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Representation of Plight of the Poor people in Nair's *Salaam Bombay***Representation of Plight of the Poor people in Nair's *Salaam Bombay***

**A Thesis Submitted to the Central Department of English in
Fulfilment of the Requirements for the Degree
Of Master of Arts in English**

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Letter of Recommendation

Ms. Ram Maya Rana has completed her thesis entitled “Representation of Plight of the Poor people in Nair’s *Salaam Bombay*” under my supervision. She carried out her research from February, 2013 to February, 2014 and completed it successfully. I hereby recommend her thesis be submitted for the final viva voce.

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Supervisor

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Letter of Approval

The Thesis entitled “Representation of Plight of the Poor people in Nair’s *Salaam Bombay*” submitted to the Central Department of English, T.U., by Ram Maya Rana, has been approved by the undersigned members of the Research Committee.

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Abstract

The present thesis is about the representation of plight of the poor people in Nair's *Salaam Bombay*. The story lines in the film are about the prostitution business, drug addiction and homeless children. There is conflict between classes; rich and poor. The rich people are in power. They have formed the social norms and values. Love and respect do not matter, but what matters are power, position, money and entertainment. There is destruction of the human values and virtues. Baba is the most "successful" person in the movie. However, the way he gains his financial success is by exploiting people, who sells drug for him, and by making prostitution into a very lucrative business. He also gets a lot of money to "tame" Sweet Sixteen and we understand from the movie she was not only the girl that he tamed but also he sees the money as the final remedy to have power and position in the capitalist society. This study analyzes the complex social structure in term of Marxist discourse. All these elements combine so as we see the people and lives behind them. Thus, capitalism has turned India into evil sound full of poverty, violence, crimes, alienation, destruction and frustration.

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I. Evils of Poverty in *Salaam Bombay*

This project exposes the representation of Plight of poor people in the film *Salaam Bombay* by Mira Nair, the Hindi movie released in 1988. The poverty causes violence, which bears the evils and vices of capitalism. It explores the complex social structure and class hierarchy from the perspective of the main characters of the film. The poverty has led to the characters' degradation, corruption, brutality, violence, anger and loss of human values. Therefore, they only see the money as the ultimate solution. They are over ambitious and try to become rich and powerful at the cost of others. There is increasing evidence of poverty-violence nexus, at both the macro and micro levels of analysis. Poverty and falling income are the key to sparking civil conflicts and violence.

The expectation for material gratification is high and the Indian people are running after the dream of becoming rich and wealthy in the capitalist India. The film has highly portrayed the capitalist's mission of deceiving the middle class people to fulfill their motto of material gain and profit. In the film, every character is the victim of consumer culture, in which they are compelled to indulge in the hell of dreaming to be the centre of the world with the help of violence and terror. They aim to be rich and try to gain fame and name, contradicting with the violence mindset especially of the characters. The research has tried to point out poverty as the evil force in the urban India. People's values have fragmented, and lives destroyed because they are in illusion that life can be better if they earn money by being part of the underworld, a world of murder, drug trafficking and human trafficking spurred by capitalism. The evil of poverty gets foregrounded through the portrayal of violence, destruction, brutality, fragmentation and alienation resulted by the modern human beings' obsession with the materialistic fulfillment.

The character's behaviors and sentiments evoke the world that is fully contaminated by the fake dreams and illusive ideas. Their minds are polluted by materialistic values and thereby they lack the humanitarian values and ideas. That's why they try to indulge in the world of violence. They lay emphasis on business and engaged in a cut throat competition to be rich and powerful in this capitalist society. It proves that the people are giving importance to the material things than the family values and sentiments. People are sacrificing the humanitarian values and head towards the fulfillment of materialistic gain and profit. The material gratification has occupied the psyche of human beings. Therefore, the film has rightly presented spiritually decayed souls of human beings, who lack love, sympathy and kindness. The term 'dissociation of sensibility', is suited to describe the modern people because they are lacking the balance between rationalistic thinking and human sentiments, which are important to create a harmonious world. There is an instrumental use of reasoning as the people are engaged in a cut throat competition to be rich and powerful in this capitalist society.

The film depends on a traditional, overused, and generalized account of decadence, dislocation, the depravity of street life, the pathos of drug abuse, poverty and prostitution. Poverty can lead to high levels of stress that in turn may lead individuals to commit theft, robbery, or other violent acts. In structuring the film around a brothel, and the lives of prostitutes and drug pushers, Nair exercises a choice, including plot lines about adults trapped by the manipulations of love/sex relations. The film leaves us with a merely sentimental account of the conditions of poverty and with pessimism about the victimization of the underclass. How class, status, literacy, child labor and exploitive labor practices impinge on each other is not

presented. Instead what is deployed is a narrative structure that relies on a cause-effect formula sometimes used with little credibility.

The tale about the misery and suffering of the underclass with an overpowering sense of hopelessness, the boy Krishna tries hard, but circumstances constantly go against him. Krishna suffers one reversal after another, losing his family, his "girl", his job, and the money he almost makes in order to go back to his village. Prostitution and crime are inspired by mass poverty and lack of opportunities. Capitalist economy made financial opportunities available least for the poor. The displacement of the children from their rural homes to the back alleys of Bombay does surface in *Salaam Bombay!* Within the narrative economy of the film, family feuds are invoked as the cause of this displacement. There was a moment in the film where a narrative cause-effect connection, used repeatedly, could have been mobilized to explore deeper connections between social institutions and their effects on peoples' lives. The actual cause of displacement is set in motion by dispossession of land that oldest modern tragedy of capitalism, the rise of rural unemployment, and the subsequent migration to the city in search of jobs. The film completely represses these casual connections in the same way it is does the issues surrounding child labor.

It focuses on the violence against the street children that mainly occurs in the third world countries. It explores the complex social structure and class hierarchy from the perspective of the main characters. They are victims of violence like robbery, heroin addiction, deception, girl trafficking, prostitutes, murder and so on. The character's behaviors and sentiments evoke the world that is fully contaminated by the fake dreams and illusive ideas. Their minds are polluted by the materialistic values and thereby they lack the humanitarian values and ideas. That's why they try to indulge in the world of violence.

Mira Nair has stirred lots of curiosities and criticism. Some of critics praise it for its realistic presentation poor, slum, violence, hardness, where some objected to the issues. Frederic and Mary Ann Brussat, Roger Ebert praises Mira Nair for the presentation of the character and reality of society. The film has highly portrayed the capitalist's mission of deceiving the middle class people. Many critics have their own opinion about it some of them are:

Roger Ebert particularly trying to focuses on the social reality of the society in *Salaam Bombay*. He adds:

Mira Nair has been able to make a film that has the everyday, unforced reality of documentary, and yet the emotional power of great drama. "*Salaam Bombay!*" is one of the best films of the year. These streets are without doubt a cruel and dreadful place, but as Nair sees them, they are not entirely without hope. (n. page)

It is remarkable how well Nair creates this street world and tells its rules without seeming to force her story.

Rita Kempley, in *Washington Post*, focuses on the sentiments of street children and also shows her interest on the style of the film. She states:

Salaam Bombay! , a lively, strangely celebratory look at the resilience of India's street children. It's a savvy, unsentimentalized first feature by director Mira Nair, a documentarian who finds innocence and a harsh playfulness in this asphalt nursery. The kids are beggars and burglars, not angles with dirty faces. But Krishna is a father Flanagan kind of kid, with a core of goodness underneath the grime. Nair and Sooni Taraporevala aren't really great storytellers, but they are streetwise.

