offenders, but also to meet the ends of justice as well”

Where the movie went wrong -

The film, despite portraying every single emotion in the most efficient way, has few practical flaws.

Section 211 of IPC provides for a maximum of punishment of seven years and fine. This imprisonment, extending upto 7 years can be given, in cases where a false charge is instituted in an offence punishable with death imprisonment for life, or imprisonment for seven years or upwards. But in this current case, In the climax of the film both the police official and the examiner were awarded life imprisonment. However, there is scope of them being punished with life imprisonment as they have committed the murder, but no such thing was raised during the court room scene.

The film showed police planting evidence, wherein they have planted a shirt, which is not of the size of the accused, and a knife which cannot be held by the accused because of his fracture. No examination of the evidence was shown, until the new lawyer was shown up.

As just said, it was argued in the courtroom by the defence counsel that Surya is a right-hander, but he had a fracture in his right hand in his childhood, because of which he has no grip to his thumb. But the same person is shown writing in the previous scene which is practically impossible.

Socio-Legal Impacts of the movie -

The emotion carried out by the actors throughout the film, makes the audience tearful. Surya gets Emotionally shattered when he loses his job, his parents, his fiancée and moreover his social respect as a result of these incidents. This makes everyone feel so connected.

Moreover, it shows how news is manipulated, it shows how new stories in news makes us forget the old ones which in any sense should not be ignored. The best example would be the recent afghan-taliban conflict. In the initial days of Taliban rule, every single individual took note of the incidents, showed grief and condemned the Taliban activities. But, as the days passed by no one seemed anymore interested in it even though the suppression continued to exist.

During the course of 5-years, on one side it showed the troubles faced by SURYA, and on the other side it showed the circle inspector who falsely charged him as an assistant commissioner of police.

The film showed the value of friendship and how Surya's friend stood by him until the last moment.

It explained how No one is above law, through all the scenes which include the ministers and police officials.

Concluding Part -

“ equal right to the poor and to the rich”

Society is being developed day by day, and the need for hard and strict laws is also increasing. Law is made to provide justice, maintain public order and safety in the society. But few people tend to misuse the law by making false allegations. In many instances such acts are done to take vengeance and unlawful gains which can never be acceptable. And when such acts are done by the police, nothing is more miserable than that. False allegations over an individual destroys him in all practical manners. But, when any man is convicted on any false charge, that is not the dead end.

‘Section 211’ is not just a remedy for a common man, but his right to plead the court to punish the actual offenders and those who have put false acquisitions on him no matter who he is.

WALKING ‘THE GREEN MILE’ – A MARRIAGE OF PHILOSOPHY, REALITY AND FANTASY

Anakha K Vijay

The National University of Advanced Studies, Kochi.

The English philosopher Francis Bacon said, “Some books are to be tasted, others to be swallowed, and some few to be chewed and digested.” Extending these wise words to cinema, the 1999 American fantasy drama “The Green Mile” has enough gumption to be chewed and digested. The film captures a mix of themes. This ranges from socio-legal issues such as racism, death penalty; simple human values of compassion and even the sheer simplicity of life! What makes the movie special is that the warmth and its message stays with the viewer for long.

About “The Green Mile”

The nomenclature of the movie itself evokes a sense of eeriness. It refers to the ‘last mile’ death row prisoners are condemned to walk before their execution. The colour green denotes the shade of linoleum in the holding area. The film is based on a novel by Stephen King and revolves around America’s Cold Mountain death row prison, set in the 1930s. It is directed by Frank Darabont, who is widely acclaimed for *The Shawshank Redemption*.

Tom Hanks plays the lead character Paul Edgecomb, the charismatic supervisor of the prison. The story proceeds in the form of a reverse narrative. Paul, who is quite old and living in an assisted-living home confides his life to his close friend Elaine.

First the audience is given an insight into life inside the prison. The prisoners are locked in cells. The long corridors and the shiny floors of the prison evoke a sense of loneliness, but majesty (of the law, or justice?). The correction officers at the jail report to the Chief Warden and are a good team. That is, except for the sadistic Percy Wetmore who never misses a chance to kindle his ugly ego.

