



**Epitome Journals**

International Journal of Multidisciplinary Research

ISSN : 2395-6968 | Impact Factor = 3.656

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**VIOLENCE IN CINEMA : A CRITICAL STUDY**



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**ABSTRACT**

In this paper, I demonstrate through numerous examples taken from four identifiable Hindi film subgenres queer themes which, though nontransgressive in their native Indian context, acquire subversive value and serve as queer points of identification when viewed from a nonnationalist bias. Originally, studies on violence in the cinema were connected to particular genres or filmmakers. This scholarship often investigated the patterns and tropes of violence as it was identified with genres, such as the western, the gangster film, and horror—or filmmakers such as Sam Peckinpah or Arthur Penn. In the late 1990s and early 2000s, however, there was a wave of new scholarship on violence in the cinema that often focused on how the form of violence created meaning. And since then, there has been steady publication of new scholarship every year investigating violence in the cinema. This bibliography is organized to represent the different paths of investigation that scholars have

taken. A certain segment of the scholarship is still concerned with figuring out the relationship of violent spectacle to the narrative structure, while others investigate how violence impacts racial or gender identities. Still other scholarship considers the aesthetic qualities of violence in “ultraviolence,” specifically depicted in war films and apocalyptic films. Recent scholarship has also been addressing the rise in a new abundance of torture scenes in film often linking them to post-9/11 fears and issues. This contemporary scholarship has also led to some reinvestigations of genre, the Production Code, and various filmmakers associated with violence, all interpreted through this new lens concerning the aesthetics and structural impact of violence itself.

**Keywords :** Violence, Media, narratives, films, film makers