Shot on a low budget, down and dirty and on location, “*Salaam*

Bombay “is like being there, if there is where you want to be. (n. page)

Jyotika Viridi, in *The Times*, focuses as a film from “other world,” and argues that “*Salaam Bombay!* Marks a departure from the powerful and one-sided flow of media texts from the “First” to the “Third World” She adds:

It’s warm reception by western audiences is an encouraging sign, since despite India’s large film industry; few Indian films reach a western audience. Films about India that do reach the west have been made by westerners presenting their view of the Orient. These films are representations of the other rather than self-representations from “Other Worlds.” However, I wish to question how much indigenous authorship -as in the case of *SALAAM BOMBAY!* - Amounts to a more “authentic” representation of the “Other World.” (n. page)

Linda Lopez McAlister, on “the women’s show” WMNF-FM talks about subaltrenity and sympathetic portrait of life among the pimps, prostitutes, drug dealers and street people of Bombay. She adds:

Salaam Bombay as the title implies, is set in the streets of Bombay. It is one of those films in that venerable but (as far as I know) unnamed genre of films that chronicle the life and adventures of urban street children. What’s different about this one is that unlike many films of this ilk it doesn’t romanticize the life these children live. It manages to be at the same time a sympathetic portrait of life among the pimps, prostitutes, drug dealers and street people of Bombay without minimizing the horrors of their existence and without being completely depressing. (n. page)

It manages this by keeping the focus on the good impulses of the not-yet-completely-corrupted children and the Way they bond and try to help one another and those they are fond of, and by not completely closing off the possibility that they will, somehow, be able to escape from the degradation in which they live-though the odds seem long indeed.

Nquire from North Wales, writes about the innocence of the children. Her opinion goes like this:

I particularly liked the way Nair paralleled childhood innocence with adult cynicism and cruelty. The final scene where Krishna the tea boy weeps for his lost innocence and at what he has become is very moving; like the drug-addict Chillum, he has 'forgotten' how he first came to Bombay and now only sees a life of despair and suffering. (24)

After the examination of all these review and criticism, we notice that film has elicited a number of reviews from various perspectives. However, the representation of violence is shown in the modern world, in which they are totally corrupted, degenerated, rude, brutal, and cold in human relationship, where people dream to getting success even at the cost of others due to the modern value by capitalism has turned India into evil sound full of crimes, alienation, destruction and frustration. Taking a leaf out of such violence in the film, the proposal reads the dynamism of the so called main characters as being victims of complex social structure. This study analyzes the complex social structure in *Salaam Bombay* as it represents plight of the poor people in the Indian periphery. Though the main characters in Mira Nair's film *Salaam Bombay* are victims of poverty, they are vitally important as they illustrate the contradictory representation of complex social structure. International conference 90th

session reports present some startling statistical evidences concerning the violence against children in the form of the child labor as:

Millions of children worldwide are engaged in labor that is hindering their education, development and future livelihoods ;many of them are involved in the worst forms of child labor that cause irreversible physical or psychological damage, or that even threaten their lives. (ix)

This study aims to demonstrate hierarchical structure of class and money minded people and also to find the cause behind the violence against the innocence, child exploitation, robbery, deception, drug abuse, prostitution business, and girls trafficking and so on. This research assumes that the main characters of the film are the victims of poverty and complex social structure which is reflected in Krishna's willingness to stabbed Baba, Chillum is an addict who wants to forget the suffering of the society and Rekha compulsion to sell her body. All the characters revolt against complex social structure. The film also projects the tragic experiences and emotion of separation, loneliness, bitterness, emptiness, anxiety, jealousy, grief, failure etc. In one way or the other each character of the film is damaged by violence.

Analysis of Techniques in Mira Nair's *Salaam Bombay*

The representation of space affects the techniques of a film. Depth, proximity, size and Proportions of the places and objects in a film can be manipulated through camera Placement and lenses, lighting, decor, effectively determining mood or relationships between elements in the diegetic world. To present her protagonist as a victim of capitalism, the director Nair has brilliantly employed cinematography or film techniques. Specially scenes, shots, color pattern, lighting, costume, music as well as acting are organized and selected in such a way that they support and strengthen its theme of poverty.

To strengthen the concept of poverty and violence Nair has used mise-en-scene very beautifully, the street near the railway station, red light area, brothel and its surroundings are use in the film. In regard to the lighting, maximum night scenes are included in the film. The incorporation of the night scene is meaningful. These scenes have helped to project the darker aspect of capitalism which has caused an individual to live a completely darker and painful life in the society. Similarly color pattern in the film too supports its theme of poverty. As most of the scenes are taken in dark area, its black color is heightened in the film. As black is the color of fear, death, mourning and suffering. Apart from black, brown and gray colors are also focused in the movie. Brown and gray colors help to emphasize upon starvation, pain, suffering of the characters. On the other hand, while taking night scenes; dark color has obviously come forth in the film which emphasize upon the gloomy, saddened and painful internal feelings of the characters.

Language is used according to the characters' socio-economic background. For example, Hasham Bhai has used the vulgar phrase "*jisne na khaya gaja woh chhakke ka bhanja*", Chillium sings a dirty song , "*Mere sapno ki randi kab aayegi tu*", Baba says *Randi* to his wife. Costume and make up are other elements properly used and selected in this film. Characters like Krishna, Chillium, Kira, Koila always wear dirty ragged clothes and half pants which symbolize their poverty. Besides these male characters, female characters wear attractive clothes with highly make up which give sensation and pleasure. Thus the costume is properly designed in the movie which further helps to bring forth the realistic scenario. While talking about the movie shots, different types of shots are taken in the film. While showing the deep and intense pain and suffering of the characters close-up shots as well as medium ling shots are used. To show minute details of different activities different close-up Shots

are used in the movie. These shots have helped to emphasize the painful experiences and sufferings of the characters. The film begins in a desert and Nair provides an exotic and dreamy look to the movie. It could provide a stark contrast to the way the city of Bombay is shot.

To talk about the music, in *Salaam Bombay*, it plays a vital role to show characters pain and suffering. When Krishna is in the circus ground, music is heard being frequently played. This music correlates to the hardship, suffering and painful experiences of Krishna. It arouses deep and intense feeling upon the viewer. Moreover, acting of the characters functions as a realistic. Most of the characters in the movie are real street children along with Krishna. Some of them are professional actor and actress like Nana Patekar, Raghuvir Yada , Anita Kunwar. Acting of Nana Patekar as Baba is perfect. The entire film flows so naturally and not once do you feel that this is something that is being acted out. Realism and bold display is presented in this movie. A scène shows a boy peeing while singing “bijli ki rani main hoon aayi” it reflects the real picture of Bombay. It was shot - on an unprecedented scale - on Bombay’s streets, in real train stations and real brothels, and hidden cameras were used for some scenes.

II. Representation of Plight of the Poor People in Nair's *Salaam Bombay*

The research has aimed at showing the representation of Plight of the poor people that can be seen in the film *Salaam Bombay* by Mira Nair. It has represented many aspects of the social reality of Bombay. Here, only one aspect, that is, the representation of violence will be seen. The film can be considered as a protest film that has raised its voice on behalf of the suffering people of India and has made an appeal to its higher authority. So the film can be considered as a formal written defense that strongly opposes the problems of domestic and socio-political violence against women, children, poor and powerless people of Indian society.

