

INDIAN NATIONAL CINEMA: INCLUSION OF DALITS

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ABSTRACT

The literature on National Cinema and subaltern existences has critically been observed. Researcher added literary references to define Dalit politics, history and culture, as a subaltern culture that predominantly exist within Indian subcontinent, as a background to this research work. Isolation of Dalits, from mainstream, has always been an evil to the societal structure of the subcontinent. Emergence of mainstream Hindi Film Industry as Indian National Cinema with subaltern reference has been reviewed further. Aftermath the researcher explores the dynamics of Dalit Culture especially with mainstream Hindi cinema, often criticised for being not sensitive enough towards social realities unlike its regional counterparts or the parallels. For that, following case study approach, five endeavours from different time period, applause both critically and commercially, have been taken as purposive samples- Acchut Kanya (1936), Acchut (1940), Sujata (1959), Pakeezah (1972), Devdas (2002), Aarakshan (2011). It is observed that unlike the criticism, the integral existence of Dalit has not only appreciated artistically; but also acclaimed these films a cult status from commercial point of view. The overwhelming effect of Hindi film industry, with this inclusion affirms a certain level of dignity and respect to the subaltern culture and history of Dalits at large. Indian National Cinema, although less in number, has a positive note in the portrayal of this subaltern existence and thus extends social acceptance for the abandons. It acts both as a document and a means of inclusion of a subaltern culture within the mainstream.

KEY WORDS: National Cinema, Subaltern Existence, Dalit, Subaltern Culture, Dalit Culture, Mainstream Cinema, Indian National Cinema