One day, a large black man is brought into the prison under the charge of rape and murder of two white girls. The man, John Coffey is played by Michael Clarke Duncan. The movie takes a turn to fantasy when Coffey reveals his supernatural power by healing Paul’s painful urinary infection.

Meanwhile, a psychotic convict named, "Wild Bill" is admitted to the jail. One interesting character is the mouse "Mr. Jingles" who is trained by another prisoner 'Del' to perform little tricks. A few exchanges in the prison are also shown – how prisoners are condemned to solitary in the padded cell; how Percy refrains from soaking the sponge used to conduct electricity to the head of the sentenced, causing immense anguish and even scaring the viewers in the execution room.

Meanwhile, the warden's wife Melinda is affected by a terminal illness in her brain. Paul decides to confide in his colleagues and use John's healing powers to save the lovely woman. After curing her, the tired John is brought back to the prison. A tussle ensues when he releases Melinda's illness onto Percy who then shoots Wild Bill as if in a trance.

Later, John holds Paul's hands and reveals that it was really Bill who had murdered the girls. In the process, he releases some of his supernatural powers to Paul. The revelation that John is innocent deeply troubles Paul. John however expresses his desire to leave the world where he has seen nothing but cruelty of selfish men. John's was the last execution Paul oversaw in his career.

Now, the narration proceeds to the present. We are told that the mouse, Mr.Jingles is still alive and that Paul is over a hundred years old. Perhaps, this is the result of John's supernatural powers. But, Paul believes he has been condemned to live for sin of putting to death a man who was blessed with the power to make miracles happen. The film closes with Paul wondering how much long he would have to live.

What the film got right

The movie succeeds in addressing numerous serious themes. The viewer is urged to think about the rationality of death penalty in a modern society. The innocent John had to face the electric chair , so did Del who sincerely repented his past actions. Equally prominent is the theme of racism. Be it the racist slurs John begets as he enters prison, or John being assumed guilty for the murder due to his colour; the film succeeds in truly depicting the dark side of racism in 18th century Americas.

What strikes one the most, however is that simple acts of compassion can work wonders even in such bleak situations. Paul, very ably portrayed by Hanks is able to strike a chord with the prisoners with his simplicity and humaneness. Another simple, but powerful message is on life as such. Is a long life worth living if one has to see all the loved ones pass away ?

The sound and light effects of the movie are also impactful. This is particularly true in scenes that show the execution of prisoners by electric chair. The thunder and lightning that ensue create the doomsday mood quite effectively. One cannot miss the support provided by the background score. The melancholy of the scenes, the mystery of John's powers are well captured.

The dialogues in the movie pack a punch too. John, for instance says about the murder of the girls, "He killed them with their love. That is how it is. Everyday, all over the world." Another deep line is, "Sometimes the past just catches up with you, whether you want it or not." The craft in words coupled with the exemplary dialogue delivery moves the audience. John's pain of being "tired on the road, lonely as a sparrow in the rain" is one sure to touch the heart.

Where the movie went wrong

There is no doubt that the movie is a remarkable one by itself. It was a commercial success and was nominated for four academy awards. The stellar performance of the cast, the beautiful cinematography and the apt treatment of complex social issues definitely glues the viewer to the seat. However, there are certain factors that dent the film. Perhaps, a lot of it is due to the challenge of recreating the movie from a book.

One, the movie is over three hours long. Though it allows space for the depth of emotions to sink in, at certain points the length seems a tad too much. Also, despite the best efforts of the team in capturing John's mysterious powers as realistically as possible, sometimes the viewer gets a surreal impression. The scene where mysterious creatures 'fly' out of John's mouth after he heals the sick is an example. Again, despite the best intentions behind the movie, the course of the movie seem to be somewhat predictable.

The truth however is that, the flip side is more than made up by the depth of emotions that the movie depicts. Several layers of emotions – John's sorrow at the ugliness of man, Paul's anguish at executing an innocent man, Percy's remorselessness at hurting the prisoners- all these are well depicted.

