
A Critical Analysis of the Representation of Tribal Culture and Colonization in Films.

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ABSTRACT:

This essay explores the nuances of how films, a new age media, portray tribal culture. The media, which is governed by the capitalist and aristocratic elite, seldom portrays tribe and tribal culture. Both conventional print media and more recent, technologically sophisticated media, like film, are affected by this. Is it neutral when tribal culture is depicted, is the crucial issue to ask? Does the media practice discrimination base on race, religion, skin color, and other characteristics that have long been used to categorise people into categories like white-black, western-eastern, ethnic-oriented, man-woman, and others? Do these films exhibit stereotyping or do they accurately depict the tribe's culture and way of life?

Fourth World Literature, therefore, provides a platform for comprehending the shared cultural experiences of the people who formerly made up the majority of the population but who now suffer as a result of colonial dominance. Fourth World Literature's linguistic variety and terminological variations might be perplexing. It is best understood when viewed through this lens because of the relationship between sociolinguistics and indigenous cultures, as well as their spoken language and practices.

KEY WORDS:

Tribal, Culture, Colonization, Eco-Criticism and Cinema.

Objectives:

- This essay analyses how Adivasis, often known as native people or “tribes,” are portrayed in language films.
- Despite a powerful film industry, the tribal community of the World is underrepresented due to stereotypes based on mythology, origin stories, and religious practices, despite their diverse subgroups.
- The Irulas, native speakers of the Irula language, are one of the six primitive tribal groups in Tamil Nadu, closely linked to Tamil culture.
- The study seeks to explore a variety of aesthetic and ethical concerns at stake by critically analysing colonisation and eco-criticism representation using the example of Tribal .
- The study explores various aspects of how tribal culture is portrayed in modern film. The Invisible and Fierce People, the Niaurna tribe, and the Na’vi tribe on Pandora are some of the first or most well-known films attempting to portray tribal culture.

Introduction:

All civilizations have their roots in nature, which also plays a crucial role in every aspect of existence. Tribal people, who are regarded as the earliest settlers of any civilization, have a strong spiritual bond with Mother Earth as well as a strong bond with the natural world. They have founded their whole way of life on the necessities and ideals of subsistence, such as fishing, hunting, and collecting, which date back thousands of years. Tribal literature in India has developed over time, exposing the past and present from outside exploitation and challenges to tribal identity. Tribal literature consists of

oral stories, poetry, and folklore. Close to natural resources, tribal societies have developed their identity, influencing their social structures, religious beliefs, and modes of production. However, as the Indian economy liberalised.

However, when the Indian economy liberalised, open marketplaces attracted manufacturers, creating a large demand for the basic resources of tribes. Tribal populations were displaced as a result, which fostered marginalisation and exploitation. Not merely via songs and poems, tribal literature seeks to protect tribal identity and existence in the face of rising exploitation. Through a variety of written, oral, and visual mediums, including novels and films, tribal literature also depicts the tribes' way of existence in harmony with the natural world.

In his three-phase model of anticolonial resistance, Frantz Fanon in his book, *The Wretched of the Earth* (1963) discussed how the colonised natives view and respond to the colonial experience.

Philosophy played a significant role in colonialism, leading indigenous people to believe their culture and philosophy were inferior to those of colonizers. Ideology was a powerful tool used by European imperialist powers to expand their colonies, encouraging locals to believe in their inferiority. Cinema, including literature, culture, technology, language, and audio-visual mediums like films, maintained European hegemony. However, these stories depict political action and conflicts with colonizers, while also dehumanizing colonial people through cinematic devices and tropes. Cinema is a platform that attracts the masses and reflects social, economic, cultural, and social issues. Indian cinema, since its inception in 1913,

has been an important means of communicating ideas and social situations, as well as a medium of public entertainment. Tribe and caste-based films have given the oppressed community a platform to present their sufferings and difficulties. Indian cinema experimented with various genres to attract people while making a profit at the box office. Eco-based films, which include tribal life closely related to nature, unites Indians from all walks of life.