The New Oxford American Dictionary has defined the term "Representation" as, action of speaking or acting on behalf of someone or the state of being so represented; description or portrayal of someone or something in a particular way or as being of a certain nature." Its plural form "representations" is defined as, "formal statement made to a higher authority, esp. so as to communicate a opinion or register a protest" (344).

In the film, characters are brutal, corrupt, and violent and cold as the human relationships has disintegrated. The film tells a story of Krishna, a young boy who is directed by his mother to work for a circus in order to pay back a debt to his brother. She takes him to the nearby Apollo Circus, and tells him that he can only come home after he earns Rs. 500/- to pay for the damaged bike. Krishna agrees to do so and finds employment with the circus. One day the Circus Boss asks him to run an errand-to get *pan masala* from the neighboring village and when Krishna returns back he finds that the circus has packed up and traveled elsewhere. Alone, with nowhere to turn to, and unable to find Rs. 500 to repay his mother, he decides to travel to the nearest big city -

which is Bombay. Upon his arrival in Bombay, he is robbed of all his meager possessions. He follows the thieves, and befriends them.

One of the subplots of the film involves the relationship between a drug dealer Baba and the prostitute who is his common-law wife. She lives for her child Manju, and exists in daily fear that the child will be taken from her because of the life she leads.

Krishna ends up in Bombay's notorious red-light area of Falkland Road near Grant Road Railway Station. One of the thieves, Chillum, also a drug pusher and addict, who cannot live without drugs helps Krishna get a job. Krishna gets a new name "Chaipau", and learns to live with it. He makes a regular round in the notorious red-light area of Falkland Road -*the Harlem of prostitutes*, everyday to sell tea. His goal is to get the Rs. 500 and return home to his mother. To make matters worse, he has a crush on a young prostitute, Sola Saal, who was sold or kidnapped away from her native village, and is being held captive by a rapacious madam who plans to sell her virginity to the highest bidder. One day, he sets fire to her room and attempts to elope with her - in vain. This gets him a severe beating, and he also loses his job.

Krishna's new acquaintances include Chillum, a drug addict, Sweet Sixteen, a young virgin being groomed for sale as a prostitute; Baba, a small time racketeer; Baba's wife, who is a prostitute; and their young daughter, Manju. Krishna conscientiously tries to maintain contact with his mother through attempting to send a letter describing his new environment, and through saving money so he can pay off his debt to his brother. But, being unschooled in the ways of the street, he is taken advantage of and is unsuccessful. Whereas, Chillum is terminated from the drug selling job by Baba, and he starts wandering Bombay Street looking for petty cash, and heroin -*with which he cannot survive a day*. Krishna starts taking care of Chillum,

other friends, and making Shola Saal happy. One fine day, he is terminated from his tea selling job. With little money in hand and a dream to return to his village, he starts doing petty job. His best friend Chillum dies due to overdose of drugs, which he has bought with the money saved by Krishna. He and his pals also rob an elderly Parsi man of his belongings by breaking into his house in broad daylight. One night while returning home, Krishna and Manju are rounded up by police for simply being on the street, they are sent to state institutions. In spite of her mother's pleadings, Manju is assigned as a permanent ward of the state because of the ill-suited nature of her mother's activities; Krishna eventually escapes from his reform school and went to meet Shola Saal to urge her to return village, but he finds his love has been bought and taken away by a rich client. He accidentally stabs Baba, who is seen quarreling with his mistress. He saves and tries to run away with the mistresses, however, due to stampede in a local Ganpati Rally (Ganesha Puja) they get separated on the street. At the end of the film, Krishna is seen sitting in an abandoned street, desolate, thinking about his future, remains alone and in tears.

Nair has powerfully projected the violent behaviors of a patriarchal family in her film and she has done in order to protest against the cruelties. All female characters like Rekha, Manju and including Sweet Sixteen have suffered domestic violence. The protagonist Krishna and his others street children have been really damaged by the domestic violence. This study analyzes the complex social structure in *Salaam Bombay* it represents the domestic and social political violence against children, women, poor, powerless and so on. To present her protagonist as a victim of capitalism, the director Nair has brilliantly employed cinematography or film techniques. Specially scenes, shots, color pattern, lighting, costume, music as well as

acting are organized and selected in such a way that they support and strengthen its theme of poverty.

The research projects a displeasing condition of domestic violence in the characters of the street children Krishna, Manju, Chillium. They had suffered from their master and father when they were still very young children. A critic of film, Jyotika Viridi criticizes the film as Mis(representating) child labor, “The film offers a fable about poverty, a tale about the misery and suffering of the underclass with an overpowering sense of hopelessness”.

The film starts in the circus. It stands for Capitalist Institution. A laborer is not given what he deserves for his labor, and is ripped away from corporate profit. Opportunities for financial progress and incentives are null, despite his hard work and dedication. Krishna runs away from home because of poverty and a huge debt. He starts working in a Circus, which pays meager but demands heavier outcome from the laborers, with least incentives possible.



Figure 1-1. Krishna being Ready for Circus Packed Up

In the given picture Krishna carries a heavy load. Krishna is a child laborer in a circus. The final show is finished and the circus is being packed up. The Manager

calls Krishna, to buy some pan masala from the nearby village, and gives him 100 rupees. Krishna enthusiastically runs all the way to the far off village, and when he returns with the pan masala, the place is deserted. There is not even a single sign of a circus which was there some time ago. Bewildered, Krishna gradually understands the reality that he has been deserted, and walks to the nearby railway station, buys himself a ticket for the 'nearby big town' and lands up in Bombay. Nair represents violence against children, child abuse and child negligence by means of this picture. Though the main characters in Mira Nair's film *Salaam Bombay* are victims of violence, they are vitally important as they illustrate the contradictory representation of complex social structure.

The struggle to find work, job conditions, extortion, underpayment and long hours of work that working children face are only faintly suggested in the film and for the most part remain peripheral. Krishna learns how to survive in the streets of the dirty and crowded city. It is a struggle to live in a world where no one has your back. Krishna has been through the same struggles. There comes the division of class in the capitalistic society. And that is the main cause of disharmony in life. Lukacs, in the essay, "The Ideal of Harmonious Man in Bourgeoisies Aesthetic," say:

Man is alienated due to labor division as the social had been divided into the upper and lower. Bourgeoisies emerged with direct glorification of the capitalistic mode of production because man has become a part of machine or automobile. Capitalism in its sub seeming of man under machine takes the human body as an empty shell that is without emotion, feeling and passion. (10)

Marx outlines his theory of history and prophesies an end to exploitation. Identifying class struggles as the primary dynamic in history, he characterizes the modern world

as the stage for a dramatic confrontation between the ruling bourgeoisie (the capitalists) and the downtrodden proletariat (the working class). According to him:

Driven by the logic of capitalism to seek ever greater profit, the bourgeoisie constantly revolutionizes the means of economic production, the fulcrum of history. In so doing, it unwittingly sets in motion socio-historical force that it can no longer control, thus ironically calling into existence the class destined to end its rule—the proletariat. As the proletariat increase in number and political awareness, heightened class antagonism will, according to the Manifesto, generate a revolution and the inevitable defeat of the bourgeoisie. (37)

It is a general concept that the constant suppression of the working class of people, will inevitably invite struggle and antagonism, and the proletariats outnumber the bourgeoisie, they will have to succumb to the working class's demand.

