

# **A Critical study about the Representation of Women Identities in Indian Cinema after 2020 and its Social Impact on Kerala.**

*Dissertation submitted to the University of Kerala in partial fulfilment of the Requirements for the degree of Bachelor of Arts*

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**DEPARTMENT OF JOURNALISM AND MASS COMMUNICATION**

**SREE NARAYANA COLLEGE**

**KOLLAM**

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**A Critical study about the Representation of Women  
Identities in Indian Cinema after 2020 and its Social  
Impact on Kerala.**

**Career Related First Degree Programme in Mass Communication and  
Journalism Under CBCS (2a)**

**Year:2019-22**

## **DECLARATION**

We here by declare that the project entitled, “**A Critical study about the Representation of Women Identities in Indian Cinema after 2020 and its Social Impact on Kerala.**” is submitted to the Department of Mass Communication and Journalism, Sree Narayana College, Kollam in partial fulfilment of the requirements for the Degree of BA Mass Communication and Journalism. This is a record of original work done by us and that it has not formed the basis for award of any other degree/diploma / fellowship or any other similar titles.

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## **CERTIFICATE**

This is to certify that the project entitled “**A Critical study about the Representation of Women Identities in Indian Cinema after 2020 and its Social Impact on Kerala.**” submitted for the award of degree of BA Mass Communication and Journalism, university of Kerala, is Bonafede research carried out Dasami Raj, Mekha S , Lekshmi S , Athul Sabu, Anakha Das S, S Abhin and Revathy R under our supervision. No part of this dissertation has been submitted for the award of any other degree before.

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## **Abstract**

The role of women was restricted to being a good homemaker and a good mother. This applies to women in a highly patriarchal society of India. As societies entered the world of modernization, the role of women changed dramatically. Media played an important role in the modernization of world. In the period of 2021 there are a lot of women centered movies are emerging rather than the past years. Researches are done on movies that made in recent years on the role of women in societies. The importance of films in portraying women in shifting roles over different decades. Indian cinema was witnessed a significant transformation in the way women are portrayed through films. Contemporary films portray women as more independent, confident and career oriented and also they have their own independent decisions and opinions. They are not dependent by their family or surroundings.

The study was done as a qualitative study with the help of Google form to understand how the women centric movies that have released recent years had impact on the modernised society.

Key words: society, film, women

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**CHAPTER-1**  
**INTRODUCTION**

# Chapter 1

## INTRODUCTION

Indian movies have many women-centric films for the viewers of 2018. Time and again, filmmakers have brought out stories about women in an oppressive state of affair; women who refuse to be chained by the norms, and women who tried to bring about a change into their own worlds. When everybody is taking a step to make some contribution to the cause of women-empowerment, the Indian film industry Women-centric movies started becoming commercial success, corroborating the idea that a non-conforming story with a woman in the lead role can work. The characters of flawed women, grappling with real-life issues and trying to survive in a society that has always ruled over their bodies and emotions, has struck a chord with the audience that now wants to watch “unconventional”, slice-of-life kind of movies. Marking a shift from formula-driven stories where the male lead always portrayed the role of the saviour of heroine surrounded by gundas, the movies in which female leads fight for their right to personal freedom are slowly becoming a preferred choice.

It was very rare for women to see inspiring counterparts on the big screen in the past. Many key roles in film-making, such as directors and cinematographers, were for many decades dominated almost entirely by men , and women did not have enough power to make demands in the film industry. Consequently, women have been constantly underrepresented in movies. Even when they are present, women are often portrayed in circumscribed and subordinated ways in traditionally feminine (i.e., stereotyped) roles, such as non professionals, homemakers, wives or parents, and sexual gatekeepers . Lacking a role model on the big screen is detrimental for young girls. They are discouraged from pursuing ambitions and participating actively in social affairs. Therefore, female underrepresentation is a critical issue that must be addressed.

Last decade from 2010 to 2021 also saw many such feministic oriented Bollywood films made on Urban as well as rural issues about women. A few biopics on female sports stars, some on health Issues faced by rural and urban women, some on women achievement stories at the national level.

### **1.1 Film and Society**

Film is a reflection of society, both present and past. I think film and it's innovations sometimes has to catch up to society but sometimes it leads society too. Movies are stories, movies are

people who come out with ideas about something they want to say, something they want to tell someone. Movies are a form of communication. These stories come from societies- not just where society is presently and what it's doing now- but where society has been. Film was one of the most influential cultural and technological discoveries of the modern era. Motion pictures can be used as both society mirror and provocator. Film reflects the cultural norms of a society but like many mirrors, they can distort those norms as well. Film has the power to invoke societal change and open audience's eyes to new perspectives of the human experience. Sociologists assume film has a subject in a social institution, film necessarily tells us something about aspects of life in society. Besides, their visual power and their narratives would be even able to shape our expectations in unconscious ways. That because the "social life" is presented to us as orderly, where people accepted prescribed roles that they find satisfactory or unsatisfactory. Some of them portrays alienation and despair as well as series ways in which people face their social conditions and the challenges that life imposes on them.

Film is not only an expressive aspect of culture that reflects ideology and views but also has an instrumental aspect of culture whereby it shows how to act and behave. Film has its great influence on society. It is one of the arts, the seventh art along with photography, architecture, literature, painting, play and music. It is a combination of technology, business, entertainment and aesthetic; each among the four has its importance in the present world, which can be seen through the variation in their forms. Film is the technology, movie is the business and entertainment, whereas, cinema is aesthetic.

Film is a mere art of story-telling with rich inputs like music, cast, and screenplay script which mirrors the contemporary society in which it functions. From action-thriller to the emotional dramas and candy-floss romance it derives its story from the society. In movies of our country India the protagonist usually fights with villains such as landlords of village, advocates of dowry, and killing of girl child just to expose and inform about hollow traditions and ill mindset of people. These were the themes found in movies of 80s-90s. In modern films, usually antagonists are Politicians, Dons and Terrorists, who are manifestations of social evils. In modern cinema there are movies that show domestic violence and problems faced by women when they try to become independent. Cinema with its theme conveys certain messages about many social evils prevailing in society that require changes and also suggest some ideas to avoid and deal with those issues. The movies like Pink, English Vinglish convey the message

of women empowerment, Taare Zameen Par and 3 Idiots enlightens us with the idea that knowledge is much important than that of grades.

With such messages, it also provides us with entertainment, humour and an urge to recreate humanity. In its journey of more than a century, it has achieved great success from being a taboo and absolutely not to a dignified position.

Film has a deep penetrating effect on the mindset of society. Every country and each zone introduce their cultural values, traditional values, their lifestyle and the languages of their country through cinema. In movies, one can find political issues, social issues, stories depicting some real incidents like riots, encounter, pandemic out-break or stories based on historical incidents or persons. Some movies of these categories are PADMAVAT, RAJNEETI, CONTAGION, LA 92.

Social dynamics have always regulated the content of cinema. Film is not only a visual treat to its audience, but also societal, economical and political setup in which a person is living. Many countries are involved in the process of film making through their own industries, among which the most popular, powerful, potential and organized is HOLLYWOOD, entertaining almost world total population with surprising advancement of technology. Movies are not just provider of entertainment, rather they are also mirror of society and a platform that reflects the growth of economy, industry, society, and culture. To understand the medium of film in social, economical, cultural content it is important to work on it from its beginning in 1895 right up to the present day. Considering India, which is a developing country, university students are the potential resource of our country. All kind of films are made every year for different kind of people to attract their attention. Students who are always under pressure of competition, assessment, syllabus and to score excellent grades they need something to relax. Pupil will need to juggle between research, extra-curricular activity and contests for which film and comfort will be a way to unwind. Some films have educative contents that widens vision with a positive impact on them. Some students are well bond with their family that they will go out together and watch theatres. Perhaps watching too many movies is totally a waste of time and

energy. In India several states are involved in film making through their state film industries but Bollywood is the most celebrated film industry of India.

As one of the largest cinema hub in the world, the Indian film industry is renowned for its glitz, vibrancy and drama. The city of Mumbai earlier known as Bombay, is especially relevant in this context as the birthplace and namesake of the multi-million-dollar film industry 'Bollywood' in India. When it comes to the net worth, Bollywood rules. Apart from this there are many film hubs across the country differentiated by regional languages including Tollywood, Marathi Cinema, and Bhojpuri Cinema to name just few.

India has been on a consistent growth curve in term of numbers of feature film produced and distributed in a year. In 2018, there were 1800 digital feature film released all over the country, in comparison U.S produced only 500 films that year. One of the reason for such a huge number of films produced every year is the large market readily available. In India movie-goers prefer cinema halls, it may be a multiplex or old-school single screen theatres. Most Indian through theatres are opposed to other options like streaming. In last few years the number has dwindled down, but still there are 6600 single screens theatres in India. Indian cinema lovers are ideal target of advertisement and through cinema, advertisement has generated over eleven billion rupee in revenue in 2019. In India the most popular language is Hindi among cinephiles. Dangal (transl. 'Wrestling Competition') directed by Nitesh Tiwari and produced by Amir Khan, Kiran Rao and Siddharth Roy Kapur was the highest grossing Bollywood movie of all time breaking the record of PK directed by Rajkumar Hirani. Dangal collected 340 million USD in box office. War, was the highest grossing domestic movie of 2019, whereas highest grossing Hollywood movie in India of all time is 'Avengers Endgame'. Meanwhile, regional cinema made up 30% of all box office content for 2019.

With the advancement of world, we have got some film makers working to improve the stories that will not only entertain us but also provide us with valuable knowledge and help us to think anomaly. Alike movies those were produced in 80s-90s had stories that were not rational and based on superstitious beliefs where the characters enjoy supernatural powers. Some the

movies with such stories were SAAT SAAL BAADA, AKKHRI BAAZI, HIMMATWALA, JAANI DUSHMAN.

Innumerable social evils are prevailing in society particularly concerning women, girl education, female child birth, then there are some wrong notions concerned with education system and there are also several traditions followed in society in the name of religion and faith and changing them is very important for the furtherance in society. Cinema is a very good teacher that teaches humans how to act, think, dress and deal with day-to-day issues of life. It has a great influence over people. Human race has reached to an era where a person can know what is happening all over the world. With the use of internet, movie of any country or state can be enjoyed by you sitting in any corner of the world which has helped Hollywood industry to get popular all around the world, as already mentioned that Hollywood is the most famous among this business.

There is no denying that cinema is very much influential all over the world. Right from the children action to the adult performances is inspired by movies. To what extent do cinema affect society is a debate of much controversy. There are two schools of different thoughts on this subject. One suggests that cinema has a temporary effect on its audience, and the second school advocates that the effect of cinema is permanent and everlasting. According to some people cinema has positive impact. Movie is a good occasion to meet new people and improve old relations. Movie inspires us and teaches us valuable life lessons. It encourages us to change something for better instead of sitting back and waiting for things to go on their own. Some say cinema is teaching wrong values and feeding minds with cynical thoughts. Movies with violence, drug abuse, adult themes and offensive language can have negative effects on children and adolescents. Older children may copy risky and dangerous things they see.

We end up stressing on the entertainment factor that cinema truly provides us with and then catharsis. It is also a good source of knowledge for the people living in remote areas as television can be found in every household. And if the matter is concerned about positive and negative aspects then it would be better saying that "It's up to the person what he or she attracts as everything comes with its own and way".

## **1.2 Film and Social change**

Cinema is a powerful medium. It speaks with the language of universality. Cinema through story-telling, documentary, realism or fiction through its very nature demands a universal language. By accessing and understanding what makes a universal issue, the audiences can better engage with the world around them. Films represent and at the same time signify. They remix the real, the unreal, the present, real life, memory, and dream on the same shared mental level however, other than being a very important means of entertainment and regaling the audience, cinema has played a significant role to bring about social changes. film is a powerful man-made instrument used for shaping and re-shaping individuals and the society .It has grown very influential. Being a visual medium, the audience's interest is primarily sustained by what they see in the film and not necessarily the story. Film makes us desire things that we may not ordinarily like, but with the appropriate application of visual elements and components by the disparate artists for a film production, the audience are enticed and willfully involved in the film as they watch it unfold. In this light the audience identify themselves with the visual images as codes assembled by the filmmaker, he/she perceives it based on his/her understanding with the cultural codes. The understanding of the different codes assembled by the film-maker as a unified entity depends on the viewer's level of interpretation of the image seen and his/her familiarity with the cultural codes. For film is a creative medium that exposes extracts of the human endeavour and his environs which uses visual elements to initiate social change.

## **1.3 Feminism in Indian film after 2020**

In the last ten years, our films have become more conscious of the importance of female protagonist than they previously were. Beyond the cliched representations that bracket women as caregivers or domestic characters their role in fields outside the home are being positively explored. Women as leaders, in sports, at work and in genres across the board including thrillers and crime dramas. After 2020 we saw a few diverse female characters and it is indeed a step in the right direction to have more stories of women be told on the layer pop culture canvas. Here are some inspiring female characters we watched and love on screen after 2020.

### 1.3.1 Vidhya Vincent in Sherni(Hindi)

Sherni, directed by Amit Masurkar tells the story about tigress on the prowl and forest officer Vidhya Vincent.

### 1.3.2 Sandhya in Paggalit(Tamil)

Pagalait directed by Umesh Bist focuses on the aftermath of losing a family member and depicts the outburst of multi dimensional of emotions, the changes in the understanding of relationships.

### 1.3.3 Perena in Skater Girl (Hindi )

The directional debut of Manjari Makinani, Skater Girl tells the story of an oppressed caste teenager Prema, who doesn't go to school because she can't afford the uniform.

### 1.3.4 The unnamed female lead in the Great Indian Kitchen (Malayalam )

The Great Indian Kitchen, directed by Jeo Baby tells the story of a cheerful newly-wed couple. Post her marriage, a woman tries to fit into the conventional mould that society has prescribed for married women. But somewhere along the way, she starts feeling that this is not the life she wants.

### 1.3.5 Sara in Sara's (Malayalam )

Sara's by Jude Antony Joseph, tells the story about Sara, who is an associate director in the film industry. The story concentrates on women's abortion rights and exercise of bodily autonomy.

### 1.3.6 Amrita in Thappad (Hindi )

Taapsee Pannu's Thappad (2020) is also one that establishes the real issue that needs to be fought, in order to get women on an equal platform. After stepping out and deciding to fight after her 'good husband' slapped her, Taapsee's Amrita makes sure she is not on the wrong foot, just to look aggressive. In fact, her character makes it a point to underline the fact that she is not fighting to prove anything anyone, but to simply be comfortable with herself and respect herself.

### 1.3.7 Malti in Chhapaak(Hindi)

Chhapaak directed by Meghna Gulzar, tells the story of Malti. Malti falls victim to an acid attack and is forced to go through the ordeal of a court procedure while trying to heal mentally. In the process, she decides to fight for justice for those like herself.

### 1.3.8 Saina in Saina(Hindi )

Saina directed by Amole Gupte is a biopic of Saina Nehwal, a badminton enthusiast, considers pursuing the sport full-time. When she starts training under an efficient coach, she soon becomes the best and ranks number one in the sport.

## **1.4 Contemporary Malayalam Cinema in the age of 2021**

The pandemic has changed the concept of filmmaking and the way a movie is sold in South India. especially the malayalam cinema has been improved a lot in the recent times.now,the

fans of malayalam movies are in every country due to the pandemic situation, people are struck to OTT platforms as the theatres are closed. The OTT market helped malayalam film industry to grow when compared to other regional language.what more can be learned from contemporary malayalam cinema in the OTT era? The growth of malayalam cinema in 2021 is the same with adventof OTT the ideas were able to gain a lot of acceptance in the countries of world ." Great indian kitchen","thinkalazhcha nichayam" and "Sara's" these are the great example of OTT realised malayalam movies in 2021.

