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A Foray into Contradictory Impulses: Representation of Love and Violence in Wuthering Heights

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A Foray into Contradictory Impulses: Representation of Love and Violence in *Wuthering Heights*

Robins D. John

Abstract

Emily Bronte, the nineteenth-century novelist, wrote only one novel, *Wuthering Heights*, in 1847. Her story portrays a picture of human nature and the society in which she lived, influenced by the times, social background, and life experiences. Bronte delivers a story of tragedy of passion in its two parts of love and violence in *Wuthering Heights*. This study examines Bronte's views on the nature of man and the world in which he lived from many perspectives. The study exposes the intrinsic cause of the catastrophe by evaluating the two key protagonists' dissimilar personalities. The investigation also addresses women's standing and patriarchal society at the time, demonstrating the impact of the society in which they lived on man's basic corruption. Furthermore, it highlights on how Bronte's success originates from her ability to communicate her perspective indirectly and creatively. Bronte could represent amoral people like Catherine and Heathcliff with genuine honesty and understanding while also being fully aware of the unavoidable repercussions of their actions. People can gain an orderly and comprehensive comprehension of the origins of the tragedy of desire through these studies, and therefore grasp the novel's connotation thoroughly and precisely.

Keywords: *tragedy, gothic, violence, romance, love, patriarchy*

Introduction

Wuthering Heights scandalized many readers in the 19th century. Its portrayal of turbulent love and domestic violence posed a challenge to the stodgy values of the day. Contemporary readers may be more accustomed to pictures of steamy love affairs, furious hatred, and fierce women, but what Emily Bronte intends us to take away from her novel remains a mystery. When the novel *Wuthering Heights* initially appeared in 1846, readers were outraged by the characters' constant use of violence to express wrath, passion, and obsessive love (Baldellou, 148). *Wuthering Heights* is an opus that breaks away from Victorian literature conventions. Victorian novels tend to be works of the social satire. They usually served a moral objective that encouraged love and brotherhood values. *Wuthering Heights* is more of a Victorian Gothic novel, with elements of romance, violence, and the supernatural.

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The novel is structured into two portions that interact with one another. The first section focuses on the relationship between Catherine and Heathcliff. Heathcliff appears to be a romantic figure at this point. He is enigmatic, and his origins are unclear; he is assumed to be a gypsy orphan rescued from the streets of Liverpool. His hazardous working-class presence, as perceived by Hindley, challenges the Earnshaw gentry's fundamental foundation, and he finally strives to bring it down. Catherine, on the other hand, romanticizes his background, picturing him as a royal prince.

Treatment of Love

Bronte does not idealize love in *Wuthering Heights*; rather, she depicts it truthfully, with all of its flaws and strengths. She demonstrates that love is a tremendous force that may be either devastating or therapeutic. Heathcliff is completely smitten with Catherine. When she chooses to marry Edgar, his rejected love becomes a destructive force, driving him to get revenge and wreak havoc. Heathcliff's destructive love is defeated by the impact of another sort of love. Cathy's love for Hareton is a redeeming force. Heathcliff's dominance is brought to an end by her love.

In *Wuthering Heights*, romantic love takes many forms: the grand passion of Heathcliff and Catherine, Lockwood's insipid sentimental languishing, Hindley and Frances' coupleism, Edgar's tame indulgence, Isabella's romantic infatuation, Cathy and Linton's puppy love, and Cathy and Hareton's flirtatious sexual attraction. With the probable exception of Hareton and Cathy, these lovers are ultimately self-centered, ignoring the needs, feelings, and claims of others in favor of their own feelings and desires. Heathcliff and Catherine have one of the most romantic love tales of all time, but they never marry and have little physical intimacy for one another.

Wuthering Heights delves into various types of love. Heathcliff and Catherine's all-consuming affection for each other, while wonderful in its purity, is also horrifically damaging in the story. In contrast, Catherine and Edgar's love is respectable and civilized rather than passionate. Theirs is a socially respectable love, but it cannot stand in the way of Heathcliff and Catherine's more profound bond.

