

Depicting Justice: Inequities In Media Representations Of Crime And Law Enforcement In India's Daughter And Delhi Crime

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Abstract

This paper presents a comparative examination of the documentary "India's Daughter," directed by Leslee Udwin, and "Delhi Crime," made by Richie Mehta, both centered on a prominent case. The study seeks to illustrate the discrepancies in the media's depiction of crime and its influence on cultural perceptions, audience participation, and the nature of justice pursued.

Keywords: True crime, India's Daughter, Delhi Crime, gendered violence, media representation, law enforcement, Nirbhaya case.

INTRODUCTION

PREFACE

Nirbhaya was the designation assigned to the survivor of the Delhi gang rape incident. She was violently raped and ultimately died from her injuries. The lover endured the inflicted bodily trauma. Nirbhaya's situation continues to evoke national sensitivity and stir the collective conscience of the country. "India's Daughter" is a 2012 documentary directed by Leslee Udwin that depicts the same story. Delhi Crime is a web series inspired by the same incident, directed by Richie Mehta and premiered in 2019.

True crime is a genre encompassing literature, film, and podcasts that portray nonfiction accounts of actual crimes. Philips. The recent spike in true crime's appeal has been characterized as a "cultural phenomenon" (Wiltburg, 5).

Since 2019, almost 40% of documentaries have been released in India. (Kumar, 6). Both presentations concentrate on the justice that has been administered. The document examines the administration of justice and the representation of law enforcement. The documentary highlights the fractured and patriarchal justice system, whereas the web series presents law enforcement in a more humanized manner, emphasizing the emotional dimension as well. This research contends that discrepancies in media depiction of crime and law enforcement have persisted since 2012.

REVIEW OF LITERATURE

Since 2012, following the harrowing incident of the Delhi gang rape case, the portrayal of crime in the media has undergone a significant transformation. Leslee Udwin Richie Mehta has offered divergent representations of crime and criminals.

The documentary exclusively emphasized the severity of the crime and the perpetrators, highlighting the atrocities inflicted upon the woman through testimonies from police, lawyers, and the criminals. In contrast, the web series centers on the humanitarian perspective of law enforcement, showcasing raw human emotions. Sarkar, Kundu, and Rajan contend that referring to the raped woman as "daughter" in these series and the documentary perpetuates gender norms and patriarchy.

Rajan. The report contends that the Nirbhaya case was classified as a "anomalous instance" instead of emphasizing the "systemic violence." Rajan. The media uniquely constructs crime, reinforcing prevailing views and once again highlighting violence. (Azizi, 9).

The true crime genre promotes voyeurism and the observation of victims' suffering, while also facilitating "extra juridical punishment" (Stoneman). Another significant component highlighted was the background soundtracks,

voiceovers, and editing, which influence the audience's perception of the documentary, thereby generating a misleading appearance of veracity (Morton, 10).

EXAMINATION

"India's Daughter" and "Delhi Crime" present distinct perspectives of the same case. The differing manner of interpretation influences the subjectivity of the lenses depicted. The documentary focuses on systematic violence and the rape culture in India, presenting viewers with a terrible reality that is challenging to accept.

"Delhi Crime" emotionally captivates viewers by showing a humane perspective through the case and the protagonist, DCP Varthika. The series depicts the overburdened and underfunded Delhi Police Department, portraying law enforcement as champions of the justice system.

Both texts emphasize an urban and upper-caste portrayal of the case by the media, neglecting intersectional issues such as caste and class. "India's Daughter" serves as a condemnation of patriarchy and cultural decay, whereas "Delhi Crime" presents an emotionally charged and provocative interpretation, with both narratives centering on the justice that was achieved.

CONCLUSION

The media tension shown in both books is divergent, offering both a structural analysis and a character-centric narrative. Both emphasize the voice of the advantage and the type of justice that was pursued and administered. The differences in criminal representation confer an advantage in the construction of crime. Comprehending these discrepancies is crucial for grasping narratives regarding culture and public opinion.

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