The protagonist Krishna is the representative of a suppressed class of society. He has been constantly oppressed by 'Bourgeois'. Trapped inside the vicious circle of poverty, he fails to achieve his financial goal. He is the victim of capitalist government and unequal treatment of state's law enforcement. He is not fond of materialistic possessions, and is only in a lookout for better and prosperous.

Throughout the film, viewers see references to India's inability to escape from its colonial past. Such references include depictions of the ignorant Western tourist, swindled by Chillum into paying more for faulty merchandise than the item is worth under the pretext of bargaining for a good deal; the myopic journalistic "do-gooder," who is unable to come to terms with Baba's crudeness and runs away in tears when forced to observe his behavior closely; and reform school officials, who sit

mesmerized listening to a cricket match rather than closely monitoring their residents, thus allowing Krishna the chance to escape from the institution. Insofar as street life represents the essence of Indian culture and society, its fundamental nature is impenetrable and misunderstood by foreign observers who, through their affluence and/or political power, nonetheless are able to maintain their social privilege. At the same time, the street represents the inability of Indian society to break away from foreign domination, and the inevitability of its failure in attempting to do so. Chillum counsels Krishna that his dream of returning home never fulfills. Baba derides his wife as she attempts to leave him, asking her pointedly if she thinks she is Mother India in finally expressing her desire to become independent. He goes on to both question her ability to survive on her own and confesses to his own dependence upon her, in an indication of the reciprocal nature of dependency that characterizes all colonizer/colonized relationships. Of course, his character represents all native elites who "pimp" their own people through serving the desires of foreign colonizers. Ultimately, the street is transformed into a venue for continual social repression that is as irresolvable as it is unyielding.

Marx advocates ever striving class struggle between proletariats and bourgeoisie until the distortion of bourgeoisie's mechanism. This concept of class struggle challenges the idealistic philosophy. It makes Marx as a propounded of dialectical materialism. According to this theory, material factor in society determines the way we think. Marx observes life and art through a very different point of overview and reaches a conclusion that philosophers have only said how life is but concern be to change it. Krishna was trapped in the hand of bourgeoisie and want to escapes so his expression goes as follows:

Krishna: "I'm well. Hope you are, too."

"I didn't run away.

"I went back to the circus,

But they had all left.

"I work in Chacha's tea shop.

I think of home."

Letter writer: Go on.

"I want to come home.

"As soon as I have the 500, I'll be back.

"They call me Chaipau here, not Krishna.

"Don't worry about me.

"When I go to sleep, I miss you."

Letter writer: That line will cost extra. 50 paisa more.

In a very revealing dialogue where Nair's key character Krishna dictates a letter to his Mother, because he cannot read or write himself, he employs the services of a professional letter writer on the streets of Bombay. In his letter he tells his mother that he is now called 'Chaipau' ("Teaboy") instead of Krishna.. Whether or not we would agree on which individuals belong to the bourgeoisie and which to the proletariat, most of us can observe the striking difference in socio-economic lifestyle among these group. Eagleton defines the scenario, as:

The homeless, who have few, if any, material possessions and little hope of improvement; the poor, whose limited educational and career opportunities keep them struggling to support their families and living in fear of becoming homeless; the financially established, who own nice homes and cars and can usually afford to send their children to college; the well –to-do, who can afford two or more expensive homes

several cars, and luxury items; and the extremely wealth, such as the owners of large corporation houses and airplanes and yachts, is no problem whatsoever. (67)

These five loose categories of people are found in every society and the last two groups the owner of corporations and yachts and the well –to-do having several numbers of houses are termed as bourgeoisie. Krishna has only one aim to earn 500 rupees so he can go back to his mother. Plans do not always go the way we want them to and Krishna finds difficulties to leave the big bad city. Krishna's failure in saving up Rs. 500, due to the lack of financial opportunities, a poor can find least possible ways of earning and saving money.

Criticizing these various socialist visions of the capitalist, Marxist says it is now largely of historical interest of formidable polemical skills to oppose the capitalists. The final section of *Communist Manifesto* compares communist tactics to those of other opposition practice in European, ends with a clarion call for unity: “workers of All Countries, Unite!” (54). The manifesto is the most concise and intelligible statement of Marx’s materialist view of history. Hence, although it produced little immediate effect, it has since become the most widely read of his works and the single most influential document in the socialist canon.

The research focuses on associative sequences, color, lighting images with special effect and mostly middle close-up and parallel shorts are taken to the scene in which it match characters situation. Some of the very characteristic features of salaam Bombay, costumes and make-up, belong to the notion of misen-en-scene. In film, mise-en-scene can be characterized as everything that goes on in front of the camera which, is mention, includes costumes and make –up but also setting, lighting and acting. One of the examples of mise-en- scene can be seen clearly in the given shot:



Figure 1-2. Krishna with Sweet Sixteen Setting Fire on the Bed

Sweet Sixteen, a young prostitute who is locked in a room to be prepared for her highest bidding client, She was sold or kidnapped away from her native village and is being held captive by a rapacious madam who plans to sell her virginity to the highest bidder. Krishna sets the fire to her room and attempts to elope with her.

In this shot, setting creates both a sense of place and a mood and it may also reflect a character's emotional state of mind. Krishna and Shola Saal are in the room looking on the burning bed, he or she is placed a little off center, Krishna is placed in front leaving an empty space to imply the area that the burning bed was placed. An orange color gives the glimpse that all the light in this scene comes from fire.

While talking about costume, makeup and hair style of this shot. It plays causal roles. The costume is a very important thing. We get a reference and it gives context about the other characters and their relationships. Krishna wears rag and dirty half pant with yellow color t-shirt and Shola Saal wears pink color skirt. Their dressed in rags and dirty face signify their acceptance into lower class. The actors wore no

makeup. Their pale face and uncombed hair has captured the truth and audacity of poverty of Indian Slums.

Moreover, typeage refers to the selection of the actors on the basis that their facial or bodily features readily convey the truth of the characters the actor plays .In this film the cast was selected on terms of their skills of reputation and their physical resemblance. Sola Saal has played the role of Nepali girl which was sold to brothel as the sex worker her facial structure fittest so much as the Mongolian girl and Krishna was played the role of street boy.

In regard to the lighting, high key lighting is uses in the scene. High-key lighting involves the fill lighting to be increased to near the same level as the key lighting. In the above given picture, scene appears very bright and soft, with very few shadows in the frame. Similarly, while talking about the figure shot, medium long shot is taken. A medium long shot is also known as a three quarters shot which is used when what is being viewed takes up almost the entire height of the screen. In this sequence Krishna and Shola Saal are Frames the whole subject from the knees up.

Moreover, acting of the characters functions as a realistic. The characters acted with their bodies as well as their faces. In the context of the scene, Shola Saal and Krishna body language expresses the character's terror and emotion make the scene more vivid and surprising. How a character walks, stands, or sits conveys a great deal about personality and attitude.

This is his extreme reaction to Sweet Sixteen's plight: Nair shows Krishna calmly walking into her room, taking her hand and pouring fuel over her bed. He does this without any planning or sleepless nights trying to think of a solution – instead his actions come across as being completely impulsive and spontaneous. Having no alternative way of expressing himself and his frustration, this is both a release

mechanism, but also a call for help. This exact kind of behavior is also what got him abandoned by his mother – he set fire to a client of his brother's bike. The erratic nature of these outbursts is therefore symbolic of some internal struggle that is building inside of him, and which overflows in times of extreme stress or unhappiness.

Marxism is the blend of social and economic factors put together, which ultimately results in provocation of the working class of people and ultimately ends in their exploitation by their owners. Marxism opposes the bourgeoisie economic, political and social mechanism. It raises the voice of rebellion against bourgeoisie by favoring proletarians. The means of produce is owned by bourgeoisie and proletarian are workers and always oppressed. As the oppression from bourgeoisie side reaches climax/great higher, they began to revolt against bourgeoisie who possess enough amount of wealth accumulated from the means of production without their labor.

Krishna burning down brothel and tries running away with Sweet Sixteen. An oppressed stood and revolted against the corrupt administration of the state. The feelings for the "Right to life and freedom" overcome socio-economic sufferings. Marxism opposes the bourgeoisie economic, political and social mechanism. It raises the voice of rebellion against bourgeoisie by favoring proletarians. So does Krishna, he take revenge to his brother by burning his motor bike. The means of produce is owned by bourgeoisie and proletarian are workers and always oppressed. As the oppression from bourgeoisie side reaches climax/great higher, they began to revolt against bourgeoisie who possess enough amount of wealth accumulated from the means of production without their labor. Krishna has many suppressed feelings towards upper class people and wants to resist it so he takes the path of violence. In this situation, Aletha Solter says:

There are two basic conditions that produce violence tendencies in human beings. One is that the person has been hurt and emotional neglect. A child who is spanked, hit, beaten or threatened with violence will have a tendency to become violent himself. The second condition is when the person has not been allowed to release the emotional resulting from the hurts. (22)

The struggle for survival and child labor become background issues in the film. The struggle to find work, job conditions, extortion, underpayment and long hours of work that working children face are only faintly suggested in the film and for the most part remain peripheral. Krishna and his pals rob an elderly Parsi man by breaking into his house in broad daylight. The film seems more about the life of children on the streets who make a quick buck by pushing drugs, enjoying long hours of leisure, gambling, drinking and taking buggy rides after they rob an old Parsee man's house. They clean chicken coops, chicken skin, serve in a rich man's wedding party to get more money.

Similarly, Lukacs is known for his Reflection Model of Art, where he advocates that art should contact with reality, directly. For Lukacs nineteenth century realist novels are the perfect art and literature having the dialectical totality whereas modernism writings lead to decadence of literature. He thinks that modernism knowingly or unknowingly betrays the evils of capitalism in his essay, "The Ideology of Modernism." He writes:

Art should expose socio-historical realities [. . .]. But bourgeoisie ideology forgets its previous revolutionary ideas, and engages itself on dehistoricising reality and accepts society as a natural fact. As with materialism, the dialectic unity between inner and outer world is destroyed. Thereby the value of material determines its content. (37)

So, it reflects the contemporary Indian bourgeois society. Lukacs says, literature should reflect the reality. The film *Salaam Bombay* also reflects the reality of the contemporary Indian and Nair is successful in portraying the several kinds of violence and disintegration which the Indian faced during that period. The performances of the young actors and actresses in this film are touching and sincere. Most of the young actors who appeared in the film were actual street children.

Nair's *Salaam Bombay*, films a majority the scenes on the street. Like counterparts, indoor lighting is dark, whereas the street is considerably more bright and colorful. The audience witnesses' examples of Western affluence juxtaposed with natives poverty, but also is shown the pageantry of Hindu festivals as part of the hustle and bustle of urban Indian life. Not only are the streets depicted as being safer than conventional sheltered life, they serve as the venues where more ethical and authentic relationships are formed. In this film, too, traditional music plays a crucial role in complementing panoramic views of the street, reinforcing our view of street life as more real than the decadence revealed within enclosed spaces.



Figure 1-3. Children having Meal after Working as a Waiter at the Wedding party

In the scene where the children are working as waiters at a wedding, the non-orphans or upper-class children are shown to be fat and well fed, as well as slightly spoilt as we see from the reaction of the little boy that Saleem is aggressive towards. He immediately runs to his mother who comforts him. The street children are shown hiding food in their clothing at every opportunity, whilst the people at the party do not even look at the food that is being served. In stark contrast the street children are skinny and craving food and fiercely territorial. This kind of set-up on the part of Nair allows for comparison to other kids of his age and thus the abnormality of his situation is highlighted.

We can see the hierarchical difference between poor and rich. There is contradiction and disharmonious in Indian capitalist urban society the way Adorno put forth:

Luckacians search for reconciliation between subject and object, general, transcendence and immanence and perceptual and conceptual in art itself is faulty. It's that of capitalist society the harmony between man and society itself is not possible. Alienation and fragmentation are inherent aspects of the life of the capitalism, which is like an open-air prison. (69)

The children in *Salaam Bombay* are more sympathetically portrayed their inherent innocence and their efforts to form nurturing interpersonal relationships being prominently displayed throughout the film. Indeed, the particular portrayal of Sweet Sixteen as the kidnapped virgin who is sold into becoming a prostitute borders on clichéd heterosexism. Still, the children never lose their humanity in the film, although they definitely are social victims in an uncaring, harsh world that includes

the extremes of wealth and poverty, Western and native tradition, coinciding with one another uneasily, characterizing the complexity of modern Indian society.

We have seen children depicted as urban monsters and naive victims. At times, they unknowingly participate in their own self-destruction, and, in other situations, they seek self-affirmation through pursuing authentic interpersonal relationships. The street is used to express a number of specific metaphors: the absent state, countenancing hedonism and social nihilism; the overtly coercive and repressive state, where domination and exploitation through the use of violence is an accepted part of regular daily existence; and the postcolonial state, where vestiges of colonialism interact with traditional values to create destitution and suffering that is predestined and inexorable.

On the other hand, Equally poignant is Chillum, Baba's druggie handyman and Chaipau's best friend. Chillum is older, but only occasionally wiser and often doped out of his head. Once he takes Chaipau to a cemetery for a night out and the boy tells him about his mission to earn money and go back to his village. Chillum laughs but doesn't discourage him. The drug-addict Chillum has forgotten how he first come to Bombay and now only sees a life of despair and Suffering. His only goal in life is to get through the day and make enough for his next fix. Day by day, Chillam increasingly becomes a Hash addict, and is unable to live without it. But, since Chillam embezzled the money from a foreign couple for selling hash, Baba drives him away. This makes Chillam angry but since he has no job, gradually he becomes sick, and tries to kill himself. Krishna borrows money from Rekha and gets hash for Chillam. Krishna's employer drives him away from work stating some silly reason and gives him some money for his service. The capitalist pays that amount of money for his labor so that the worker or laborer returns back of work. He pays him just for

his livelihood to solve his contemporary hand to mouth problem. It means the payment is figured in terms of “reproduction” of what the laborer will need in order to come back the next day for the fulfillment of his basic need like food, shelter, and clothes.