Socio-Legal Impacts of the movie

The impact the movie has on the viewer transcends historical, socio-cultural and legal dimensions. The setting of the film in the prison takes one's thoughts to the utility of

punishment and the philosophy of penology. Alongside, the movie touches the horror of execution by electric chair, or rather the death sentence. Does infliction of unimaginable pain as seen in Del's execution scene do justice to the crime or the society? What answer does the law have to those, like John who are innocent, but made to face the gallows ? Is this really the majesty of law, or justice ? Watching the film is sure to make one ponder over the mismatch between death sentence and a civilized society.

At a more personal level, through the protagonist Paul, we are shown how compassion can thrive even within the prison walls. Its magic can make life better for others around you. On a more philosophical note, the movie makes one wonder about the purpose of longevity? Is a long life a blessing, or is it a pain? John blesses Paul with a long life. But, is Paul truly happy to live in the misery of the world? That question seems to linger on as the movie draws to a close.

Conclusion

On the whole, the Green Mile has a lot to offer. A dense theme, presented diligently by an outstanding cast and good cinematography. The power of the movie lies in its visual impact as also the closeness it has to the reality it seeks to portray. Though the movie is over two decades old, the ideas it embodies are relevant even today. Racism continues, albeit in subdued forms, as also other forms of discrimination. Debates on abolition of death penalty rage on. The relevance of the movie, backed by a compelling narrative, good acting, deep dialogues – these make 'The Green Mile' worth watching.

PINK

Nikita Shah

Swami Samarth Parisar, Tihari.

परिचय

कानून व्यक्ति की स्वतंत्रता है कानून समाज की आवश्यकता है समाज में संचालन के लिए नियम और कानून का होना अत्यंत आवश्यक है क्योंकि उचित न्याय की स्थापना विधवी और कानून के द्वारा संभव है भारतीय संविधान भारत के सर्वोच्च कानून के नाम से भी जाना जाता है, जिसका निर्माण महान नेता डॉक्टर बाबासाहेब भीमराव अंबेडकर जी ने किया था। भारत का संविधान दुनिया का सबसे बड़ा लिखित संविधान है, और हर किसी को अधिकार मिले इसीलिए कानून बनाया गया है, इन सब के बारे में मैंने एक फिल्म देखी जिससे मुझे बहुत कुछ सीखने को मिला

फिल्म के बारे में

फिल्म का नाम- पिक

फिल्म 2016 में आई

फिल्म के मुख्य किरदार- अमिताभ बच्चन और तापसी पन्नू

पिक कहानी है तीन लड़कियों की मिनाल, पलक, रिया यह तीनों साथ में रहती है और स्वतंत्र लड़कियां है काम करती है पैसा कमाती है और कुछ पैसे अपने घर परिवार के लिए भी घर भेजती है यानी घर चलाने में भी मदद करती है यह तीनों लड़कियां एक पार्टी में जाती है, वहां वह तीन चार लड़कों से मिलती है वहां वह उनके साथ शराब पीती है वह लड़के उन का गलत फायदा उठाते हैं, एक लड़का राजीव मिनाल से जबरदस्ती करता है जो कि मिनाल को ठीक नहीं लगता और वह उसके सर पर कांच की बोतल उठा के मार लेती है जिससे उसको बहुत गहरी चोट लगती है फिल्म स्वतंत्र सहमति पर है महिलाओं की सुरक्षा पर है। जब मिनाल राजीव को मना करती है वह फिर भी नहीं मानता जिससे वह गुस्से में उस पर आक्रमण करने को मजबूर हो जाती है, वह लड़के सोचते हैं कि यह लड़कियां हमारे साथ पार्टी कर रही है शराब पी रही है तो इनका बलात्कार भी करेंगे तो यह कुछ नहीं बोलेंगे।

फिर राजीव के दोस्त परिवार वाले उनके खिलाफ, मिनाल के खिलाफ मामला दर्ज करवाते हैं मिनाल को अदालत में लेकर जाते हैं उन पर बहुत सारे आरोप लगाए जाते हैं।