During this era , a lot of female centric films started to be made.therefore, such films came under discussion.the OTT platforms themselves helped a lot

## **1.5 OTT Era in Indian Film**

Online media services have not become popular overnight or just in one year due to Covid 19 pandemic. But the impact of OTT platforms in the Indian movie industry has been for a decade. OTT or Over-The-Top media platforms are now almost the best way we stream new shows online.In the long months of lockdowns and restrictions on people's movement outside homes, OTT became the go-to screen for movie premieres and we saw quite a few Bollywood A-listers releasing their films on OTT, including Salman Khan, Akshay Kumar, Ayushmann Khurrana, Amitabh Bachchan and more.The impact of the COVID second wave and closing down of theatres in April have resulted in a paradigm shift in the way the Malayalam cinema was consumed in 2021. Digital streaming giants like Amazon Prime, Netflix, SonyLIV and Disney Hotstar and various new platforms have brought new Malayalam movies to the viewers to watch them in the comfort of their home.

Movies like Joji, The Great Indian Kitchen and Thinkalazhcha Nishchayam, which were released exclusively on OTT, have enjoyed super success. The content of these movies, the versatile making style and the performances of the actors were widely discussed among the movie buffs. according to industry experts, both OTT and theatres will coexist.With the pandemic accelerating the growth of OTT in the past year, several women-centric films and

movies with well-rounded female characters have come to the fore. For long, female characters in mainstream Indian cinema have been pushed to the side-lines. More often than not, the sole purpose of the female lead in romantic entertainers and action dramas was to support the male lead and help him accomplish his dreams. Among the host of reasons cited for women stars not taking centre stage was that they do not have the same kind of box-office openings as their male counterparts. Over-the-top (OTT) platforms are credited with changing this by creating a level-playing field for all actors. With the coronavirus pandemic accelerating the growth of streaming platforms, numerous women-centric projects have released on major OTT platforms like Disney Plus Hotstar, Amazon Prime Video, Netflix, Sony Liv and Zee 5 in the past year.

“More than women-centric films, OTT has led to more job opportunities for female actors in all Indian languages. Raveena Tandon and Madhuri Dixit got their own shows. A small film like Great Indian Kitchen (which initially released on Malayalam OTT platform Neestream and subsequently on Amazon Prime Video) turned Nimisha Sajayan into a national star. OTT, by liberating the film industry from having to depend entirely on theatres, gave filmmakers confidence to make films about women,” The trend of sports dramas narrating the tales of women sportspersons who rose to fame, such as Mary Kom and Dangal, has only grown stronger with OTT releases like Rashmi Rocket (Zee 5) led by Taapsee Pannu and Parineeti Chopra’s Saina (Amazon Prime Video), among others. 2021 saw several critically acclaimed films that were hailed for the way the women characters were written. Sherni (Amazon Prime Video), in which Vidya Balan portrayed a forest officer, a male-dominated field, as well as The Great Indian Kitchen, which featured Nimisha as a newly married woman struggling to cope with the patriarchal behaviour practised in Indian households, stood out. Other significant films included Sara’s (Amazon Prime Video), which created a dialogue around women’s abortion rights.

## **1.6 Feminism in OTT platforms**

Recently films released in the OTT platforms are focused on women and breaking gender stereotypes. OTT platforms in the last one year has produced and also promotes more women centric content than what main stream cinema has done in the early years.

Now a days the OTT platforms are giving more importance to the kind of content rather than the old existing stereotypes and it is more demand worthy rather than the earliest. There were many shortfilms, series, shows that are promoted the female importance. Story. Most of them are men compare to women and that is a good success and change for the acceptance of women and break of gender stereotypes. Recent films and shows are mainly focused on the aim of breaking gender stereotypes and they are succeed with this thought not only in the category of women but men also. Some of the films that are supported women and break gender stereotype is “The great indian kitchen, Saaras, Thinkalazcha nishchayam, Biryani “etc. Many other films that are try to break gender stereotypes. One of the main reason “feminism in ott platforms “become a success one is there is no censorship and every content is shown as very accurately. And every one can think about the content. That’s why feminism in ott platforms get more demand. The ott platforms not only supported feminism but also it supported the heterosexual relations of men and also women. Ott platforms are one of the best to show the reality of the world through cinemas and shows. And in the early cinemas the actor is the main and every fight he will be the hero. But that type of thought has to be changed and the hero is not only the main one and the supporting artists also get their importance. Some of the film have no such main characters also.

## **1.7 Current Trends in Malayalam movie**

Films of the new wave differ from conventional themes of the past two decades and introduced several new trends to the malayalam industry. New generation film is a malayalam movement developed in the early 2021s, characterized by fresh and unusual themes and new narrative techniques. Films of the new wave differ from conventional themes of the past two decades and introduced several new trends to the malayalam industry. While the new generation formats and style are deeply influenced by global and indian trends their thematics are firmly rooted in malayalee life and mindscapes. The new generation also helped to revive the malayalam film industry in the early 2021s. New generation film producers like anyl who produced anyl who produced are the producers who believed in this concept and took the initiative to make this movement in the industry.

There is a general consensus that the new generation movies draw a lot of inspiration from other film industries. They depict life of people living in 21st century Kerala through a very realistic lens, it's often said that most of its success is due to the freshness these narratives possess in comparison to traditional Malayalam movies. New - Gen Malayalam movie trends to feature more nuclear families rather than the traditional joint families. This has reduced characters such as grand parents, uncles, aunts etc. This and the adult themes present in a lot of movies has gained the New - Gen movies the criticism that they're primarily targeted towards young people.

Recently a new wave of film makers has been experimenting with contemporary themes and ideas. The use of latest technology has added speed to the process of change in the industry has become more open to trying out new ideas.

Some films that are fresh in thought and execution have clicked at the box office, say veteran director Sibi Malayil. But I am against referring to them as new wave cinema. Most of these so called new generation movies revolve around the themes that deal with life in a metro city. These films are getting a good response in tier 1 cities only.

Malayalam films have always been known for their realist cinema, more as of all stripes....Another noteworthy aspect of Malayalam cinema is the representation to their Muslim and Catholic communities.

Modern technology has made it possible for the discovery of many multi functional devices like the smartphone. It also comes with one year of free time unlimited offering access to kid friendly movies, books, games, and apps. These new technologies are designed to

provide quick assistance and complete connectivity to keep seniors and their loved ones well informed.

New generation films is a Malayalam film movement developed in the early 2010s, characterized by fresh and unusual themes and new narrative techniques. Films of the new wave differ from conventional themes of the past two decades ( the 1990s and 2000s) and introduced several new generation trends to the Malayalam industry. While the new generation formats and style are deeply influenced by global and Indian trends, their thematic are firmly

rooted in Malayalee life and mindscapes. The new generation also helped to revive the Malayalam film industry in the early 2010s. New generation film producers who believed in this concept and took the initiative to make this move in the industry.

## **1.8 Stereotypes**

A stereotype is a widely held, simplified, and essentialist belief about a specific group. Groups are often stereotyped on the basis of sex, gender identity, race and ethnicity, nationality, age, socioeconomic status, language, and so forth. Stereotypes are deeply embedded within social institutions and wider culture. They are often evident even during the early stages of childhood, influencing and shaping how people interact with each other. For example, video game designers designed a game platform for girls in pink because that is what the parents (who purchase the game) perceived their girls wanted. The girls themselves preferred darker metallic colors (Rommes, 2006).

Gender stereotypes reflect normative notions of femininities and masculinities, women and men. Yet, like all aspects of gender, what constitutes stereotypical femininity or masculinity varies among cultures and over historical time. Gender stereotypes typically portray femininities and masculinities as binary opposites or dualisms, as, for example, between emotionality and rationality.

By oversimplifying their subject, stereotypes ignore both the complexity and the diversity found empirically when one examines actual people and their practices; by their very nature stereotypes misrepresent the groups they seek to describe. Stereotypes often persist even when the statistical realities they were once based on change. For example, the stereotype of women the-homemaker has persisted even in countries where most women are in full-time paid employment.

For all these reasons, stereotypes are not a sound basis for making interpretations in the course of research or for making judgments about target users and customers. Researchers and engineers must challenge stereotypes and look instead for more empirically sound bases for thinking about the groups they seek to research or develop technologies for. Femininities and masculinities are dynamic and plural. Women, for example, have a wide variety of interests

and skills. If a mobile phone is designed for a “stereotypical” woman, it will not appeal to women who do not fit the stereotype being promoted (Faulkner, 2004).

### 1.8.1 Avoiding Stereotypes

1. Find out about actual people and practices—across classes, regions, educational backgrounds, etc.; do not make assumptions based on normative or stereotypical notions about women and men.
2. Consider both the structural and cultural mechanisms by which gender divisions and inequalities are often sustained. Observation-based methods are more likely to reveal important invisible dynamics than are interviews or surveys, not least because people’s actual practices may differ from their accounts of themselves.
3. Seek to expose “mismatches” between gender norms, assumptions, or stereotypes and actual people or practices. Doing so can reveal fertile spaces for creative, gender-sensitive innovation—innovation capable of driving scientific and technological progress and at the same time improving gender equality.

## **CHAPTER -2**

### **REVIEW OF LITERATURE**

#### **Chapter-2**

#### **REVIEW OF LITERATURE**

This chapter deals with the literature on stereotyping women in Indian cinema. This chapter discusses study on changing roles of women in Indian cinema, women empowerment through women-centric movies in Malayalam movies, Media, gender; materiality, perspective and dimensions and feminism and representation of women identities in women.

Indian movies are constantly considered as the wellspring of amusement, where individuals are delineated in different roles and women's depiction has consistently been a most discussive

part in films. Whereas it is considered that cinema is the way of entertainment but when it comes to content and portrayal through which are being entertaining so it creates lots of questioning for cinema by society. Portrayal of women in different roles such as vamps, a silent wife, a loving women, a career oriented women, etc. From the earliest times of Indian cinema, it has been considered very common to portray women in this way. influence society in real life as well. A women who is very shy and getting insult by her husband but still fulfilling her responsibilities towards family is considered as a stereotyped portrayal but still these movies are watching constantly. These stereotype characters harm the dignity of women; it shows a kind of gender inequalities with women.

## **2.1 Changing Roles of Women in Indian Cinema**

According to the study by (Ruchi Agarwal in January 2014) mentioned that, Men in most societies were seen as breadwinners while role of women was restricted to being a good homemaker and a good mother. This applies to women in a highly patriarchal society of India. As societies entered the world of modernization, the role of women changed dramatically. Media played an important role in the modernization of societies and greatly affected the image of women in today's modern world. A number of researches have been done on the role of women in different societies. However little has been said about the importance of films in portraying women in shifting roles over different decades and the impact it has on societies in general. Over past decades, Indian cinema has witnessed a significant transformation in the way women are portrayed through films. Contemporary films portray women and well beings more independent, confident, and career oriented. This article deals with these fast changing role of women portrayed in Indian cinema and its influence on the patriarchal Indian society

with a focus on some representative Bollywood films. The aim is to link the changing character played by women in films with the emerging status of women in India, as films are a reflection of changes in the social structure.

## **2.2 Women Empowerment through Women Centric Movies in Malayalam: A critical study 2004-2014**

According to the study by (Seena Johnson in the journal article of January 2016) mentioned that women empowerment can be defined as making women powerful enough to take their own decisions regarding their lives and well being in the family and society. Earlier movies

which hit the screen with strong women centric subjects were categorized into the genre of parallel cinema. But the 21 st century has witnessed drastic changes with movies, breaking the stereotyped jinx and female centric commercial movies also tasted the victory. The majority of the Malayalam films shows men engaged in a variety of occupations and activities while women are mainly confined to being prudent and thrifty housewives, tradition conscious mothers and of course the stylish, beautiful dumb belles whose flawless skin or glossy hair offer endless scope for fetichistic scopophilia. In this paper, theatre released Malayalam movies of 10 years (2004-2014) is taken to analyze the concept of women empowerment. Out of the 1083 films released only 29 films are women centric movies and barely eight movies really depict the theme of women empowerment. With Discourse analysis the concept of women empowerment in women centric movies, whether the women centric women really empower women, what motivation does the empowerment movies gives and the issues these film handles were addressed though this paper.

### **2.3 THE STREOTYPICAL PORTRAYAL OF WOMEN IN COMMERCIAL INDIAN CINEMA**

According to the study by (Nanda kumar and sowmya metadata in may 2011) mentioned that, historical and recent literature on the subject of the representation of women in Indian cinema suggest that in commercial (blockbuster) Indian films, grossing the highest at the Indian box office, the roles of actresses are stereotypical in nature. Publicity on the subject has explored the term “stereotypical” defining it in terms of fixed categories, arrived at on the basis of the repetitive characteristics and traits observed in the roles women play. In this thesis I will arrive at operational definitions of the term

“stereotypical”, which I have coined after an extensive review of literature on the subject. I will further establish with photographic examples and instances drawn from specific films and scenes that women’s roles in Indian Cinema conform to these operational definitions of the term “stereotype”. The term “Indian Cinema” for the purpose of this paper refers to Bollywood Cinema, made in the Indian language, Hindi. The terms “commercial” and “blockbuster” include films that have been classified by boxofficeindia.com, as “All Time Blockbuster”, “Blockbuster” and “Super Hit”. In terms of the monetary gross adjusted profits earned, (all adjusted to inflation), this includes films that earned anything from \$70,015,847 to \$76, 74,892.

I aim to look specifically at the treatment of women on-screen, focusing on the lead actresses and in some cases, other important woman characters in blockbuster films over the last fifty years of Indian cinema, from the 1960s through 2011. I will analyze in detail the various kinds of roles women have played and build the premise that these roles are thrust on Indian women by the society in which they live. In the thesis, I argue that the stereotypical roles given to women are the patriarchal society's, male fantasies, projected onto film, catering to those male fantasies, so much so, that women have internalized this fantasy and don't think of them as being the patriarchal power structure's impositions on them. I will establish that the reason for this is a result of a complex mix of three factors: (i) Socio-Cultural and historical factors, (ii) the influence of epics and mythological stories of the Hindu religion on pop culture and (iii) the elements that encompass the film viewing masses and the patriarchal power structure of the social set-up in which this Indian audience lives. This is a qualitative study, which uses a number of still pictures from films, journal articles, books, film stories and interviews with media professionals to further elucidate specific aspects of the subject.

## **2.4 Media, Gender: Materiality, Perspectives and Dimensions**

According to the study by ( Vaishnav V.S, 2021) mentioned that, Bollywood has come up with a handful of movies that portray Strong, gritty women who are ready to take on the world. Nowadays you do not need a man to run the show or a woman

to Stand behind a successful man, women are the frontiers today and They are taking over the world with full power. Women have been Exploring their power in every field whether it's politics, the Army, sports, arts or science for decades, but their stories are Finally being heard. Bollywood has played a vital role in Showcasing the lives of some exquisite ladies who have lived Wonderful lives by bringing their larger-than-life stories to the audience. Women-centred storylines are leading the pack now and Biopics are the new trick of the trade. Biopics have existed in the past, but today filmmakers are Focusing on real-life content, such as inspiring tales from Archivers and presenting it with a nice audio-visual style. If we Look at the casting of these biopics, it is evident that the Bankability of female stars ensures the financial success of films. A girl from Manipur or the North East would have been a better Choice to represent the Olympic-medal winning boxer Mary Kom Instead of Priyanka Chopra. But the industry went for stars with More fashion appeal in order to get a more cinematic sense. So, it Is evident that the stardom of female actors plays a vital role in The acceptance of these biopics. It is

evident in these women Centric biopics in one form or another the biographies promote Commercial values and these real-life people are being Cinematized. Cinema is a medium having one of the greatest Potentials for social change. There are positives and negatives in The cinematic adaptation but the major positive being the stories Being spread to millions of women across the globe and the Developing nation, which can cause empowerment on a large Scale. With the portrayal of Family, nationalism and finding Solutions to the struggle these films, and real life characters will Stand as an inspiration to millions of civilized citizens in this Country.

