

Breaking the stereotypes in Roshan Andrews's Prathi

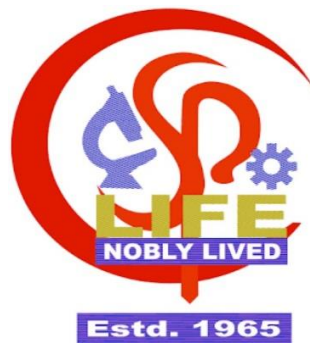
Poovankozhi

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Declaration

I do hereby declare that the project report is the record of genuine research work done by me under the guidance of Ms. Rosy Milna, Assistant Professor, Department of English, St. Paul's College, Kalamassery.

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Certificate

This is to certify that the project work **Breaking the stereotypes in Roshan Andrews's Prathi Poovankozhi** is a record of the original work carried out by Gladwin Joseph Durom under the supervision and guidance of Ms. Rosy Milna Assistant Professor, Department of English, St. Paul's College, Kalamassery.

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Introduction

Film is considered as one of the most effective and realistic art forms, which reflect whatever it gains from the society as a mirror. It has reflected and represented our social life which is historically patriarchal one. The Malayalam film industry has so many characteristics features. It has a history starting with J C Daniel and many of the other legendary figures. The representation of women is one of the vital issues since the early period. There was not much acceptance and recognition for women during that time and that could have been the reason for a male centric history. This is enough reason to study the representation of women as subordinate male majorly in the domestic sphere, through the institution of marriage, love and maternity.

Over the last hundred years of Malayalam cinema, a specific amount of meanings has come to settle around the institution of marriage and family in Kerala. Now it can be seen that the Malayalam film industry is changing its face over the stereotypes and norm, and portraying the women as a strong character. Even if they are represented as working women, who have all the strength to be alone boldly and fight, but when she is in the domestic sphere, she become the slaves of the husband, the master.

Malayalam cinema forms a major tributary of Indian cinema. Its artistic richness, both in theme and content, can mainly be attributed to its deep-rooted relation with literature. Of these, many stories by women writers have been adapted into films. The trenchant political question that informs this study is the subversion of women in films adapted from literary texts written by women. During the nineteenth and early twentieth century, Kerala was witness to several changes in the socio-political and cultural fields.

New notions of religion, technologies like printing, a vast reading public, women's associations, all developed during this time.

The women writers started writing critical articles on social issues that touched their lives. These women writers of Kerala, as elsewhere in the world, have attempted to rewrite women back into language. They hailed the advent of a new feminine language, that ceaselessly subverts the patriarchal binary schemes, where logocentrism colludes with phallogentrism in an effort to oppress and silence women. Through their works these women writers also tried to explicate the patriarchal order, the hegemonic devices which marginalised women. During the late nineteenth century, in spite of Malayalam literature giving more space to women writers, they had to face sharp criticism. The critics intended to tame the works by writers like Lalithambika Antharjanam, K. Saraswathi Amma, Madhavikkuty which sought to break away from the rigid barriers put forth by patriarchy. Both Lalithambika Antharjanam and Saraswathi Amma questioned the foundational claims of gender and sought to reimagine gender in terms favourable to women. Madhavikkuty through her works incisively critiqued contemporary patriarchy in a most rebellious manner.

While women's writings often challenged the existing patriarchal structures, the filmic adaptations are seen to subvert them. Though both fiction and film are socially and culturally produced systems for recreating realities, in cinema the controlling discourse is almost invariably male, where the women are ideologically positioned in patriarchal terms. Cinematic images of women have been consistently oppressive and repressive. Dominant cinema often caters to the unconscious strictures of patriarchal modes of thought. This

means that film narratives are constituted through a phallogentric language. When works by women writers are made into films, they do away with the stringent political questions of the novel and establish prejudices about race and gender. Marginalisation and omission function as hegemonic devices to contain the women's discourses of patriarchal resistance embedded in their works. Their works are recast in ways that absorb them into forms compatible to the core ideological structure. The directors deny women voices and the challenges these women pose to dominant ideologies, thus resulting in a filmic text that works ideologically to produce depoliticized melodramas, either marginalizing or silencing altogether the pivotal elements of the women's discourses. But at the same time, at the surface level they might seem to support the ideological challenges found in the authors' discourses.

Films often present stereotyped images of women. In fact, women are represented negatively as non-men in such a way that these images of femininity appear as natural. They play the same traditional game of submitting themselves, their egos and values to the male characters thereby representing the male protagonist as omnipotent. It is he who carries the action forward. Through the lens of the phallic camera, the spectator, male or female, is made to identify with the male character in the film, thus controlling the female character and often making her a spectacle. Thus women, with a strong individuality have always been absent in films. They have been present only as characters without a self. This is attributed to the fact that filmmaking has always been done from a male point of view. The very cinematic apparatus is exploitative of women, centring around their physical beauty. Even in films which have women as chief characters, they are presented as confused, or helpless or passive or purely sexual beings, expressing the fantasies and

subconscious needs of their creators who are male. They objectify women as objects of evaluation in terms of socially predefined visible criteria of beauty and attractiveness turning them into objects - victims, addressed specifically to a male audience. They are either objectified or fetishized in order to eliminate the threat of castration. While the objectification provides the female spectators with masochistic pleasure, the male audience are offered sadistic pleasure. On the other hand, by presenting the female as an object of fetish, voyeuristic pleasure is provided. Thus films, by using the codes of patriarchy, subvert women in films.

Patriarchal ideology informs the entire gamut of these films. Women are portrayed as weak, unable to stand up and revolt against the injustices meted out to them by the male dominated society. Though the pivotal role is played by women characters, in films they are fixed in their respective slots as lovers, caring mothers or sisters. The individual selves or identities of women are never portrayed. The conventions of cinema distort and play with even the writings of women which seek to break away from the conventional portrayal of women. These works of women, when translated into the language of cinema, become prey to patriarchal colonial ideologies.

First chapter discusses about the feminist film theory which had made many changes. Laura Mulvey is a renowned British film theorist and film maker also Professor of Film and Media at Birkbeck College, University of London. She claims that men and women are differently positioned by cinema. Men as subjects identifying with agents who drive the film's narrative forward and women as objects for masculine desire and fetishistic gazing. Cinema utilizes psychoanalytical theory especially the concepts of Freud and

Lacan as a 'political weapon' to demonstrate how the patriarchal subconscious of the society structures the film form and shape our film watching experience.

Laura Mulvey insights that films can compel the female spectator to participate in her own humiliation by watching the film as a man borne out in her analysis of the technical psychological organization of the film.

Time line of analysis of some movies which portrayed subaltern women hood and stereotyped women in cinema are analysed and that throw light to see how the film *Prathi Poovankozhi* becomes really a breakthrough of stereotypic characterization exist in this twenty first century cinema. Third chapter in detail analyses the film and in detail discusses how it breaks off the stereotypic female characterization. The film *Prathi Poovankozhi* was directed by Roshan Andrews and he is one among talented directors in Mollywood and he is having a bunch of films which achieved its peak of success *Udayananu Tharam* (2005), *Notebook* (2006), *Evidam swargamanu* (2010), and *How old are you* (2014). *Prathi Poovankozhi* is starred by Manju warier as Madhuri.

Madhuri is a saleswoman from one of the leading clothing stores in the city. Madhuri and her mother live on her income and sewing job. One day while going to her workplace, Madhuri was molested in a bus by a goon. She ran behind him, but he manages to escape. She determines to payback the thug for the eve teasing. Madhuri goes in search of the teaser, named Antappan (Roshan Andrews) who is currently on a hideout because of another fight that happened between him and some thugs. After a lot of searches, Madhuri finds Antappan near a railway station. However, before Madhuri could get close Antappan is attacked by a goon squad. Antappan gets critically injured and Madhuri takes

him to a hospital. She tells her friend that she wants Antappan to come back to life so that she can have her revenge.

Madhuri gets to know that the goons that tried to kill Antappan were employed by the local police inspector himself because he feared Antappan was taking over his control over the market. In the police investigation that followed, Madhuri is framed by the inspector as the prime suspect. The police keep an eye on Madhuri in the hopes that Madhuri will manage to find Antappan who is currently on bail and has managed to flee. The plan was that when Madhuri see Antappan, they will kill Antappan and blame it on Madhuri. But Madhuri manages to fool those who were following her and finds Antappan. He has now paralyzed waist down. Antappan's wife says to him that Madhuri helped him to get to the hospital and he is alive only because of that. Antappan, on seeing her starts to cry out of guilt, Madhuri leaves him without a word. Madhuri on her way back home, sees an adult man groping a schoolgirl on the bus. She throws him out of the bus and crushes his hand with a stone. She takes all her anger on Antappan this guy and calls him Antappan. The film ends when Madhuri walks away from the scene and the schoolgirl who got molested goes back to Satheesh and starts thrashing him.

The movie is shoot in a realistic way which gives the main women character Madhuri more space and it breaks the image of traditional women images which is controlled by patriarchy. The film is a continuation of new generation movies which make new paths in the way it characterizes women in film. Usually in films a viewer can see women characters that forego their ego and ambitions at the feet of male hero characters and shrink themselves in the family and inside the kitchen walls. So, in a brief this paper

is an attempt to show the film as break through which represent the powerful women character that over power the trend of women stereotypes in Mollywood.

Chapter 1

A Journey through Feminist Film Concepts

Feminism has great impact on the film theory and criticism. Film is taken as a cultural practice representing myths about women as well as men by the feminist. The central idea of the theory is the issue of representation and spectatorship. The earlier feminist criticism was directed towards stereotypes of women. The stereotypic images of women, mainly makes a negative impact on the female spectator. These images were fixed and endlessly repeated. Feminist film theory is an important theory in the field of a film and the theory based on feminism has a great impact on the film theory and criticism. Feminist film theory criticizes cinema for its stereotyped representation of women. Some even disputes the diverse distinction between the female and the male roles in a film which involves the public opinions and criticisms that have both a vital importance in the development of the given notions. The aim is to portray the subjectivity and the female desire on the silver screen.

Feminist film theory in classical cinema for its stereotyped representation of women. Its aim is to successfully represent female subjectivity and female desire on silver screen. During 1970s and 1980s a post structuralist perspective domineered the approach to film, claiming that the film is more than just reflection of social relation of social relation in that actively construct meanings of sexual difference and sexuality. During 1990s feminist film Theory moved away from binary understanding of sexual difference to multiple perspective, hybrid identities and multiple viewership, which resulted in an increasing concern with questions of race and ethnicity, masculinity and queer sexualities.

Traditionally women displayed has functioned on two levels, as erotic object for the spectator within the auditorium and as the erotic object for the characters in within the story. Both look at women as sexual object. The man emerges as the representation of power. As the viewer identifies with the main male protagonist as he controls events, synchronize with the active power of erotic look. Females are used in order to provide pleasurable experience for male. She is presented as glamorous, isolated on display and sexualized. But as the narrative progress, it can be seeing that she falls in love with the main male protagonist and becomes his property and losing her outward glamour characteristics. The development of feminist film theory was influenced by women's studies in 1960s and 1970s. At the beginning in the united states in the early 1970s feminist film theory was generally based on sociological theory and it focused on function of female characters in the in the film narratives or genres.

Issues of representation and viewership are central to feminist film theory. Feminist critics tried to understand all pervasive power of patriarchal imagery with the help of structuralist theoretical frame work such as psychoanalysis and semiotics. Claire Johnson is considered to be the first feminist critics to offer a sustained critique of stereotypes from a semiotic point of view. She put forward that how classic cinema constructs the ideological image of woman. The narrative structure of traditional film establishes the male character as active and powerful. He is the agent around whom the dramatic action unfolds and the look gets organized. The female character is considered to be power less and passive. She is the object of desire for male characters. Cinematic gaze always produced a masculine dominance both by means of the identification produced with male hero and through the use of the camera.

Laura Mulvey claims that men and women are differently positioned by cinema. Men as subjects identifying with agents who drive the film's narrative forward and women as objects for masculine desire and fetishistic gazing. Laura Mulvey insights that films can compel the female spectator to participate in her own humiliation by watching the film as a man borne out in her analysis of the technical psychological organization of the film. Mulvey has emancipated the ways in which visual techniques and narrative in film make voyeurism into an exclusively male prerogative. Within the narrative of cinema male characters direct their gaze towards female characters. The viewer in the theatre is made to identify with the male look because the camera films from the as well as libidinal point of view of the male character. Thus, there are three levels of cinematic gaze. They are camera, character, and spectator. It is true that most of the films give importance to male. It can be seen that male still dominates the media. The male sexual objects served as opposite numbers to arouse heightened gender in the female subject. Women in cinema limited to the conventional domestic function of married women or they are reduced to objects arousing sexual desire.

Feminism is a political ideological and social movement for the ideas to achieve political, economic and personal and social of sexes. Feminist movements they have companied for the women rights including the right to vote to hold public office, the freedom to work this are the main features of the feminist movements. In our society lots of people, they are not considering female as much as considered male. Reasonably in Kerala there was an agitation for the entry to the temple of Sabarimala. The society has seen lots of feminist movements in our society but the Sabarimala issue is the strongest issue that ever seen. Feminist movement demand equal rights to worship in the temple of

Sabarimala like the male are worshipping in the Sabarimala. The Kerala state government has announced a new programme for women to reclaim public spaces. The Kerala Women and Child Development Department will organize a 'Night Walk for Women' on December 29 and the core idea is to reclaim public spaces that remain largely inaccessible for women with the underlying message that these spaces belong to all, irrespective of gender. The latest uprising of women's movement in Kerala is another example of the women who react. The Me-Too movement in India is a manifestation of the international Me-Too movement that began in late 2018 (and continues to the present day) in areas of Indian society including the government, the media, and the Bollywood film industry. In India, this movement is seen as either an independent outgrowth influenced by the international campaign against sexual harassment of women in the workplace, or an offshoot of the American 'Me Too social movement'.

In Kerala 2017 it was started with an established actress who was subjected to a heinous incident of sexual assault in Kochi and she courageously spoke up for justice. A collective of eighteen women from the Malayalam film industry started to come together to stand by this Survivor. The entire episode and ensuing reactions reaffirmed the stronghold of patriarchal beliefs in the film industry highlighting the challenges faced by survivors in their course of pursuing justice. On November 1, 2017 Women in Cinema Collective Foundation was registered as a Society. In the first two years, Women in Cinema Collective has maintained a special focus on dealing with sexual harassment within the industry.

Some say that a fourth way of feminist is already up on us, prompted by the increase in internet culture. This wave is similar to the third wave but is distinguished by more advanced technology and broader ideas of equality. This wave stands more in solidarity with other social justice movements. Fourth wave feminism uses the internet and its call-out culture to challenge misogyny and sexism in popular media such as television, literature, advertising and so on. Feminism is always favoured for the women for their wants. From olden days it is heard that the women do not get their rights and their want equal for men's. The women do not get opportunity to perform well in their life and in all over the world, the men have so many chances and opportunities to work and perform well.

Feminist films are changing the attitude of society and it always challenges the society to rethink both the women as well as men. The change in Mollywood was noticeable from 2010 onwards a group of new directors has aroused with the films which portray the strong women character were increasing on one side however the trend which portray women in ordinary patriarchal stereotypes still exist. One of such film which released on 20 December 2019 was *Prathi PoovanKozhi* directed by Roshan Andrews and stared by female super star Manju Warriar. The film portrays the struggle of main character Madhuri to hit back a local goon who molested her during a bus journey. The feminine power and courageous decision she take to fulfil her revenge is the central idea of the film which break away the patriarchal notions of the society

Chapter 2

Mollywood Women Stereotypes: An Overview

The film industry has copied the view of the society about how a woman should be. A woman should be chaste, pure, obedient and more over non-reactive and the women who break these unwritten laws are considered to be out caste ones and so no one dare to be so. And examples are both seen in literature and as well in films. The phallogentric language used in films are great example for this which consider men the first and foremost important sex.

Films often present stereotyped images of women. In fact, women are represented negatively as non-men in such a way that these images of femininity appear as natural. They play the same traditional game of submitting themselves, their egos and values to the male characters thereby representing the male protagonist as omnipotent. It is he who carries the action forward. Through the lens of the phallic camera, the spectator, male or female, is made to identify with the male character in the film, thus controlling the female character and often making her a spectacle. Thus women, with a strong individuality have always been absent in films. They have been present only as characters without a self. This is attributed to the fact that filmmaking has always been done from a male point of view. The very cinematic apparatus is exploitative of women, centring around their physical beauty. Even in films which have women as chief characters, they are presented as confused, or helpless or passive or purely sexual beings, expressing the fantasies and subconscious needs of their creators who are male.

They objectify women - as objects of evaluation in terms of socially predefined visible criteria of beauty and attractiveness turning them into objects - victims, addressed specifically to a male audience. They are either objectified or fetishized in order to eliminate the threat of castration. While the objectification provides the female spectators with masochistic pleasure, the male audience are offered sadistic pleasure. On the other hand, by presenting the female as an object of fetish, voyeuristic pleasure is provided. Thus films, by using the codes of patriarchy, subvert women in films.

Lalithambika Antharjanam in her *Agnisakshi*, allegorizes the tale of a woman's journey from colonial to post-colonial India and charts the limited choices available to her, both within and without the confines of her home. The literary text demythicises the romantic ideal of the family and also records the growing disillusionment of women over their betrayal in the nationalist enterprise. The filmic text, on the other hand, invests Devaki with a mother image, thereby negating her sexuality. By presenting her as an asexual object, the film contains her threat to patriarchy and at the same time helps in reiterating the laws of patriarchy. The character of Devaki is also coded as per the conventions of the feminine mystique, thereby losing Lalithambika Antharjanam's subversive reading of hegemonic gendering. P.Valsala's *Nellu* portrays the life of the marginalised sect - the Adivasis - of Thirunelli forest. The literary text deftly explicates how they are silenced by the dominant group, presenting realistically their hardships. The film is but a love story where the female figures become the object of pleasure. As the woman is exposed as the object of male gaze on screen, she becomes the subject of oppression. The ideology of popular cinema sabotages the writer's tone and intention in order to provide spectator pleasure.

In Kamala Das's *Rugminikkoru Pavakkuty*, Rugmini, the girl child forced into prostitution by her own mother, is a socially decentred subaltern who is both a symbol of the women's subordination and oppression within phallic socio - economic structures and a metaphor of post-colonial corruption. The realistic portrayal of the brothel in the literary text is romanticised and picturised with an aura of artificiality in the film. The melodramatization of the rape scene and the presentation of Rugmini as a passive sufferer, reinforces the sense of female vulnerability in the face of male power and oppression thereby downplaying the intention of the writer in highlighting the plight of the girl child in a male dominated society.

Kamala Das's *Nashtappetta Neelambhari* focuses on the psychological trauma faced by Subhadra at the loss of her lover. It highlights the depression in the life of an upper caste Hindu wife. Unlike in the story, in the film Subhadra does not have an existence of her own. Moreover, the filmic text punishes her. for violating the norms of patriarchal ideology that demands a woman to be chaste both in body and mind. In all these films, the narrative centres around women characters, whose desires are transgressive of norms set by patriarchy. By functioning as disruptions to the linear flow of the narrative, they pose a trouble/problematised female psyche. For their transgression, they are punished by ideologically positioning them in patriarchal terms, subverting the women to the status of a 'sign' in relation of exchange between males. The filmic closure does not offer a full resolution to the questions put forth in the narrative; thereby leaving the problems posed by the female characters unanswered. The male characters, on the other hand, are made strange, passive and denaturalised thereby evoking sympathy of the spectators.

Thus, patriarchal ideology informs the entire gamut of these films. Women are portrayed as weak, unable to stand up and revolt against the injustices meted out to them by the male dominated society. Though the pivotal role is played by women characters, in films they are fixed in their respective slots as lovers, caring mothers or sisters. The individual selves or identities of women are never portrayed. The conventions of cinema distort and play with even the writings of women which seek to break away from the conventional portrayal of women. These works of women, when translated into the language of cinema, become prey to patriarchal or colonial ideologies.

The Malayalam film named *Njangal Santhushtaraanu* (1999) a film about a married couple who are having marital issues due to the wife's ego and aversion towards Kerala culture. The wife's character Geethu, played by Abhirami, is predictably vilified. She is hot-tempered, arrogant and mistreats her father-in-law and sisters-in-law. Her husband Sanjeevan, played by Jayaram, starts to mistreat her in return and calls it his method of curing her mindset. He molests her, humiliates her in public, beats her in front of the public and even argued that, women should be quiet and disciplined. At the end of the film, her father hails him as a God, just because of his decision to marry her in spite of knowing the truth of her whereabouts. This film was hailed as a family entertainer and was even a superhit back in its day.

This is a noticeable pattern in pre-2000s Malayalam cinema. Women, who speak English, wear modern clothes, and talk back to men are often vilified and threatened with dire consequences. The only mode to redemption was if she switched to traditional clothes and apologised to her men.

The superhit Malayalam film *The Truth* (1998) starring Mammooty features a scene in which he has a different attitude and considered a character as inferior who is an IPS officer played by Vani Viswanath. This dialogue, when it was heard in theatres, was applauded and cheered by young men who idolized Mammooty. These men started propagating this dialogue in real life. There were viral memes of this dialogue. Similarly, in the 2016 film *Kasaba*, Mammooty plays a police officer and he threatens a female officer. Young men, who continue to run fans clubs, replicate dialogues and imitate their heroes and are likely to identify with and propagate these dialogues. In many films, sarees, bangles and the word woman are used to insult men who are not capable. *Rakilipattu* (2007) featured a police officer who threw bangles at men, as they failed to rescue a woman who was harassed and killed in broad daylight. Womanhood itself is insulting in these contexts.

Mohanlal did a film named *Kelkatthe Shabdham* (1982) where he plays Babu, a sex addict who stalks Jayanti (Ambika) who was his ex-lover. Another film by Mohanlal, *Vandanam* (1989) too has a hero stalking a heroine as the central plot. Years later, *CID Moosa* (2003) starring Dileep and Bhavana was released. Dileep plays Sahadevan, an aspiring police officer who falls in love with Mina (Bhavana) and stalks her. He even molests her in public and due to his continued stalking, she loses her job. In *Bhagyadevatha* (2009), Jayaram's character Benny tortures and humiliates his wife Daisy (Kaniha) because she does not give him dowry. He learns the lesson when his sister needs to be married off, and needs dowry urgently. The best way in which a lead character can earn sympathy from the audience is by having unmarried sisters or daughters.

Sexual assault and violence against women have been used as a weapon by most villains to silence freethinking women characters. In *Lion* (2006) Kavya Madhavan's character Shari is forced to appear as a raped woman by a goon because as per the social mindset being raped is worse than raping. Casually, she is termed as a 'thing'. The mother of the survivor then goes on to say that her life is ruined, she is stained and destroyed. Rape survivors are objectified worse than ever; being portrayed as nothing more than vessels or withered flowers instead of human beings.

This time line of Malayalam film of truly reveals the behaviour pattern and stereotyped portrayal of women existed in the society. Indian society always teach them to be the non-reactive all suffering women he chaste, pure, and obedient ones. Silencing them the society expect them only in stereotyped mother, house wife, sister and lover roles nothing more. Any women who dare to cross become out casted and harshly punished and silenced.

Chapter 3 Breaking the Stereotypes

The new generation film is the new wave of film in Malayalam industry, started as a movement in mid-2010, which is characterized by the fresh and unusual themes and new narrative techniques. The films of this kind are different from the traditional way and themes of film of last three decades, by introducing a number of novel trend and new actors in to the Malayalam film industry. It brings erosion in the superstar system prevailed in the film industry for years. It also characterized by the real-life screen play, which is rooted to reality and closer to life and the lead character becomes a normal common women or men. The introduction of new actors and the absence of super stars, and the story set up in the metro centric urban middle-class life, becomes the theme of story lines were noted in the wave.

There has been a world of improvement in the portrayal of female characters in recent Malayalam films which is inspiring. The new directors and writers are making a conscious effort towards creating full blooded, multi-dimensional female characters in Malayalam films. Roshan Andrews is one among them and *Parthi Poovankozhi* is the latest among his creations which are truly sharing the feminist ideologies and notions through strong women characters. For instance, the movie *How Old Are You (2014)* remains a milestone in Mollywood film industry in many ways. It is an inspiring and motivational story of women empowerment which shows woman who voices her opinions and takes a decision which is not quite a common phenomenon in the usual marital relationship.

The society is in the grip of patriarchal notions and there for it could not place or see our women flock out of that boundary. The boundary of stereotyped images, by patriarchal woman means, a woman who has internalised the norms and value of

patriarchy, which can be defined, in short as any culture that privilege men by promoting traditional gender roles. Traditional gender roles cast men as rational, strong, protective, and decisive; they cast women as emotional, irrational, weak, nurturing and submissive.

Analysing the movie *Parthi Poovankozhi* it break all these stereotyped notions and by side it also show as the prevalent stereotype characteristic traits being taught by the society that are deep rooted, live in our day today behaviour and it is not just cantered in the main character Madhuri alone but rotate around each characters. In the film, Manju Warriar plays Madhuri, a salesperson in a Kottayam sari shop who is so enraged when a man squeezes her bottom on a bus one day, that she makes it her mission to slap him at least once.

In the beginning of the film, Alencier and Manju appears in a combine scene. And it is very important to notice that it is night time when the two of the returning home and it is Madhuri who pulls the cycle which is said to be the symbol of male group of society. Our society may owe and wonder at women who ride the bike and the cycles which the society has gendered as that of men. And this bicycle is one that of kind which the men usually found riding. In the song scene she rides the cycle carrying Gopi (Alancier). Mollywood is not much familiar with women figures who ride bicycles of that kind except some. It is only these times we happen to see women riding bike in our roads but not much, still rare in our society.

And another thing to notice that the night life which our society judged as restricted for women. In this scene a viewer can see them both but in another scene on which she

roams to find Antappan where Madhuri alone walks through an isolated road. And fearlessly when she sees him, run behind screaming to stop him. And after being molested it makes her vengeful and when she here the usual annoying noise of her neighbour thrashing his wife she reacts horribly.

Even jumps over the fence that separate both the houses, still she was in the sari which is also a symbolism that makes clear that being a woman itself every woman could do the same, the act of resistance. The women who was being harassed was so strong and her husband was so wake and husky really and skinny one. With single shout and threat of Madhuri he stops everything and it was somewhat a sample burst of her anger which that is going to irrupt afterwards.

The hunt for the local goon she makes is really break all the patriarchal notions after being molested in the bus she misses him but was not ready to quit the ground. She searches for him, the next day rather going to textile shop, (it is awful thing a women of poor family background struggle to meet the both end of life) in the market place and even reach to search him in the market toilet which had become place for men, a den of goons at a single glance who play cards gaze at her in surprise. Their glance and surprise will tell that was a place were no women dare to come until then. And another day she chases an adult young boy who is allied to Antappan in all his activities and business in the market. Wearing sari, the symbol of an ideal patriarchal women itself she chases and run after him through the market. She finally catches him and make hold of him by his collar which again found odd a woman may do.

Besides this after being found him in the railway station being attacked by the squad of goons, she takes him to hospital which all other men hesitated to do who

gathered there. After this Antappan moves to an isolated rubber estate since he is paralyzed waist down and even there, she reach following his helper boy as detective to fulfil her revenge against him. But she never does so, but returns. But still the rage viewer could notice in her physically and mentally.

It is in that return bus journey she witnesses one school girl being molested by a gentle looking man like the same which she under gone. But surprisingly the girl keep mum and without losing no time and being having the trauma of past experience she attacks the man and thrash him furiously and all her rage against Antappan being incarnate on that reaction of her. She pulls him down from the bus and beat him down when he tries to escape. She calling out the name of Antappan who squeeze her from behind she beat his hand with a metal until it being bloody, and says that Antappan and Satheesh are the same. Because he was repeating the same that he is not Antappan neither him nor the spectator around might have understood what does that mean but Madhuri and the viewer may understand what does she shout.

Madhuri stay different from the other female character in this film. Because it is, she alone fights back to win over the unpleasant thing happen against her. All other women characters around her are the examples of stereotyped ordinary women who suppress every unpleasant thing happens to them in their mind and never react. It is the presents of these women characters with different wave length make the revenge and actions of Madhuri makes colourful and projecting.

Madhuri share this shame to Rossama her friend first and how she consoles her is the point. She advises her; just leave it, that even she has under gone the same, not to take

it that seriously. Her friends in the textile shop also says the same. But the sweeper Sheeba acted by Grace Antony is behaving in different manner. Maybe she too has under gone the same. But when it becomes police case and much complicated, she just reverses her opinion for vegans. All other characters revolve around Madhuri is stereotypes who play the traditional gender roles. Madhuri stands strong in the film.

The one who comes to marry her even see the abuse as so natural they never mind and find it as just common and bridegroom says he is okay with it. Tit for tat she replays but she is not okay with it and for the reason they find it silly she sends them back ready not to marry him. The legendary stories of *Sleeping beauty*, *Cinderella*, *Snow White* are the examples of patriarchal gender roles. In these three tales, a beautiful sweet, young girl (for females must be beautiful, sweet and young if they are to be worthy of romantic admiration) is rescued (for she is incapable rescuing herself) from a dire situation by dashing young man carries her off and happily lived ever after. The plot thus implies that marriage to the right man is guarantee of happiness and the proper reward for a right for a right-minded minded young man. And in all these three tales the main characters are stereotyped as bad girls or good girl or nothing. Here in this case we may stop startled a while to define where does this woman belongs as per patriarchal notions and it sure never find a place under the shade of patriarchy. Because she has already broke all that she had won against the even Sub Inspector Sreenath K acted by Saiju_Kurup.

Another important character is Antappan enacted by Roshan Andrews he appears in the screen for the first time is in the bus. He is really even through his words represent

the so-called patriarchal gender role. For example, because traditional gender roles dictate that men supposed to be (strong physically powerful and emotionally stoic). When the second time Madhuri finds him, he is in the market place engaged in fight with a squad of goons. And what he says about himself out loud is that he is not Antappan but something different a matured man in all. In this scene psychoanalysis also have a role to play. Through dialogue he is trying to asserting his position as patriarchal man which allow him to be physically strong and emotionally strong. Not to show any sympathy to other men. And it is like proclaiming he is a man he would do anything he like; he was asserting his position as stereotypic patriarchal man. The jack hammer uses against his enemy whom he made pulp is a phallic symbol.

There is a female figure in this movie, what is she and how she is related to Antappan is not clear. But the movie leaves some clues in the scene in which Antappan and the so-called women meets. They meet in late night in an isolated road. And she finds waiting in an Auto rikshaw for him. When he comes, he forcefully but with vigorous emotional appeal pulls her out she too allow it with any resistance. She asks him to rent a room, through this it could understand she is his mistress. And she asks him even now in spite of having a bike of his own not yet stopped to travel in bus. Which means she might have been abused by him in the bus as the Madhuri were. Later as every woman do or a step higher, she might have given herself to be his maid. She never reacts against him but made it celebration to be there where she is. Antappans wife to is not different even if she knows her is having illegal and immoral relation with another women, she never reacts but silently bear with it. While matching with these characters Madhuri as women of willpower and self-esteem stands out with vigour and rage breaking the patriarchal women

stereotypes. All these stereotypical and semi stereotyped characters crowding around gives colour to the powerful action of Madhuri and these characters shows the behaviour of the society. When the school girl being molested she never react not even minds him she simply tries to cope up with that assault. That shows the stereotyped patriarchy-controlled women hood does and when she ready to react she breaks the shackles of patriarchy.

Conclusion

Literature, films, drama are said to be the mirrors that held against the society and they themselves becomes the historical record of a past generation exposing all kinds of its aspirations as well as the thought patterns. Women flock in Indian society was all ways a second sex they had only the secondary position comparing to men in family, society and in all social and community sphere. So, it is not surprising the same too reflected in the films of those times even if it is less these times it still exists. Women flock was always just a toy for the satisfaction of women flock and the same was always reflecting in films through the dialogues used and they arrange the scenes and the way they took the shoots that included woman flock. Which was really shot to satisfy the men viewers, in Hollywood films, even today, the camera eye (the of view from which the film is shot) is male, the female characters, not male, are the objects gazed on by the camera and often eroticized as if male eye were viewing them as if the point of view of the universal movie were male.

The story pitches a subject that is ever-buoyant and less addressed with cliched premises. However, the matter is trumpeted vociferously and aloud, so that some might get a hack of why outraging the modesty of woman, no matter how silly or serious the act is, remains so abominable. Even as a society, in general, tries to insinuate a woman who undergoes abuse to turn a blind eye to the bitter experience and avoid confrontation fearing ugly consequences, Madhuri evolves into to a fire-spewing chimera who will accept nothing short of a fitting revenge. Maybe Madhuri doesn't sum up the mindset of the whole womanhood. But she represents the magnitude of distress and agony a woman who is made a victim deliberately to satiate the lust of overbearing male chauvinists.

It is important to note that patriarchal concept of femininity which is linked to frailty, modesty, and timidity disempowers women in the real world: it is not feminine to succeed in business to be extremely intelligent, to earn big bucks, to have strong opinions, to have healthy appetite (for anything), or to assert ones right. This is the patriarchal notion that until today found the base of all film in representing the women stereotypes.

But analysing this film in deep each of these notions put forth by patriarchy is found dismissing before the powerful characterisation of the main character Madhuri. She is not frail in character and will power together with she is having an untameable amount of energy spring ng up from her self-esteem. She is bold in her decisions it reflect in her determination to hit back Antappan and to deny even a marriage offered which might have saved from her financial crisis. She is modest but not what patriarchy looks for. To bear with every assault against her which challenge her being women.

She found reacting against the misbehaviour of his neighbour against his wife, and more furiously at the end of the scene. And finally, even if she is known Anatappan not one who is not such a man to be messed with even if she have fear she never gives up to follow him. She even searches for him in the night in the isolated and more deserted of places and even in the rubber estate in the last sequence of the movie which is poof stating she is not that timid, as patriarchy defines. So, it becomes clear that Madhuri is a character who breaks away all the patriarchal notions a well as character different from the usual stereotyped female characters appear in Mollywood.

Because Madhuri is a character who intelligent, even it is small she too earns bucks being the only bread winner of her family and dare to do what such like an ordinary woman dare not to do, and she has her own have strong opinions . Finally, she has a healthy appetite (for anything) or to assert ones right: if it is in achieving her goal the revenge or in asserting her freewill as the main lead dialogue of Madhuri suggest that one woman can decide who would touch her body. Everything her rage and her right all is in that single dialogue. That fights of face to face against the Rip Van Winkle society and the patriarchal norms and notions. In shot the movie breaks the stereotypical images of women put forth by patriarchy.

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