Catherine and Linton's love is a ludicrous exaggeration of Catherine and Edgar's. While Catherine always appears to be a little too strong for Edgar, Cathy and Linton's love is built on Linton's weakness—Linton convinces Cathy to love him by appealing to her need to protect and mother him. Finally, there's the love between Cathy and Hareton, which appears to balance out the characteristics of the other loves on exhibit. They have Catherine and Heathcliff's passion without the destructiveness, and Edgar and Catherine's tenderness without the dullness or disparity in power: "He shall never know how I love him: and that, not because he's handsome, but because he's more myself than I am. Whatever our souls are made out of, his and mine are the same" (Bronte 1994).

The strong, all-consuming love between Heathcliff and Catherine Earnshaw is one of the novel's main love stories. Their love is passionate and overwhelming, but it is also destructive, resulting in jealousy, vengeance, and, eventually, tragedy. "I am Heathcliff," Catherine famously says, and their love is characterized as a force beyond their control, like the wild moors that surround 'Wuthering Heights'. The novel also depicts how terrible and unrequited love can be. For example, the servant Nelly Dean's

love for Mr. Lockwood is never returned, and Isabella Linton's love for Heathcliff is ultimately spurned, leading to her own demise.

The work additionally highlights the absence of romance, particularly in Hindley Earnshaw's character. Hindley's resentment and violence towards Heathcliff derive from his father's preference for Heathcliff over him. This lack of affection and consideration drives Hindley to drinking and ultimately leads to his demise. *Wuthering Heights'* depiction of love is intricate and diverse, delving into the intense and sometimes devastating nature of romantic affection, as well as the lack and denial of love.

In this novel character chemistry and interpersonal dynamics can be complicated and open to interpretation. Different readers may have different interpretations on who was actually in love with whom between Cathy and Hareton. However, one popular interpretation is that Cathy and Hareton finally fall in love with each other. The fundamental romantic relationship in the story is that between Heathcliff and Cathy's mother, Catherine Earnshaw. Their love is passionate and strong, yet it is also turbulent and destructive. Heathcliff becomes bitter and spiteful after Catherine's death, seeking vengeance on those he believes have mistreated him. As the novel advances, Cathy, Catherine Earnshaw's daughter, and Hareton Earnshaw, Hindley Earnshaw's son, establish a tangled relationship. Because of the tragedies of the past and the current hatred between their families, they initially have a hostile dynamic. Cathy and Hareton, on the other hand, begin to bond and build a true friendship as time passes.

Their bond develops as a result of similar experiences, generosity, and the chance to overcome the legacy of hatred and vengeance that has afflicted their family. They find comfort and understanding in one another, gradually growing affection and falling in love. Their love tale contrasts with Heathcliff and Catherine's destructive love.

Cathy and Hareton's love, in this perspective, offers a chance for repentance, progress, and the prospect of breaking free from the cycle of vengeance and hatred that has characterized the novel's other relationships. It is worth noting that "*Wuthering Heights*" is a complicated and deep novel, and readers' interpretations of the characters and their connections may differ. Different readers will have different perceptions on the degree and character of Cathy and Hareton's love.

Treatment of Violence

Catherine and Heathcliff's tempers cause many unavoidable squabbles. They can never be tranquil and peaceful since they are two crazy people. It could have been assumed that something horrible would happen at that point. Everything that happens to Heathcliff as a child causes him to be harsh. Hindley is abused by adult Heathcliff. Heathcliff also despises Hindley's son Hareton, despite his admiration for Catherine and himself.