## **2.5 STEREOTYPING WOMEN IN INDIAN CINEMA**

According to the study by (research journal for Interdisciplinary in march 2018) mentioned that, It is difficult to come to a uniform conclusion on the portrayal of women. Considering the fact that women in India are not a homogenous group – they belong to different religions, castes, class, socio-economic status and have different kinds of ambitions and desires as a result of which they lead different lives, it is improper to conclude that women on Indian silver screen have been portrayed in an identical manner. The portrayal of course has to be sensitive to the category to which they belong. Films, thus have to be responsive towards the context in which they locate women characters. Women characters should possess agency to dismantle the Existing power structures as well as be able to negotiate

their own position within this structure. It is time that cinema seeks a redefinition of women as objects of male gaze. Women's experiences and dilemmas as points of narration are the need of the hour. Going beyond the stereotypes will do a great help to the cause of women in Indian society. Cinema has to create a separate and independent space for Indian women to help them realize their dreams. Cinema only end is not to entertain it should light the fire for social change through entertainment. As a media product, identified to accelerate the process of modernity, cinema should not stick to the just making film it should come up with more progressive representations of women. Such portrayals would do justice to women and their role in the society.

## **2.6 Feminism and Representation of Women Identities in Women**

According to the study by( Deepthi Vijayan on oriented movies in march 2018) mentioned that, The present Malayalam film industry is now said to be in a way of drastic change. Today, women oriented movies in Malayalam claim the representations of women in a new manner. This article seeks whether the appearance of the so-called feminism in present female oriented Malayalam movies is for real or unreal. This article looks at movies by giving a major importance to female oriented subjects. Women in modern time are studied from a critical point of view as they are represented in the movies, having the principal place and also as they are shown in the promos. The focus of the present study is to see how liberated are the women of present, especially in the times when the prediction is that they are empowered. The study concludes that women in these movies are conceptualised as modern women but they actually are a modification of traditional feminine identity.

In a modern patriarchal setting, media conserve patriarchal concepts and highlight traditionally made identities for women, thus modifying traditional gendered social structure. We can't call it as modern films until they preach modern women identities. In films, the reproduction of traditional identities of women has developed in a modern scenario. The identity of the new woman in movies is the mirror reflection of marginalisation of the female, because the movies are narrated from the male perspective of feminism. The new films are also developing the male gazes through female views. In their traditional feminine identities, women are concurrently viewed and presented with their actions coded for strong visual appearance. The

presentation of woman is one of crucial elements of vision in film. However, it does not mean that women and their issues get prime importance rather they are used for popularity of movies. The physical appearance of a woman and the acceptance of woman oriented issues are mainly utilised for this.

In Malayalam movies, female identities are restricted to a typical gendered definition of womanhood where their identities are defined by their actions yet bounded within their gendered identities like, mother, wife and sister. These films attempt to show some changes from the patriarchal representations of women in terms of marriage, family and motherhood. However, the opportunity of showing true freedom seems to be a myth.

## **2.7 The Metamorphosis of Female Protagonists in the Indian Movies 'The Great Indian Kitchen' and 'Thappad'.**

According to the study of the( journal of ssl assistant professors) mentioned that, The paper explores feminism as a theoretical framework for viewing the metamorphosis of the female leads in the select movies, The Great Indian Kitchen (Malayalam)(2021) and Thappad (Hindi)(2020). The aforementioned films quivered the entire social system which had been entangling womenfolk inside the four walls. The movies, an attempt to break the stereotypical images of women, captured the frustrations and tribulations of married women realistically. The scope of the movies, indeed, is due to the fact women could relate themselves to the characters portrayed on screen. The contemporary works differ from the existing works as it stresses the argument that “walking-off” is inevitable for them where reverence is no longer obliged. Be it a financially independent or dependent, equal rights and mutual respect is undeniable commodity in a family. This paper also intends to untangle the incongruity in the compromises made by womenfolk and how and why society promotes this prejudiced stance. These compromises play a colossal role in the subterranean one-sided patriarchal system of marriage based on gender inequity.

## **2.8 Women'Owes' to Her Own Self in the Journey of Empowerment From'Society" to "Self'Through the Lens of Film'Thappad'**

According to the study by( bipin mehta in 2020) mentioned that, Since decades, the society at large has considered “woman” as a child bearing object or an object of pleasure or considered as second citizen of the world. The legal system of any country develops when the society has

failed to resolve the disputes amicably and in lawful manner. The Constitution of India has always considered woman as an equal individual. The Indian Legal System has empowered women with equal status. The Indian Judiciary has protected women and her Fundamental Right of Privacy, Right of Freedom, her Reproductive Rights and has also protected her financial independence. Judiciary has always been upfront in protecting its citizen's rights and decisions in Vishakha Case, Nirbhaya Case, Sabrimala Case and ShahBano case are worth noting. However, a lot is yet to be done. Who owns a woman? Is woman a property to be owned? Is woman a property to be captivated? Can society empower anyone? Can a piece of legislation empower anyone? After seven decades of achieving Freedom from the British Rule, talking and discussing about Women Empowerment is not only disturbing, but not acceptable. Women have to empower herself and “owe” her dignity and her freedom to her own self with the rights she has been conferred upon. Media has played a major role in the journey of Women

Empowerment. The films help to evolve a thought process in the minds of people. The recent film in India “Thappad” where the main protagonist is the wife of a husband struggling with the challenges of his office promotion and out of frustration, he slaps the protagonist and the protagonist’s goes through the emotional turmoil from one slap. The movie also reflects the same situation in the protagonist’s maid’s life where she slaps back to her husband and has her own defense mechanism. This research paper aims to talk about the meaning of women empowerment, reasons why women has to empower herself from within, protection of her rights through various landmark judgments and why law cannot only help women to empower herself. The author has set the hypothesis that law solely cannot empower the women and she has to stand for herself. The author tests this hypothesis with the various decisions of Indian Judiciary and also through the lens of film “Thappad.

This research work of mine proposes to embark upon the study of the ways by which the gender stereotyping paves way for the toxic masculinity to encroach the boundaries of female body, casting focus on the attempts made by the contemporary movies such as Thappad (2020) directed by Anubhav Sinha and Chhapaak (2020) directed by Meghna Gulzar, to subvert and deconstruct the canonical versions of the hegemonic patriarchal traditions. Through the evolvment of Amrita (Taapsee Pannu) and Malti (Deepika Padukone) out of the confinements of patriarchy, the study demands the need of an evolution of the feminine selves, which indeed becomes a revolution in the human perceptions regarding gender as a mere social construct and not as an inherited, biological element. The study focuses on the reconstruction of the

predetermined fallacies in the domain of gender politics aiming at keeping the creators of the gender tradition, where subsiding woman as the “other” is the “normal”, at bay. The thesis casts its focus on the objectification of female body under the so called “subject”, the man. It also focuses on the evolution of the feminine self as “the one” and not “the other”, through select cinematic texts .



# **CHAPTER-3**

## **METHODOLOGY**

### **Chapter-3**

#### **METHODOLOGY**

#### **3.1 RESEARCH**

Research is a scientific and systematic search for relevant information. It's an art of scientific investigation. Research involves collection, organization and a systematic analysis of information to increase our understanding of a topic or issue. There are two basic approaches for research, quantitative approach and qualitative research.

Quantitative research from the name itself can be identified that it is the research that is Expressed using quantities. It is the generation of a data in quantitative form. This method Emphasizes the statistical, mathematical or numerical analysis of data collected through polls, Questionnaires and surveys.

Qualitative research is concerned with subjective assessment of attitude, opinion and Behaviour. Generally, the techniques of Textual Analysis focus groups interviews, projective techniques and Depth interviews are used.

Textual analysis is a methodology that involves understanding language, symbols, and/or pictures present in texts to gain information regarding how people make sense of and communicate life and life experiences. Visual, written, or spoken messages provide cues to ways through which communication may be understood.

### **3.2 Objectives of the study**

- To Understand the Change in common themes of Indian Movies after Covid 19 Pandemic.
- To Analyse the growth of Women centric Films in India after 2020.
- To Understand the progressive thoughts spread by the Indian Film Industry on Feminism through Contemporary Films.
- To Find out the Social Impact that the women centric films have brought on the audience of Kerala.
- To Understand Women Centrism in OTT Indian Films after 2020.

### **3.3 RESEARCH DESIGN**

A research design is the set of methods and producers used in collecting and analysing Measures of the variables specified in the problem research. Here we have both quantitative and qualitative form of analysis. Quantitative research, from the name itself can be designated that of analysing research using quantities. Studying and emphasizing the statistical, Mathematical or numerical analysis of data collected through polls, questionnaires and surveys.

Qualitative research on the other hand is an assessment of analysing attitude, opinion and Behaviour.

### **3.4 METHOD OF STUDY**

Here we use both qualitative Textual Analysis to study the movie sub texts and quantitative analysis survey to find the audiences inferences as methods for this study.

Here we conducted a survey from age category below 18, 18-25, 26-30 and above 30 seeking the opinions of " The emerging Women centric trend in Indian Movies."

### **3.5 FIELD OF STUDY**

The survey is conducted among different age categories but mainly focused on the youth of Kerala.Total of 274 responses had been recorded Which 236 (88.6%) are from 18 to 25 age category.

### **3.6 PERIOD OF STUDY**

The study was conducted from 1st February 2022 to April 20, 2022.The span time is mainly focused on collecting data, analysing the various women centric movies including Chhapaak, Thappad, Saina, Sara's, The Great Indian Kitchen and reading related books and academic articles. The study is conducted among different age groups of Society in Kerala via online through Google form and response is recorded and interpreted using visual infographic tools and software.

### **3.7 SELECTION OF SAMPLE STUDYING**

The study is about the " A Critical study about the Representation of Women Identities in Indian Cinema after 2020 and its Social Impact on Kerala." conducted among different Age categories of our society to record their reactions.

Women Centric Indian Cinemas which were released after 2020 are taken for research.

Simple Random Sampling was used as the method for collecting data for the survey.

## **SIMPLE RANDOM SAMPLING**

In this case each individual is chosen entirely by chance and each member of the population has an equal chance, or probability, of being selected. One way of obtaining a random sample is to give each individual in a population a number, and then use a table of random numbers to decide which individuals to include.

### **3.8 HYPOTHESIS**

Hypothesis is a principal instrument in research. Simply speaking, hypothesis is an assumption or some supposition to be proved or disproved. But for a researcher, it's a formal question that the researcher intended to resolve.

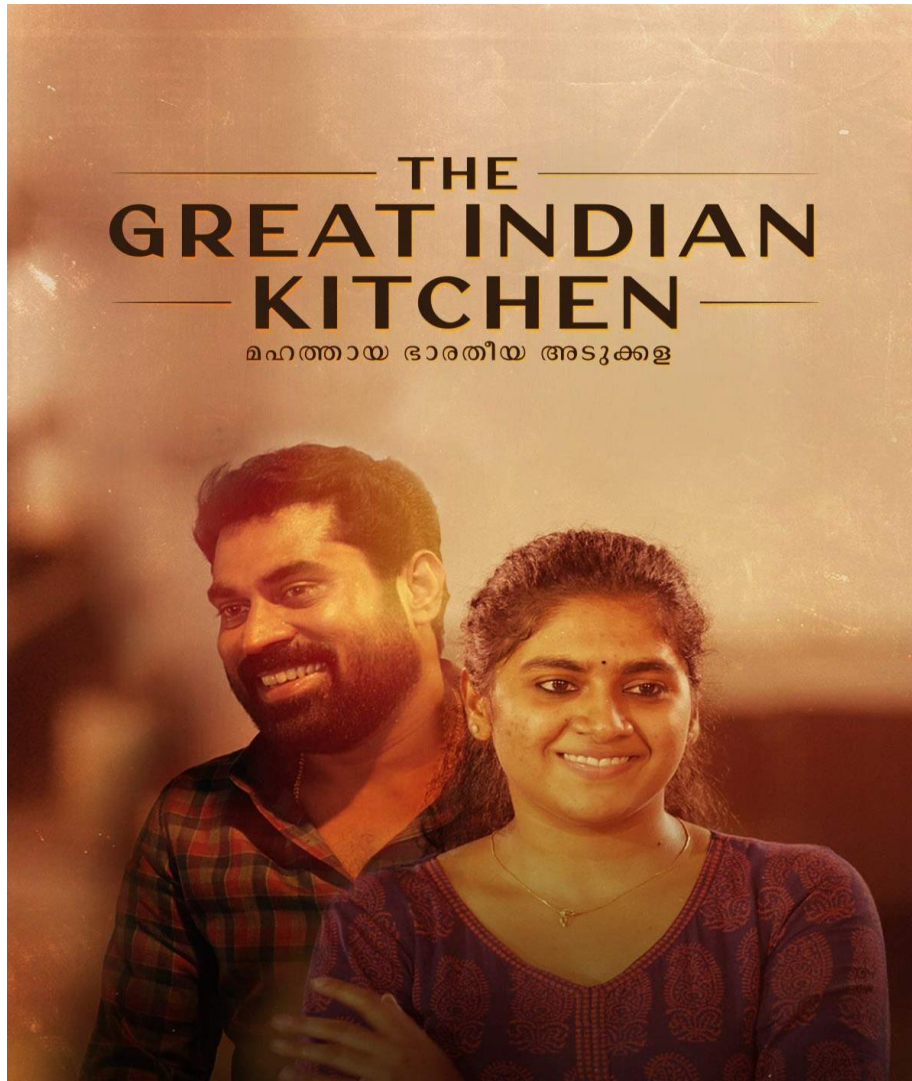
The following Hypothesis are expected to conceive from the research.

- There is a clear positive paradigm shift in the portrayal of women in Indian Cinema after 2020.
- Womanhood is strongly portrayed in the Indian Films after 2020 and it has a very big impact on the society.
- Film serves a great role as a tool for social change in the age of OTT.
- Women Centric Films helps to empower women and to trash out the existing male dominant stereotypes.

**CHAPTER-4**  
**ANALYSIS OF RESULTS**



## **4.1 The Great indian kitchen**



The Great Indian Kitchen (Mahathaya bharatheeya adukala) is a 2021 Indian Malayalam-language drama film written and directed by Jeo Baby. The film tells the story of a newly wed woman (Nimisha Sajayan) who struggles to be the submissive wife that her husband (Suraj Venjaramood) and his family expect her to be. The music was composed by Sooraj S. Kurup and Mathews Pulickan. The film received universal critical acclaim and won Kerala State Film Award for Best Film, Best Screenplay award for Jeo Baby and Best Sound Designer award for Tony Babu. This Malayalam film was released on January 15, 2021 on a little-known streaming platform called Nee-Stream because the more popular streaming giants did not acquire it. Can't blame them: The Great Indian Kitchen is not telling you anything you don't

know already. The premise is the kitchen of an upper-caste ‘respectable’ household of Kerala where women—one generation after the next—toil day in and out. That’s about it, honestly. But if one were to situate the film within the feminist discourse, you realise that the nuances are what make the film stand out. Once we spot the binary-codified bodies of men and women and the autonomy accorded to each gender, it is difficult to unsee it. That is precisely why *The Great Indian Kitchen* is a study of the gendered bodies and accorded autonomy.