Figure 1-4. Chillam Crying for Drugs

We see Chillam die, as his addiction kills him. All the little boys carry Chillam’s body through the streets where he lived, mechanically chanting god’s name. The music has a haunting effect, especially when Chillam dies. The music expresses the sadness but with an unspeakable beauty, as if the music is trying to tell us something, but lead our emotions go deeper and deeper inside the characters ‘inner worlds. While talking about the shot for the given figure the close-up shot takes from close distance in such way that it presents the pain and suffering of the character.

Chillum’s consciousness is determined by the drugs and his living condition. In this regard, Marx says that “Life is not determined by consciousness, but the consciousness of life that determines their beings; but on the contrary, their social being that determines their consciousness” (10). More clearly we can see the bourgeois ideologies which are inherent in Baba. In the film, Baba encourages

chillum to engaged in drugs dealing so that he can make his dream successful by killing others by drugs. His dreams is fake dream, no liberation and emancipation rather for dominating and contributing to the dark side of capitalism. In this regard, Adorno and Horkheimer argue:

Culture industry is a bi-product of Enlightenment, it produces mass culture. But now, reason is used by capitalists. It's for earning money, not for the emancipation. Therefore "Dare Think" of Enlightenment philosophy became "Dare Earn" in the capitalist society. The mass use of reason is to dominate and making Mass puppets in the capitalistic society therefore use of reason, emancipation is "distant dream". (26)

In this way, we can see that reason has been totally used for materialistic gain, not for emancipation as the enlightenment philosophers argue.

The film foregrounds the truth and audacity of poverty of Indian Slums. Through the cinematic angle, Mira Nair has shown the birth of a dream, and the death with an everlasting echoing shatter. The brilliance in the script, acting, plots, dialogue and backdrop has reproduced Bombay into a dynamic film. The daily chores of the protagonists -tea selling, garbage collecting, robbing old and helpless people, selling drugs and sex trading, has been captured magnificently. Though, the life of average people has been shown through a Cinematic spectrum.

The film focuses a displeasing condition of Manju. She is a particularly interesting character because she is the daughter of Rekha, a girl who is sometimes forced to watch her mother entertain her punters. The girl who wants to play with her father, a man who is more interested in drugs and women, despite knowing and seeing so much stuff that a girl her age should not, she is still a little girl deprived of love and care. Her mother loves her deeply but her 'job' often separates her from her daughter.

She had suffered violence from her own father as well as society when she was still very young girl. The violence she suffered from her father seemed to have made a deep impact in her mind which could remain in her memory.

Marxism explains literature as a “reflection” of social reality and realism views literature a “representation” of life as it really is. New historicism agree that any text consists of representations.

To show the director's vision of an underworld in which people are, after all, human, you see Manju playing a wistful game of shadow-puppets with her mother, who also turns her out into the street when she's conducting the business that keeps them both alive She is a pretty, heart-wrenchingly thin girl-child alternately lovingly tended and tersely neglected by her mother, a prostitute and his pimp father. Manju complains to her mother that she doesn't have any friends, just like any other child in the world at some point does to their mother. It is further highlighted various abuses that happen with innocent there is the scene where Manju expresses her feeling which is given below:

Manju: I want to sleep here.

Baba: No. Outside.

Manju: Can't I sleep here?

Baba: I told you, go outside,
or you'll get a tight slap.

Rekha: What if Manju had slept here?

The above dialogue demonstrates the feelings of Manju. She also needs extra care and attention like other children but she never gets anything what she needs. One day, while returning from a marriage where the boys served as waiters, a policeman arrests Krishna and Manju. Krishna is taken to a rehabilitation centre while Manju, to an

orphanage. Manju's mother Rekha hurries to recover her but is being told by the warden that it's safe for Manju to remain in the centre, as she will later be adopted by some wealthy couple, which will result in Manju's bright future, instead of spending all her life as a prostitute like Rekha. Manju, on the other hand, is almost the female version of Krishna's innocence. She, like him and when Krishna loses all of his money to one of Chillum's drug binges, Manju is the one who gives her wages from a wedding gig to Krishna to start saving up again. As payment for this kindness, Krishna cannot leave Manju behind when she stumbles as policeman gives chase. Their innocence is then very abruptly taken from them when the policeman steals their money and puts them in the back of a truck. A man that is already in the truck that transports them to the assorted compounds seems to sense this loss of innocence as he puts a hand on Krishna's head and says: Old man, "It's all going to be all right. One day...in our India, everything will be all right"

The scene where Baba punishes Manju in a moment of rage is terrifying. Manju who wants to play with her father, but her father who is more interested in drugs and women never knows his own daughter feelings. She is still a little girl deprived of love and care. She is growing up in a seedy, uncaring world where she is separated from mother and her clients by a mere glass door. Rekha wants to protect her from this environment and from Baba, yet knows it's a lost battle on both counts –

–The little girl is fond of Chaipau and resentful about his affection for a young mute entrant to the brothel whom he addresses as Sola Saal. The pretty chinky-eyed teen is bewildered and terrified of her new surroundings and Chaipau, her only friend, is foolishly determined to help her in any way he can.

Salaam Bombay has been analyzed and interpreted through various perspectives by different critics since its release. Some critics read it from feminist

perspectives. For instance, Linda Lopez McAlister on "The Women's Show" WMNF-FM analyses the film here goes her idea:

It manages to be at the same time a sympathetic portrait of life among the pimps, prostitutes, drug dealers and street people of Bombay without minimizing the horrors of their existence and without being completely depressing. It manages this by keeping the focus on the good impulses of the not- yet- completely- corrupted children and the way they bond and try to help one another and those they are fond of, and by not completely closing off the possibility that they will, somehow, be able to escape from the degradation in which they live - though the odds seem long indeed. (7)

Baba is representative of the bourgeois society. He is the most “successful” person in the movie. However, the way he gains his financial success is by exploiting people, who sell drugs for him, and by making prostitution into a very lucrative business. He also gets a lot of money to “tame” Sweet Sixteen” and as we understand from the movie she was not the only girl that he “tamed”. So, the cinematic technique is used in such a way that it looks whole community as cheater (man, society, public and nation) for example here,

Baba: Some tea? Some water?

Don't worry.

Baba's here. It'll be all right.

Nobody will dare say a word.

Madam: Your tantrums won't work in 109.

Looking for more trouble? Calmly, now

Want a job? Tame her for me.

Baba: Baba doesn't do that work anymore.

Madam: Think it over.

She's worth 10,000.

Once she's deflowered 1,000 for you. Well

From the above given conversation between Baba and Madam Show their nature, behavior and aim towards sweet sixteen. It signifies the hangover of the importance of money. The people see the money in their ultimate solution for their final destinations. People's values have fragmented, and lives destroyed because they are in illusion that life can be better if they earn money. So the Baba and madam being a part of the drug trafficking and girl trafficking. In this regard, Adorno and Horkheimer argue:

Culture industry is a by-product of Enlightenment, it produces mass culture. But now, reason is used by capitalists. It's for earning money, not for the emancipation. Therefore "dare think" of Enlightenment philosophy became "Dare Earn" in the capitalist society. The means use of reason is to dominate and making Mass puppets in the capitalistic society therefore use of reason, emancipation is "distant dream". (26)

Actually, the exploitation upon women in *salaam Bombay* is twofold structure and sexual. Exploitation upon the poor and powerless people by the powerful is structural exploitation. The people with less power and less money in Bombay are stuck in compromising circumstances like poverty and prostitution. Further, *Salaam Bombay!* Has shared a focus on female sexuality and sensuality; indeed, she is refreshingly unafraid to depict beautiful, lusty women who openly express their attraction to men. . Sola Saal is the teenage girl left at a brothel by an uncaring family member. She has a

high price tag because she is a virgin. Her delighted madam sets about trying to prepare Sola Saal for the highest bidder desperate to pay for a virgin. It is a stark irony then that a lot of money can be made out of losing innocence.

The girl's traffickers take the girls into the brothels of the big cities like Bombay, Delhi, and Calcutta. For instance, there are many Nepalese girls like Sweet Sixteen in the brothels of the big cities of India like Bombay. The vulnerability of the prostitutes is another problem because they do not get the protection from the state.

The upper class people show their sympathy towards the lower class people and exploit their sentiments. Likewise, Baba shows his sympathy towards sweet sixteen and exploits her sentiments. But unfortunately she doesn't understand the hidden motives of her lover. The upper class thoughts themselves very intellectual, superior, civilized, and master of the world. In the name of helping they took over the hidden properties of the poor. In the similar way, in the name of helping and caring Baba tamed Sweet Sixteen and get ready for sell.



Figure 1-5. Baba and Sweet Sixteen Pose in the Studio

Sweet Sixteen for her deflowering, Baba takes her to an old-world photo studio and poses with her on a wooden bench before kissing her in the manner of betrothed couples. It's very unsettling to watch, but you understand the girl's eagerness to fall in love with this man, the first adult to treat her with a modicum of affection. In her cheerless room are photographs of happy couples from Hindi movies and holding on to the dream of a better future with Baba is all the hope she has—exactly what Rekha perhaps once thought, long ago, before she realized he had no plans of taking her away. So, Adorno locates this impulse in the concept of reason itself, which the Enlightenment and modern scientific thought has transformed into irrational forces. He furthermore says:

The culture industry perpetually cheats its consumers of what it perpetually promises. The promissory note which, with its plot and staging it drowse on pleasure is endlessly prolonged , the premises, which is actually confirms is that the real point will never be reached, that the dinner must satisfied with the menu. (213)

Actually, sweet sixteen has turned into commodity. Baba uses sweet sixteen to fulfill his gain. As he wants to get benefit and exploited her. She has suffering from adjectives like weak, passive, emotional in capitalistic society. Sweet sixteen has unable to practice her freedom and desire. Her needs and feelings are condemned to be suppressed because in the hand of patriarchy there is no desire for women. Therefore she is exploited sexually, psychologically and mentally. She does not know whether she is an exploited child prostitute or a willing lover. The story shows how these dreams are illusory; the silent 'Sweet Sixteen' showing her romantic photograph as her brothel madam hawks her virginity to a prospective buyer.

The middle class of people, the financially established ones are, too, dubious because of their economic standard, if they fall in bourgeoisies. Because of the poor economic background, the lower class people are always dominated in the society. But these colonized people resist this domination by either in silent mode or by acting something. These lower class people in the society have got their consciousness about their class. When they show consciousness, their consciousness is radical. They always pose extremist consciousness and reject the truth as construct. Baba's exploitative mentality becomes clear by his following expression:

Baba: What a beauty you are.

So lovely.

So innocent.

Like a rose in the gutter.

I'll take you away from here.

As soon as I get money...

I'll buy off the madam.

The substitution of Sweet sixteen with rose in the gutter shows defamiliarizing the common utterance. Ordinary language does not use such selective modes and Baba sense of superiority, and looks down upon females as a mere objects of sexual pleasure. The tendency is exhibited both in the language he uses and the conduct he executes with women. From this conversation we can see the inner motif of Baba to gain money by taming sweet sixteen. He sees the money as the one and the only path to remedy of all the problem of life. On one side, a financial capital of India is booming, and people are becoming wiser and richer. On the other, slums of Dharavi and its inhabitants (Chaiwala, prostitutes, pimps, beggars, thugs etc) are struggling for

basic rights of life and socio-economic prosperity. It makes a clear contrast between the Oppressor and Oppressed (*Have and Have-not*).

Although sexual violence against women is established as a political problem worldwide, it still fails to be recognized as a political issue in India. Sexual violence against women primarily centers on patriarchal socio-cultural norms and practices, and hence is suppressed in the private sphere. This suppression brings the culture of silence into effect. The silence that women are forced to exercise has made sexual violence invisible in the public sphere.

However, booming brothels, prostitution and crime in the financial center Mumbai, due to the lack of socio-economic opportunities for the deprived class of society, they are forced to adopt cheap and unethical labor. Baba is representative of the bourgeois society. He is the most “successful” person in the movie. The way he gains his financial success is by exploiting people, who sell drugs for him, and by making prostitution into a very lucrative business. The conversation between Baba and Rekha demonstrate the violence against women:

Baba: Spit out your anger, my angel.

What's happened has happened.

Bury your anger.

Tell me...

Where did you go, my jewel?

Rekha: To Ravi's.

Baba: Doesn't matter.

A new nightie?

The whore's getting too fancy for Baba?

Rekha: Just like a customer.

These lines strengthen the point that Rekha suffered life-threatening domestic violence from her husband. She is a formal wife of Baba but engaged in sex work. Her husband does not care to whom she slept. Rekha is main victim in that house. She has to do the work according to the demand of the customers. She is compelled to do such task. In “Sociological Model and Perspectives”, Hari Rasik Ghimire writes, “Capitalist Class relationships are the root cause of female oppression, exploitation and discrimination. Men are socialized into exploitation relationship in relations to work and they carry this socialization into the home and their relation to women” (531).

Rekha confined in her only room and is compelled to be involved in *Sex-trade* in need of sustaining herself, her only daughter and her pimp husband. She discards her rights to freedom. She's trapped inside the vicious circle of poverty. The critic Roger ebert opinies “ Nair treats this women with such sensitivity that we feel great sympathy for her when the child is threatened, and this illustrates one of the underlying beliefs of “*salaam Bombay!*”. Rekha is victimized by the patriarchy. She is exploited sexually, psychologically and physically. Therefore patriarchal ideology develops out of the relation of male domination and female subordination produced by the capitalist system of product in which women are the eventually loss. Rekha body is commoditized because of capitalism. Again Hari raises the voice for female. In this regard, Hari Rasik Ghimire adds:

The “Family System” Characteristics of Modern society’s benefits capitalism because women can be forced/ socialized into unpaid domestic labor and can be forced or socialized into responsibility for child bearing. They don’t have to pay women to perform this role. This

benefits men because women perform a 'domestic servant' role for men. (531)

That's why Rekha stands as a buying and selling product. Her body is commoditized as sex object because of economic structure of the society. According to Marx and Engels the women in family was treated just as a capital like any other means of production. Women produced children which were very valuable assets. Thus women, according to Marx and Engels, were reduced to the status of producer of children, domestic servant, and means of satisfying lust.

Violence against women is widespread, and may affect women of any age class, race, religion, sexuality, or ability. A factor which may increase women's vulnerability to same types of violence includes age, disability, and poverty. Across all forms of violence and abuse, women are most at risk from men they know. A word on terminology – throughout the research, the phrase 'violence against women' is used interchangeably with 'domestic violence against women by an intimate partner or the family members. For the sake of clarity, in this study, violence against women is used as a generic term, indicating the whole spectrum of abuse which may be experienced by women.