Catherine must make a decision that will affect everyone in the story's faith. She makes a mistake when she marries Edgar Linton, leaving her real love, Heathcliff, behind. Heathcliff now desires vengeance on everyone who has wronged him, even Catherine. His love evolves to hatred, and he becomes incredibly aggressive. Catherine and Heathcliff are both responsible for their unlucky love. Their love is as fierce and powerful as the north wind, and it has the power to destroy everything in its path. The

inability to be with his beloved Catherine makes Heathcliff more destructive and determined to exact revenge on those responsible for his sorrow. He says: "If I were in heaven, Nelly, I should be extremely miserable... I dreamt, once, that I was there... heaven did not seem to be my home; I broke my heart with weeping to come back to earth, and the angels were so angry that they flung me out, into the middle of the heat on the top of Wuthering Heights" (Bronte, 1994).

Wuthering Heights' primary protagonists are wild by nature and act rashly. Catherine acts rashly and frequently slaps Nelly on the face. She is not physically strong, but her poor temper causes her to be abusive to those around her. Even when they act like gentry, Catherine and Heathcliff's temper cannot be broken. This is seen in the scene in which Catherine, after being injured, remains at Thrushcross Grange for a brief time: "When Catherine returned, we expected to see a wild, heedless little savage jumping into the house. Instead, stepping down from a handsome black pony, we saw a very dignified young person, with brown curled hair falling from the cover of a feather hat (Bronte, 2007)

Heathcliff's return to 'Wuthering Heights' symbolizes the commencement of Heathcliff's retribution plan of revenge. He discovers Hindley is heavily in debt and gains control of Hindley's property and assets. Heathcliff is now the master of Wuthering Heights, and he still remembers Hindley's maltreatment of him. Hindley and his son Hareton have been treated as if they are servants, if not worse. Heathcliff and Catherine revert to their old routine of emotionally abusing one another.

The narrative has a lot of violence and horrible characters that are completely obsessed by their passions. And yet, as horrible and terrible as their deeds are frequently, we understand them, empathize with them, and are drawn to them despite ourselves. Heathcliff is enchanted by Satan and, like Milton's Satan, casts a spell on us: ruthless and greedy as he is, he is also a great author of his own and the other characters' fates.

Wuthering Heights can be viewed in a variety of ways: some regard it as a work about women's suffering in a suffocating patriarchal environment, others as a tale about the sufferings perpetuated by class injustice, and yet others as a critique of Victorian race politics. It may be all of these things, but that isn't what draws us in: there's something unexplainable about its grip on the reader, its dazzling, larger-than-life characters.

The novel's environment and the main characters' way of life are introduced to us in an outstanding and realistic manner. The work is filled with intense, insane, and destructive emotions of hatred and love, which makes it immensely thrilling. The term 'Wuthering Heights' refers not only to the weather, but also to the characteristics of the major characters, whose emotions have the power of the North wind, and winds always blow in their spirit.

The weather also depicts the lives of the residents of Thrushcross Grange and Wuthering Heights, which are marked by dramatic fluctuations in its path. Wuthering Heights, like Heathcliff's wicked soul, is a big and dark place. Unlike Wuthering Heights, Thrushcross Grange is more vibrant and alive with people. The wild landscape provides a perfect setting for violent and passionate activities.

Conclusion

Wuthering Heights is a disturbing investigation of human nature's darker aspects—violence, vengeance, and the deadly force of love. Love and hatred are intertwined in this story. Love breeds hatred. Violence is caused by hatred. Violence is a source of pain. Even the kindest person can express violence. Despite his placid demeanour, Edgar Linton raises his voice and says indecent things when arguing with Catherine. He despises Heathcliff and becomes enraged when Catherine mentions him. He is even willing to go toe-to-toe with Heathcliff. He is, nevertheless, naturally shy, and unaccustomed to violence. However, the novel's depiction of violence by Emily Bronte is not gratuitous. It reflects the characters' inner struggle and the terrible circumstances in which they live. While the violence in *Wuthering Heights* is upsetting, it also serves as a strong commentary on the repercussions of uncontrollable passion and vengeance. The story forces readers to confront the intricacies of human behaviour as well as the inevitability of violence within the human mind.

