

LEGALFOXES LAW TIMES

THE TUSSLE BETWEEN LAW & JUSTICE:

An exit strategy for the #MeToo movement

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A legal system emerges from the dire need to have a pivotal figure in society, which develops a sense of equality across different groups, communities, and people. As human beings, we each possess a deep entrenched requisite for reliability and order. Our race comes with the demand to interpret events that occur in our society, and not just observe them passively. Socio-cultural chaos and disorder in the community are understood retrospectively to impose order and structure the slippery edges of our minds giving us a sense of control. Living in a society driven by calibrated law, command, and regulation ease our worries and apprehension. We lead ourselves to believe that we have a check on the unresolved and ugly lurking which prevails around us. While, as a society, we give our best shot to ensure that our legal system is a complete and holistic embodiment of all the chaos and disorder, it is essential to note that this attempt is based on our retrospective interpretation alone. In consideration of the broader picture, a humungous number of noteworthy and minuscule yet significant subjects are discounted. These exceptional circumstances which are overlooked while constructing the legal system give rise to the abstract form of justice that we are in utmost need of.

We do not possess any universally accepted definition of justice. The discrepancy between law and justice encompasses a separate ballgame together, which continues to remain a grey area. While the law is the body of rules which governs a society, justice, merely, is a standard of morality by which we distinguish the right from the wrong. We are coherently bound to comprehend that law and justice are weaved together to co-exist in our legal system since the very proposition and objective of law stems from the extraction of fairness and justice. However, there is no denying that justice is an abstract and subjective concept making it difficult to encapsulate the last bit of it in the material letter of law created by us mortals, making a slip up inevitable. This brings us to the reality of our legal system wherein certain cases yearn for justice instead of chasing the letter of the law. The movie, 'Section 375' amplifies the scope for deliberation by capturing a critical eye to the one-dimensional and ambiguous laws that widen the gulf between law and justice, putting the veritable victims at the stake of this discrepancy.

The autonomy of law and justice functioning in isolated paradigms, in the course of which the spirit of the law is abandoned stands to be a menacing enigma. The faux here lies in, justice being the fundamental prerequisite for the inception of the law. Section 375 effectively underlines a

substantial pitfall of laws that disarticulate the abstraction of law and justice. By exemplifying how one-dimensional laws are unable to maintain a level playing field in the court of law, it brings to light the utter disregard for the spirit of the law in the course of upholding the letter of the law. It acknowledges the friction between law and justice, bringing its audience to acknowledge whether the law being upheld is of any success if ultimately justice is not being realized. While 'Section 375' has strived to dig up and expose the inadequacy in our legal system, it is of paramount importance to acknowledge the ramifications of the set up established. In the course of targeting the ambiguity in the law, which stands as a serious impediment to availing justice, the movie makes use of a blanket approach that subscribes to one narrative and does not holistically engage with reality. By hyperbolizing the idea of laws being misused by women, the movie contributes to expanding the trend of women's voices being suppressed and preventing them from filing rape cases by challenging their character and reliability.

The discrepancy between law and justice is very cleverly put to use by the film industry that is being swamped by the #MeToo movement in recent times. The movie not only takes a dig at women seeking justice but also the solidarity of the public who stand united in support of the victim, by portraying the crowds protesting as hysterical, excessive, and unreasonable. Further, it is indicated that the public enrage is what tipped the scales in favour of the woman, which brings the audience to question the escalating public protests against rape as well as the #MeToo movement. A biased perspective that regulates the minds of the audience has been advanced, therefore creating a sympathetic environment for the alleged perpetrators, without displaying a holistic picture of reality. The movie, quite evidently, limits itself to a narrative that displays vengeful revenge plotted by the woman instead of engaging in a complimentary account of the goings-on through her perspective. The provocative arguments exclusively based on account of the accused validates the dismissal of cases of sexual harassment on grounds of ulterior motives and further troubles the women who have mustered the courage to risk social stigmas and come out with their stories. Highlighting the ambiguity in our law which favours one party allows the media to effectively depict all women as vindictive individuals seeking revenge. It is implausible to disassociate this representation with the #MeToo movement since the movie ridicules resistance to sexual misconduct, helping the accused re-emerge into their professional lives. The portrait this movie paints, challenging the reliability of women, can potentially harm a colossal sum of rape-victims. It would bring us back to the discrepancy between law and justice, which offers the media or film industry a chance to pick holes in the legal system and use it to their advantage and gain public support. Henceforth, establishing a decline in the #MeToo trend that was a medium of empowering women in need of help. By zeroing-in on this gulf between law and justice, whereby law is mis-used by women, and the justice is not availed, the movie gives the public a chance to validate and legitimize the proclaim of 'not all men', absolving itself of its impact in the society.

'Section 375' serves as a reality check which exemplifies the faux in the assertion of law being a tool to achieve the ideal of justice. The movie mirroring the conviction of law and justice not possessing corresponding paradigms is damaging to the legal system which can now be viewed

through the lens of a social sham. It compels the viewers to deliberate over the integrity of the legal system and question the purpose of upholding the letter of the law when the spirit of the law is being overlooked. This discrepancy between law and justice that is now being screened by the film industry, as a probable exit strategy, does however bring to our attention a dialogue of paramount importance that is, the law not recognizing the #MeToo movement, strengthening the claim of law and justice functioning in isolated paradigms. The focus remains of the #MeToo movement attempting to avail justice for victims, and the failure of law in taking notice of it.



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