अमिताभ बच्चन ने एक वकील का किरदार निभाया है, अमिताभ बच्चन एक बूढ़े व्यक्ति होते हैं उनकी दिमागी हालत भी ठीक नहीं है और वह अपनी तैयारी भी ठीक से नहीं कर पाते हैं, उन लड़कियों का मामला देखकर वह अपने कोर्ट वापस पहन लेते हैं, और चल पड़ते हैं अदालत में उन को इंसाफ दिलाने।

अदालत में 2 पक्ष होते हैं:-

एक पक्ष लड़के की तरफ से-

जो कहते हैं लड़कियां वो होती है जो रात को घर से बाहर नहीं निकलती, देर रात पार्टी नहीं करती, जो घरवालों की पसंद से विवाह करती है, जो यौन संबंध नहीं बनाती, और जो यह सब काम करती है वो अच्छे चरित्र की नहीं होती, उनके साथ कुछ भी कर लो, यह सब वो कहते हैं।

दूसरा पक्ष लड़की का-

जो कहते हैं कि अगर कोई लड़का मना कर रही है किसी भी काम के लिए तो उससे जबरदस्ती नहीं की जा सकती और जो जबरदस्ती करेगा तो मार भी खाएगा। राजीव भी उससे जबरदस्ती करता है, इसीलिए उसको चोट लगती है। अमिताभ बच्चन कहते हैं कि अगर कोई किसी को संबंध बनाने की सहमति नहीं दे रहा है तो कोई आदमी किसी महिला या लड़की से जबरदस्ती नहीं कर सकता। फिल्म जो है वह सहमति पर है अगर कोई महिला हजार बार किसी से यौन संबंध बनाए, अलग-अलग लोगों से बनाए इसका मतलब यह नहीं होता कि अगली बार भी वो ऐसा ही करेगी। अमिताभ बच्चन यह कहते हैं कि चाहे वो महिला आपकी प्रेमिका हो या कोई यौन कर्मी हो या फिर चाहे वह आपकी पत्नी ही क्यों ना हो अगर उसने आज मना किया है तो फिर आप उससे जबरदस्ती नहीं कर सकते, किसी भी काम को करने के लिए दोनों तरफ से स्वतंत्र सहमति होनी चाहिए स्वतंत्र सहमति अनिवार्य है।

जहां फिल्म मुझे सही लगी

फिल्म में दिखाया गया है कि किसी भी संबंध बनाने के लिए दोनों तरफ से सहमति होनी चाहिए जो कि बहुत जरूरी है, फिल्म में अमिताभ बच्चन जी कहते हैं कि उस लड़की के जो पहले और लड़कों से संबंध थे वह सब उसकी सहमति से थे उसकी उसमें स्वतंत्र सहमति थी फिल्म बहुत अच्छी है एक-एक बात को बड़ी गहराई से दिखाया गया है, फिल्म में बताया है कि कोई लड़की देर रात काटी कर रही है शराब पी रही है तो उसका मतलब ये नहीं है कि उसका चरित्र ही खराब है, हो सकता है देर रात काम करना उसकी मजबूरी हो, तो ये बात मुझे फिल्म ने सही लगी कि किसी को उसके हालात उसके घर रात घर आने के समय को देख कर उसके चरित्र पर उंगली नहीं उठाई जाए।

जहां फिल्म मुझे गलत लगी

फिल्म में मुझे जहां गलत लगा वो ये है कि हमारे समाज में महिलाओं के चरित्र को घड़ी की सुई देखकर जांचा जाता है कोई महिला देर रात भर आती है तो उससे कोई नहीं पूछता कि इसके पीछे कारण क्या था, बस उसके चरित्र पर सवाल करने लगते हैं, लड़के शराब पी सकते हैं तो लड़कियां क्यों नहीं, लड़के देर रात पार्टी कर सकते हैं तो लड़कियां क्यों नहीं समाज ने हर चीज पर रोक-टोक महिलाओं पर ही क्यों लगा रखी है?

धारा 100 व्याख्या न: 4 यह कहती है कि अगर किसी महिला पर उसके बलात्कार के इरादे से हो तो वो उसकी हत्या भी कर सकती है, और पिंक फिल्म में मिनाल तो राजीव के सिर्फ पर सिर्फ गहरी चोट देती है चाहती तो अपने बचाव के लिए उसकी हत्या भी कर सकती थी।

अनुच्छेद - 14 के अनुसार सम्मान तिथि में रहने वाले व्यक्तियों को समान मानने का समावेश देता है, फिर भी महिलाओं को पुरुष के सामने कम ही समझा जाता है। यह बड़े ही दुख की बात है महिला देर रात घर आ रही है तो पुरुष उनको गंदी नजरों से देखते हैं, वो रात को उनके साथ पार्टी कर रही है तो वो चरित्रहीन है। ये बातें, ये सोच महिलाओं प्रति मुझे बहुत गलत लगी।

फिल्म के सामाजिक कानूनी प्रभाव

इस फिल्म को देखने के बाद लोगों पर समाज पर काफी प्रभाव पड़ा है जिन लोगों को गलत लगता था कि ये लड़कियां जो देर रात को काम करती है छोटे कपड़े पहनती है इनका बलात्कार करना बहुत आसान है, पर ऐसा नहीं है ये फिल्म महिलाओं को इस गंदी सोच रखने वालों के साथ लड़ने की हिम्मत देती है, किसी तरह से हमें ऐसे लोगों को सामना करना चाहिए। फिल्म में जब फैसला लड़की के पक्ष में आता है, तो संदेश ये है कि आपको बस लगना है, जरूरी है तो बस आवाज उठाने की, महिलाएं यह ना सोचे कि आप महिला हो तो आप को दबाना चाहिए या आपको इस बात से शर्म आनी चाहिए कि आप का बलात्कार हुआ है। इस फिल्म से ये संदेश जाता है कि आप जिस तरीके से अपनी जिंदगी जीना चाहते हैं जी सकते हो आप एक महिला है तो इसका ये मतलब नहीं कि आप देर रात पार्टी नहीं कर सकती या देर रात घर नहीं आ सकती।

समापन भाग

पिंक फिल्म बहुत अच्छी फिल्म है ये कहानी आजकल की लड़कियों की है जो काम करना चाहती है, नौकरी करना चाहती है, या कर रही है इसीलिए जरूरी है कि ये फिल्म सब देखें लड़कियों के माता-पिता भाई-बहन मतलब हर एक इंसान को ये फिल्म जाकर देखनी चाहिए, ताकि हमारे समाज का जो नजरिया है महिलाओं को देखने का उनके प्रति जो सोच है वो बदल सके ।

SECTION 375 INTRODUCTION

Jalluri Prasanna

KL University Law Branch, Guntur.

The movie section 375 is a legal drama which is based on the section 375 of the Indian Penal Code. The section 375 deals with the word "Rape". The rape is derived from the Latin term *rapio*, which means seize. In common, it means intercourse with a woman without her consent by force, fear, or fraud. Rape is not only a crime against the person of a woman (victim), it is a crime against the entire society. It destroys the entire psychology of a woman and pushes her into a deep emotional crisis. Sexual intercourse with the consent of a girl below the age of sixteen years also amounts to rape. Section 375 of IPC tells about rape and what actions, if done by a man, can make him liable for punishment under Section 376 of IPC. Except in cases, provided in sub section 2 of the same section, punishment will be rigorous imprisonment which is not less than 7 years, which may extend to life imprisonment, and fine.

