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The role of Indian movies in showing violence against tribal women

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Abstract
Women in India have made contributions in practically every area and on every occasion. People look up to them as leaders who are creating progress and setting an example for others. But another truth about Indian society is that women are systematically discriminated against and neglected. This can mean not getting enough food, not being able to go to school, not having the right to health care or property, or being the victim of domestic abuse. But the fear of sexual abuse is the strongest thing that keeps women from doing what they want and feeling free. The fight against sexual violence is really the fight against the unfair allocation of physical and economic power between men and women.
The Indian media has not covered the issue of treating tribal women as equals in society. The Indian media must become aware of gender issues and now must focus on issues affecting tribal women in a determined manner, with the aim of empowering tribal women in India. Based on these facts, the research paper "Role of Indian Films in Representing Violence against Tribal Women" talks about how the media, which is a reflection of society, has a lot of power to shape people's opinions. It concentrates on the examination of select Indian films that address the subject of violence against tribal women in contemporary Indian society. It will also look at how these films affect society by looking at how people react to them.

Keywords: Food, school, domestic abuse, tribal women, Indian films, violence, media, tribal women

Introduction
India is quickly becoming a world power, but only for half of its. Women in India are still working hard to build a life that they can be proud of. There are always problems with jobs, getting health care, or owning property. Women's empowerment in India remains an elusive aspiration. There is still a big difference between aimslaid in the constitution, plans, regulations, strategies, programs, and other associated procedures and the actual status of women in India. India is growing quickly, but women in India are still being treated unfairly. The falling sex ratio in India is a clear sign of how women are treated unfairly at birth. Women can be famous in any field, but they are harassed every day by the people around them. They are the victims of crimes that are aimed at them, such as rape, kidnapping, and abduction, as well as crimes relating to dowries, sexual abuse, molestation, eve-teasing, and more. In India, about 40% of married women have been sufferers of domestic abuse. Another big reason for the rise in violence against women in India is the rise in violence against women exhibited on TV and in films, where they are often portrayed as sexual objects. The number of crimes against women in India is rising very quickly. Women are not safe, no matter what their class, caste, or level of education is. The situation is made worse by the fact that no meaningful effort has been made to fix the problems with how crimes against women are handled. As a result, the conviction rate stays quite low. This study will examine the violent acts endured by tribal women in India and their portrayal in Indian cinema.

The Tribes
According to the 1991 Census, there are 645 tribes in India, which is eighty five million or population share 8% of the (Census 2001, 3). These tribes make up 24% of the world's native peoples (IWGIA 2010, 1); mostly found among two belts. The leading one goes from

Kashmir to Nagaland along the Himalayas. The second one goes over the Eastern Ghats and the Chotanagpur Plateau. STs are very different from each other. They can be as little as a few hundred people living in one state or as huge as several million people living in many states (P. Mohanty 2004).

The term "Adivasi" literally means "Original People", but anthropologists disagree about what that means. They think that India was settled by many different groups of people (Chaudhury 2008, 3) and that it is up to exclusionist groups to find the aborigine shortage (Bryant 2005, 1). To a certain degree, notification of tribes serves as a political instrument, and 9 have exhibited inconsistency in their justifications (Béteille 2008).

However, genetic research indicates that the aboriginal genus can be linked to the arrival of Andamanese-Negritos and Proto-Australoids (Gumplowicz 1980, 12), with whom Central Indian tribes exhibit shared genetic and linguistic traits (Chaudhuri 1949, 3). Even with these commonalities, STs have had lengthier relationships with communities that are not tribes (Khare 1991, 21). Consequently, the examination of STs must prioritise cohabitation rather than evolutionary succession (Béteille 2008). Most STs are subsistence farmers who work for themselves (Das 2010, 19). Production is low-tech (Jones 1978), and there are several common patterns in tribal economies:

(a) Based on forests and relies on shifting agriculture.
(b) Not structured or monetised in a planned way.
(c) The family is the unit of production.

A History of Exploitation

Caste society has always seen tribals as culturally inferior and called them 'junglee' or 'kaliparaj', which is a bad name. The word 'adivasi' means 'low social rank', which means that their behaviour is not as good as that of upper castes (Breman 1974, 31). Frequently, their sole interactions with outsiders involved exploitation by merchants, moneylenders, landlords, and spirits salesmen (Ratha 1990, 106). In turn, the awareness of "adivasi-ness" emerges from the persistent rejection and humiliation by non-adivasis (Desai 1973, 11). Even though this kind of exploitation has been going on for a long time, it is likely that more people are being exploited now that:

(a) Institutions of the state during colonial and post-colonial eras and
(b) Contemporary communications and infrastructure during the planning and reform eras (J. Drèze 2006).

