

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

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Abstract: *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 21st 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.

Keywords: Hero Oriented Movies, Kerala, Malayalam Movies, Women Centric Movies and Women Empowerment

Introduction:

“We all know that art is not truth. Art is a lie that makes us realize truth” (Picasso)

The constitution of India gives the right of equality and freedom for all human beings. The best means to know the progress of any society or community is to know the position and status of women in that society. Empowerment can be defined as the process of gaining the power of an individual who have been denied the facilities, especially in the areas of strategic life choices. Through Women’s empowerment women holds the power over material and intellectual assets and brazen out the prevailing ideology of patriarchy and gender prejudice in all the institutions and social systems of the community. The 1994 International Conference on Population and Development (ICPD), held at Cairo too highlighted women empowerment as a vital tool for a country’s overall development and bettering the tone of people’s life.

J.S. Mill, the courtier of Queen Victoria in the 19th century started the women’s right movement in England, which later became the root of feminism movements. Due to his effort women right bill

passed through which Women got the right to vote, the right in property and the right to education. In India, Raja Ram Mohan Ray took initiative for women empowerment in India. He opposed wrong traditions of sati and child marriage and it was the beginning phase of women empowerment whereas second phase was women’s education in middle age of the 19th century and third stage started in the 20th century where a woman gets right to vote and right to representation in politics (Mill & Okin, 1988).

Empowerment comprises a woman’s holistic progress that is social, mental, cultural, economical, political and spiritual. Today, even though women have attained a lot in every field, on the other side there are many who are denied of their fundamental rights. Till today women become victims of social evil like rape, exploitation, Domestic violence, eve teasing, workplace harassment etc. Repression of women is a well observed fact, not only just limited to the underdeveloped nations, but is equally prevalent in developed countries too. Women’s developmental level is different in different regions of the nation and our country, India is like a serpent whose head

is in the 21st century and the tail in the 17th century (Pandey & Vir, 2010).

Cinema has become massively significant in any serious study of the women's question today because it is an art and a medium that is in real figurative, and that the women on screen come to represent not an individual but a category (Pillai, 2010). A film is a world which organizes itself in terms of a story and it merges public reality and private dreams. Films are viewed to be a potent medium of communication by social scientist and it creates two types of influence on the society; positive as well as negative. On the positive side, it makes the people aware of certain problems prevailing and the need of their solution. Films are of great educative value and can be utilized for ordering social relations. On the negative side, films glamorize crime and drain out our positive values (Arora, 2004). Roger Scrutton (Danto, 1979) claims that cinema enjoys a relation to the physical world that is so tight and unmediated that neither human intentions nor values can enter it. In our culture the mass media is the leading tools of ideology, with the cinema standing in the front because of its astonishing guise, the prestige and honour accorded to it by the populace (Andrew, 1984).

In the social - cultural and political map of India, Kerala occupies a sole position and is at the vanguard of other states in terms of social development indicators like infant mortality, maternal mortality, fertility rate, sex ratio, economic development and literacy. These elevated social development indicators have given rise to the myth that malayali women are enjoying higher status than their counterparts elsewhere in the nation, particularly in view of the fact of high female literacy in the state. It is through double enslavement and repetitive identification with familial norms and ideals that the women of Kerala have managed to take a role and visibility in the waged workforce of the state. But here again, ironically, their pay cheques can barely ever be equated for economic freedom or social mobility (Pillai, 2010, p.3).

Position of women in Malayalam cinema

Malayalam cinema has had its distant uniqueness in terms of selection of stories, tackling of issues and narration, right from the start to the present day. But when it comes to projection of women in cinema, we have not shown any obvious difference compared to other language movies, despite the fact that Kerala has traditionally been a matriarchal society (Nair, 2010, p.27).

Films after film in Malayalam industry has made the picture of the women as who love to cook, clean, wash, scrub, shine and polish for men. The apparent enjoyment of these women in offering their servitude to men takes on a new significance and serves as a market of the power of culture to

impose its strictness on the women as representation. These images demand the female to survey herself and check whether the surveyed in her carries these marks of feminists the marks of culture. (Pillai, 2010, p.9)

Art historian John Berger (1972) links up the concepts of gender construction, place, immobility and watching. Berger writes:

How she appears to men, thus become a crucial component of her identity as women. Thus men act and women appear. Men look at women. Women watch themselves being looked at. This ascertains not only the relations between men and women, but also the relation of women to themselves. The surveyor of the women in herself is male: the surveyed female. Thus she turns herself into an object and predominantly an object of vision: a sight.

