

को यह भी परामर्श दिया है कि मलयेशिया से अने सम्बन्धों को सुधारने में संयुक्त राष्ट्र संघ की सदस्यता फिर से स्वीकार करने में भी इंडोनेशिया आग आये यदि हां, तो उस पर क्या प्रतिक्रिया है ?

श्री दिनेश सिंह : इस तरफ भी इंडोनेशिया क्रदम उठा रहा है । माननीय सदस्य ने देखा होगा कि उस के बारे में अखबारों में छपा है और हम आशा करेंगे कि इन दोनों बातों में इंडोनेशिया सरकार जल्द फंसला कर लेगी ।

Shri P. C. Borooah: May I know whether the new regime in Jakarta has expressed its desire to revive normal relationship with Malaysia, and if so, whether our Government have offered any good offices in the matter so that the ties between Indonesia and Malaysia vis-a-vis Indonesia and India are strengthened?

Shri Dinesh Singh: That is not now necessary, because representatives of the two Governments are directly in touch; some arrangements have been made by them and these are awaiting ratification.

Censorship of Indian and Foreign Films

3. **Shri Hem Barua:**
Shri Surendranath Dwivedy:
Shri Hari Vishnu Kamath:
Shri Nath Pai:
Shri Yashpal Singh:

Will the Minister of Information and Broadcasting be pleased to state:

(a) whether it is a fact that Government have received complaints to the effect that while Indian films are subjected to rigorous censorship standards, foreign films shown in our picture-houses are more liberally judged and examined;

(b) if so, the reasons for applying different standards; and

(c) whether Government have issued any specific instructions in this regard?

The Minister of Information and Broadcasting (Shri Raj Bahadur):

(a) Yes, Sir.

(b) and (c). The rules and principles for censorship are the same for Indian and Foreign films. However, the divergence of culture, and outlook on life in various parts of the world is necessarily reflected in the films produced, which is duly taken note of in censorship of the films and which accounts for some features which are peculiar to foreign films.

Shri Hem Barua: May I know if it is not a fact that at times due to political pressures from friendly countries, as in the case of a picture called *Dr. Zhivago*, the judgment of the Censor Board is often conditioned by political considerations rather than by social and aesthetic considerations? If so, may I know what steps Government have taken to ensure complete independence of judgment to the Censor Board?

Shri Raj Bahadur: The Censor Board functions under the provisions of the Cinematograph Act of 1952, and the provisions therein follow broadly the provisions of art. 19(2) of our Constitution. I would like to submit that there is no question of any pressures or pulls from any foreign countries. But one of the considerations is that the films concerned should not incite violence or crime, apart from other considerations; also they should not become a sort of embarrassment so far as our political and diplomatic relationship with other countries is concerned.

Shri Hem Barua: May I know if it is not a fact that while simple scenes of emotional exuberances between a young man and a woman, not to speak of osculatory scenes, are taboo in Indian pictures, there is a profusion of such scenes in western pictures, and when western pictures are shown in our picture-houses, they are overcrowded because the Indian spectators want to

find out the prerogatives enjoyed by western lovers on celluloid?

Mr. Speaker: He should look to the younger men, not to me!

Shri Hem Barua: If that is so, why is it that Government have allowed these two standards, double standards, to be followed by the Censor Board, one standard in relation to Indian pictures and another standard in relation to Western pictures to be shown in Indian picture houses?

Shri Raj Bahadur: As I submitted just now, the films reflect essentially the culture, way of life and attitude of the countries concerned and necessarily what obtains in that particular matter in the West does not obtain here. It depends upon the social tolerance and social attitudes, and naturally our films should not be expected to reflect what is not our own and what would not be accepted by the social tolerances accepted in our country.

Mr. Speaker: The Member wanted to know, when these are to be shown to the same audiences, Indian audiences, there ought to be one standard so far as that is concerned, whether it comes from the West or whether it is produced here. The Minister has argued that there are different standards in different countries.

Shri Hem Barua: May I add one word?

Mr. Speaker: I have followed it perhaps. He will go on repeating those adventures of young men. I will not allow.

Shri Raj Bahadur: I do appreciate that there are certain sequences in foreign films which are not allowed and permitted in our films, and they are passed by the Censor Board, but there is a specific rule for that, which reads like this. This is Principle No. 2 issued under sub-section 2 of section 5(b):

"Standards of life having regard to the standards of the

country and people to which the story relates shall not be so depicted as to deprave the morality of the audience."