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A. Mahesh Reddy¹, M. Kameswara Rao²

BRAIN TUMOR CLASSIFICATION USING REGION-BASED CNN WITH CHICKEN SWARM OPTIMIZATION
A Sravanthi Peddinti ^{1*}, Suman Maloji ², Kasiprasad Mannepalli ³

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A Sravanthi Peddinti^{1,*}, Suman Maloji²

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Madhavi Devi Lanka



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CONTENTS

Volume 53

October-December 2023

Number 2

- 1 A Foray into Contradictory Impulses: Representation of Love and Violence in Wuthering Heights 1-5
Robins D. John
- 2 Cyber Risk Assessment Model for Critical Information Infrastructure at dynamic time attacks 6-14
¹Avyaktha E, ²Dr.G Anand Kumar
- 3 WEIGHT OPTIMISED DEEP LEARNING MODEL FOR WASTE MANAGEMENT SYSTEM 15-26
¹P.B.N. Jyothi, ²Dr. Hemalatha Indukuri
- 4 A Lightweight Symmetric Cryptography based User Authentication Protocol for IoT based Applications 27-39
A. Mahesh Reddy¹, M. Kameswara Rao²
- 5 BRAIN TUMOR CLASSIFICATION USING REGION-BASED CNN WITH CHICKEN SWARM OPTIMIZATION 40-59
A Sravanthi Peddinti ^{1*}, Suman Maloji ², Kasiprasad Mannepalli ³
- 6 Optimised ResNet50 for Multi-Class Classification of Brain Tumors 60-82
A Sravanthi Peddinti^{1,*}, Suman Maloji²
- 7 SIMULATION ON GRID INTERACTIVE SOLAR PV BASED WATER PUMPING USING BLDC MOTOR DRIVE 83-93
Madhavi Devi Lanka

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UNVEILING THE CASTE AND GENDER ISSUES IN *JANA GANA MANA*

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ABSTRACT

Cinema plays a vital role when it comes to building, shaping, reinforcing public opinion and perception. Cinema has a notable role in caste, politics in India. Movies have always been in a stable struggle to eliminate as well as to maintain the boundaries between the leading and the minorities. The outfit is one such element, which acts to characterize the formation of a community's image in people's minds. "Unveiling the Caste and Gender Issues in *Jana Gana Mana*" is a study based on the film *Jana Gana Mana* directed by Dijo Jose Antony. Cinema as a medium that influences a huge mass, can become a medium for presenting such social themes. It is the realistic elements in cinema that help it to present socially relevant themes. Malayalam films that present socially relevant themes have failed to create more such films that concentrate on Dalit history. However several Malayalam films present Dalit issues. Caste has been a unique phenomenon of the Indian social structure from ancient times to the present. Caste is very prominent in mainstream films - no matter whether it is "art", "commercial" or "parallel". It may not be pronounced that it is caste playing there. The caste system is deeply rooted in religious beliefs, which keep the system alive. The post-colonial period perpetuated the caste system and slowly it infiltrated into the films. This study analyses the Dalit elements in the Malayalam movie *Jana Gana Mana*. *Jana Gana Mana* has touched upon many relevant political topics, all through the lengthy courtroom sequence. Thus, this film is a remark in the history of Malayalam cinema which covers all issues relating to caste and gender. The objective of this study is to show how caste is deeply rooted in contemporary society and how it is effectively portrayed through the film. What are the challenges faced by the lower caste people in their daily life? These will be the prime concern of the researcher. For this, the researcher will analyze the scenes of the movie as well as the news reported in newspapers about caste and gender. The qualitative research methodology will be used to analyze the issue effectively.

KEYWORDS: Caste, Gender, Dalit.