Mainstream Malayalam cinemas replicate the anxieties and obsessions of malayali men and seek to subvert and sabotage the immense artistic and productive potential of modern malayali women (Pillai, 2010, p.24). Women were not allowed to step beyond the parameters of the traditional codes. Women on the Indian celluloid screen have sung, danced, loved and revelled but only within the confines of the lakshmana rekha¹. By proficiently using the myths, cinema disguises the sexism latent in them and weaves an invisible web around the women, constructing and limiting her (Pillai, 2010, p.12).

In 1928, J C Daniel, the director of the first Malayalam movie had to search far and wide for nearly six months before he could get a woman to play the lead role in *Vigathakumaran*. Strong characters played by Sheela, Sarada and Jayabharathi in many films necessitate the society for strong women to fight ideologically fuelled battles besides their men. As more and more women in Kerala become better educated and stepped out into the public domain as technocrats, bureaucrats and career women, cinema has started resonate the male fear of being subjugated by the woman. Although the more women become conscious of their rights, the more they claim self-reliant and autonomy in real lives, the more curbed they become in screen representations in Malayalam cinema (Pillai, 2010, pp: 16-23).

¹. Lakshman Rekha is a line drawn by Lakshmana around the house where he stays with his brother Rama and Rama's wife Sita. The line is meant to protect Sita, while he is away searching for Rama. Lakshmana Rekha, in modern Indian parlance, refers to a strict convention or a rule, never to be broken. It often refers to the ethical limits of an action, traversing which may lead to undesirable consequences.

Subsequent to the long-lasting reign of old time heroines (Sheela, Sharada and Jayabharathi), Malayalam cinema has picked up a lot of female actors, only the male actors stayed and the females turned into an ephemeral category. Even the strongest woman's character has nothing much to do in the male world of action movies. Women on screen in Malayalam cinema continue to surrender independence and individuality, willingly enfolded and metaphorically subjugated by the eager hands of men. Audiences in this part of the world are not eager on envisage an intelligent, independent woman, keen on pursuing the ambitions of her life, as a popular heroine (Harris, 2010, p.62).

Malayalam cinema hits upon a successful formula with the first half focussing on an encounter between a self willed heroine and macho hero, while the second half witness a systematic and extremely popular process of breaking her down into either a neurotic, or an orphan or any other kind of weakling. This sort of narrative transmutation of female characters begets another kind of violence which cinema inflicts on women not on her body but on her identity. (Muraleedharan 2002, p.19)

It is said that every society gets the film it deserves. If Malayalam cinema is lacking strong women's themes we should blame only ourselves; our filmmakers and audiences. The heroes of earlier days were more accommodating compared to their present counterparts. Stars like Sathyan, Prem Nazir, Madhu and others had carved out their individual images, which left out enough space for the heroines to make their presence felt. Now we live in times of the superheroes where market forces decide the stuff. Invariably the male hero gets the maximum importance and film space, with the result heroine is reduced to a pretty doll to play second fiddle to the hero and to fill up whatever is left of the romantic space. When the bulk of the production is geared around just two or three male images, how one can expect a woman oriented subjects to be produced sincerely. No wonder we have very a little of the so called women's cinema that we can boast of ((Nair, 2010, pp.36-37).

Women Empowerment in Malayalam Movies

Cinema as an institution has a vital role to play in the formation of a modern state and civil society. Ambitious and successful working women become a number to be reckoned with in the Kerala society and the conflicts between their professional and domestic lives begin to be tentatively explored in movies. This workplace outside the home is knit into the texture of her personality very subtly and is often subsumed within the larger demands of the nuclear family (Sreedharan, 2010, pp: 84-93).

The Indian film industry has relied on the male lead actors from the 'Black and White' days. There was a belief that actresses can't shoulder a movie of

their own and so it was rather hard for movies to come up with female centric subjects. But still, there were a few movies that made an impact by coming up with subjects that had strong female characters as their lead and they garnered awesome reviews and stupendous collections. The 21st century brought in many changes and it was basically Bollywood that stood up and started making commercial movies with female leads. Later on, it spread into other language films; directors and producers started to think differently and the faith on actresses was affirmed (Somaaya, Kothari & Madangarli, 2012).

Cinema as a medium of communication has been serving on the both fronts, first through the shifting roles of female and secondly, it has enthused and motivated the entire society in the field of women empowerment by making a lot of women centric movies. Women have marked a substantial change in her image in the society; they have no longer been self sacrificing doormats. They have emerged as a powerful, independent and confident self who is bold enough in her expression of every emotion, be it love, anger, passion, resentment, pleasure, elation or anything that she was known to be silent about (Gopinathan, 2003).

To a great extent women are represented as the one who lives in fancy world and rather than being delineated as normal human beings, they are always lionized to a privileged position capable of committing no mistakes. Today in movies, it's unusual to see a bold and tough female action character what Angelina Jolie (in SALT, 2010) and Charlie's Angels (2000) have played. Women's aspirations, desires, grievances, feelings and perspectives are entirely gone astray from the silver screen.

Methodology

Women centric movies which depicted women as avengers battling against the aggressions she suffered were selected for the study. Women in the lead or as avengers are central to this study as it attempts to render frankly the dilemma woman faces in the Indian society. Besides this, these movies give women the self-confidence to tackle the violence and the guts to challenge the social set up.

Selections of the movies were made solely on the extent of how they focus on the daring, self-reliant and valiant attitude of the women. The chosen commercial films have rendered the image of the women in a disparate mode than the conventional style of the Malayalam pictures, where the main hub is solely on their beauty. Sample selection is drawn through the purposive sampling technique. As per Vogt (2005) the effectiveness of purposive sampling is that the feature of the sample is presumed to closely symbolize the whole populace that is being examined.

With Discourse analysis the concept of women empowerment in women centric movies, whether the women centric movies really empowers women, what motivation does the empowerment movies gives and the issues these film handles were addressed. According to David Silverman (2003, p.349), qualitative textual or discourse analysis "focuses on how dissimilar versions of the world are created through the use of interpretive repertoire, claims to 'stakes' in an account.... and construction of knowing subjects'.

Out of the 1083 full length Malayalam feature films released in theatre between 2004 to 2014, only 29 films come under the broad definition of women centric movies and barely eight movies *Manjupoloru Penkutti* (Kamal, 2004), *Perumazhakkalam* (Kamal, 2004), *Achuvintte Amma* (Sathyan Anthikkad, 2005), *Vilapangalkkappuram* (T. V. Chandran, 2009), *Gaddama* (Kamal, 2011), *22 Female Kottayam* (Aashiq Abu, 2012), *Thira* (Vineeth Sreenivasan, 2013) and *How Old Are You* (Rosshan Andrews, 2014) really depict the theme of women empowerment

Though Malayalam film industry has come forward with good women centric movies, whether these movies have played a special role in empowering women is a question mark. In this paper women centric movies is defined as the movies where women posses the authority to express themselves and have power over their lives, whereas the notion of women empowerment means the change of approach towards the lifestyle; raising voice against injustice prevailing in the society or to do something beneficial to the society. The women centric movies which conclude only showing the plight of the women without a way out is excluded from the study and those succeeded in changing the protagonist's life was ultimately preferred for analysis.

Analysis and Discussions

Manjupoloru Penkutti (2004), *Perumazhakkalam* (2004), *Gaddama* (2011) the three strong women centric movies crafted by the director Kamal render the struggles of Nithi, Ganga and Ashwathy who have publicized guts to sever the ties and to fight till the extremity to attain their goals. These three courageous women characters of Kamal are an ideal instance of women empowerment where they have determined to alter their destiny by their strength of mind and willpower.

Manjupoloru Penkutti (*Snowy Girl*) is a movie about a teenage girl who has to face abuse from her stepfather. Even though it deals with the sensitive issue there was absolutely no vulgarity or titillation and it's a very mature and bold film. The movie starts with the narration of Nithi (Amritha) who introduces the characters to the audience and later on tells the deepest problem she is facing. The movie is all about her struggles to kill her stepdad

who wants to have sexual relations with her and the harassment she is facing from him. Even if she wants to inform her mother, she is afraid of her step father's threatening. Instead of compromise Nithi decided to retaliate and ultimately succeeds in tearing his mask of innocence thereby protecting her younger sister and mother from his clutches.

In Kamal's *Perumazhakkalam* (*When it rains hard*), continuous rain almost became a metaphorical backdrop for the tearful tale of two victimized young mothers – Ganga and Raziya, a Brahmin and a Muslim, one already widowed and the other faced with the threat of becoming one. The two husbands are good friends working in a far away land. Death comes to one at the hands of the other, not by intention but by sheer accident and the latter is to be hanged as per the law of the land. The only hope for the Muslim women is to get a written pardon from the Hindu widow, will she or will she not – that is the conflict. Braving stiff opposition from her orthodox folks and the community she signs the pardon asserting her independence as a woman with a mind and heart. It's a welcome change that a woman who acts independently and strongly becomes the symbol of love and tolerance in the movie.

Ashwathy (Kavya Madhavan) a young woman, fell into financial difficulties due to the untimely death of her husband, accepts the job of a housemaid in a conservative, male centric, oil rich Gulf country with tribal laws. The film *Gaddama* (*Housemaid*) glimpses at her attempt to escape from her life of misery and also looks at the life of an immigrant populace, the race to earn money, how it extinguishes humanness and how it compels folks to deceive their own people. Since a lot of women from different parts of the nation work as housemaids or gaddamas in the Gulf countries suffering harassments and insults at the hands of their employers the subject possess immense contemporary relevance. Gaddamas are demoted to the base layer of social life, and their lives are often uncared by the mainstream society. *Gaddama* belongs to that category of films that shock with realism and that tug our heartstrings.

It's a universal fact that love is possessive in every age and selfishness is growing along with love. Movie *Achuvintte Amma* (*Achu's Mother*) on the subject of mother-daughter bonding runs into rough conditions followed by some misunderstandings. There is nothing that Achu hides from her mother. But the only taboo in their life is the talk about her father. Vanaja (Urvashi) never speaks about Achu's (Meera Jasmin) father and Achu never asks about that as she doesn't want to upset her beloved mother. Though Satyan Anthikkadu's movies are plucked out from the lives of people around us not even a single character is implausible and in most, there are no stunts, no songs with hundreds of dancers in bright clothes

dance behind the hero and heroine and no hero worship.

Besides the mother daughter relationship, the movie reveals the effort of a young girl who had been raised in very poverty ridden slums and who had to work in many places. She, along with other girls was to transport to the sex traders, but she could escape and on her way, she picked up a little kid. She raised her as her own daughter thinking it better not to tell her that she is an orphan. Other than the entertaining aspect, the movie expresses the thought that a person can't change the evils within the society, however, can bring a change by helping someone in distress. In front of society Vanaja represents herself as a widow and she constantly has to tackle the problems connected with this.

The movie gives a sketch of the hardship an unwed mother has undergone to raise her daughter in an unsecured society. For a time being when her daughter keeps a distance from her, she was not able to withstand the mental agony and she decided to adopt a child thereby repeating the same life cycle. Though she had enough chances to settle down her life through marriage, she ignored that life and determined to have an independent life with her adopted daughter. In this movie the bold individuality of a woman is explicated through her decision to take up the role of motherhood without any external pressure is underlined thereby setting an ideal model for women hood and empowerment.

Director T V Chandran's *Vilapangalkkappuram (Beyond the Wail)* speaks about the Muslim women victims of Gujarat riots. Zahira (Priyanka Nair) lives with her family in Ahmadabad and in the riot she barely manages to escape from the criminals before they set her ablaze after being gang raped. In that terrifying state, she goes into hiding inside a lorry that takes her to northern Kerala, her father's hometown. As she slowly recovers from the disturbed state of mind, Zahira realizes that humans categorize themselves on account of their religion and caste where nasty minds are vying to pounce upon a hapless woman. *Vilapangalkkappuram* turn out well in making the audience deem the plight of the world around them and we often tend to close eyes to such passionate attempts which show realistic and truthful stories on-screen.

When Zahira was further haunted by religious fundamentalists and forced her to get wedded to an aged person she broke all the religious chains and flees to Gujarat to combat for the rights of the women victims. Even after the torment of serial rapes and other inhumane atrocities women who were injured in the riots were still in camps. Instead of cursing her fate, she has taken a daring decision to return to Gujarat. In fact, it's an escape from her father's native where she was seen as an alien. In other words, it's a resurrection of a woman who has been brutally raped and who lost her family stepped forward to fight against the injustice of the

society. Rather than being a weeping woman she dogged to move towards her life with courage and to help out women facing the similar trauma thus showing the real women empowerment.

Aashiq Abu's *22 Female Kottayam* is a bitter confrontation of a reality; a fact that we have turned our faces away from, a fact that we have pretended to be non-existent, a fact that we have kept draped under shrouds of (pseudo) morality. Rape, when it's repeated, almost makes us queasy. It's not easy and an effortless task to sit through the ordeal that Tessa (Rima Kallingal) gone through and the post-traumatic pain does not sadly limit itself to psychological strain alone. *22 Female Kottayam* narrates the story of Tessa, a nurse who got employed in Bangalore falls into a trap and gets raped. She makes her mind to take revenge on the people who destroyed her.

It more or less seems like the movie goes off tangent for a while, when Tessa lands up in jail, but it's in the jail that she meets the pregnant Zubeida (Rashmi Sathish), who tells her that 'women are born with a weapon in their hands which is at the same time a boon and a curse'. Tessa has no qualms in making use of this weapon, and outside the jail, she approaches DK (Sathar) for help. She reminds DK that she is a woman who has been raped twice and has spent several months in jail, accused of a crime that she never committed. When Hegde (Prathap Pothan), a sexual offender and Cyril (Fahad Fazil), a pimp makes Tessa's life traumatic; there is DK on the other hand unveils that nothing in the world comes for free. He accepts favours from the women he loves and sees to it that they have no regrets.

Tessa's ultimate resurgence from a homely young lady to a vengeful woman transforms not only her persona but her individuality as a woman. When Cyril realizes his love for her was genuine and was overshadowed by his mannish dominance concept and avarice for wealth; Tessa reminds him that she lost somebody who betrayed her, but he lost someone who truly loved him. When brutal incidents like rape happens, society finds faults on the woman thus makes her feel completely lost and curses the entire life whereas here Tessa equate rape with a dog bite. It's a great thought ought to be delivered to the society to change the mindset of the populace against the women who has been victimized and also to give them self-confidence to fight against the culprits. When Tessa executes her revenge plan and callously penectomises him; Cyril realizes the power of a woman and he labels Tessa as a powerful and a real woman.

Vineeth Sreenivasan's *Thira (Wave)* is a contemplative journeying of a subject of human trafficking and child prostitution that is frequently discussed in quiet whispers. The film takes the realistic route with inspirations from the narratives of social activists **Anurdha Koirala** (Nepal) **Sunita Krishnan** (India) and **Somaly**

Mam (Cambodia) well known for their fight against human trafficking. Besides giving the audience an adrenaline dash, the movie throws light on the present day socially relevant issue. There is no hero-heroine distinction in this movie and there is only one hero, Dr. Rohini Pranab (Shobhana) the lead female protagonist.

It's a fact that women are used for pleasure and profit and the respective authorities turn a blind eye towards this everyday reality. Our society has become a place where wrongdoers can go off free after committing the worst possible crimes against women. This woman centric movie depicts the fight of Dr. Rohini Pranab (Shobhana) along with Naveen (Dhyan Sreenivasan) in releasing the destitute girls taken away by a gang. Through *Thira*, the director wants to put across the strength of mind and efforts of a woman in releasing the girls who she has given shelter. In our real life we came across such women fighting against the cruelties they undergo and a few helping others to recover from their hardships. *Thira* is an eye opener for those who silently suffers the atrocities and are scared to oppose it. The movie imparts the sound message of women empowerment where the will power amends not only the destiny of a single person but also others associated with that person (her).

"Who puts the expiry date on a woman's dream?" movie *How Old Are You* places this query to the viewers. The film narrates the *transformation* of the protagonist, a housewife who is regarded as incompetent by her husband and daughter. Nirupama (Manju Warrior) has always struggled to carry out the demands of her husband and her daughter, but her ignorance makes her the subject of mockery among her friends and colleagues. The rest of the film has witnessed the *rebirth* of Nirupama who revives her vitality and pursues her dreams to prove her value to her husband and daughter. Nirupama becomes renowned for the organic vegetable garden, she cultivated on her terrace and the manner in which she motivates others to do the same. Nirupama turn into a path breaking entrepreneur, thus proving to the viewers that these women were empowered, and are competent of standing on their own feet.

Nirupama's travails in life resemble that of many women who had given up their dreams, to build a secure nest for their family. It is a grossly underappreciated role that she plays in her lives; which is taken for granted. She may not be the principal breadwinner, but hers is a quiet, invisible presence that makes sure that her family can go about well in their lives, without being too worried about what happens at home.

As Nirupama says, the price of vegetables may be an immaterial topic of discussion, but it is important to her; if there is extra spice in her husband's food, the same harmless food would become a matter of concern. Thematically, *How*

Old Are You bears a strong similarity to Sridevi's **English Vinglish**, in terms of a woman's struggle to affirm her identity, among the family members who undervalues her. Each woman brings to the forefront her own efforts to recognize and make her own way through her inner conflicts.

As a woman, she has never enquired the status-quo and her position in the family, but when faced with an opportunity to emerge out of her shell and outshine, she mishandles initially but recovers and emerges as a strong woman. The issue of **How Old Are You** is not at all relevant. This film works not only in Indian context, but is quite pertinent in a global perspective, the film talks a lot about women empowerment and the requisite of each one to pursue their dream and passion. The silent pain of millions of hapless mothers and wives, which gets conveniently uncared in their households, seems to be a simple theme but in the present context it is relevant.

Quiet a lot of Nation builders voiced their views for women's empowerment. Indian feminism highlighted education for woman, to be an effective home maker and nation builder. But it is very ambiguous when it comes to the matter of individual thought and life. Film is a business where female roles are unnecessarily included in the film-making business. Predominantly female artists are preferred not as per the requisite of the character in the script but for the beauty.

Laura Mulvey points out that by tradition the depiction of women on screen has performed at two levels: as objects for the characters in the screen story and as erotic object for the viewer inside the auditorium, with a shifting tension between the looks on either side of the screen (Mulvey, 1975). In contrast to movies which seem to be women-centric, but male protagonist resolves issue towards the climax; here, in all the selected movies women find solution to their problems and also these movies depict women as self-dependent and adept to clear her own problems.

Female protagonist stars as the focal subject matter as well as the central character in all selected movies. Instead of depicting the image of sluggish individuals who function as sexual stuffs to men, these films portray women as those owning opinions, desires and the willingness to stand up for themselves. The eight movies selected for this study have depicted women in a different light and made an effort to present the problems women faces in the Indian society.

Conclusion

Cinema plays a decisive part in illustrating personalities who inspire us in more ways than one. Despite of casting men in the main roles and women as subsequent role, there have been some

superb films that deviates from the norm and depicts strong women characters which leaves a mark on the society turning an inspiration to many (Andrew, 1984). As a medium of strong influence on the Indian psyche it is explored via these portrayals how Malayalam films have played a key role in upholding the empowerment of the women through the years.

Most of the women characters in commercial films portray the character of Sita (heroine of the great epic Ramayana who is a woman of virginity and celibacy). The contemporary films have not altered the traits of Sita but only the dress has been modified in the name of modernity. Female characters are permitted to go to school, college, wear western garb, speak English. These are the only liberties given to the woman in the cinema. Beyond that woman taking a decision on the important matters, working to become financially

autonomous, deciding whom to marry, divorcing at her own will, remarriage and widow remarriage is seldom told stories.

The need to maintain the private sphere and family is still either believed or pretended to be believed by the patriarchal society. But one could understand that women in the public sphere, who take major decisions, have control over the family and finance is also affected by patriarchal ideology which makes them remain in a secluded life once they lose their virginity.

Women artists have to challenge the maxim; in the film industry, women are seen and not heard. They must not chime in with the preset norms set by the industry of exhibiting women as objects of desire. Movies that represent women in the right angle from a humanistic and sensible point of view need attention and appreciation.

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