#### **4.1.1 Free time was a Gendered activity**

The opening shot is that of Nimisha’s character (none of the characters in the film is named) joyfully dancing along with her peers. A large patch of sweat is evident on the underarm of her kurta as she performs a mudra, unlike the many Santoor mommy commercials where we see women with impeccably perfect bodies. The sweat, in *The Great Indian Kitchen*, comes to signify the gendered, binary spaces the bodies move within. This is probably the only time Nimisha’s sweat is a product of her dancing: an activity of passion or leisure.



Figure 4.1.1

Even as her husband (played by the brilliant Suraj) practices yoga, she is bent over the kitchen sink filled to the brim with dishes to be washed. Both bodies sweat: the man because of his routine recreational activity and the woman because of kitchen cardio. The closest she gets to an anulom vilom is by breathing through a pipe to regulate the fire on the wooden stove on which the rice for the men in the family is being cooked, because the father-in-law disapproves of appliances like the pressure cooker than can make life easier for women.



Figure 4.1.2

The women do interact. They pass a quick smile and check on each other but these are not acts of leisure, but only something they manage to quickly slip into a day teeming with kitchen chores. They cannot pause or catch a breath because there is either something cooking or dishes piling up in the kitchen. Even the little girl excited to befriend Nimisha, can only get to see her when she comes to deliver milk at the household. After she washes the dishes and cleans up the dusty kitchen floor, the mother-in-law splashes some water onto her face and around her neck, before she retires for the night. This is an important comparison, when drawn with Nimisha, who on the second day of her marriage, is allowed two refreshing baths. On Nimisha's behalf, you crave so much for a time-out, that you almost heave a sigh of relief when she gets her period. Set in the context of the much-debated Supreme Court judgement to allow women of menstruating age to enter the Sabarimala temple in Kerala, the film shows how Nimisha is relegated to a space where she is not even entitled to a mattress to lie on because her bleeding body is impure and deserves only the cold floor of a tiny room to rest upon: the cost of respite from kitchen Olympics for women.

#### **4.1.2 Sex and Menstruation**

When it is time for the annual Sabarimala darshan, men undergo a stringent 41-day fast, an essential part of which is to not have sexual relations and have complete control over one's mind and body. In the film, we see a devout Suraj not even excusing himself a glance of his wife as the fasting period begins. However, right before the fast is about to start, he demands

his wife to get into bed with him, like he does every night. Every night Suraj asserts his entitlement over her body that he won (along with a red Maruti Swift) when they got married.

It is safe to assume that Nimisha is never asked what she wants or if she wants it at all, especially after he nicely ignores her lack of enthusiasm (read consent) to have sex the day after their wedding.



Figure 4.1.3

Every night Nimisha is shown lying on the bed in a top-down shot of her face: grimacing over the smell of leftovers on her hands. So when one night she finally makes an attempt to reclaim her autonomy by suggesting they engage in foreplay, the husband is aghast that she even happens to know of it. In what was maybe his attempt to get back at her, he quips: Ennikum koode thonannde (I should also feel something for you) suggesting that he is, after all, just not attracted to her enough. Suraj Venjaramoodu and Nimisha Sajayan lying on the bed in The Great Indian Kitchen. It is safe to assume that Nimisha is never asked what she wants or if she wants it at all, especially after he nicely ignores her lack of enthusiasm to have sex the day after their wedding. Clearly, the body of the woman in The Great Indian Kitchen is merely reduced to a pair of hands alternating between the piled-up kitchen sink and the stoves when not a vagina that should dutifully be available for the husband's pleasure when not bleeding.



Figure 4.1.4

She has to live isolated when her menstruation period starts and she cannot make food or even touch her husband. When her husband decides to go to the Sabarimala temple, she has to live inside a storage room.



Figure 4.1.5

### **4.1.3 Women's Mobility and Kitchen**

Nimisha first arrives at her husband's house in the car that her family gives his as dowry: a practice that has long been made illegal in India, like child marriage. She is given the traditional welcome by the mother-in-law with a lamp in her hand wherein she enters the

household by stepping in with her right foot first. That is probably the only time we see Nimisha use the main entrance of the household. A door few metres to the right of the main entrance leads into the kitchen and is the only one used by the women thereafter: the mother-in-law, Nimisha, Usha, the domestic help who comes in to work occasionally, and even Usha's little daughter. The close-up shots of the hands in the kitchen is an important tool Jeo uses to set the narrative in *The Great Indian Kitchen*. The close-up shots of the hands in the kitchen is an important tool Jeo uses to set the narrative. It starts slowly. The first set of close-up shots of a woman's hands prepping dishes are elaborate, almost making you hungry as you see and hear the sizzle of the sweet banana fritters. There's a progression in this depiction however: the shots keep coming in swiftly and with time, get less elaborate than before: so much that when the scene shifts from one pair of hands hovering over a kitchen sink to the next, if you blink even for a second, you might think it is the same sink and set of hands: a commentary on how, after all, it is the same scene in every kitchen. Disgust on Nimisha's face grows over time too. As she wipes down the leftovers strewn carelessly (but intentionally) by the men on the dining table, as she empties the days-old dust-bin full of kitchen waste into the compost bin, as she unclogs and drains out the murky waste-water from the wash basin, as she, during sex, reimagines the rotting food, the dirty drain-water and the leftovers strewn on the table: the disgust on Nimisha's face has a character arc of its own. Nimisha's patience with the archaic demands of the patriarch of the household keeps straining, just like the drain water that drips to eventually fill the bucket underneath. Yet, the only impurity that is acknowledged is that of her menstruating body touching the mattress.

#### 4.1.4 Posting Gender Dynamics in The Spatial Discourse in The Great Indian Kitchen

One may claim that Baby's use of the camera is the most impressive aspect of the film. It periodically and repeatedly shows the hegemonic activities women believe themselves to be the performers of, which results in boredom and frustration in the audience, allowing them to empathize with the heroine. However, it is perhaps the gendered spatial placement of his characters that goes unnoticed but requires a much closer study as it provides a deeper understanding of the psyche involved in the male-female dynamic. Baby shows how women are tied to the household while only the men assume the role of the breadwinner. The only two

female characters shown as doing salaried jobs in the film are: Usha, the domestic worker and another female character who is a teacher, both of which are hegemonically believed to be 'feminine' roles. Certain spaces are thus characterised for each gender, and the exceptions are shown in such a manner that they are never entirely free from the stereotype hegemonized in society.



Figure 4.1.6

Even in the dining room, the women do not sit with the men when they dine, when they have their 'Lion's share'. It is only after the men leave that the women inhabit that space for consumption. When the Husband says, "Now mother has company while having lunch" insinuating that the Wife should have lunch with her mother-in-law seems to be him legitimising a gendered division of space where women have to first serve the men, clean up after them and then dine in their absence. The verandah is the primary space for interaction and

is predominantly occupied by the male members of the household. As mentioned above, the kitchen, which becomes the abode of women, is placed furthest from the verandah where discourse occurs and is symbolic of how women are further from and are never part of prevalent discussions, let alone decision making. The association of space based on gender is a very subtle manner in which men dominate women and an active deconstruction of the idea of gendered spaces is necessary to demolish this idea of hierarchy in sexes, as is shown in the end of the film. Through the film, we follow the heroine around the house with monotonous shots of her cutting, grinding, heating, mopping, sweeping, gradually being disgusted with her own hands that stench with the filth of garbage she disposes off. We are shown a reality where a woman is limited to the hands she possesses and has no function or space of her own for her own performance.

#### 4.1.5 Climax



Figure 4.1.7

The young woman stages a dramatic walk-out, flinging the filthy water that had collected below the sink that never gets repaired, on the two pilgrims at home. As she strides out of the oppressive house, we see other women on the road, some performing their never-ending chores and others holding placards that say 'Ready to wait', a campaign led by women who opposed the Supreme Court's judgment allowing women in the menstruating age-group to enter the

Sabarimala temple. Jeo Baby has brilliantly scripted and directed the movie by bringing in the contemporary socio-political scenario of Kerala. Nimisha and Suraj, who played a couple in Thondimuthalum Drisksakshiyum, put on convincing performances. Mruduladevi and Dhanya Suresh Menon have penned songs of women, composed by Sooraj S Kurup. Cinematography and editing too have to be mentioned. The Great Indian Kitchen comes as an eye-opener, at a time many women are still judged for their cooking skills than any other capabilities. It not only talks about the new-gen women who question such unsung slavery but is also a tribute to the women who have been silently managing it inside every home for centuries .

## 4.2 SARA'S

"A Refreshing Take On The Deification Of Motherhood"



Sara's is a 2021 Indian Malayalam-language romantic comedy film directed by Jude Anthany Joseph and written by Akshay Hareesh, starring Anna Ben and Sunny Wayne in lead roles. Sara Vincent is a girl in mid 20's who has no desire of giving birth to a child. Working as a co-director in the film industry, her biggest dream is to become a freelance director. She marries Jeevan Philip, a guy in his early 30's, who is in line with her vision of not having a child. The film then goes on to tell of the challenges and crises that befell Sara in her life and work.

### 4.2.1 Indirectly Criticize Certain Practices in Society



Figure 4.2.1

The movie starts with Sara in school, and within a few minutes into the movie, we see the Biology teacher skipping the chapter on sex education, a commentary (with a dash of comedy) on how neglected this facet continues to be, in the Indian educational system. It is ironic how the Indian society likes to glorify motherhood, but at the same time doesn't like to educate about sex at all.



Figure 4.2.2

Even as the 'nagging aunt' taunts Sara's decision saying, "Idu matteda, feminism!" (This is that other thing, feminism!) the gaze on Sara's choice of clothes is completely normalised. This, when we see women and even young girls in our homes asked to cover their legs or wear bras because there are men in the household.

### 4.2.24 Subverting Gender Stereotypes



Figure 4.2.3

The film breaks many stereotypes shown in mainstream Malayalam movies, one such example being that Sara wants to direct a thriller movie, not a rom-com which is presented as a more ‘feminine’ genre. The well-meaning producer of the film casually suggests that a heavy genre like a thriller would need an experienced male ‘Director’ and Sara asks him how much more experience one would need, listing her work. Jeevan’s sister is a forensic expert. In most parts of India, forensic medicine is not a ‘woman’s profession’, and most experts in this field are men. In the film, Sara is a privileged woman from an upper-class family and has a supportive father and husband. So, when she stands firm in her decisions that do not conform to the heteropatriarchal ideal, she does not face much opposition. The film contrasts Sara’s situation with the lack of equal access to reproductive rights with that of a woman in the gynaecologist’s waiting room who is pregnant with her fourth child. If this film had been released twenty years ago, Sara might have been shown to be judged as being selfish and making an ‘unnatural’ choice. But today, this film carefully steers clear of judgement with respect to the abortion that Sara seeks. The film supports feminism in a quiet way and stands for sexual and reproductive health and rights firmly. By empathising with Sara in a matter-of-fact way, and not positioning arguments for and against, the film draws us into the complicated debate on reproductive rights. Sara’S is a bold film that has the potential to make some people rethink their opinions. That mainstream cinema is handling issues relating to sexual and reproductive rights and choices indeed gives hope.

### 4.2.3 Sexual and Reproductive Choices and Rights



Figure 4.2.4

The absence of an understanding of privacy in our cultural context is how family and friends come to know of Sara's pregnancy. Seeing Jeevan and Sara coming out of a gynaecologist's cabin, friends convey the information to Jeevan and Sara's family members with no regard for their privacy.



Figure 4.2.5

The film talks about abortion from a sexual and reproductive rights- and choice-based perspective. Talking about abortion access for women within the framework of the Medical Termination of Pregnancy (MTP) Act and explaining the legal status of abortion in the country is a remarkable contribution of this film. There are hardly any mainstream films that portray abortion in a non-judgemental way. In the film, a male gynaecologist is willing to perform an abortion for Sara after counselling (as is required by the law). He mentions that it needs to be 'Sara's choice' more than it is Jeevan's as she would be the one to carry the pregnancy for nine months. He refers to contraceptive failure and the consequence as an 'accident'. He emphasises parenthood as a commitment and tells Sara the decision is more hers than anyone else's.



Figure 4.2.6

The fate of Sara's character in the story is a rare one. The film didn't expect her to juggle her career against what the family wants from her – motherhood. She is a person with dreams, who thankfully, is able to choose what she wants. In the film she goes on to having an abortion and making her film, surrounded by her family, who have come to terms with her choices.

#### 4.2.4 Challenging Gender Stereotypes



Figure 4.2.7

Sara is the sort of a woman society judges – she has had many boyfriends before marrying the hero, Jeevan. She wears what she wants, drinks alcohol, and believes in sharing household chores with her husband. She does not want to become pregnant and deliver a baby, instead she wants to achieve other things in life that are important to her. Sara is the opposite of the unambitious and self-sacrificing women that mainstream Indian films and serials depict. The film features Sara's finding out about her accidental pregnancy right when she gets an opportunity to direct her first film. Both demand nine months of her time, but that is not the crux of the film. Sara consistently has been shown to not want to have children, and neither does her partner. It seems that this is one of the things that brought them together. Sara's

character seems like a ‘real’ person and not an ideal woman within a heteropatriarchal framework. Sara’s husband understands what she is going through both with respect to the profession she is in as well as with regard to the unwanted pregnancy. He is shown to struggle with his choices even as Sara makes hers. He had, on a whim, opted to not have children, based on his experiences babysitting for his older sister. But following his marriage and promotion, he is not too sure of the choice he made earlier. He is not the ‘villain’ in Sara’s life, but a man grappling with the pressures of patriarchal expectations of masculinity, which have been depicted very well by the director.

The film is simplistic in its depiction of Sara at different stages of her possible futures if she were to accept the prescribed gender roles using different women characters in the film. There is Jeevan’s sister Sandhya, a single mother working in forensic medicine, trying to juggle work and her two children. We also meet Jeevan’s mother, a woman who lived her life only for her children. Yet her own daughter does not want her in her life except as a child-minder. Sara forthrightly challenges Jeevan’s mother, who is pressurising her to continue the pregnancy, with “What have you achieved?” In another scene, Sara goes to meet a retired woman actor she wants to cast in her film. This actor’s husband laughs at his wife and says, “Give her a role, otherwise people will think that I am not giving her the permission to act”. Sara stays quiet in front of the husband but mutters to herself, “Who says she needs your permission?” The film very subtly demonstrates how the yesteryear actor herself is complicit in the patriarchal ‘choreography’ of life.



Figure 4.2.8

This film's primary focus is on women being expected to become mothers and how that marginalises women or couples who choose to not have children. For such people, the men are questioned about their masculinity – equated with the ability to 'impregnate' and women are challenged about their femininity – equated with fertility.

### 4.3 Thappad



Thappad(transl.slap) is a 2020 Indian Hindi\_ language drama film directed by Anubhav Sinha, which he also co- produced with Bhushan Kumar of T-Series. The film , starring Taapsee Pannu,was released in theatres on 28 February 2020. Thappad revolves around a happy go lucky house wife Amrita (Thaapsee Pannu) and her ambitious husband Vikram (Pavail Gulati) ,who have been happily married for several years. One day ,atan office party ,to celebrate vikram's promotion that would have them relocate to London , Vikram gets a call from hiss boss that he isn't getting the promotion .He argues with his superior who is at the party for not backing him up for the promotion and slaps Amrita in a fit of range , when she tries to stop him. Vikram doesn't apologize to her for his misconduct and the whole movie revolves around how it is not fine to slap, as Amrita realised she lost her self respect and love for Vikram.