The situation of tribal women in India

You can tell a lot about the status of indigenous women by the roles they perform in society. The system of descent largely determines what roles they play. The families aim to pass their property down through the generations. The system of descent also helps people find their family names. In a unilineal system, lineage is traced exclusively through either the male or female line. A matrilineal system is one in which the descent is traced through the mother's line, whereas a patrilineal system is one in which the descent is traced through the father's line. A patrilineal system is used by most tribes in India. Rarely, the Khasi, Jaintia, Garo, and Lalung of Meghalaya in the Northeast adhere to the matrilineal system. The Mappilas of Kerala are also a matrilineal group. Cases of bilineal descent are quite uncommon.

The status of a woman is significantly influenced by the type of household in which she is situated. In a mixed family structure, the oldest woman normally has the right to make decisions. The kind of marriage has a big effect on the kind of family.

Common throughout the community. In tribal groups in India, the most common type of family is the nuclear family, which is made up of one man and one woman. The extended family is also a prevalent sort of family, and it's normal for daughters to move far away after they get married. The older boys also move out of their parents' house after getting married and set up new homes nearby. Even after getting married, the youngest son often lives with his parents. Some Indian tribes practise polygamy. Polygyny is when a guy marries more than one woman. The Todas of Nilgiri and the Bhutias of Ladakh and Sikkim are both polyandrous. It is common for two or three wives to marry four or five brothers. Polygynandry is the name of this system. The Jaunsaris of Jaunsar Bawar in Uttarakhand use this approach a lot. The oldest lady in these marriages usually has more power and respect. When you look at the Jaunsaris, you can usually see that each family has homes at different heights around the hill ranges. The houses in the central village are called 'sadar'. The oldest wife usually lives there. The younger women must work hard between the nearby and distant farmhouses. Divorce is widespread among the Jaunsaris, and it's typically the younger wives that leave their husbands.

The economic roles that tribal women play frequently determine their rank. In the past, most tribes lived in the forest and relied heavily on the food-gathering economy for their living. The ladies walked farther than the men to get wood and food. They also gathered fruits, roots, tubers, lac, gums, and leaves to eat and sell. The men also helped by gathering logs and timber. While women gathered little forest products on the ground, the males climbed the trees. Because of widespread deforestation, women have to work more to keep the gathering economy going. Chaudhary (2010) [3] notes that in the tribal regions of Betul, Madhya Pradesh, the gathering and selling of firewood is mostly done by tribal women. They sell it in Sahpur, and as soon as they get any money, they spend it on basic needs like rice, pulse, edible oil, soap, detergent powder, tobacco, bidi, and so on.

For a long time, the tribes have been around industries in central India. There have been several huge and minor dams built, as well as various efforts to improve the area. The tribes have to work in the industrial sector as coolies because the forests are running out and there isn't much good land to farm on. In Maharashtra, Madhya Pradesh, Gujarat, and Rajasthan, tribes are also being compelled to work in brick kilns and in the construction industry in cities. Both indigenous men and women are taken advantage of by contractors and intermediaries when they go to these regions seasonally. The women suffer even more when they are sexually abused. Also, they are paid a lot less than the men.

In India, tribal women have almost no say in politics or society. There were dorms for boys in the past for several tribes in central India and the Northeast, but there was almost nothing for the girls. The girls used to hang out with the boys who lived in the dorms. Women from the tribes couldn't be on the village councils. Women were never part of the original panchayats. Some women are only now getting elected to the panchayats because the state requires it. But even in these situations, the women are frequently

told what to do by their husbands or relatives who already have a lot of authority in the area.

Portrayal of Tribal Women in Indian Films

Some Indian films have made violence against women their main focus. These films have looked at how males are affected when women are not around. The fundamental ideas of these films are the instability that can happen in a society when women are not present, whether it be physically, emotionally, or mentally.

Nellu (1974 film)

Ramu Kariat directed the 1974 Malayalam movie Nellu, which is based on P.'s award-winning novel of the same name. Valsala. The movie is about the indigenous people who live in the deep forests of Kerala's Wayanad highlands. Prem Nazir and Jayabharathi play the main parts in it. The movie is known for its beautiful visuals and is considered a turning point in the history of Malayalam cinema.

The movie shows what life is like for the "Adiyar" tribe, whose way of existence is from hundreds of years ago. They live in the deep jungles of Kerala's Wayanad hills. The movie shows the tribal people's passions, superstitions, religious rituals, customs, and the way they are forced to work hard and be obedient. An outsider tells the story of the movie.