All form of social violence-physical may originally have a purpose. They are to remove the victim as an obstacle in the way of aggressor. They can go further and into deliberate cruelty, with the attacker taking a sadistic pleasure in the suffering of his opponent. The film *salaam Bombay* can be read with various example of such exploitation. Observe the conversation between the two characters, especially Baba and Rekha. Moreover Baba reveals the capitalist's nature that he tortures his wife physically, mentally and sexually. Baba's dialogue makes it clear make: "Turning holy, whore? Want to wash away your sins? Want to become mother India?"

The street life, however hard, is preferable to what happens to people once they are identified by the law and become the victims of official institutions. Rekha's inability in *Salaam Bombay!* To appeal to the government to return Manju to her becomes understandable, as we come to realize how powerless she is in the eyes of the law. It is society and not any individual, who is the villain of the piece in the film. Rekha would not be a prostitute, if she could better herself by being respectable. She became a prostitute because of exploitation on her by the capitalists for their profit. Poverty is the major theme of the film. Prostitution and crime are inspired by mass poverty and lack of opportunities. Capitalist economy made financial opportunities available least for the poor. Baba sees women as sex objects. Baxandall in *Marxism in the Postmodern Age* writes:

Women are presented as commodities under capitalism. As sex objects women have been violated and used to sell products. An important part of Marxist-feminist project must be for women to reclaim their sexuality and see themselves as desiring subjects in the full sense of the world-not only as victims of men's sexuality, but as active seekers of their own pleasure. (243)

Capitalist used to see women as passive objects but Marxist sees them as active subjects. They should not be commoditized. But, the film presents women as sellable goods and pleasure for men. The people with less power and less money in Bombay are stuck in compromising circumstances like poverty and prostitution. In India, women have been safe neither in the hands of the security persons, nor in the hands of their male community members.

Rekha gets heartbroken from Manju's loss, and packs her bags to leave to her native town. Baba tries to stop her. Baba derides his wife as she attempts to leave him, asking her pointedly if she thinks she is Mother India in finally expressing her desire to become independent. Krishna arrives at that moment, stabs Baba and runs away with Rekha. It's a huge procession outside. The Ganesh Chaturthi, They both are separated in the crowd He goes on to both question her ability to survive on her own and confesses to his own dependence upon her, in an indication of the reciprocal nature of dependency that characterizes all colonizers/colonized relationships. Of course, his character represents all native elites who "pimp" their own people through serving the desires of foreign colonizers. In this way, Rekha had been compelled by the circumstances to leave her husband and return her home town.

The film does have a parallel with dramas as it too is about 'escapism'. However, the story shows how these dreams are illusory; the silent 'Sweet Sixteen' showing her romantic photograph as her brothel madam hawks her virginity to a prospective buyer; Krishna hopes of being forgiven and returning home to his family but lost all the money he has; the prostitute Rekha's hopes of a 'family life' with the pimp Baba but lost her daughter.

Language is used according to the characters socio-economic background. For example, Hasham Bhai has used the vulgar phrase "*jisne na khaya gaja woh chhakke ka bhanja*", Chillium sings a dirty song, "*Mere sapno ki randi kab aayegi tu*", Baba says *Randi* to his wife. Costume and make up is another element which is properly used and selected in this film. Characters like Krishna, Chillium, Kira, Koila always wear dirty ragged clothes and half pants which symbolize their poverty. Besides these male characters, female characters wear attractive clothes with highly make up which

give sensation and pleasure. Thus the costume is properly designed in the movie which further helps to bring forth the realistic scenario.



Figure 1-6. Krishna Sits Alone on the Street and Begins to Cry

In the given scene, we see Krishna, sitting there, without having the slightest clue about his life. He has lost his money, is a dweller in the streets of Bombay, doesn't have any friends and has lost Chillam and Rekha, a few to show at least a hint of affection on him. He is like a tiny atom, having lost in the huge universe around it the movie ends with a tight close up of Krishna's gloomy face. When Krishna sits down alone on the street and begins to cry, the close-up that ends the film expresses the director's conclusion that the street, in spite of its possibilities, is no more a place of refuge than is conventional shelter.

III. Deterioration of Human Values in *Salaam Bombay*

This thesis aimed to prove that Mira Nair's film *Salaam Bombay* represents poverty as a problem in order to raise the voice of protest against agonies and sufferings of the suppressed class people. So the film can be considered as a formal documentary style defense that strongly opposes the problems of violence and socio-political violence against women, children, poor and powerless people of Indian society. It explores the complex social structure and class hierarchy from the perspectives of the main characters Krishna, Manju, Baba, Rekha, Chillum etc.

The Indians are motivated to run after the materialistic gain at the cost of human values. Nair suggests that the social structure of India as a whole plays a role of an antagonist to destroy the lives of the weak and innocent human beings. This can be understood implicitly and explicitly by means of presentation of a situation in the film in which a middle class Baba dominated the Lower class Krishna, Rekha, Sweet sixteen, Chillum and Manju. Not only that, the middle the Indian people like Baba has represented as degraded capitalists, who is extending the false consciousness that is constructed by the capitalist infrastructures to hegemonies the proletariats. The agents of the capitalist society use violence to deceive the common people to fulfill the motto of material gain and profit. The daily chores of the protagonists-tea selling, garbage collecting, robbing old and helpless people, selling drugs and sex trade has been captured magnificently

Moreover, the person who is pictured as successful in *Salaam Bombay* is the drug dealer. This shows that there was lots of corruption and he also pictures how the rich stay rich and the poor stay poor. The work that he does allows him to hire cheap labor, which is shown when the corner dealer is fired and his life goes downhill and eventually leads to his death. Baba uses sweet sixteen to fulfill his gain. As he wants

to get benefit and exploited her. She has suffering from adjectives like weak, passive, emotional in capitalistic society. Sweet sixteen has unable to practice her freedom and desire. Her needs and feelings are condemned to be suppressed because in the hand of patriarchy there is no desire for women. Therefore she is exploited sexually, psychologically and mentally. She does not know whether she is an exploited child prostitute or a willing lover. The Sex workers could find work nowhere else and when Manju was taken into state care; her mother was not allow to get her back because of her profession. Therefore poor people are forced to get money being prostitutes or selling drugs. The protagonist Krishna is the representative of a suppressed class of society. He's been constantly oppressed by 'Bourgeois'. Trapped inside the vicious circle of poverty, he fails to achieve his financial goal. He is the victim of capitalist government and unequal treatment of state's law enforcement.

Thus, the purpose of the research has been accomplished by pointing out that the film *Salaam Bombay* is a violent film. There is the whole life of the fate of the people at the lowest class of the society, including their first love to the beauty, their powerless to control their lives and also to protect the people they love. They also encounter friendships but very soon they taste the pain of betray. Almost all the characters of the film have been suffering from domestic as well as the socio- political violence. They see the money as the one and only path to remedy of all the problems of life. Love and respect do not matter, but what matters are power, position, money and entertainment. The forces of capitalism have turned the India a place full of crimes, alienation, destruction and indifference. The research, therefore, argues that the life of disharmony, alienation, frustration, loneliness is the result of search for materialistic gain. Here, Capitalism has led the Indian people into the futile, meaningless and senseless world.

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