Thappad bears the message , more essential than ever,on its chin: Women are not property . Wives are not owned. Dreams have no gender , and everyone is allowed to realise them And how all it takes , from a woman who just wants self-respect ,is a decision to say no, Not Even One Slap .Most of the movie it is shown how a women compromise in her marriage, to keep her family and society happy. When Amrita was slapped, her mother in law told her to ignore, for the sake of family’s reputation. No, it is not fine to slap anyone just because she is your wife. It is equally not okay to take the men granted for everything. Both, needs to be told where they are wrong and both needs to be taught that marriage is an institution which can work on equal understanding.

#### **4.3.14The Defined Gender Roles**



Figure 4.3.1

Amrita’s dialogue in Thappad, “Just a slap par nahi mar sakta,” has been spreading like wildfire this lockdown - what with the movie streaming online during a time when people are cooped up at home and increased domestic violence has been recorded across the globe. Another equally hard-hitting dialogue from the movie is delivered by Amrita’s mother-in-law, played by Tanvi Azmi. She says, “It’s your mother’s fault, she told you to stay silent.”Thappad’: Not just men, the film shows how women also uphold patriarchy .



Figure 4.3.2

The movie is skillful yet subtle in its portrayal of how women propagate patriarchy too. After the slap, while Amrita is keenly waiting for an apology or solidarity, consolation or a delicate enquiry about her state from her mother-in-law, all she receives is, “Did Vikram sleep well?” When she goes to her parents’ house, it is her mother, Sandhyaki (Ratna Pathak Shah) who says during a small argument with her husband, “Women have to learn tolerance to keep the family together. One has to suppress her feelings.” And ‘one’, is of course, women, always. Vikram can apparently ‘express’ his feelings by slapping his wife. “I took my anger out on you,” he confesses. Strictly note where the advice of a woman’s role, responsibilities and duties come from. “My mother said a home is more important. Her mother taught her home is more important,” says Sandhyaki. From women, or more specifically, mothers. It seems that this culture of suffering in silence is being handed down through generations, only to keep things in order and easy for the patriarch to keep propagating patriarchy. And in the case of Sunita, the domestic worker, her mother-in-law also encourages her son’s violence towards his wife. For patriarchy to function and flourish, both the sexes have to abide by the rules and propagate it, filling in on their separate and unique parts. If it wasn’t so, wouldn’t we all be looking at a case of domestic non-cooperation or disobedience? Independence would already have been won surely?



Figure 4.3.3

With a clean dialogue which doesn't hide the truth behind dramatic silences or feigned "respect", Anubhav Sinha, the director, clapped his own hand to all our faces to plaster some serious sense by portraying this side to patriarchy very subtly and yet very impactfully. "It's not entirely his fault, it's mine too. I let it happen. It's also my mother's fault for bringing me up this way. Vikram's mother is to blame too," says Amrita. We also see Shivani (Dia Mirza), the "new woman" - resolute, determined and kind. Although her screen time is not that long, with her simple yet powerful dialogues, she represents an embodiment of both valour and grace: "I would like to believe men are wonderful people. So I prefer to pretend I didn't hear what you just said" and "I'm happy as I am." On the other side, we also see Netra, a fierce and bold lawyer, winning cases and advocating women's rights. What comes as a shock is how those same rules fail to apply with her partner and how it is ironic that one of the first things she tells Amrita is: "Every relation is flawed. One has to mend it." What she doesn't explicitly say is who she means by "one" and what she means by "mend".

### 4.3.2 Indian marriage and women culture

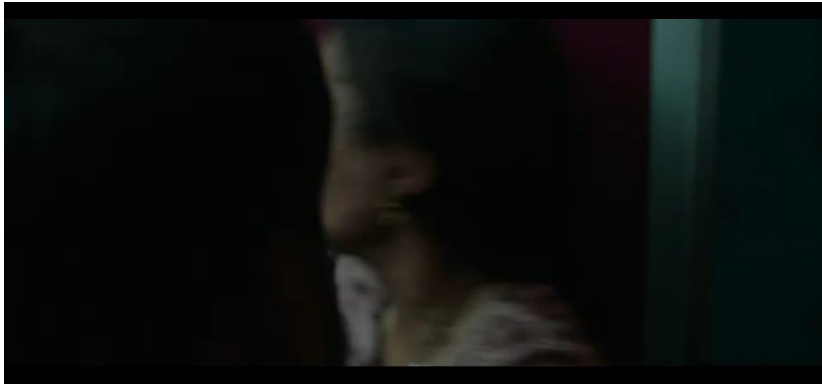


Figure 4.3.4

That it has taken us until 2020 to say this out loud in a movie says a lot about our society, which sanctions all kinds of evil under the guise of our ‘sabhyata’ and ‘maryada’: if you are an ‘adarsh bahu’, as Amrita (Pannu) is, it is your job to check your elderly mother-in-law’s (Azmi) blood sugar levels, supervise the kitchen, escort your husband (Gulati) to the car, and hand over his wallet and packed lunch, as he busily moves off to earn a living. All without demur, all with a smile, and good grace, every single day.



Figure 4.3.5

Amrita has made peace with this unending routine, but there is a niggling regret for what might have been. Just like a dutiful wife and daughter-in-law ought, being content with creating a morning slot of her own—a cup of black tea infused with herbs, and a deep breath at the morning outside—before the day is upon her, with all its demands. *Thappad* resonates, as it is meant to. Because the director shows, without mincing any words (sometimes too many, and too explicatory), just how patriarchy is handed down from one generation to another, and how women are equally complicit. After that fateful slap, in full view of family and guests, Amrita responds by self-soothing, and when that doesn’t work, by expecting her own family, including her mother (Shah) and her brother and his girl-friend (Grewal), plus, of course, her father, to

be supportive. No surprise that it is her mother who baulks, and talks about the importance of 'rishtey nibhana', and 'wohi tumhara ghar hai'. After marriage, the 'maayka' is no longer the girl's by right. It is a place where she can visit and stay for a while. A traditional Indian girl in a traditional Indian marriage can never go back home again.



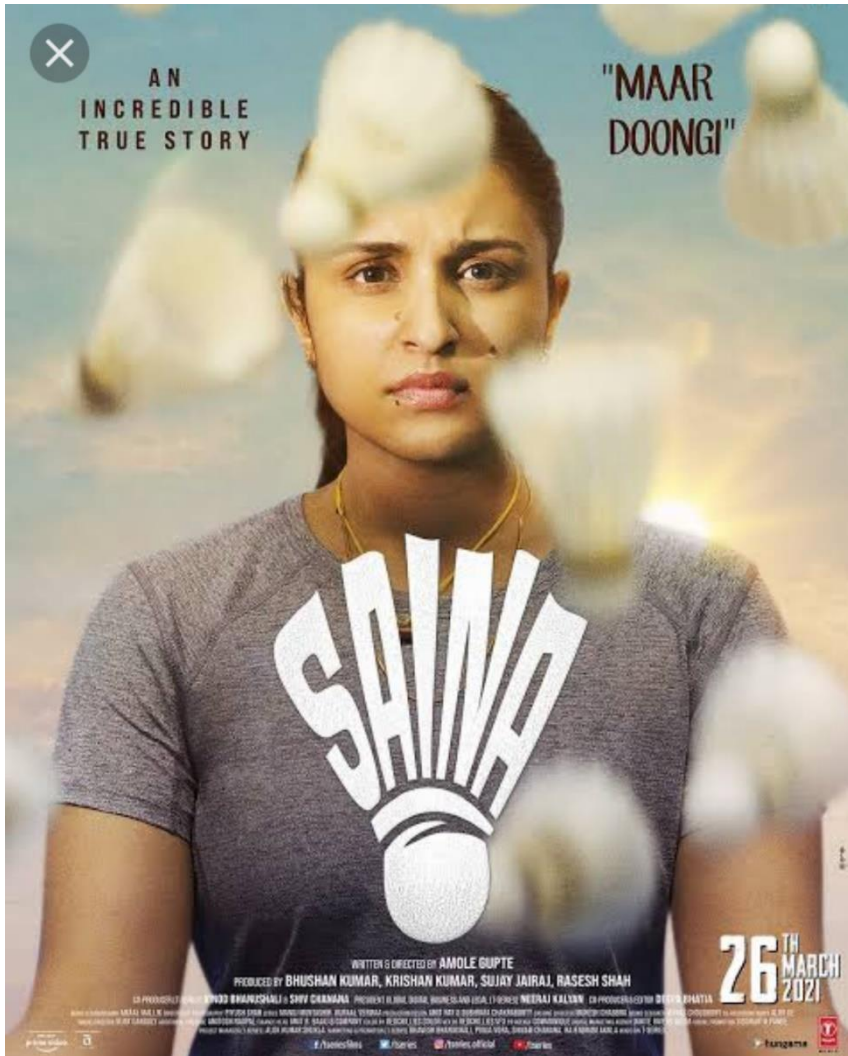
Figure 4.3.6

The most effective parts of the film are the ones in which we are shown just how women are always being told how to feel, how to keep their feelings in check, how not to give into them. It's not just Amrita who is dealing with 'sirf ke thappad hi toh tha', and how Vikram (the husband) who slaps her is 'only' taking out his workplace frustration on her. The film also pays attention to the other women who are in Amrita's orbit; how her lawyer (Sarao), and her mother, and mother-in-law have dealt with their own disappointments, and how the maid (Ohlyan), who is routinely beaten by her drunken husband, has learnt to combat it. Domestic abuse is rampant across class and age, and well-intentioned Sinha is sometimes too on the nose as he goes about laying out this shamefully well-known but never really acknowledged fact. And clearly there is concern about not alienating your viewers, especially when it comes to the unravelling of the relationship between Amrita and her husband: she is made to give him a long rope, and there are tears, on both sides, at the parting. His feel convenient, and hers a sop.

What stands out in all this, is the time Amrita is given to wrap her head around the incident: the first shock, the withdrawal, and then the gradual loss of self-respect, till she can't stand it anymore: this is a powerful arc, and lends Thappad much of its heft. There is more welcome edge in the way Sarao comes across, especially with her own dismissive spouse (Kaul) as she charts her own path. And Ohlyan's spirited 'kaam-waali' fairly leaps off the screen. Surprisingly, the skilled Shah is also a tad more effortful than she usually is, taking time to settle into her part, laying just that little extra emphasis on the broad middle-parting in the oiled hair, the shapeless salwar kameez, and the chappals, which makes up her character. But one of

the truest moments in the film belongs to her, when she says that she could have also been more, if only she had more support from her loving husband, and Mishra's shame-faced response, a nod to all those years for taking her for granted, makes it complete. In a film led by its female characters, the men do their job well. In particular, Pavail is credible as the guy who thinks his job is done once he gets the money home, completely oblivious to the hurt he has caused his wife. As far as he, the provider, is concerned, that one slap is not anything that Amrita should take to heart, not really. Nothing, at any rate, serious enough for him to render an apology, which would imply that he is aware that he's crossed a line, and that it should never happen again. Our society treat women always a male dependent living property. And he have all rights to rule them. And women should sacrifice and suffer everything "kulasthri". From her childhood she mould for beeing a good wife and good daughter in law. In this movie the slap give realisation to her ,she never wish to be a Indian adarsh bahu in Indian women cultural.

## **4.4Saina**



Saina is a 2021 Indian Hindi-language biographical sports film directed by Amole Gupte and produced by Bhushan Kumar, Krishan Kumar, Sujay Jairaj and Rashesh Shah under the banner of T-Series and Front Foot Pictures. Based on the life of badminton player Saina Nehwal, the film stars Parineeti Chopra as Nehwal. The film was initially set to release in September 2020, but was postponed due to the COVID-19 pandemic in India. It was theatrically released on 2 March 2021. The film received mixed reviews from critics. Yogesh Mishra of Bollywood Town says "Movie beautifully talks about the success saga of a middle-class girl from Haryana".

#### 4.4.1 Saina And Her Mother



Figure 4.4.1

Usha Rani Hanvir singh Nehwal, Saina's mother, she is a simple and down to earth lady, at the same time determination is evident in her every word. She was a state level badminton player in Haryana. She spent all her time for Saina. Saina's biggest secret to success is her (mother) passion for playing badminton, even when she's pregnant. Saina took up badminton to fulfill her mother's dream of becoming a national level badminton player. One day Saina could not attend the badminton selection due to delay. But Usha is intervening there in a very timely manner. From that we can understand how intelligent she is. At the same time, she is a mother who celebrates her daughter's success).



Figure 4.4.2

She's the guiding force behind her daughter. Amole paints her as an over-strict, Bollywoodish mother. She's even shown to slap her daughter in frustration when she feels she hasn't done enough.



Figure 4.4.3

Now, again, we don't know much about her mother but one assumes such scenes are pure fiction. They have been put in place so we can dwell on the fact that Saina sacrificed a normal childhood in pursuit of excellence. But all this comes across as something from a textbook on an athlete's life and doesn't have the gravitas of actual memories. Meghna Malik is pure Tiger Mom alright and the only one in the cast who assuredly brings a Haryanvi flavour to the proceedings..More over she is a strong female character with self-esteem who never surrenders in front of anyone.

#### 4.4.2 Portrayal of Nationalism



Figure 4.4.4

Nationalism as a plot for films has been used in India since its independence or may be even before that. Saina (2021) follows Saina Nehwal, India's top shuttler, through her professional highs and lows. It also recognises those who have contributed significantly to her indomitable

spirit and fortitude. Saina is the kind of biopic that shows an admirable attention to making the audience happy or proud when they leave the theatre. The film follows its subject from her early interest in the game to her transfer from Haryana to Hyderabad, where she meets the



Figure 4.4.5

coach who will change her life, and eventually to the tournament where she will claim the title of world champion. It's a motivational journey with a dash of financial hardship and deep emotional loss .

### **4.4.3Struggles**



Figure 4.4.6

The daily life struggles and professional struggles stand as a key plot in every biographical feature film for example when Coach tells Saina in Saina (2021) biopic, that a relationship is a distraction, she questions why Sachin Tendulkar marrying at the age of 23 was okay, but a female athlete with a love interest is not. Every female centric movie focus on struggle and its countermeasures for the most part which might stand hidden to the patriarchal viewpoint are depicted in female biopics which empowers people of the sex.

## **4.5Chhapaak**



Chhapaak is directed by Meghna Gulzar's, chhapaak stars bollywood star Deepika Padukone in the lead role of Malti , a 19 -year-old women with ambitions to step out of her lower middle-class family circumstance, she's on the receiving end of several advance by young men in the neighborhood, including a family friend Babbu , short for Bashir Khan , a 30 - year -old tailor. jealous of a budding romance between Malti and a schoolmate , Rajesh , Babbu organizes an acid attack . The story tells the story of Malti fight for justice as she launches a public interest litigation (PIL) case to ban the sale of corrosive fluids.such as hydrochloric acid and sulphuric acid. Chhapaak is based on the true story of Laxmi Agrawal. who was 15 when she was attacked by Naeem Khan,a 32 - year - old family friend,in 2015 Is a sensitive film with delicate yet powerful, handling of heinous crime against women,and an important story that needs to be heard

#### 4.5.1 Work and Beauty



figure4.5.1

The film starts from Malti's present day when she is hunting for a job , having mustered the courage to come out of the emotional trauma the acid attack wreaked on her. the physical scars still haunt her. But with her life situation,she need a job. unable to fullfill her desires ,she began to look for other jobs.