In our country, from time immemorial Dalits have been treated and termed as untouchables, impure to touch. In this sense, the identity of the Dalit in the mainstream or dominant perspectives is highly associated with his/her body. The visual spectrum is filled with class and caste politics. In the conventional film culture, the upper class and the lower class are depicted in the binaries of civilized/uncivilized, master/slave, human/savage, etc. More than print or any other popular media, films have wider accessibility and they function as part of the ideological apparatus in forming the spectator's sensibility.

The theme of subalternity with its inherent ramifications is yet to find favour among filmmakers in India and Kerala. Progressive filmmakers of the 1960s attempted to address the theme of subaltern and dared to give the subaltern a voice, but they remained singular attempts. A pernicious middle-class contempt for the Dalit question distanced it further from the popular cinematic discourses. Meta-narratives of the postmodern Keralite society refused



to address the intricate complexities of Indian social hierarchy rooted in religious, economic, political, and cultural discourses. Voices of the subaltern remained unheard and the expressions resembled the angst and alienation experienced by the diaspora.

After the Independence of India, India witnessed random Dalit movements across India. The Dalit Panther movement inspired by the Black Panther movement in U. S, fought for the Dalit's freedom. Dalits constitute almost 25 percent of India's total population. They are still considered the oppressed in some parts of the country. Although the Indian laws now at present are to protect the Dalits from social immorality, the reality is that there is no real change in their life. Most of them are still socially and economically backward. In many communities, Dalits are still being forced to do their traditional occupation and suppressed by the other upper caste peoples. The children of the Dalits are forced to work, as their families are still under economic suppression. Even today, even though there are laws and reservations for the socially backward communities, they are still under such discrimination. So, there is a huge necessity for the study of the Dalit's life and struggles. It offers a new perspective for the study of India. The main objective of Dalit studies is to recover histories of human dignity and social discrimination. Realistic writers and artists started to describe the Dalit community through their works. They portrayed the lives and struggles of the oppressed and the backward communities.

Today, there is a great necessity to inform the people about traditional India and its social injustice. Since the Dalits had been suppressed socially, economically, and educationally by the upper caste peoples for centuries, there is a necessity for society to uplift such backward communities. Cinema as a medium that influences a huge mass, can become a medium for presenting such social themes. It is the realistic elements in cinema that help the cinema to present such socially relevant themes. Malayalam films that present socially relevant themes have failed to create more such films that concentrate on Dalit history. However, several Malayalam films present Dalit issues.

The latter half of the popularly canonized 'New Generation' Malayalam cinema has witnessed a more radical identity to the content it propagates following a radicalization of the medium itself in the early 2010s. While an argument can be made against this citing that the politics of some of these films are more reactionary than revolutionary, one cannot dismiss an obvious attempt at the intended political subversiveness these productions strive for and how formally innovative they have become.

For example, recent films like *Nayattu* (2021) and *Salute* (2022), while indifferent to critical acclaim, have both attempted to expose the double standards of the state machinery by contextualizing the corruption within the institutional body of law enforcement, the police. These narratives no longer show the extremely intelligent machismo male lead who strives for justice and brings down tumors of society with a strong sense of right and wrong. Rather, they show individuals conflicted in their actions, without any concrete sense of right or wrong, helpless at being mere pawns waiting to be scapegoated by the modern feudal lords. It is amidst this canonization of cinema which depicts the depletion of trust, in judicial and law-enforcing institutions, that director Dijo Jose Antony and writer Sharis Mohammed bring the bold albeit conflicted *Jana Gana Mana* (2022).

In *Jana Gana Mana* as well, a peaceful (nonetheless vocal) protest by Gauri and her colleagues on taking action against the perpetrators who murdered their lecturer is met with oppression and them being labeled 'anti-nationalists' by the popular media. It parallels the



gruesome violence that happened at Jamia Millia Islamia in 2019 and the attack at Jawaharlal Nehru University in 2020, both cases in which either the police incited the violence and were part of it or did nothing to prevent the agitation. They get brutally suppressed by the state police. This incident evoked strong protests and demonstrations against police brutality across the country. Under pressure, the Karnataka government appointed ACP Sajjan Kumar to solve Saba Mariyam's murder case.

