

# Chapter 14

## Representation of Marginalization in Indian and Iranian Cinema

**Chandrakant Goutam Kamble**

*Symbiosis International University (Deemed), India*

### **ABSTRACT**

*Cinema is a reproduction of reality, and it cannot separate from real life. Cinema as art can break social, cultural, and languages barriers. India is rich in cinema culture, accommodating several films in regional language. Marathi cinema, one among several local cinemas, has its own space and remains an attraction among the audiences. Starting its journey from Shree Pundalik directed by Dadasaheb Torne to Naal directed by Sudhakar Reddy, the cinema attempts to send social messages on varied subjects. However, a particular cinema depicting the issue of marginalization remains critical. It is the Marathi cinema that sincerely attempts to describe the problems of marginalization. The cinema Fandry (2014) directed by Nagraj Manjule tries to represent caste discrimination, Dalit, and marginalization. It is not the Indian cinema only, but rather cinema worldwide has been serving the issues of marginalization to break the social and economic barrier.*

### **INTRODUCTION**

Cinema is the mirror of society. Society creates culture, and culture helps to identify a particular community. Also, cinema reflects all the complexities of the society like other forms of art. In India, around six thousand castes and many religions live in one country. It means India has extreme diversity, such as religion, caste, language, regional culture, and traditional festivals. In one hand, society reflected in cinema. On the other hand, cinema made here influences society. The advantage of the cinema is that it is reaching out to a broad audience and is influencing their mind. With this massive capacity, cinema also bears the enormous responsibility of seeking truth and providing a platform to the marginalised people (Farhana & Mohosin, 2015). It has represented India to the world platform as screening the vari-

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ous international film festivals. Marathi is the regional language in India. Marathi cinema *Fandry* is a reflection of the Indian caste system.

Iranian cinema is usually written and spoken in the Persian language has undergone many ups and downs (Fotros, 2008). Iranian cinema gained worldwide attention for its pre-revolutionary art cinema. The Iranian new wave cinema focused on the post-revolutionary cinematic movement (Henderson, 2005). The cinema industry gained much attention globally because of revolutionary themes (Kazemi, (2018). *Baran* is a cinema of art and portrays the issues of marginalisation.

The chapter examines the resemblances and differences between *Fandry* and *Baran* from various aspects such as content, cinematic aesthetics, and socio-culture. It includes the study and analysis of factors such as teenage protagonists, natural feelings of love, social system, unexpressed love, the life of character conflicts, tasks of the protagonists, and the unconditional help of the protagonists. The study also points out the similarities and differences in the imagery of the movies.

## **SIMILARITIES BETWEEN BARAN AND FANDRY**

The following sequences have been studied and analysed to study the commonalities between these two films -*Fandry* and *Baran*. In the commonalities and similarities, factors such as a teenage protagonist, natural feelings of love, social system, unexpressed feelings of love, life struggle of the characters, the lives of the characters have studied.

### **A Teenager Protagonist**

The protagonist of the Indian Marathi movie *Fandry* and the Iranian movie *Baran* are both teenagers. They are innocent and naïve. In the cinema set in Akolner, a village near Ahmednagar is about a teenager from a Dalit family, who lives at the village fringe, and falls in love with an upper-caste girl (Kamble, 2016). The film focuses on a romance amidst caste-based inequality. Jabya in *Fandry* is going through adolescence. He is ignorant of good and evil. He is revolving in the circle created by the social system. Teenager Jabya develops feelings of love for girls. He loves one of the classmates, named by Shalu, with all his heart. Only due to the caste system or feelings of superiority and inferiority, he is unable to express love. He has developed an inferiority complex to a great extent. He does not openly express his love for Shalu. For his passion, he is ready to take many efforts. He wants Shalu to love him to the same magnitude. The film captures the anxieties of youthful love when confronted by the realities of existing outside the structures governed by social hierarchies in the villages of Maharashtra (Ingle, 2018). However, many differences are in *Baran* in terms of geographical, cultural, and social differences. Every major social and cultural transformation within Iranian society, especially regarding women, has inspired the Iranian cinema (Najmeh, 2015).

The people of Afghanistan migrated to Iran for shelter. Latif is the teenager protagonist of *Baran*. Latif, an Iranian youth working on a Tehran construction site, embarks on a mission to save Baran and her family from poverty. Baran's family is Afghan refugees, and Baran has no work permit. She deceives the builders and labourers by impersonating a boy and calling herself Rahmat (Omid, 2013). He works as a cook and tea-maker at a construction site. However, Sultan's accident brings about a significant change in Latif's life. He is very innocent and has just entered a teenager. Iranian cinema, one of the

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