Figure 4.5.2

Once she attended a job interview but the manager told her, he could not give a job to a victim of an acid attack.Malti works well in a beauty parlour,but the owner of the parlour said she does not have the beauty to stay in that job. Yet she did not give up on it and moved on. What any job requires is the education, ability and confidence of the person do it .not their physical appearance but these shots show a problem that people like Malti face .

## 4.5.2 Reflection of social media



Figure 4.5.3

since then, multi has worked with Amol Dwivedi, the founder of the NGO, on acid attack survivors. so once put an ad on multi FB. a lot of good comments and many more bad comments under that post. The many positive comments that inspired them gave them a positive experience. But the very pathetic bad comments made them mentally worse. If a girl has a violence. Give her the motivation she needs to survive, give her the support she needs, and stay with her. The role of social media in public life is huge. We can see the perception of the community that we can comment on anything under any post. Even if it's a girl's post, such things are very natural today. But they do not understand how much such a -ve comment can affect that person. Comments that are negative can affect not only the mental but also the physical

## 4.5.3 When Point out the Castism



Figure 4.5.4

The number of acid attack against women cases reported across India in 2020 totaled 182 .there were also 60 cases of attempted acid attacks across India in 2020.it clearly shows the problems that Dalits community when they are attacked. When there is violence against women,a group of people do not get the care they need.in this film ,a girl from lower caste is attacked with acid and when she is brought to the hospital,she does not get the care she deserve because she is from lower caste.The victim says, "I was subjected to this violence because I was a lower caste person, I was not given the care I needed and I had to sacrifice my face because I was a lower caste person."The director points out that the idea of "caste" still exists in India more often than human consideration. Recently, the three girls from the Dalit community have been targeted in a possible acid attack while they were sleeping in the terrace of their house. The girls aged 8,12 and 17 in North India state of Uttar Pradesh.

#### **4.5.4 Women against Women**



Figure 4.5.5

Malti Agarwal (Padukone) — based on a real character, Laxmi — is a heroine, because she fights for her own dignity and rehabilitation, and takes on an apathetic system that allows the unregulated sale of acid, and marginalises the victim, while the perpetrator — a spurned suitor (Vishal Dahiya) — gets away with a little more than a slap on the wrist. Along with Malti, a warrior for justice is her lawyer Archana Bajaj (Madhurjeet Sarghi — excellent), who is cynical enough to know how hopeless the battle is, but is willing to commit to it for as long as it takes. The public interest litigation (PIL) for the regulated sale of acid was a crucial one, and demanded a lot of patience as every other legal issue in the country.



Figure 4.5.6

Archana Bajaj is a woman who fights legally for girls who have been attacked by acid. They advocate for girls in court, and they tell the court that violence against girls under the age of 19 is widespread. The victims of this attack are all educated girls. They also have their own desires and dreams. Archana Bajaj defending girls in court. However, they forbid their daughter to go



Figure 4.5.7

out in the clothes( small skirt) she likes. Their daughter is also a girl and she too has the right to dress as she pleases. Archana Bajaj's lawyer has denied her daughter's rights. This woman who fights for girls does not consider their daughter to be a girl. Does not approve of her wishes. The attack on Malti was carried out by Babbu's sister. With his brother They pour acid on the face of an innocent girl without giving her a human consideration. One girl's life destroys another girl. After committing the crime, they come out of the court very easily. They feel no guilt even when they see a girl's life being ruined. She does not understand that Malti is a woman like her.

## **4.6 Analysis Of Survey**

**Table 4.6.1 Gender Of The Participants**

<b>Gender</b>	<b>Frequency</b>	<b>Percent</b>
<b>Female</b>	<b>148</b>	<b>54</b>
<b>Male</b>	<b>125</b>	<b>45.6</b>
<b>Others</b>	<b>1</b>	<b>0.4</b>
<b>Total</b>	<b>274</b>	<b>100</b>

The table above shows the no of male, female and others participated in the survey. A total of 274 people participated in the research survey conducted as a part of the project. Of these 148 are female (54%), 125 are male (45.6%) and one are other (0.4%).

**Table 4.6.2 Age Of The Participant**

<b>Age</b>	<b>Frequency</b>	<b>Percent</b>
<b>18-25</b>	<b>235</b>	<b>85.8</b>
<b>Below 18</b>	<b>15</b>	<b>5.5</b>
<b>26-30</b>	<b>14</b>	<b>5.1</b>
<b>Above 30</b>	<b>10</b>	<b>3.6</b>
<b>Total</b>	<b>274</b>	<b>100</b>

Table above indicates the age of participants in the study. majority of participants are 18-25 (85.8%) came between the age of 18 and 25. 15 participants are below 18. A few more participants are between are 26 and 30 and rest of the participants are above 30.

**Table 4.6.3 Occupation**

<b>Occupation</b>	<b>Frequency</b>	<b>Percent</b>
<b>Student</b>	<b>233</b>	<b>85</b>
<b>Employed put</b>	<b>22</b>	<b>8</b>
<b>Unemployed</b>	<b>19</b>	<b>6.9</b>
<b>Total</b>	<b>274</b>	<b>100</b>

The above table shows the occupation of participants in the study. Majority (85%) of the participants are students and few more participants are employed (8%) and rest of them are unemployed.

**Table 4.6.4 Marital Status**

<b>Marital Status</b>	<b>Frequency</b>	<b>Percent</b>
<b>Unmarried</b>	<b>249</b>	<b>90.9</b>
<b>Married</b>	<b>25</b>	<b>9.1</b>
<b>Total</b>	<b>274</b>	<b>100</b>

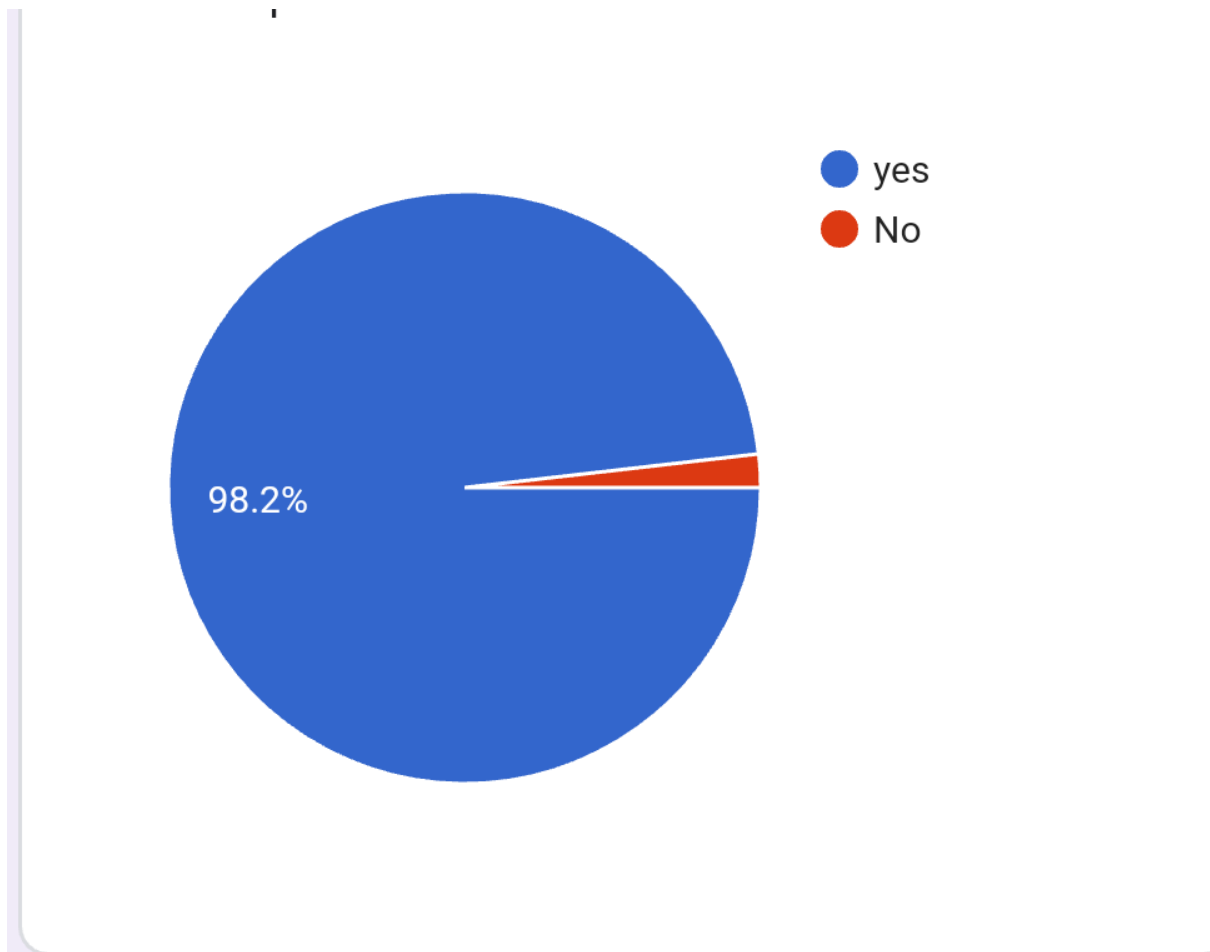
The above table shows the marital status of the participants. Majority (90.9%) of the participants are unmarried and few more participants are married (9.1%) .

**Table 4.6.5 Place Of Residence**

<b>Place Of Residence</b>	<b>Frequency</b>	<b>Percent</b>
<b>Rural</b>	<b>188</b>	<b>68.6</b>
<b>Urban</b>	<b>86</b>	<b>31.4</b>
<b>Total</b>	<b>274</b>	<b>100</b>

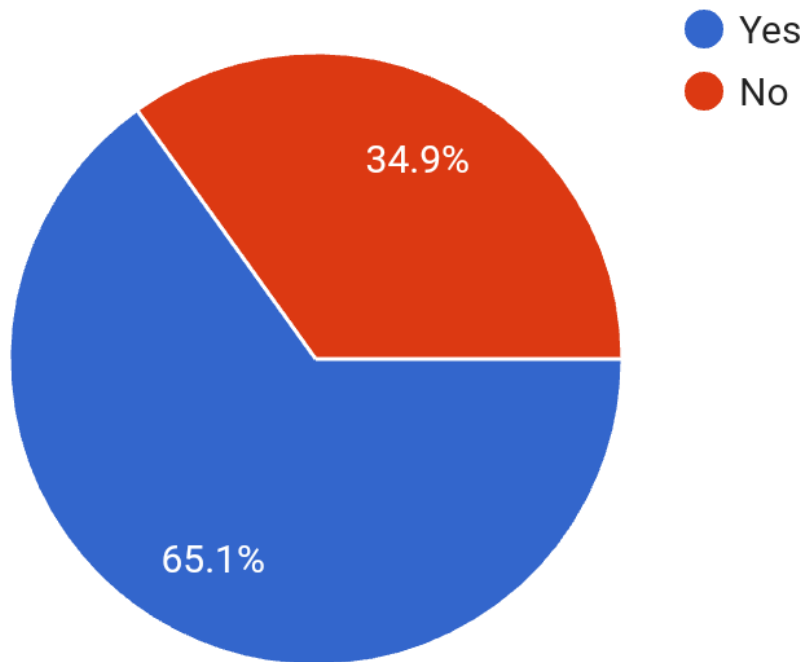
The above table shows the place of residence of the participants in the survey. Majority (68.6%) of the participants were living in rural area and 31.4% participants are living in urban area.

**Figure 4.6.1 Do you watch movies ?**



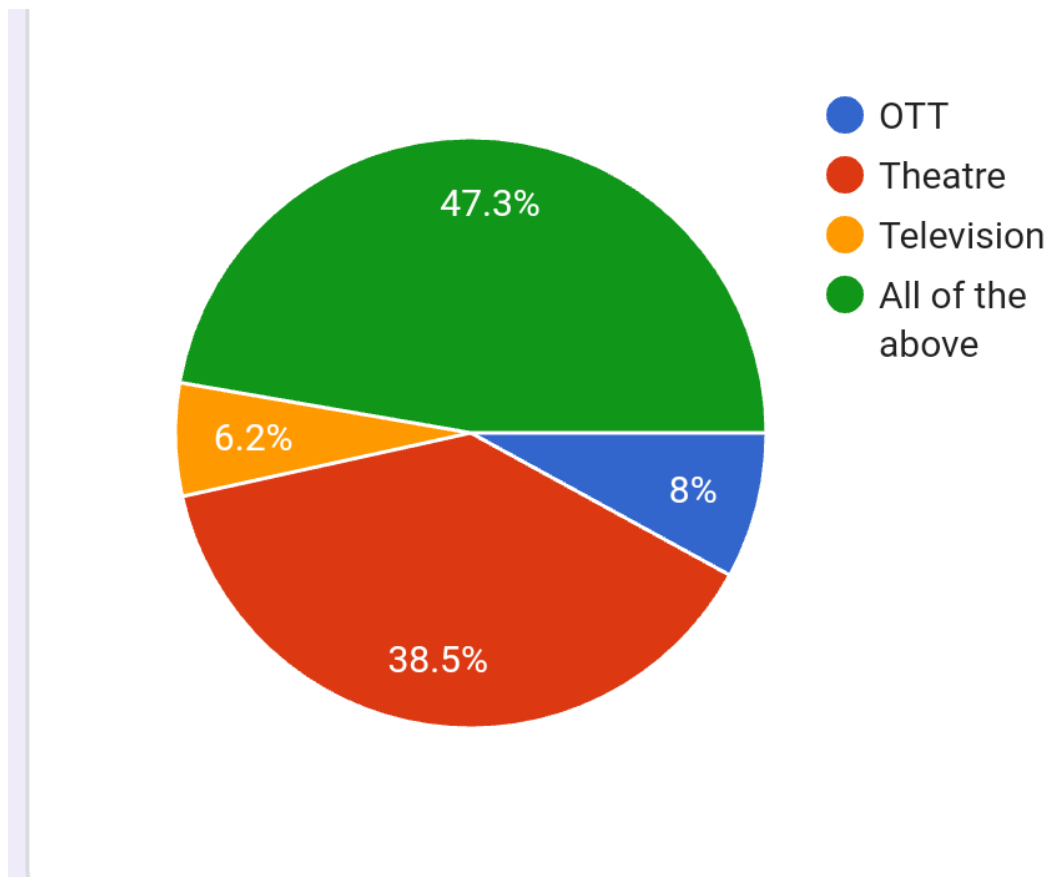
**The above figure shows that, Most of the participants (98.2%) are used to watch movies and 1.8%of participants are not interested in watching movies.**

