

Evolution of Female Characters in Malayalam Cinema Post-2010: A Reflection of Changing Societal Norms

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Abstract

This paper examines the transformation of lady-person portrayals in Malayalam cinema after 2010, reading the emergence of complicated, multidimensional representations replicating evolving societal norms. Through an exploration of diverse films and thematic factors, this observation delves into breaking stereotypes, exploring girls' problems, the upward thrust of woman-centric narratives, diverse representations, and the evolution in relationships depicted in contemporary Malayalam cinema. Drawing on various educational resources and film analyses, this paper presents an in-intensity analysis of the nuanced depictions of female characters and their significance in shaping cultural narratives.

Keywords: Malayalam cinema, female characters, post-2010, societal norms, stereotypes, women's issues, female-centric narratives, diversity, relationships, cultural narratives

Introduction

The past decade has witnessed a top-notch transformation in Malayalam cinema, specifically in its portrayal of ladies. Gone are the days of one-dimensional characters confined to stereotypical roles. The silver screen in Kerala now displays a more nuanced and sensible illustration of ladies, mirroring the changing dynamics of society itself. This essay delves into this exciting shift, exploring how Malayalam cinema post-2010 has embraced complex girl characters, defied stereotypes, tackled girls' issues head-on, championed woman-centric narratives, strived for diverse representations, and supplied a fresh evolution in on-screen relationships.

The Female Characters:

One of the most critical adjustments is the emergence of female characters with depth and complexity. Prior to 2010, Malayalam cinema often relegated girls to the jobs of the quintessential "heroine" – the love interest or the supportive spouse/sister. However, contemporary movies show girls as protagonists with their employers, aspirations, and struggles. Take, for example, Sameera from "Uyare," a determined younger girl defying societal expectations to pursue her dream of turning into a pilot, despite facing an acid attack. Alternatively, Sujatha, in "Helen," is a

resilient divorcee navigating the complexities of lifestyles as a single mother and a caregiver. These characters are not, without a doubt, passive bystanders within the narrative; they may be the riding pressure, actively shaping their destinies and touching the reputation quo.

This shift extends beyond the significant characters. Supporting roles are now not mere caricatures. Films like "Kumbalangi Nights" depict female characters like Shailaja, a sturdy-willed single mom, and Simi, a bold and outspoken younger woman, through the traditional notions of femininity in the confines of a patriarchal family. These characters and the protagonists create a tapestry of diverse reports, enriching the storytelling and fostering an experience of relatability for a much broader audience.

Malayalam cinema is not always only defying stereotypes but also using humor and social observation to dismantle them. Films like "Take Off" use wit to focus on the societal double requirements faced with the aid of women visiting solo. In "Charlie," a comedic exploration of gender roles, the protagonist, a man, wakes up in a lady's frame, experiencing firsthand the regular challenges women face.

These portrayals are not simply lighthearted entertainment; they spark conversations and inspire introspection. Films like Puthiya Niyamam discover the complexities of female sexuality, challenging the taboos surrounding conversations about consent and abuse. Anarkali of Arakkal reimagines the historical narrative, showcasing an effective queen who defies the expectations of female management.

Post-2010, Malayalam cinema has emerged as a powerful platform for exploring girls' troubles. Films like "Queen" shed light on the struggles of a girl navigating a solo honeymoon experience after a failed marriage. "Moothon" delves into the touchy subject of domestic violence and its devastating impact on families. These movies handle those themes with sensitivity and realism, fostering empathy and elevating recognition of critical social problems.

The exploration goes beyond the studies of men and women. Films like "Ayyappanum Koshiyum" highlight the intersection of caste and gender inequalities, showcasing a girl who defies societal norms to fight for justice. "Vaarthakal Samskaram" tackles the difficulty of frame photo pressures faced by using ladies in a world captivated with unrealistic splendor requirements. This willingness to cope with complicated social problems makes Malayalam cinema an effective device for social exchange.

The rise of women administrators has significantly impacted the portrayal of ladies in Malayalam cinema. Directors like Geethu S. Nair ("Queen") and Anjali Menon ("Bangalore Days") have championed tales that are based on female reviews. These narratives showcase the complexities of female friendships ("Bangalore Days"), the challenges and joys of motherhood ("2 States"), and the combat for social justice ("The Great Indian Kitchen").

Films like "Kumbalangi Nights" and "Manichitrathazhu" deconstruct traditional narratives around gender roles. In "Kumbalangi Nights," the story unfolds from women's perspectives within a patriarchal family, highlighting their struggles for business enterprise and independence. "Manichitrathazhu," a reimagining of the

traditional horror film, gives the lady protagonist a more potent voice and employer, subverting the trope of the damsel in misery.

The new wave of Malayalam cinema actively portrays girls from diverse backgrounds and walks of existence. Films like "Sudani from Nigeria" have fun cross-cultural friendships, while "Lihsa Lihsa" explores the experiences of a girl from the fisherfolk network. Santhoshathinte Santhwanganal" and "Seethakaathi" delve into the lives of LGBTQ characters, bringing their tales and struggles to the vanguard. This conscious effort to show off diversity now enriches the cinematic reveal and fosters a greater experience of empathy and knowledge amongst viewers. It lets audiences hook up with characters who share their reports or increase their worldview by encountering distinctive realities.

The portrayal of relationships concerning girl characters has also undergone a sizable transformation. Gone are the times when women were entirely defined by their romantic relationships. Films like "Bangalore Days" and "Premium" discover the complexities of cutting-edge relationships, showcasing women as people with their very own goals, goals, and conflicts. These characters navigate romantic relationships even while maintaining sturdy friendships and pursuing non-public desires.

The recognition has shifted in the direction of depicting the nuances of lady friendships and family dynamics. Films like "2 States" explore the challenges couples face navigating cultural variations, with the female characters playing a pivotal position in navigating those hurdles. "Sudani from Nigeria" celebrates the heartwarming bond between a younger boy and a migrant worker, highlighting the power of move-cultural knowledge. Films like "Take Off" show off ladies taking rate and supporting every difference at some point of a disaster, emphasizing the energy determined in female cohesion.

These portrayals pass beyond the Bechdel Test, a metric that measures the presence of two named female characters with communication now not about a man. Instead, they offer multifaceted portrayals of ladies' relationships, showcasing their emotional depth and complexity.

The evolution of female illustration in Malayalam cinema is ongoing. As the enterprise continues to embrace numerous voices and memories, we can count on even more nuanced and powerful portrayals of girls. There is a growing recognition of women filmmakers and screenwriters, paving the way for an even more inclusive future.

The increasing international reputation of Malayalam cinema offers the possibility to show off these compelling narratives to a broader target market. This can spark conversations about gender equality and social issues worldwide. By continuing to project stereotypes, explore diverse reports, and champion woman-centric testimonies, Malayalam cinema can solidify its role as a pacesetter in revolutionary storytelling that reflects the converting realities of the world.

Conclusion

Ultimately, the portrayal of ladies in publish-2010 Malayalam cinema has undergone a great transformation. From complex girl characters who defy stereotypes

to movies tackling women's troubles head-on, the industry is embracing an extra sensible and nuanced illustration of what women enjoy. The rise of lady directors, numerous portrayals, and the evolving depiction of relationships all contributed to this thrilling shift. As Malayalam cinema adapts, one could count on even more powerful narratives celebrating ladies in all their complexities, inspiring audiences and fostering social change.

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