About The Film

In this movie there was a film director Rohan Khurana is arrested and convicted by a sessions court after assistant costume designer Anjali Dangle accuses him of rape. Senior and talented criminal lawyer Tarun Saluja argues on behalf of the accused. Hiral Gandhi argues on behalf of the Anjali. In the movie the court proceedings was going meanwhile Tarun in his cross-examination exposes tampering of evidence, lies and facts hidden by key witnesses. He proposes the theory that Anjali had a consensual relation with Rohan which started with the pressure of retaining her job, but with time she got emotionally involved in the relationship. Tarun conveys to the court that she realises that Rohan is only interested in a physical relationship with her whereas she was expecting him to be her life partner, there is a big argument between the two on this issue. Later Rohan throw her out from the flat and in couple of days Anjali apologises to Rohan they rekindle their relationship. On that day she reports this incident as rape to police. Tarun points out that the law does not regard consensual physical relations as rape. Hiral argues that though a couple may have had a consensual relationship in the past, any subsequent sexual encounter without consent of the girl is rape. The judges are put in a tough spot because on one hand, it is clear that Anjali had filed this case to avenge her humiliation, and on the other hand, there is a strong public perception that rich and influential people are exploiting the underprivileged. The bench, while delivering the

verdict accepts the merit of the case presented by Tarun, but public sentiment forces the bench to strictly go by the book and deliver the judgment in line with popular opinion. The judges uphold the session court judgement which states that since there is no evidence of consent or force for this particular incident, the statement of the victim is considered as paramount evidence. Rohan's wife Kainaz indicates to him that she will not aid him anymore, and leaves. Tarun promises Rohan that he will approach the High Court. Rohan is taken to prison, and Anjali confesses in secret to Hiral that what Tarun had said in the court was true and she did this only to get revenge at Rohan. Hiral is shocked by this, and is later invited for dinner by Tarun's family. Tarun once again reminds her "We're in the business of law, not of Justice", a principle she has now truly understood.

What The Film Got Right

The movie section 375 is a courtroom drama and with power-packed punchlines, influential lawyers fighting high-profile cases, and the verdict mostly giving out a strong message, courtroom tales are known to be gripping. It is based on Section 375 of Indian Penal Code (IPC), effortlessly manages to register its presence in the minds of people. It's surely a brave and relevant film that tackles a rather complex issue - of laws made to protect women, and the very same laws being misused by women for their vested interest. Without unnecessary contrivances, the film's story is pretty much as shown in its trailer. The film doesn't feel dragged at any point and sends out the messages it intends to, quite early on. It touches upon its main premise of making the audience aware of what Section 375 is about. As otherwise perceived that 'no rape happens without a woman's consent', the film strongly emphasises on the need to differentiate between 'will' and 'consent', the two main requisites when it comes to sex. The courtroom scenes are loaded with data, statistics, facts and figures laid out on a platter for you to digest at one go. There are ample heavy-weight dialogues that form the soul of this film. 'We're not in the business of justice, we're in the business of law', 'Law is not justice. It's a tool to get there', 'Never fall in love with the law, it's a jealous mistress' and 'Justice is abstract, law is a fact'.

Where The Movie Went Wrong

Section 375 also shows the corrupt side of our judicial system. Despite the lawyer's wife warning him that 'given today's scenario, it's not right to defend a rape accused', and that they have a young daughter, he goes ahead and takes up the case. And in his defense, his 8-year-old watches cartoon network, so chances are unlikely she would spot her father on news channels,

being involved in such a case. That's not it. Familiarising you with our legal system, Section 375 shows how this senior lawyer puts in more research into knowing the personal traits and track record of the judge assigned to his case, than the file of his client. The film also brings you closer to the harsh reality of our system in which the rape victim is subjected to shamefully explicit questions. Questions such as 'What was the position while she was being raped, was there proper penetration, did the accused ejaculate' and so on and so forth, would make you cringe. The movie mostly shows the prohibited scenes in the entire movie which affect the minds of the people. In this movie the justice was not done to the accused as he did not commit any offence. Even the relationship between the two with full consent and the offence cannot be called as Rape. In one of the scenes in the courtroom they have shown all the private parts of a girl which is not necessary. At last, the truth should know to the wife of the accused.