**Figure 4.6.2 Do you think movies portrays reality?**



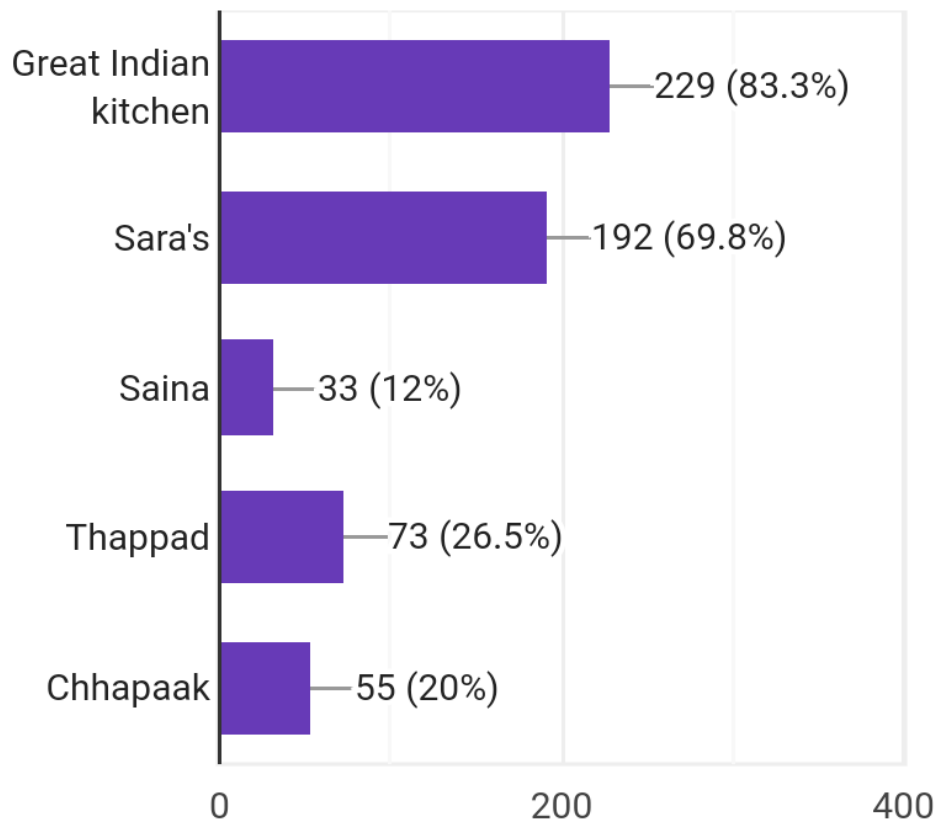
**The above figure shows the opinion of the participants in the study in the effectiveness of movies in portraying reality. Most of the participants (65.1%) reported that they think movies are helpful to portraying reality and 34.9% of participants thought that movies can't portray reality.**

**Figure 4.6.3 Which media platform do you like to watch movies?**



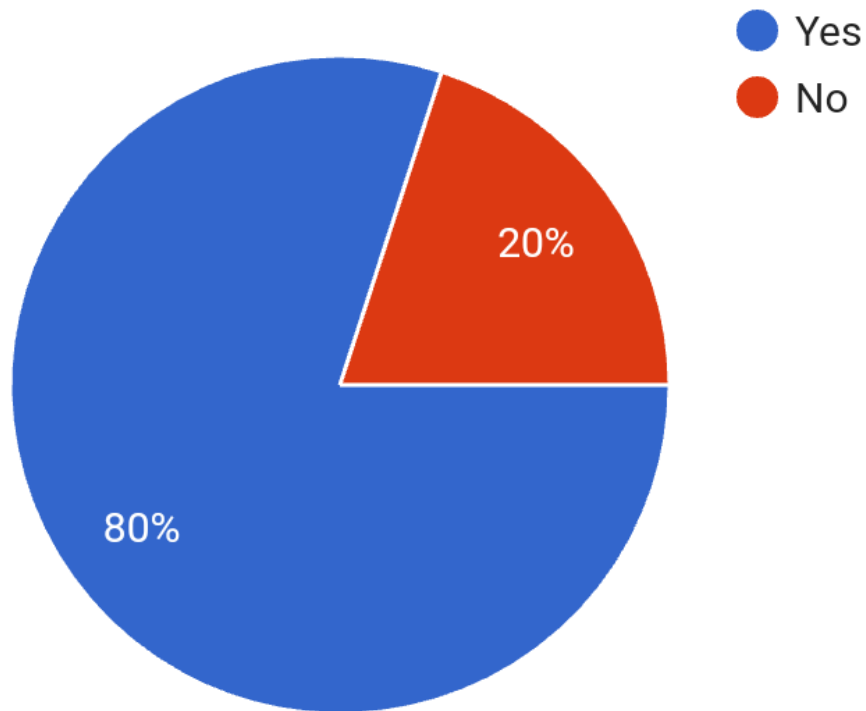
**The above figure shows that majority of the participants(47.3%) choose all the platforms to watch movies,38.5 %of participants are choose theatre to watch movies and 8%of participants use ott platforms to watch movies and only a less number of participants use television to watch the movies.**

**Figure 4.6.4 Which of the following movies have you watched?**



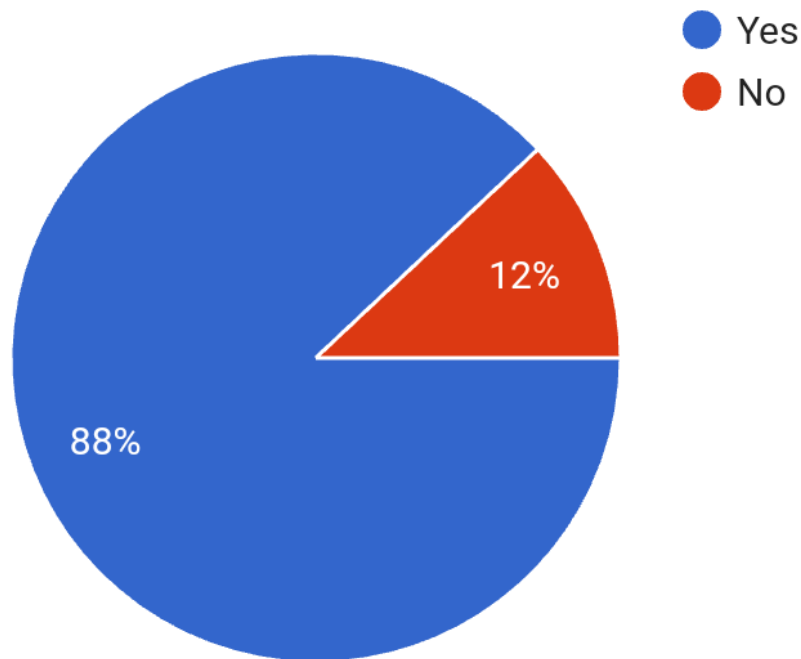
**In the above graph shows that majority of participants(83.3%) watch great indian kitchen. And most number of participants (69.8%) watch saras and (36.5%) of participants watch the movie thappad. Only a few number of participants watch that movies chapakk(20%) and saina(12%).**

**Figure 4.6.5 Did these movies influence you?**



**The above figure shows that more than 80 %of participants were influenced by these movies and only a few of participants doesn't influenced by these movies**

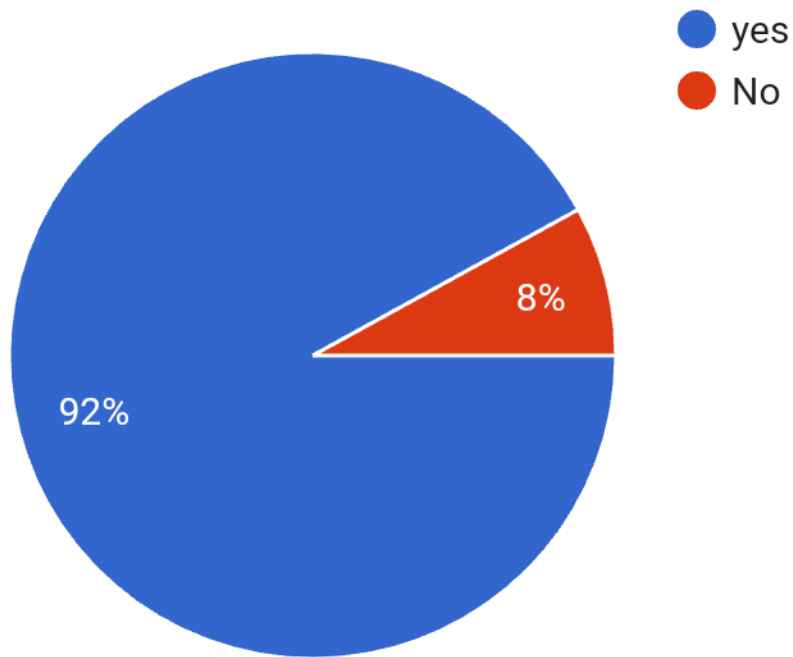
**Figure 4.6.6 Do you think some harsh realities of womanhood are portrayed in these films?**



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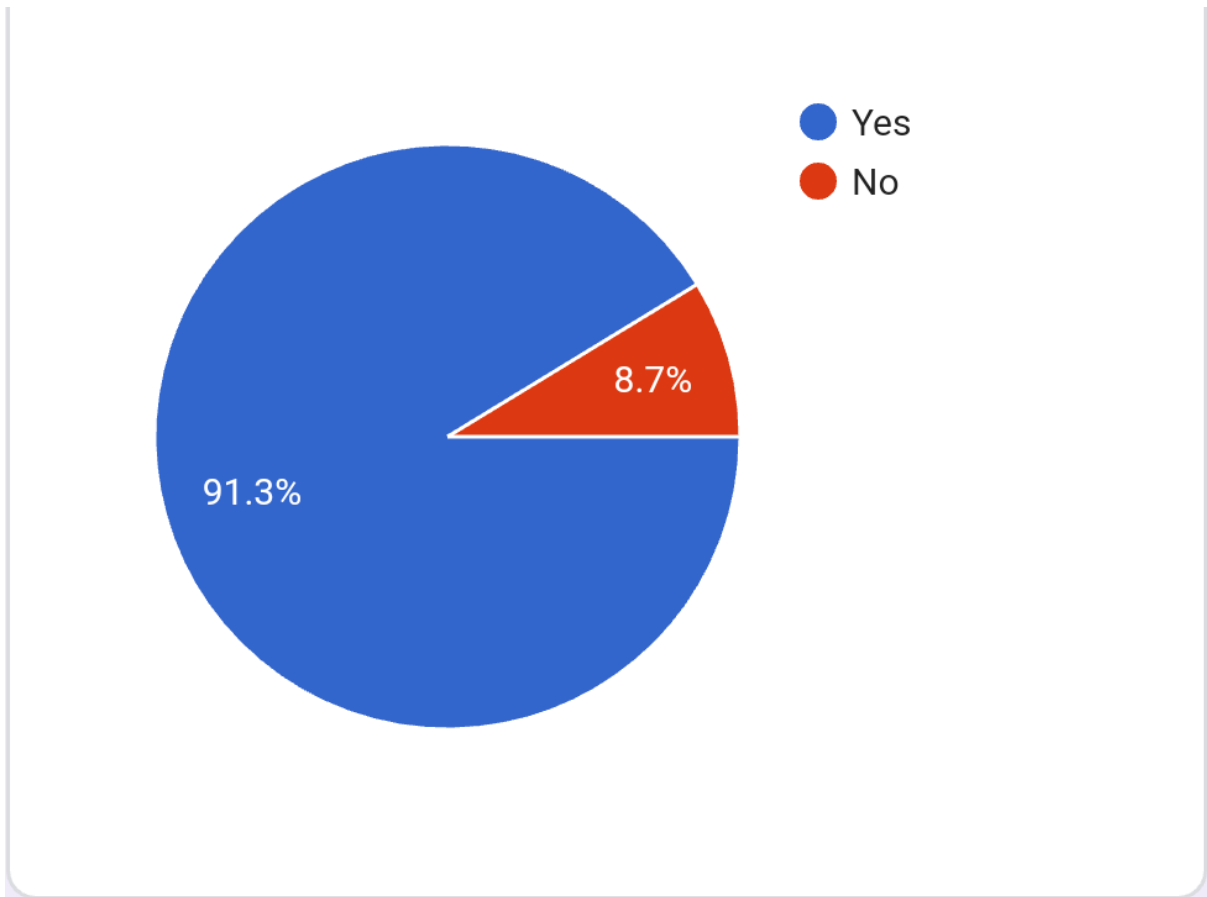
**The above figure shows that the majority of the participants(88%) believed that the realities of womanhood are portrayed in the films and few of the participants(12%) doesn't believe in the realities.**

**Figure 4.6.7 Do you think these films serve a strong message and impact to the society towards issues like Dowry, In-Equality, Male dominance?**



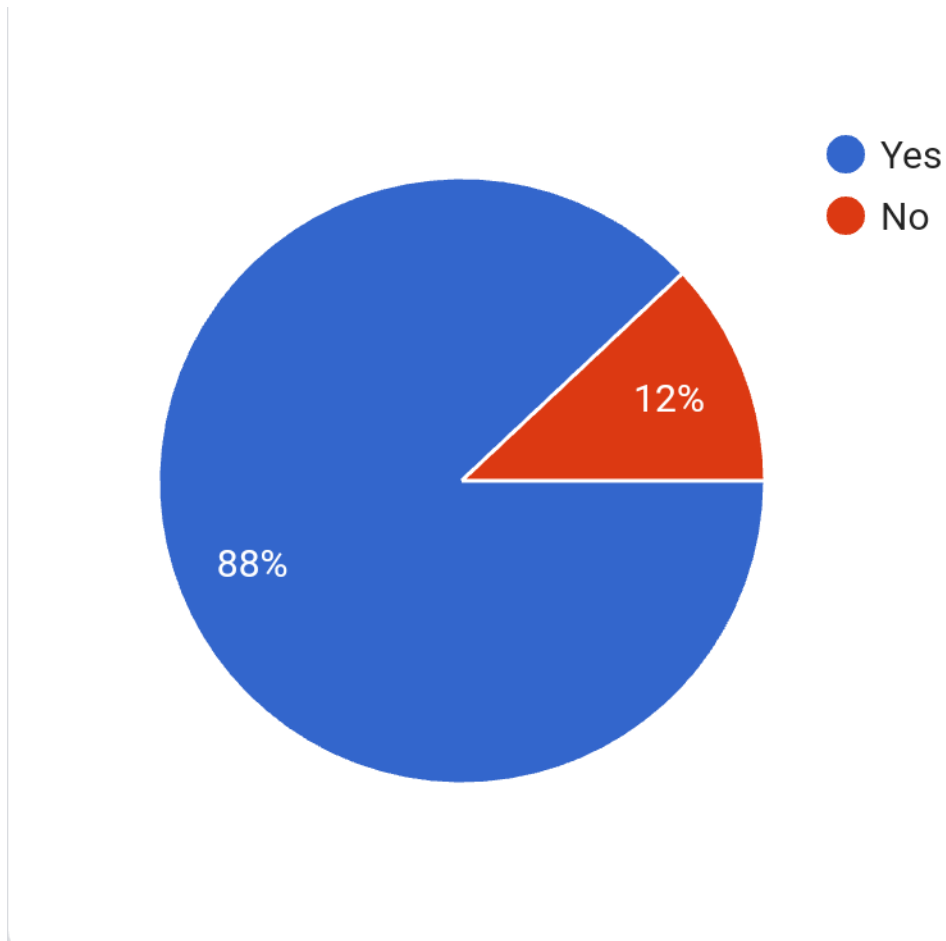
**The above figure shows that majority of participants (92%) think these films serve a strong message and impact to the society towards issues like Dowry, In-Equality, Male dominance and a few of participants doesn't think these films serve a strong message and impact to the society towards issues like Dowry, In-Equality, Male dominance.**