The story is about Periyavar, a Marxist leader who gets a group of Dalit farmers in a village to rise up against Periya Thambi, a rich feudal lord. This leads to a class war that ends with the cold-blooded murder and burning of 42 Dalit people. Nellu also shows the numerous kinds of problems and oppression that tribal women in Wayanad have to deal with. Tribal women live in fear of hunger, disease, and superstition. It reminds us that their lives are still very much the same.

Devaki (2006 film)

Devaki came out in Hindi on January 6, 2006. Bappaditya Bandopadhyay directed the movie, which stars Ram Kapur, Suman Ranganathan, Arvin Tucker, and Perizaad Zorabian.

The story is based on a genuine event that happened in January 2003 when a tribal woman named Devakibai was sold at an open auction in Pandhana, which is part of the Khandwa area in Madhya Pradesh. The Maha Panchayat Panchganga put on the auction, and Hirabai Silawat, the Minister of Fisheries, opened it up. This atrocity was unearthed by journalist Deepak Tiwari and made the cover story of the magazine, The Week.

The movie Devaki tells the story of two young women from quite different backgrounds whose fathers and lovers both deceived them.

Devaki (Suman Ranganathan) is a girl from a hamlet who has to marry a man who is 70 years old. On the night of the wedding, the impotent old man's brother rapes her to show that men have always been physically stronger than women. She falls in love with a runaway lad from a low caste, but the villagers catch them in the act and take them to the Panchayat. Devaki had to stand with a large stone on her head as punishment. This is meant to show other ladies what will happen to them if they don't behave. The villagers and the Panchayat agree to sell Devaki to the highest bidder and give the money to her 70-year-old husband. Again, an old man buys her.

Nandini's (Perizaad Zorabian) life is increasingly difficult. Nandini, an urban girl who came to Devaki's hamlet to work as an NGO volunteer to help the women in the village become more literate and conscious, quits her job and travels back to the city in protest of the feudal customs there. She soon learns that city life is not that different from village life in certain ways. Rahul (Ram Kapur) has used her physically and financially, and she feels like she's losing respect for herself and is deceived and disillusioned by how he treats his pregnant wife, Sumana, and the falsehoods he tells both women. She ends the illegal connection and starts working for an advertising agency. But she is surprised to learn that her selfish father, George Baker, who left her family many years ago, controls the business. He doesn't seem to recall that he left behind a wife who is still waiting for him to come back and a daughter. When her father comes back into her life, it brings to light the ultimate betrayal: he tells her to have sex with his client to close the business and provides her 2% of the profit as a reward. She chooses to sell herself to this dirty old man as a way to get back at her father for betraying her. She feels better when he is shocked when she finally tells him the truth.

Gangor

"Gangor" (also known as Behind the Bodice) is a political film, but director Italo Spinelli keeps the story and the very handsome cast from becoming simple pamphleteering. Instead, he makes a moving, if technically flawed, personal account of the mass rape of India's poor, tribal women whose voices are rarely, if ever, heard.

Gangor is based on the work of Mahasweta Devi, a famous Bengali writer and activist. Her short tale "Behind the Bodice" is the main inspiration for the movie. Spinelli cleverly addresses a common issue by creating imperfect individuals who are neither victims nor victimisers, avoiding mystical or exotic depictions of the Asian subcontinent.

In the movie, experienced photojournalist Upin (Adil Hussain) is dispatched to Purulia, West Bengal, to write on the violence against tribal women in the poor area. He meets Gangor (Priyanka Bose) there.

From the beginning, Upin's interest in the gorgeous young woman is mixed, but it's not simply professional. Gangor, on the other hand, is not above lying or stealing to achieve what she wants. She makes Upin pay to take pictures of her breastfeeding her infant, but none of them knows what will happen when he publishes one of the pictures for his front-page story. Gangor is gang-raped and then cast out by her town, so she has to live on the streets. Upin, who is troubled by what he found out about the violence that is often kept quiet, goes back to Purulia against the advice of his coworkers and wife (Seema Rahmani).

The film shows that violence against women is far more complicated than just the power and animal cravings of the less-educated men in it.

Conclusion

Whatever Indian films say about tribal women shows that they are hurt in many ways. Tribal women in the research region acknowledge their discrimination in education, income, consumption, status, and access to power; they exhibit poorer health outcomes than men; they endure social, cultural, and legal discrimination, often accompanied by violence. They are discriminated against based on fairness (which means equal chances and choices) and

efficiency. We need to be able to measure things quantitatively, like a full set of cultural and rights indicators, to see how women's rights are doing.

However, there are also many exceptions to this rule. To assess and depict the status of a woman in tribal society inside Indian films, the writer and filmmaker must take into account her economic and political standing in addition to her social rank. The status of a woman is determined by her position within the family, the rights and responsibilities of the husband and wife, and the premarital rights and obligations of a daughter, among other factors. In general, the more rules there are for women, the lower their status in society.

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