Socio -Legal Impacts Of The Movie

The present article intends to showcase the legal and social impact of one of the most realistic courtroom drama of Bollywood, Section 375. The authors have tried to critically analyze the movie in multifarious directions. The article flows with the story and has highlighted the events which portray the significant occurrences of the rape cases. The movie since the very beginning tried to portray what happens if a high society rape case comes into the light of the media and court. The movie takes you to all the general events which occur inside and outside the courtroom when a rape is committed against a person. A very realistic approach has been adopted by the movie to enlighten the audience about the Legal Justice System and the gap between law and justice. The movie reflects the predicament of the lawyers who undertake the case of a rape accused because of the rage of general masses and media attention. In one of the scenes, it is shown how people were standing outside the courtrooms and were shouting defamatory words against the defence lawyer. The notion in the mind of the society towards the rape victim is very well showcased by a scene in which the brother of the victim beats her for being raped. The societal and family pressures do not allow the victim to live a decent life with dignity and grace. She is always held responsible for her own rape on the grounds of her dress, nature or the fact that she herself went to visit the perpetrator.

Conclusion

It's a seriously well made film with great direction and strong display of performances.

Alongside a tight Screenplay that concentrates on the main subject and never focuses away.

Soundscore too was well fitting and the vibe being kept pretty well. Section 375 is deeply disturbing with graphic violence, uncomfortable interrogation of the victim in the courtroom, a botched police investigation and a judiciary under social turbulence. The subject is contemporary and of significant relevance in workplace, any for that matter. Rape cases are known serious criminal activity in every country of the World and in India it gets damn too sensitive. The judicial system has tried thier best and set some strict codes by following law books. It is very much possible that some people can use the law for thier own revenge satisfactory which is actually made to protect themselves.I have always believed that the purpose of cinema is not just to entertain but also educate and empower the audience.

PINK – THE REALITY OF WOMEN IN TODAY’S WORLD

Aarushi Tiwari

Techno India University, West Bengal

Introduction

Pink was officially directed and released in world wide cinemas on 16 September 2016 . It recieved widespread recognition and fame every where around the world, it emerged as a surprising commercial success , and gained over Rs 160 crore globally. The film begins with Three young and self employed women named as Minal , Falak and Andrea meets three affluent men Raunak , Viswajyoti and Rajveer singh they altogether had fun and consume drinks together. Suddenly some unexpected incidents unfolds and all the three men's are rushed and carried to the nearest Hospital because Rajveer was bleeding intensely from a heavy injury suffered and inflicted on his head . At the very similar point of time Minal , Falak and Andrea return to their respective apartment booking a taxi immediately. They look hampered and disoriented and it signifies that it is something to do with the entire unfold of the incident .

All the three women live and earn independently . They eventually tried to move on from what took place previous night . During morning , while Minal often goes to morning walk , she is been keenly observed by the old man known as "Deepak" who resides in her Neighbourhood, he immediately senses it out that something is surely and supposedly wrong with them. Similarly threats also begins arising from

Rajveers friend Ankit , who subsequently desires for revenge for the injury and damage Minal caused Rajveer . The threats resulted falak loosing her job . They looses faith and gets scared to the fact , that filing police complaint would cause them more trouble and would make their lives more miserable. But the local police had the basic idea and were very much conversant with the fact that men are " well connected" with the incident and backed by Rajveers uncle Ranjit an influential and renowned politician. Minal therefore went to higher authority of police and files a complaint.

It results in her kidnapping to very next day, Minal is kidnapped by Rajveers friends . Deepak have a look on entire incident secretly but is unable to help . It was observed that Minal was threatened, Molested and abused in the moving car and she was ultimately dropped back home . The entire incident shocked her , it impacted on her physical and mental health and she lost

further confidence to fight for her friends and her own rights. Few days later it was observed that she was arrested based on complaints from Rajveer that is labelled her as "prostitute" and ever charged Minal with attempted murder. Having been observing the entire incident Deepak becomes agitated and frustrated, later on when discovered it was observed that Deepak himself is a reputable and renowned lawyer In retirement. He further helps Falak and Andrea in bail proceedings and ultimately decides to represent Minal in court .In the courtroom Prashant Mehra represents as Rajveers lawyer, in his own twisted words he represents the event in his own version and words where he says that “ Rajveer and his friends meets Minal and his friends at a rock concert, they wanted to act humbly so they invited the girls to the dinner party at a resort where they had drinks , Prashant further stated that women took the initiative and started to become intimate, and further demanded the monetary value from the men , on their declination Minal hits Rajveer on his head with a bottle and flees with her girl gang . Prashant stays determined to his words and concludes the arguments by pleading against the poor moral character of women and how they sometimes use their gender to get unreasonable mercy. He even personally attacks Minal and says that Minal has family in Delhi but she chooses to reside in Delhi Alone .