Amidst the chaos, Sajjan Kumar is introduced as an empathetic ACP to negotiate with the students at the University and investigates the murder of Saba. When warned by a colleague of the unrest caused by students, he responds "They are students right? Not the Taliban". Phrases such as this persuade audiences to immediately identify Kumar as the just figure of hope. Even as mistrust ensues between him and the students of the Central University of Ramanagara.

When Sajjan starts investigating the case, he finds that four people have burnt her to death and arrests them, but before he can present them to the court, he gets taken off the case. This is because of certain wheels that have been turned in the top police tiers, as a consequence of the political connections of the accused. Out of desperation that they might escape judicial punishment, Sajjan takes them to a location under the guise of recreating the crime for evidence and shoots them to death. The encounter leads to Sajjan becoming a hero in the eyes of the public. However, a few Human rights activists filed a complaint against the encounter, which led to a court case.

However, not only is Kumar eventually revealed to be a puppet in the government machinery but ultimately the brainchild of the whole scheme. Thus, reinforcing the fascist manipulative image often associated with the institution of law enforcement. The very body that exists for maintaining decorum creates havoc within an educational body, the same body in charge of assisting in providing justice to those at a loss of it confiscates that very same justice and the body that assists the court in passing judgment takes judgments themselves and in addition hinder the functioning of the law altogether. Ultimately, the institution of law enforcement not only ceases to accurately perform its duty but also sabotages itself and the functioning of other government bodies.

The defense is represented by Adv. Aravind Swaminathan, reveals to the court and the entire country that this entire case was a huge plot by the Karnataka government to retain their position in the coming elections, and the mastermind behind the plan was Sajjan. In reality, Saba was killed by a colleague Vydarshan, against whom she had filed charges for treating Vidya, a student badly because of her caste and her subsequent suicide, by running his car over her and this mere hit-and-run case had become the national headline the very next day. When this news reached the Home Minister Nageshwara Rao, he was advised by Sajjan to use this as an opportunity to gain popular support in the coming elections as the IB reports state that Nageshwara Rao's party will lose power. Sajjan gets arrested but, again in another turn of events, it is revealed that it was Sajjan himself who gave all the details of his wrongdoings to Aravind through his fellow police officer Murthy, out of guilt. This was his chance at redemption.

Institutions of education are characterized to be bodies of discourse and discussion for ultimately arriving at sensible conclusions, providing solutions and entry points of research, and the growth of new minds who will one day become the future of the country. However, in *Jana Gana Mana*, the Central University of Ramanagara ends up becoming a traumatic



battlefield of mindless violence and herd mentality. The police occupation of the University leads to the burning of books and destruction of libraries thereby showing oppression against any form of inculcated knowledge that may lead to dissent. It reminds me of the Nazi book burnings of 1933.

Finally, the institution depicted to be the most belittled is that of law. The encounter killings done in the film are done under the presumption that it would take years for the convicted to be trialed in court and even if found guilty, will ultimately only “eat biryani in jail” with no form of ‘true justice’ being delivered. The film shows the media taking responsibility for investigating and identifying the wrongdoers while the police are shown to pass judgment and carry out the execution. Ultimately, the court becomes merely an institution of ‘clowns in black’ as Aravind Swaminathan (Prithviraj Sukumaran) puts it. The filmmakers had not decided to base the second half as a courtroom drama; the law may have been completely avoided as seen in multiple mainstream template films.

However, even during these scenes, besides Swaminathan himself, everyone else including the opposing lawyer and the presiding lawyer, comes across as unilaterally discriminatory, similar to you or I, in their outlooks towards the murdered convicts. Even the presiding judge claims the convicts look like people who’d be involved in the act of murder, thus reinforcing Swaminathan’s argument in the baseless prejudice that has seeped into society, even among its most educated members. Ultimately, the statement by Saba’s mother that ‘no law is greater than justice’ is called into question. Who decides who receives justice and in what form besides the law itself?