This is exactly the interpretation which depends on the Censor Board, and this is a question which has been posed to the Government by our own producers. We have left it to them to tell us how they would like us to act, whether to be more rigid with the foreign films and completely ban such sequences in those films, or to permit them in our own films. That is the whole question.

Shri Hem Barua: On a point of order. From what he has said I deduce that in Indian society oscuiatory things are a taboo. I can deduce like that.

Shri Raj Bahadur: Yes, for the present they are not allowed in Indian films. There is no doubt about that.

Shri Hem Barua: Then I do not understand....

Mr. Speaker: He might seek some other remedy in clarifying it. I cannot go further.

Shri Hem Barua: Half-an-hour discussion.

Shri Kapur Singh: I want to know whether these censorship principles which we apply to the films in both cases, Indian and foreign, are supposed to be derived from our own cultural tradition or from some other source.

Shri Raj Bahadur: Our films from our sources, but some people are now going abroad also.

Shri Sham Lal Saraf: The hon. Minister said that as far as foreign countries are concerned, they do subject these films to rigorous censorship. I would like to know what you have learnt as to the type of items that are being subject to that sort of censorship. What are the

reasons for which there is censorship?

Shri Raj Bahadur: The reasons are, as I have just now submitted, found in the Cinematograph Act and the rules and principles issued thereunder. I think there are enough reasons.

Shri Sham Lal Saraf: He has not understood my question. The hon. Minister said that as far as foreign countries are concerned, they do subject these films to rigorous censorship. I would like to know what they have learnt as to what type of items are being subjected to that sort of censorship.

Shri Raj Bahadur: The type of scenes or sequences which the hon. Member Mr. Barua referred to are permitted in foreign films, they are not permitted in the Indian films. That is the whole matter.

Shri Priya Gupta: The hon. Minister has clarified his stand in reply to Mr. Hem Barua that since it is the practice in western countries to have such things as a social fact, they have got no objection to exhibit those films here and since it is not the social practice here Indian films are not allowed to exhibit such pictures. May I know whether the government will create some electromagnetic waves in the House so that the psychological processes could be controlled and there will be no reaction in the minds of the seers of these foreign films?

Mr. Speaker: He is full of ideas and suggestions; he may pass them on.

श्री यशपाल सिंह: क्या माननीय मंत्री का ध्यान इस ओर गया है कि दुर्जन सिंह के माने बुरे होते हैं और भारत की फिल्मों में राजपूती कैरेक्टर को दुर्जन सिंह कर के दिखलाया गया है, खासकर "भृगल आज़म" फिल्म में राजपूती कैरेक्टर को इस तरह से दिखलाया

गया है जब कि इतिहास में इस नाम का कोई कैरेक्टर नहीं है।

Shri Kapur Singh: There is:

श्री यशपाल सिंह: इस में कोटि-कोटि राजपूतों के दिल को ठेस लगी है। क्या माननीय मंत्री जी यह बतलायेंगे कि क्या इस पिक्चर से उस अंश को निकाला जायेगा जिस में राजपूती कैरेक्टर को दुर्जन सिंह के नाम में दिखलाया गया है।

Shri Kapur Singh: It is a very respectable name.

अध्यक्ष महोदय: मैं इसे अलाऊ नहीं कर सकता।

श्री यशपाल सिंह: मवाल यह है कि यह चीज हर एक के दिल में खटकती है।

अध्यक्ष महोदय: आप ने एक पर्टिकुलर फिल्म का नाम लिया है।

श्री यशपाल सिंह: मैं जानना चाहता हूँ कि सेन्सर बोर्ड जब दैटता है तो वह इन बात का खयाल रखता है या नहीं कि जिन रस ने देश की रक्षा की है उस को दुर्जन के नाम में न दिखलाया जाये, और क्या इस अंश को निकाला जायेगा।

अध्यक्ष महोदय: हम लोग पर्टिकुलर फिल्म में नहीं जा सकते।

Autonomous Corporation for A.I.R.

- *4. **Shri Surendranath Dwivedy:**
Shri Hari Vishnu Kamath:
Shri Nath Pai:
Shri Hem Barua:
Shri Sezhiyan:
Shri Linga Reddy:
Shri P. R. Chakraverti:
Dr. Ram Manohar Lohia:
Shri Maurya:
Shri Bagri:
Shri Subodh Hansda:
Shri S. C. Samanta:
Shri M. L. Dwivedy:
Shri Bhagwat Jha Azad:
Shri Madhu Limaye: