

Censorship Guidelines Related to Violence and their Adoption in Hindi Cinema

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Abstract: Films are common forms of mass media that serve functions such as information, education, entertainment, and cultural transmission. There are various film genres such as comedy, romance, suspense, mystery, adventure, adventure, fantasy, and so on. Films have a complex effect on individuals, who in turn affect other people, who in turn influence society as a whole. In the present day, a number of films have violent content. To stop this type of content India introduced a central board of film certificate (CBFC) is the censorship board of Indian cinema. CBFC has the right to stop the cinema from getting released if they feel that it might create problems for any part of society. "Censorship guidelines related to violence and their adoption in Hindi cinema". This study was conducted to explore the magnitude of violence and its adoption in Hindi cinema. In this study, 10 Indian movies were randomly selected from the year 2000 to 2012 for content analysis these films were thoroughly observed. In the category of violence physical, verbal violence, sexual violence, and violence with children were constructed.

Index Terms: Cinema, Violence, CBFC, Guidelines, Mass media.

1. Introduction

One of the most common types of entertainment is movies. There are various styles (genres) of films, such as comedy, romance, suspense, action, thriller, and so on. Every year, thousands of films in various languages are released in India. Diverse audiences are drawn to films of various styles and types. Technically, all movies are made by adhering to a set of guidelines, which include the plot, the characters, and the drama, acting, sound, and cinematography. Movies have grown in importance and have become an integral part of our lives, but the action and fantasy in them continue to draw audiences in. Movies are a fun way to pass the time. It allows one to learn about the history, traditions, and language of people from various countries. Violence has played an important role in numerous modes of entertainment in Hindi films today. Violence is a broad concept that refers to actions taken with the intent of injuring humans, individuals, or non-living things. It is often associated with hostility. Film brutality is notoriously difficult to describe and quantify. Some scholars, such as George Gerbner, who monitor violence in programming, describe violence as the act of harming or killing another.

According to some scholars, being exposed to violence induces hostility. However, there is a distinction to be made between realistic and essential depictions of violence to tell a story or provide excitement and unjustified violence that seems to be the objective rather than the product of a storyline. If the post-production work on the film is finished, it must go to the censor board to secure a certificate to be released. All of the attempts made by the film's team will be accredited according to those standards set by the central board of film certification (CBFC), which oversees Indian cinema censorship. The CBFC issues U, A, UA, and S certificates for films that meet those criteria according to their content.

1.1 Indian cinema

India has one of the world's oldest industries. Thousands of films were made each year. The first Indian film, Raja Harishchandra, was released in 1913 and was a silent film. For Indian cinema, the 1950s and 1960s were a golden age. In films, legendary actors such as Guru Dutt, Mehboob Khan, Raj Kapoor, Bimal Roy, Nargis, Madhu Bala, and Meena Kumari were added. In 1960, with the release of the Indian hit Mughal-e-Azam, Indian cinema took a step forward in terms of romantic films. In 1990, cinema featured a combination of romance, drama, and action genres; today, modern media, multi-stars, music, dance, and glamour are the key factors in films.

1.2 Impact of violent movies on society

Films, as we know them now, have a special role in our social lives. Abuse has become a staple of our everyday world, and it can be seen in schools, on the streets, on tv, and even also in our homes. There has been a tremendous development in technique and depiction of violence in film throughout Hindi cinema's 100-year history. "Action is an intrinsic part of cinema; it is more relevant than an item number, and there is no doubt that the audience has built such an appetite for the same crime. It does not end at physical abuse; it has to shake you up emotionally as well," says critic Komal Nahata. Take note of the Wasseypur gangs or Rakta Charitra. It was bloody action."

1.3 Need of film censorship board

India, like all countries across the world, wants to shield its generations from inappropriate material, and as a multi-ethnic developing nation, it also wants to maintain racial and religious unity. Films are rated "A" for adult watching, "A/U" for adults and free viewing with parental supervision, and "U" for recognizing public display, according to the censor board of film certification in India. This certificate is granted to films appropriate for family viewing. A/U general display with no restrictions, but children under the age of 12 must be accompanied by an adult.

1.4 Meaning of violence

According to the world health organization (WHO), violence is the exertion of physical force to injury or abuse or physical force or power threatened or actual against the person, group, or community that either result in or has a high likelihood of resulting in injury, death, psychological harm, and deprivation."

Violence, so defined has many forms including physical aggression (hitting, kicking, biting, slapping, etc.) violence is also defined as abusive, aggressive behavior between two or more people it includes verbal, emotional, physical, and sexual violence.