While the film focuses on establishing the institutional fallacies that contemporary society is a victim of, it simultaneously tries to make evident that the problem is not merely a monolithic issue and that the common public has its prejudices to partially blame for the many regressive attitudes the film addresses. The general public is shown to quickly judge the suspected 4 as the obvious culprits without considering the possibility that they could have easily been framed by the police to satisfy the public outrage. The filmmakers seem to juxtapose this with how they previously questioned the integrity of the police when there was a delay in producing the suspects in court. Swaminathan’s argument in court that public sensibility against the suspects has largely been shaped by their physical appearance and the area the suspects come from unfortunately rings true not only within the domains of the film but in the real world as well.

Antony further liquidates the boundary between what is truth and not through the dichotomies of his central protagonists. As mentioned earlier, Kumar is intentionally presented as the ‘good cop’ in the beginning so that audiences resonate with a morally just individual who is in some position of power and is thereby capable of change. However, this is subverted in the second half. Similarly, while Swaminathan, being played by Prithviraj, automatically makes audiences feel he too could be a good guy, the initial trailer and teaser present him as someone who has committed treason and shows no remorse for it. Additionally, his initial interactions in court are characterized by a cynical approach to human emotions and are rather unsympathetic to the victim herself. This seems to be done to create polarities between Kumar and Swaminathan for the binaries of good and bad which is later subverted to add to the weightage of the subsequent reveals. Eventually, the considerate, son-loving cop becomes a corrupt assailant and an inhumane, cynical lawyer becomes the moral mediator of truth. Thus, emotions ride on the prejudices projected on individuals rather than factually charged statements.

One cannot dismiss the nationalistic tendency within the film with the title in itself being labeled the national anthem of the country and its attempt to be multilingual and pan- Indian in existence. There is one scene in particular where Swaminathan points out incidents of injustice in different states of the country and ultimately states that these didn't happen in different places, but in one place; India. Additionally, the overt antagonization of the leader of the women's commission which makes her seem unidimensional and caricaturish, the savior of the victims by seemingly upper-caste personnel like Swaminathan, and the predominant framing of non-Malayalee characters as the bad guys, the transition from a political drama to an overtly commercialized courtroom thriller are some examples where the film loses its focus in being a credible political film.

Mohammed and Antony denounce a form of justice that is emotionally charged and reactionary and calls for democracy to hold to its values of a detailed system. However, the filmmakers ensure that they are not all that trustworthy of the system itself as the institution of knowledge fails, the institution of law upholding fails, and the institution of information fails. The film becomes a recourse against hegemony enforced through institutional manipulation and exposes that such incidents are not isolated and are a result of the collective failure of an interconnected machinery that weaponizes identity politics for votes. Thus, Jana Gana Mana sensitizes its audience to pause before action but doesn't instigate how to react.

Apart from Sabha's issue, the writer is focused on another major issue rooted in society; caste. Caste is a deep-rooted one in our mind from the beginning onwards. The second part of the film depicts the misery faced by Vidya, a student who seems to be from a lower class, as a senior Professor belittles her and denies the completion of her Ph.D., citing her appearance as not worthy of an academic. He tells her that for her to know her worth, she should look at herself in the mirror citing her dark skin tone and further stating her role in society is to only sweep floors and clean garbage.



Pic 1 (The picture of Vidya who stood helplessly staring at her professor and her research thesis)

Vidya was not like other students. She was a studious researcher, who worked hard to make her life worthy. Her thesis was also about her life, "Re-interpretation of Caste System in 21st Century India - A Subaltern Perspective". This is a relevant thesis to get published. However,

her guide has not even allowed her to submit the thesis. Each word uttered by him shows the severe caste issues existing in our society.



Pic.2 (Newspaper cuttings of caste-related issues affixed in Vidya's room)

The Savarna mentality that has plagued the education system and the disregard it has for minority populations is evident through the examples of Saba and Vidya. Vidya's case is not new to our society. There are a lot of students in several universities, who suffer the same due to caste and gender. Vidya was a strong character. Still, many upper caste people can't accept the lower caste people as one among them.

While considering the case of human rights issue regarding Sabha's case, the special prosecutor pinpoints a statement made by his senior long years back. "Dignity of a nation is the dignity it gives to women". So, the question remains whether the dignity of women has been protected in our society. Thus, it becomes a painful reminder about the position of women in our country. Women have been regarded as a symbol of spirituality in our scriptures. Yet, women were denied rights and equality in ancient Indian civilization. They have been treated badly and unequally by men.

The film is quick to establish a particular saffron-clad community as the obvious evil. It shows sequences of the unrest and violence this group is responsible for but does not linger on emphasizing more than necessary as who they are alluded to in the real world is evident through the mimicking of real-world events in the film. However, the film refrains from siding with any oppositional forces or affiliating itself with any particular ideology thus taking a liberal stance in an attempt to tame two extremist outlooks. It does this through a sequence of real-life events (such as the Hyderabad gang rape and encounter killing of 2019, Rohit Vemula suicide of 2016, the killing of an Adivasi man, Madhu of 2018, etc.) adapted onto the silver screen and narrativized in a manner that joins them together in pushing for an ulterior narrative against reactionary woke politics.

To make people question some of their deeply-rooted biases, no amount of speeches or hurling of facts and proofs at them can pay off at times. A better way to go about it might be to first appeal to their biases, and slowly start chipping it away from within. Filmmaker Dijo Jose Antony and screenwriter Sharis Mohammed go by this maxim in the film *Jana Gana Mana*.

CONCLUSION

Higher education is one of the important means of social mobility and human development. Higher education and successful employment among Dalit populations remain a distant dream



in India. When aspirational students from Dalit communities do strive to break into the competitive educational system, they are squeezed out through violent caste discrimination. Intolerance, prejudice, and harassment towards Dalits are not only found at the elementary school level but extend to higher education too. Dalit students are often looked down upon on the campus full of hatred which frustrates them to the core remembers the words of Markandey Katju, former chairman of the Press Council of India, who wrote on his Facebook wall: “Most non-Dalits look down on them as sub-humans, and often taunt, humiliate and victimize them. This is a national disgrace. Unless this feudal mindset is destroying our country cannot progress.” What we are seeing on display across India is a grotesque mutation of caste prejudice that is pushing some of the most exploited to take their own lives. Several incidents have occurred in institutions of higher education in India, where discrimination is practiced by senior upper-caste students, teachers, faculties, and administrations. Meena Kandasamy, a writer and poet, wrote in a column in *The Hindu* that Education has now become a disciplining enterprise working against Dalit students: they are constantly under threat of rustication, expulsion, defamation, and discontinuation. In a society where students have waged massive struggles to ensure their right to access higher educational institutions through the protective, enabling concept of the reservation policy, no one has dared to shed light on how many of these students are allowed to leave these institutions with degrees, how many become dropouts, become permanent victims of depression, how many end up dead.

Mohammed and Antony denounce a form of justice that is emotionally charged and reactionary and calls for democracy to hold to its values of a detailed system. However, the filmmakers ensure that they are not all that trustworthy of the system itself as the institution of knowledge fails, the institution of law upholding fails, and the institution of information fails. The film becomes a recourse against hegemony enforced through institutional manipulation and exposes that such incidents are not isolated and are a result of the collective failure of an interconnected machinery that weaponizes identity politics for votes. Thus, *Jana Gana Mana* sensitizes its audience to pause before action but doesn't instigate how to react.

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