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## Violence against women in Odia cinema: A study

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### Abstract

The Odia film is sinking when both the Hindi and Telgu film industry is flourishing fast. Though Odias enjoy both the Hindi and Telgu films, they do not prefer the Odia films that are closely similar to Hindi and Telgu films. The films based on sex and violence were the centre of attraction in past. People use 4G data in their android mobile set; everything is on their finger points. So sex, violence and romance in films have lost their grandeurs. No Hallywoodo Ollywood films could match the films of sex and love they find in their cell phone in a very cheap rate. Odish film industry is still struggling to survive. In the era of internet, the globally popular hit films on the box office reach people immediately. The dwindling Odia film production houses fail to meet the demands of the viewers.

**Keywords:** Film, producer, box office, shooting, violence, sex, viewer & audience

### Introduction

The history of Odia film goes back to just the pre independent period. The black and white films without sound came to Bombay in 1930 by Dada Saheb Falek, the father of Indian film. The first film produced in India with the help of European was *Dana Bira Harischandrain* 1930. It was the beginning of the film era because the film proved to be a great success both commercially and artistically. This was repeated throughout India and film began to be produced in the regional languages including Odia. The Odia film was the copy of Hindi film in the beginning. The first Odia film was *Sita Bibaha* which was a great and grand success. Primarily the rich and middle class people could afford to watch film because it was available in the urban areas. The themes of the film were based on mythology that attracted the viewers. After 1950s the film style began to change with social and historical themes.

After 1960s the film based on love, sex and romance became commercially successful though nudity was openly criticized by the intellectual. Violence was one of the major parts of the Hindi films which could attract young people in a very lager scale. Crimes of murder or rape committed by villains is avenged by the hero was the main themes of the Hindi and Telgu films. These trends continued for a decade till the innovative films of love and romance hit the box. Young educated Indians were very much crazy a lot. Sometimes open love and sex lost it glamour in course of time. The film viewers want film of higher categories like Hollywood, Bollywood and Tollywood. They have option to choose films from the net as they select clothes in big show rooms. When the entire world was squeezed into a small village and all the top world products were in their fingers point, they have lot of option by that time Odisha film industries that run by credit is difficult to provide such type of films.

In the middle era of Odia film production from 1970 to 2000 was mainly based on the violence on the women because society was very sensitive to that matter. Both married and unmarried women were tortured in society both inside and outside of their homes. This tortured was the emotionally crafted into scripts for films that could attract the audience in the large scale to the film halls. Especially the Odia films produced for certain religious occasion that during Durga Pooja, Raja and Happy New Year.

The Odia audience was acquainted with the theme of violence and sex that may be love, romance or rape. Such scenes were amply found in the films to warm up the audience. The film like Pua Mohara Kalathakura is named after the god. It is really a spiritual film, but both sex and violence are there. The society always looks at the ladies in different spectacles that spectacles got its real reflection in the film.

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The nude pictures of the main cine stars are the focus area of the film. If the heroines partially unrobed their bodies in the films the young people thronged before the films halls and some bloody fighting were there before the hall for tickets. Often it was the reason of the black ticket. The half nude big photos of heroines were pasted on the public and private places to attract the viewers. These types of advertisements also violated the public code of conduct to parade women naked. But the answer to such question was that it is an art which is also amply found engraved on the most pious temple Lord Jagannath in Puri and the Sun Temple of Konark.

When other Odia films like Sunapanjuri, Jagahatare Pagha, Chaka Akhi Sabu Dekhuchhi, Swapna Sagara, Dora and may others are analyzed, it is found that the soul of these films are love and sex and violence on women. The producers who spent lakh of rupees on their films want a quick and double to triple returns. So they had to devise films which would bring them profit. The profit motif behind producing films is the main cause of sexy shots in the films even though it goes against the society. The youths are alleged to be influenced by these nude shots but the censor board easily passes them even though receiving complaints from the different sections of society. The violence in the form of fighting between the hero and villains, the villains' attacks on the heroines and the common people, and certain heart-rending rape and murder scenes are planted in a planned way only to stimulate the audience. This horror and terror scenes make the movie spicy. It has been well-studied after a through survey by different organizations that the film viewers desperately want such types of scenes in the films as a result the both the producers and directors are bound to produce the movie as per the demand of the audience.

No Odial films produced from 1070 to 2000 are free from violence and sexual harassments. Most of the films portray the demotic violence and adultery of women. How the women caught in the snare of love, how they cleverly hide their adultery to the guardians has been artistically projected to exploit the minds of young men. Knowledge about love and sex has been artificially projected.

Escape from the clutches of law after committing gruesome crimes encourages the film lovers to follow the same paths; as a result the immature young people get entangled in the cobwebs of law after committing crimes. The teenagers' crimes or juvenile mistakes owe their origin from the films. Most of the recent rape cases of this year are committed by the teen agers; its direct impact is the short movies.

It is really debatable whether society is reflected in films or films are reflected in society. The criminals devised different gruesome crimes and implemented them in their day to day activities. Then it is artistically applied in the films. Odia film portrays the goose pimped murder of Chabirani which later was filmed and bagged awards.

Violence and sex are the two hot themes of the movie which cannot be debarred. A few Odia films got hot in the box office without love, romance, sex, nudity, and violence. The public consciousness has not reached that high to take these things in a positive direction. Demotic violence, rape and murder's after stage is regularly portrayed in the films. How the criminals cool their heels in the jail and its physical and mental anguish remain in dark in the films. The imprisonment pains and its consequences can described

better only by the experienced man. Sometimes it is beyond description.

The popular and legendry cine star Prasanta Nanda's *Sinema Bhagabata* analyses in detail the circumstances how the heroines are compelled for brave shots. His text brings us abundance information and materials on films, its history, different cine stars and their span of careers. Nanda admits that films in Odia cannot be produced without violence and sex even it goes against society.

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