The Emerald Forest, Jai Bhim, At Play in the Field of the Lord, and Avatar are examples of Eco-Centric themes and Colonization

In the film EF, a man searches for his son Tommy after Tommy is kidnapped by an unknown tribe ten years prior. Tommy is considered indigenous by engineer Bill Markham, who was in charge of building a dam in Brazil, and he aspires to rule the tribe. Tommy marries a tribal girl because he is unwilling to go back to the society of his biological father. The film also examines tribal culture, including totemic rituals, internal tensions, initiation rites, marriage rites, and hunting excursions. When Markham is searching for his kid, a rival tribe that resembles cannibals murders journalist Werner. He meets the affluent brothel proprietors who give wine and firearms to indigenous females to lure them to the brothel. Attacking the town of invisible people, the ferocious people take their ladies captive. Tommy is assisted by Bill Markham in leaving the brothel. The dam endangers his son's tribal world and the forest that both are home to those people. When Markham chooses to blow up the dam, nature dismantles it, allowing the river to flow naturally.

Christian missions trying to convert indigenous people to Christianity in the Amazonian jungle worry APFL. Martin and Hazel Quarrier deliver the message of the Lord, while Leslie and Andy Huben are in charge of the mission. Leslie Huben negotiates with a local inspector to forcibly remove the tribe from their habitat as part of his plan to subdue them and take land. The task is assigned to Mr. Lewis Moon and his American pilot acquaintance. To become one with the tribal people, Moon parachutes close to their village. Moon discovers Andy Huben swimming in a river and kisses her, which sparks a tribal uprising and causes havoc. The virus he contracts from her renders the tribe fatally sick, resulting in their total annihilation. When Martin Quarrier attempts to assist after seeing the mission is pointless, Leslie Huben's servant kills him. Lewis Moon, who regrets it greatly, survives the assault.

In the science fiction film *Avatar*, which is set in the year 2154, humans attack the unobtainium-rich planet of Pandora, home to the Na'vi people. Mineral extraction by the RDA on Pandora results in serious energy shortages. Genetically compatible humans are in charge of the 'Avatar' human hybrids that resemble the planet's enormous inhabitants. He is replaced by Jake, a paralysed former marine. Jake is originally rejected for the avatar procedure by Dr. Grace Augustine, but she eventually agrees to have him serve as a bodyguard. Jake is attacked by a wild beast and runs into the jungle, where he encounters a local girl named Neytiri. Jake is given the task of introducing her people to Na'vi culture by Netyiri, the clan's spiritual leader. Following initiation, Jake and Netyiri mate. Jake is offered new legs by Colonel Miles Quaritch, commander of the RDA security team, in exchange for information on the tribe and

their gathering spot, the enormous Home tree. Jake chooses not to support RDA after being entranced by the beauty and manner of life of the tribe. The Home tree is to be cut down on orders from Quaritch and the RDA administration. Jake bonds his soul to the Toruk, a dragon-like predator when Grace and Jake are being held hostage by the Na'vi. As the Na'vi's new commander Tus'tey leads them in the battle against RDA, Jake unifies them all.

The research paper delves into the theme of tribal racism in the South Indian Tamil drama film *Jai Bhim*, which focuses on the social issues faced by the Irula tribe. The film explores the tribes' respect for nature and their dependence on it for sustenance. The film, based on a true event, has an IMDb rating of 9.5 and was released on OTT.

The film “*Jai Bhim*” was released on Amazon Prime Video on November 2, 2021, directed by T.J., and produced by Suriya and Jyotika under the 2D Entertainment banner. The film stars Suriya as a lawyer who fights against challenges faced by indigenous community members. The cast includes Prakash Raj, Rao Ramesh, Rajisha Vijayan, and Lijo Mol Jose. The film is based on the true story of a tribal woman from the Irula tribe who was falsely accused of theft and died in police custody. Attorney Chandru fought for justice in 1995, and the film is based on this case. The title “*Jai Bhim*” means “to live!” and references Dr. Bhimrao Ambedkar, an asocial reformer and drafter of the Indian constitution. Dr. Ambedkar campaigned for an independent India free from caste prejudice and was dedicated to eliminating caste discrimination and bringing about social change. The film is available in multiple languages and is a testament to the fight for justice and equal-

ity in India.