**Figure 4.6.8 Do you think films serve as a great tool for social change?**



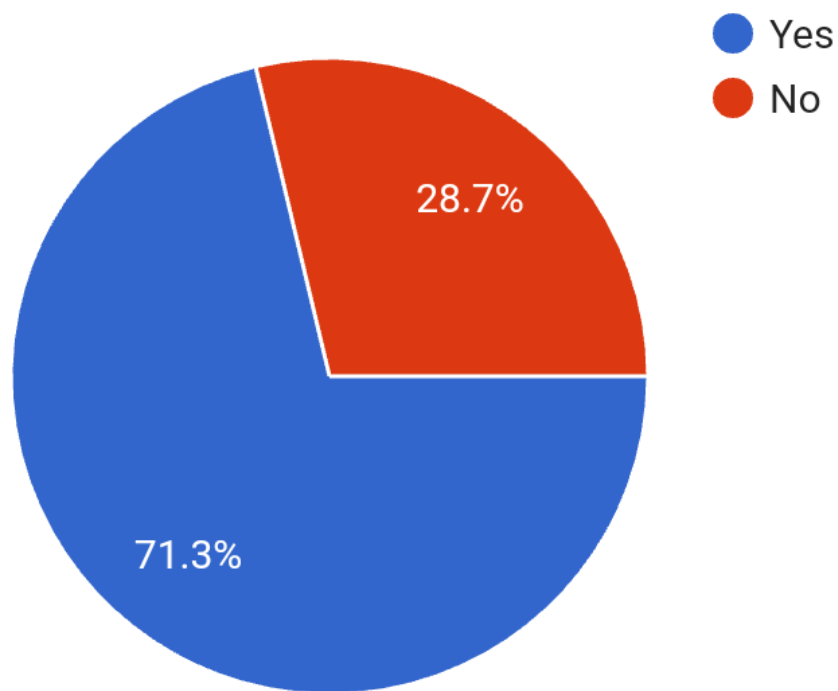
**The above figure shows that 90 above of the participants think films serve as a great tool for social change and a few of participants (8.7%) doesn't support this.**

**Figure 4.6.9 Do you think these films embraces women empowerment?**



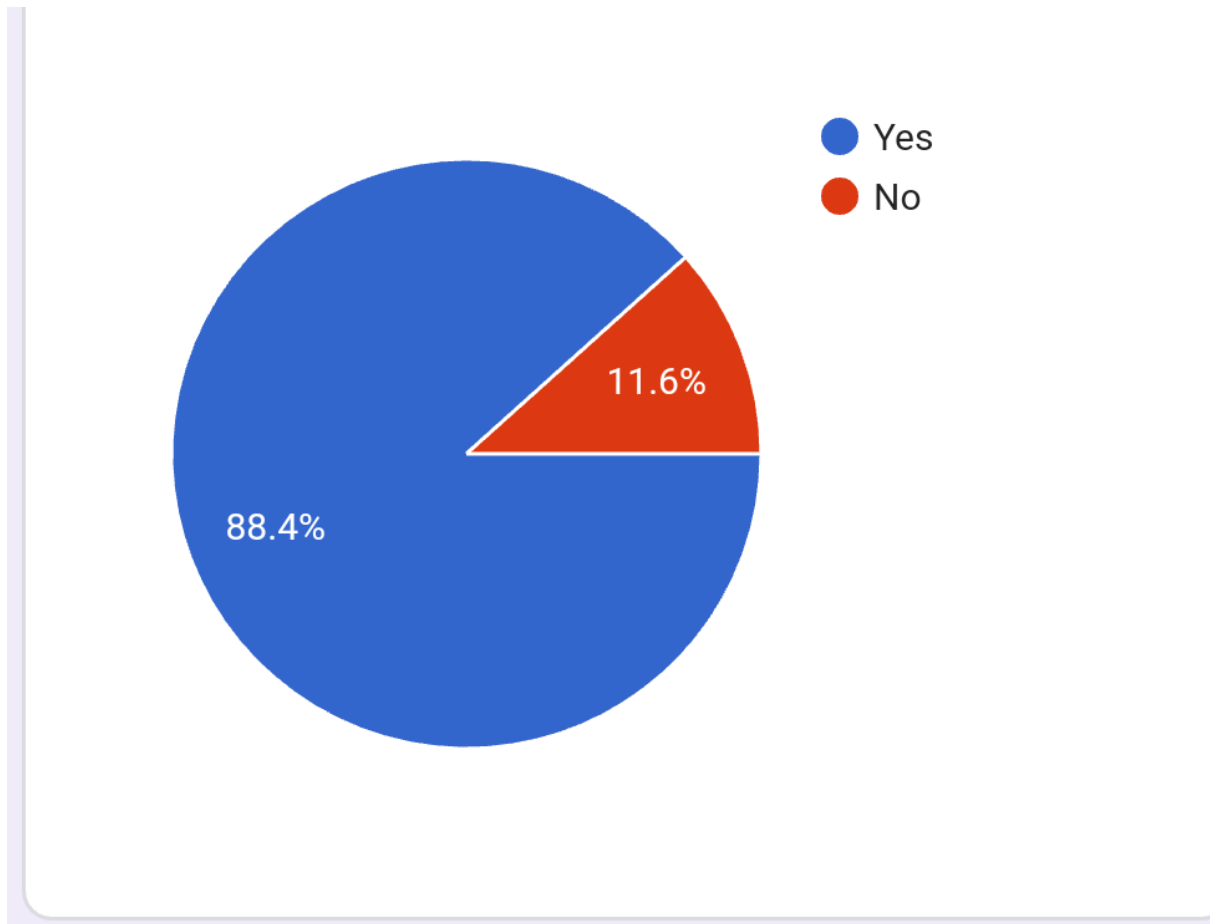
**The above figure shows that most number of participants (88%) think that the films embraces women empowerment and only a few of participants (12%) didn't support this**

**Figure 4.6.10 Do these films break the existing male centric heroic stereotype?**



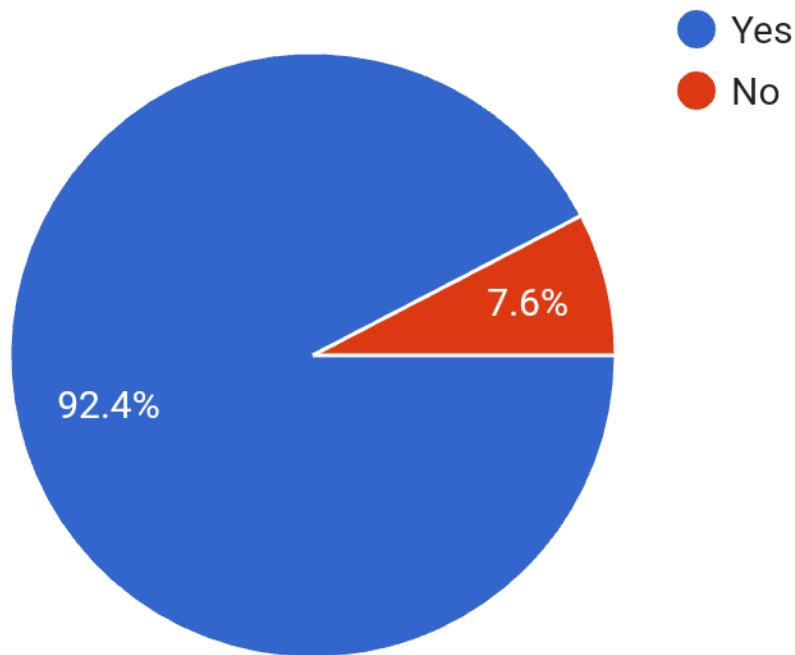
**The above figure shows that majority of participants (71.3%) support the films break the existing male centric heroic stereotype and few of the people didn't support this view**

**Figure 4.6.11 Do you feel satisfied after watching these movies?**



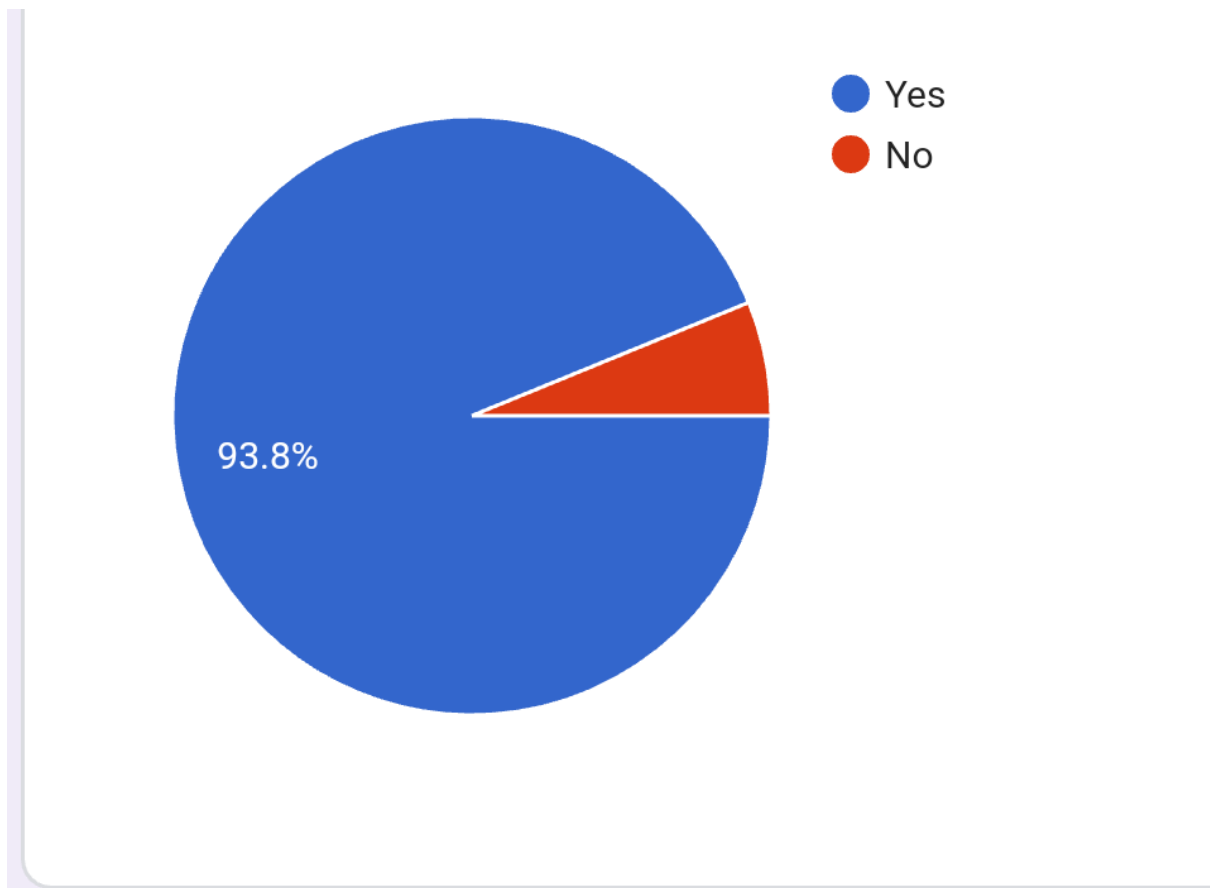
**The above figure shows that 80%above participants are feel very satisfied after watching these movies and less number of participants (11,6%) where not feel that much satisfaction after watching these movies**

**Figure 4.6.12 Do you expect these kinds of socially relevant movies in future?**



**The above figure shows that majority of participants (92.4%) strongly expect these kind of movies in future and few of the participants (7.6%) didn't expect it in the future**

**Figure 4.6.13 Are you happy with the film industry giving importance towards women centric films these days?**



**The above figure shows that a huge number of participants (93.8%) were very happy with the film industry giving importance towards women-centric films and some of the participants (6.2%) don't feel happy**

**CHAPTER 5**  
**DISCUSSIONS AND FINDINGS**

## Chapter 5

### Discussion and Findings

#### 5.1 Discussion

The Present study aimed the emerging women centric trend in indian movies after 2020. movies like "Great indian kitchen", "Sara's", " Thappad", " Saina" and " chhapaak " are the women centric movies released after 2020. Cinema is a popular media of mass consumption which plays a key role in moulding opinions, constructing images and reinforcing dominant cultural values. The paper deals with representations of women characters in mainstream Hindi and Malayalam movies. Women constitute fifty per cent of the population and hence their portrayal on screen is crucial in determining the stereotypes that exist in the society. Men in most society were seen as breadwinners while role of women was restricted to being a good home makes and good mother . This applies to women in a highly patriarchal society of India. over past decades, indian cinema has witnessed a significant transformation in the way of women are portrayed through film. Contemporary films portrays women as more independent, confident and career oriented. these fast changing role of women portrayed in Indian cinema and it's influence on the patriarchal indian society with a focus on some representative Indian films.

to considered the survey total 274 people's are participated including 148 are female, 125 are male and one are other. According into the survey most of the participants ( 65% ) reported that they think movies are helpful to portraying reality and (34.9%) of participants that movies can't portrays reality. The 80% of participants where influenced by these movies. The majority of participants ( 92%) think these films serve a strong message and impact to the society towards issues like dowry, in- equality, male dominance and few of participants doesn't like these film. The majority of participants ( 71.3%) support the films breaks the existing male centric heroic stereotype and few of the people didn't support this view. 92.4% participants strongly expect these kind of movies in future. from this survey we can understand how much these movies have influenced our society.

#### 5.2 Findings

- Majority of the people were interested in watching movies.
- Most of the people believes that movies were helpful in portraying reality. (179 out of 274 agreed)
- Most of the people were greatly influenced by women centric movies.
- Majority of the people believes that some harsh realities of womenhood are portrayed in these films.(242 out of 274 agreed ).
- 253 of them states that these films serve a strong message and impact to the society towards issues like Dowry, In-Equality, Male dominance.
- According to 251 of 274 films serve as a great tool for social change.
- According to 251 of 274 films serve as a great tool for social change.
- A large group of people believes that these films embraces women empowerment.
- Most of them hopes that these films break the existing male centric heroic stereotype.
- Most of the people expect these kinds of socially relevant movies in future.
- 258 out of 274 were happy with the film industry giving importance towards women centric films these days

### **5.3 Conclusion**

Through the project women centric films in 2020 we can see the change and development of the societies. During these years there has a great change happened in the film industry rather than the past years. There is the introduction of women centred movies. 2020 witnessed more number of women centric movies than the other years and this is one of the sign of the development and the breakthrough of the gender stereotypes. In the past few years women is portrayed as housewife, dependent, club dancer, opinionless, etc.. And gave more importance to men. Every film highlightsen as the supreme and he is the main lead of the film through his fight, action,romance etc. Theae all all are changed in the recent years and it is reversed. Now the main lead of a film is the women and her each dialogue is very powerful.

In recently there are many films that introduced women centric themes. Some of the movies in 2020 are The great indian kitchen, Saras,Chappak,Thappad,Saina..These movies show

women centric characters and importance through different stories. Womanhood is strongly portrayed in the Indian Films after 2020 and it has a very big impact on the society. Film serves a great role as a tool for social change in the age of OTT. Women Centric Films helps to empower women and to trash out the existing male dominant stereotypes.

#### **5.4 Recommendations.**

- In the light of the study, feminist movie can very well show intricate, flawed characters free from gender-based stereotyping. There for we need more women centric movies that highlights the problems faced by women in society.
- Many feminist movies fail to portray what the actual feminism is. Therefore we need more accurate feminist movies.
- Many films failed to capture the attention of theater audience. This badly affects the popularity of such movies. The presence of artists with high star value may perhaps rectify this.

#### **5.5 Limitations**

- We didn't get much response from the audience due to the covid pandemic situation.
- The use of ott platforms are only being with some sort of age group and others don't use the ott platforms. That's why not much people watch ott platform released movies.
- Through the analysis of the survey most of the participants are students and there is less number of participation we get from the other age group people (below 18 and above 30)

## **CHAPTER 6**

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