2. Review of literature

The available literature on cinema is very vast and is related to its impact and influence on society. Violence is a part of cinema since earlier and makes the interest of the audience. One of the earlier studies that focuses on the impact of cinema on society was conducted by the Payne Fund, a private foundation. It was a series of studies conducted to investigate the influence of movies on children and adolescents.

Monika Mehta researches films such as *Gupt Gyan* (1974), *Satyam Shivam Sundaram* (1978), *Pati Parmeshwar* (1989), *Khalnayak* (1993), and *Dilwale dulhania le Jayenge* (1993). (1995). Many people say that these movies were full of vulgarity, cruelty, and abusive words. Officials in charge of censorship admitted that the military, too, saw obscenity and crime as a big issue, with satellite television being the cause. No one questions whether violence is the art of Indian culture in Bombay commercial cinema, and no one tries to use Mohandas Gandhi's consensus on India's tradition of nonviolence to fight the growth of violent portrayal. Scenes in commercial films are labeled as violent whether they have war, fire, or blood. Both of these studies deal with the topic of violence in Hindi films.

Dr. Muhammad Khalid and Shumalia Bashir conducted another research on violent content in Pakistani and Indian cinema: a comparative study. This analysis aimed to compare and contrast the levels of violence in Pakistani and Indian films. Eight films from Pakistan and India were chosen at random from the year 2005. Six films were carefully observed for content review. Three categories of violence, verbal, physical, and violence with the display of weapons were constructed. The findings show that 8 Indian cinemas demonstrated violent scenes for 4444 seconds from the total duration of 60739 seconds of the film time. Which means that the level of violence was 7.31 for the entire film's times. Similarly, Pakistani eight films of a total duration of 64367 seconds allocated 8921 seconds to violent scenes, which makes 13.85 of the total time of the eight films. It indicates that Pakistani movies are devoting much more time to violent scenes as compared to Indian cinema.

Afzal Shayfarad and Ashen Akhtar Naz researched "Critical analysis of social problems in Pakistani movies 2000." A content analysis was used as the research technique. According to the findings, the majority of Pakistani filmmakers are uneducated. Violence scenes in Pakistani films, especially Punjabi films, did not accurately portray our society. Pakistani films did not depict the country's true social issues. In this case, not only the manufacturers but also the government were to blame for the situation.

"The National Television Violence Survey was undertaken from 1995 to 1997 to assess the violent content of the media," according to these findings. It was discovered that 61 percent of the programming depicted sexual violence, with all of it being done in a lighthearted or glamorized way. Children's displays had the greatest percentage of abuse. Between 1937 and 1999, the majority of animated feature films made in the United States depicted violence, with the amount of violence with the intent to kill increasing over time.

This Payne Fund study on the impact of motion pictures on children and teenagers was performed in the United States in the early 1930s. Werrett W. Charters, Werrett W. Charters, Werrett W. Charters, Werrett W. Charters, Werrett W. Charter Macmillan, New York, 1933. In addition to this review, the findings were published in 12 volumes, and the volumes that are most relevant to the study of television effects are abstracted separately in the present bibliography. When the Payne studies were conducted, American children aged 5 to 8 had an average of just under one movie every two weeks, and those aged 8 to 19 had an average of almost one movie every week. Love was the subject of about 30% of all films at the time, and crime was the subject of 27%. of 15 percent sex.

To summarize, the results showed that movies had a big impact on children and that they remembered a lot about them. Films also influenced children's perceptions, and this shift was often gradual - hardly visible after a single exposure, but gaining intensity and depth with prolonged exposure to pictures of a particular kind. It was also discovered that movies often elicited intense emotional responses in children, and that, before the "parent discount" was developed, movies often "took hold" of these children emotionally. Finally, it was discovered that movies influence children's behavior, especially their play. When a sample of delinquents was observed, it was discovered that they saw the cinema more often than the average for their age group. However, the researchers refrained from blaming movies for delinquency, pointing out that movies are just one part of the experience that leads to

delinquency. Furthermore, different children can react to the same film in very different ways.' The impact is "unique for a given child and a given movie," they explained. It's difficult to draw broad conclusions about such influence.

Dr. A. Sreelatha aims to investigate the position and powers of the CBFC and the government(s) in censoring and banning films. If we make a list of items that are prohibited in India, we'll find the usual suspects like porn, abortion, and the latest ban on beef meat, but what will be an eerily curious addition to the list is the ban on hundreds of films. Yes, India has recently gained a reputation for being too restrictive when it comes to cinematic freedoms. Both in the north and south, India has seen its fair share of films, including the new hot topic "Padmavati." In addition to facing sanctions, some films must contend with the Central Board of Film Certification's (mostly) "unjust" censorship regime (referred to as CBFC). Like so many questions being asked on these prohibitions and censorships, the main problem comes when they are paired up with legal aspects. The right to freedom of speech and expression is enshrined in the Indian constitution and acts as a guiding principle in this respect. A series of recent events have compelled people to doubt its hidden nature and the "liberty" it ostensibly provides. In the long run, this part of the law requires urgent attention for our country to make the desired strides in terms of unrestricted quality filmmaking. It is all the more relevant now that global cinema markets such as the United States, China, and France have opened their doors to Indian cinema in recognition of its valuable quality. This article is an effort to find out key facts on censorship problems and their past, as well as the important legal implications of it. The Paper used a Doctrinal Research Methodology that relied largely on papers, bare acts, books, and other secondary references, such as websites and commentaries on landmark decisions.

3. Methodology

This research aims to look at the censorship guidelines that are used in Hindi cinema. Since it is impossible to review all of Indian cinema, a sample of Bollywood films from 2000 to 2012 will suffice. To examine the violence in ten separate categories of films, the lottery system was used to pick ten films from the top-grossing films. CBFC has given these films an A or U/A rating. Combat, suspense, murder, and horror are the four categories of films. The implementation of CBFC guidelines was determined by analyzing the content of ten Hindi films.

4. Objectives

- 4.1 To study the rules and regulations of the censor board related to violence in Hindi cinema.
- 4.2 To find out the violent content in Hindi cinema.

5. Data analysis

Data analysis is a managed classification of data. The researcher forms data in complex to the simple form which is easy to present and also useful for future study. This section deals with the data analysis for the study.

Table 1. Physical violence duration in Hindi cinema.

Injury	Rakt a Chari tra (1,2)	Gangs of Wassey pur (1,2)	Tere naa m	Gangaa jal	Hate stor y	Ghaji ni	Agnee path	matru bhoom i	Murd er 2	Jann at 2	total	Avera ge
Arm twisting	110	130	220	450	60	280	380	125	155	271	2181	218.1
Danger limb	140	190	315	480	265	395	430	170	435	205	3025	302.5
Body piece	50	235	00	158	00	00	20	40	130	00	633	63.3
Impair	235	235	550	530	295	375	405	290	260	290	3465	346.5
Cold blood	175	450	295	205	190	218	260	145	220	245	2403	240.3
Shoving	172	140	310	312	100	225	310	140	190	270	2169	216.9
Hair pulling	15	55	55	210	70	50	200	85	90	108	938	93.8
Punching	220	225	310	320	45	205	415	40	165	176	2121	212.1
Pushing	225	165	205	235	195	285	335	15	170	180	2010	201
Kicking	152	215	285	255	100	245	345	25	140	195	1957	195.7
Slapping	190	130	225	190	115	190	275	45	85	55	1500	150
Killing with weapon	1080	1558	300	233	118	385	1086	123	325	460	5668	566.8
Total duration	2764	3728	3070	3578	1553	2853	4461	1243	2365	2455	28070	280.70

ogtf violent scene in particular movie												
The total duration of movies in sec.	13916	18874	8125	9925	8012	11100	8433	5880	7351	7354	98970	9897
Percentage	19.86	19.75	37.78	36.05	19.38	25.70	52.89	21.13	32.17	33.38	28.36	

Table 2. Physical violence scenes in Hindi cinema.

Insult	Rakta Charitra	Ganges of Wasseypur	Tere naam	Gangaa jal	Hate story	Ghaji ni	Agneepath	matrubhoomi	Murder 2	Jannat 2	Total	Average
Arm twisting	09	08	10	09	05	15	27	03	05	05	96	9.6
Danger limb	15	19	11	15	08	21	32	08	13	09	151	15.1
Body piece	03	05	00	03	00	00	01	02	04	00	18	1.8
Impair	10	14	21	18	12	19	23	13	16	09	155	15.5
Cold blood	11	20	16	13	09	18	15	08	11	06	127	12.7
Shoving	10	09	16	12	06	15	09	04	12	09	107	10.7
Hair pulling	02	03	03	11	03	02	11	02	03	02	42	4.2
Punching	11	09	19	12	05	13	21	05	11	03	109	10.9
Pushing	09	06	11	15	12	16	12	05	09	07	102	10.2
Kicking	08	16	18	18	03	17	18	02	09	06	115	11.5
Slapping	09	08	11	13	07	05	09	08	07	03	80	8
Killing with weapon	25	56	12	19	11	16	26	12	09	15	201	20.1
Robbery	00	02	00	00	00	00	00	00	00	00	02	00
Total violent scene in particular movie	122	175	148	159	81	156	207	73	109	74	1310	131
Total scene of movies	520	560	320	337	305	350	390	290	301	295	3668	366.8
%	23.46	31.25	46.25	47.18	26.55	44.57	53.7	25.17	36.21	25.8	35.71	

Table 1 shows that the total number of scenes in ten Indian films is 3668. There is a total of 1310 (35.71%) physical assault scenes in these tables (10.7), including scenes including arm pulling, hazard limb (15.1), fire, body piece, is (1.8) impair (15.5), cold blood (12.7), and shoving and sinking. Scenes with some kinds of suffering are seen, including hair pulling (4.2), hitting (10.9), pushing (10.2), kicking (11.5), beating 80 (8), and killing with a knife (20.1). The second table depicted the length of physical violence in Hindi films, which showed that 468 minutes were dedicated to physical violence in Hindi films. The video includes 36 minutes of arm twisting. Dangerous Limb is a 50-minute film. In Hindi cinema, 58 minutes dedicated to impair, which includes killing during robbery/dacoit, are seen fewer. In Hindi cinema, murdering with weapons received 95 minutes of screen time, with cold blood scenes receiving 40 minutes. The average length of these violent scenes is 468 minutes, accounting for 28.36% of the total 1649-minute cinematic duration of scenes. Rakta Charitra devotes 46 minutes to scenes, while Ganges of Wasseypur devotes 62 minutes to physical violence, according to findings. Gangaa jal is a 60-minute film. Rakta Charitra and Agneepath are the only movies to

contain physical action, and Agneepath is the only movie that devotes 74 minutes to it. Out of 390 scenes in the movie Agneepath, 207 scenes of physical violence are seen, with killing with guns and disabled being the most common. We have noticed 175 scenes of physical violence in another film (Gangs of Wasseypur). We have discovered scenes of body parts and the use of arms for killing. We saw many scenes of cold blood in this film, as well as many minutes dedicated to crime. According to these tables, impairment, threat of limb, shoving, hitting, and the use of arms (knife, rod, shot, and stone) are most commonly seen in Hindi films.

Conclusion

- There was a lot of violent material in these movies that passed the censor board in a couple of scenes. In the cinema gangs of Wasseypur (A) and Agneepath (U/A), scenes highlighting an infant as a survivor of child violence were discovered. The depiction of violence in the film was very cruel; in one sequence, a man split the body piece in half, and animal violence was also depicted. Sexual violence, including rape scenes of women, is shown in a variety of scenes. The majority of scenes containing vulgar dialogue are used in the film. During this investigation, it was discovered that fewer films have positive content and adhere to CBFC guidelines. Films like Matrubhoomi- a Country without Women send a positive message to society.
- The data in the tables shows that. The number of scenes in which physical violence include 61118 seconds (61.75) injury like the danger of life 3025 second is shown in movies. Any kind of body pain (punching, pushing, kicking, slapping) was shown. In movies, weapons were used or displayed in Hindi movies were 201 scenes. The time given to these scenes was 5668 second which shows (5.72) in Indian films. The overall number of violent scenes in the film is 2462 (67.12), with a total running time of 61118 seconds. In the film, there were 1310 (33.71) physical assault scenes. Physical brutality is depicted in several films, such as Gangs of Wasseypur, in which cold blood is depicted in several scenes, and weapons are used extensively. The study found that Hindi films devote maximum time to showing physical violence than other forms of violence.
- Violence was portrayed as a vital tool for gaining dominance and ensuring the hero's life. Similarly, most of these films feature police torture, which is almost often carried out in the most heinous fashion possible. Either the hero, who embodies the peoples' dreams, is beaten in prison, or characters from the lower classes are beaten up to show them a lesson or two.
- Analysis of violent content in Hindi cinema was conducted, and it was discovered that physical, sexual, and verbal abuse are prevalent in Hindi cinema. Injury, dangerous limbs, slapping, hitting, shoving, screaming, pulling, kicking, and murdering with knives, weapons, and rods are among them.

Conflict of interest

The authors declare no conflict of interest in this article.

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