Eco Critical Study of the Movie Jai Bhim

Ecocriticism is an interdisciplinary approach to literature and the environment, involving experts from various fields to evaluate and devise solutions to environmental issues. It was coined by William Rueckert in 1978 and involves applying ecological principles to the study of literature.

In the seventeenth century, the concept of “Deep Ecology” emerged, emphasizing the interconnectedness of living things and environmental factors. Historically, ideas focused on class, race, gender, and region. However, ecological catastrophes like nuclear conflict, resource depletion, population growth, technology exploitation, space conquest, pollution, and habitat loss emerged in the late twentieth century. Contemporary literary theory has begun to address this issue, and green movements have emerged worldwide, some even receiving official support.

There are many additional ecocritical examples in the film, in addition to the plot line where a terrible injustice is done to the tribal couple. The movie has situations when the tribe’s harmony with nature is quite clear. This component of the film will be carefully examined to highlight the ecocritical tone that is conveyed in how they live. Many of the real-life customs of the Irula tribes will be examined in addition to the fictitious evidence from the film to support the thesis. The tribal community members are urged to capture rodents that are ruining the village president’s pitch at the opening of the film Jai Bhim. To blow up the field, Sengani, Rajakannu, and others drill holes in it.

In the movie, Sengani uses smoke to catch rats from holes, and she finds a tiny rat in her bag. She releases it back into the field, demonstrating respect for its life. Rajakannu agrees, allowing the environment to support their existence. This movie scenario highlights the appreciation for all life on Earth, regardless of size or species, and their dependence on nature. The younger members of the group also show compassion for other life forms, as seen in the scene where Rajakannu's daughter gives grains to the field's tiny birds. This shows that even the younger members of the group have a connection to and compassion for other life forms than humans.

It pours severely the night of the scene. A lady drags the goats to their shed, ties them up, and keeps them out of the storm while being wet in the torrential rain. She just placed a bag on her head and led the goats to their shed since she was so worried about the animals. Subbulakshmi, the wife of Ramapuram President Kathirvel, discovers a snake under the cabinet where she stores her jewelry and other valuables the next day. Rajakannu is requested to capture the snake at the president's residence.

Rajakannu unexpectedly asks Sengani for a prescription. Sengani brings the medication, offers a prayer to their deity, and then presents it to Rajakannu in response to his request. With that, Rajakannu and the caller dash to the president's residence. He says a brief prayer and puts the pill in his mouth after getting to the president's home. He begins to detect the snake's presence by its odor. He looks everywhere and finally locates it in the house's storage room, sandwiched beneath enormous sacks of rice. He manages to grab the snake without hurting it. It is carried by him and released into the forest.

The Irula tribes, renowned for their ties to nature, are shown in the film. Sengani, a wise lady, demonstrates the connectivity of the villagers with nature by teaching her fellow villagers about healing leaves and plants in the woods. She freely imparts her expertise, illustrating the tribes' devotion to and reverence for the environment. Sengani's understanding of snake bites and their therapeutic benefits demonstrates the tribes' devotion to maintaining traditional ties to the Earth and protecting its resources.

Conclusion

In conclusion, Literature can help preserve and protect our ecosystem by celebrating its beauty and raising awareness about tribal life. Ecocritical studies can highlight the interconnectedness of nature with the broader population. Film and literature are popular forms of entertainment, allowing indigenous communities to showcase their way of life and reach a broader audience. By examining their interconnectedness with nature, literature can promote a more sustainable and meaningful way of life. However, films under review may be biased in portraying the tribe and its culture, supporting the colonial mentality.

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