Whereas Minal and her friends tried to save their reputation and stated truthful facts about the entire incident, Minal said that men tried to sexually assault and attack them , Rajveer personally tried to Rape Minal and in the process of self defending her she attacked Rajveer with the bottle. Deepak further fights for her clients right and states that Consent is a major issue here , when a women says NO it means she is denying her consent and one must respect theirs choice . Towards the end of the trial Rajveer becomes frustrated and when provoked by Deepak reveals the truth ‘ stating that “ Women ultimately got what they actually deserved”.

Deepak criticized the regressed views of the society where women are often looked down and stereotyped as prostitutes, if they come home late , act independent, or act upon their choices. But none of this is applied to men . He concludes with the fact that her client said “ No" . And no means no which further requires no explanation. The women further are acquitted whereas men are charged with their sentences pending. The end credits scene reveals what actually happened, and how the entire incident unfolded.

What went wrong

Pink was a great movie but if we properly if we look into the movie script , despite some vindication for the 3 girls by the tip of the film, the flick fails to produce a snug closure. With

a bit expertise within the women's movement one is aware of that in reality the thin finish within the case, primarily based a lot of on probability (of the antagonist losing his cool and a level-headed choose sitting on the chair) than laborious proof, are going to be challenged. The powerful guilty men can charm against the session's court finding of fact and also the same room ordeal are going to be recurrent over and all over again within the higher courts with no certainty over the ultimate outcome. The casualty to the ladies in terms of loss of labour, relationships and friendships won't be remunerated for beneath any existing law; the injury to their reputations because morphed/photo-shopped of on-line pictures might ultimately be fined beneath the IT Act however might

not be result in any compensation either; and also the prying, judgmental eyes of society can still haunt the ladies long when their legal ordeal is over. one more thing that the movie shows is very unethical and also violate sexual harrassment of women at work place was that falak was fired due to the morphed images and was also shown the pictures at the work place is a clear act of disrespect of modesty of women at work place.

What went right

This film very well sums up the paternal entrenched attitude of the Indian society. The moving picture queries on biased ethical standards of the Indian society vis-a-vis girls. girls carrying shorts, smoking on street, drinking at public places, hanging out with male-friends is taken into account inappropriate by the virtuously imperfect standards of Indian society. These girls area unit judged as promiscuous, girls of lose ethical character. and plenty of a times girls themselves area unit darned for the unwarranted sexual behavior they face whereas traveling in railroad, bus etc.

Message is evident the lady is solely physiologically completely different than the person. they need same IQ, emotional quotient, morality etc as compare to man. The Constitution of our country envisages a Indian society free from any kind sexual exploitation, sexism however sadly these became accepted norms in Asian nation. This moving picture challenges the woman hater accepted norms of Indian culture.

Its time to brazenly stand up against the restrictions that attack's a lady by the people of the society . The film successfully manages to evoke all

the correct queries which hits the mind of audiences and compelled them to suppose the ingrained gender bias that's creating our society a hollow place. Even the name of the movie

pink was named pink not because pink is considered to be the favourite colour of girls it's was name pink to depict freedom of women to travel during nights and also gives them a chance to stand and speak for themselves.

Conclusion

The movie "Pink" captures several aspects of the type of ordeals ladies needs to face on a daily basis once addressing the lads, particularly those men who are backed by individuals with political connections and power. it's the primary time that I actually have stumble upon a movie of such excellent calibre as the story and acting are involved. The movie wins the viewers' hearts as a result of it sends its message loud and clear. The film clearly depicts the sick mind-set of male jingoistic who thinks women's as some object and not a human being who have feelings.

“All good ideas start out as bad ideas, that’s why it takes too long.”

— Steven Spielberg



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