

Women- Breaking the Silence- The Portrayal of Women in the Select Indian Movies

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Abstract

When movies use to portray the sacrificial nature of woman in abandoning her devout attitude, time and space for the people to whom she should be obedient; here is a collection of movies trying to set a standard by deviating from the main stream movies. Women' role in changing the face of the society is inevitable, their strength and liberation should also be pointed out. From the usual cliché of women being presented as docile and subservient in spite of all her prowesses, here is Jaya Jaya Jaya He , The Great Indian Kitchen, English Vinglish which stand out as the new trend setters by helping women to celebrate their freedom by questioning the so-called conventional patriarchal bias and energizing their worth as the silence breakers.

Keywords: Feminism, psycho-analysis, patriarchal framework, individuality, identity.

The study throws light on the various strategies employed by the women in select movies in order to break away from the conventional patriarchal framework and how they then choose their own individuality and identity. From the usual cliché of women choosing and adapting to the aspirations and needs of their male counterparts and trying to fit into the roles of conventional wives have been swept away by a couple of contemporary Indian movies. Woman and body have been controlled by the patriarchal morality and by the roles of wifehood and motherhood. She is been constrained to the very image of a procreating

machine, and when she wants to let go off her frustrations, challenges and constraints and break her silence, she tries to deconstruct her roles, abandon the suffocating conventional customs and free herself to choose self reliance.

In the course of her transfiguration, she claims it as her right to possess her own body; for instance in the movie *Jaya Jaya Jaya Jaya Hey*, Jayabharathi tries to overcome the abuses of her husband Rajesh by kicking him terribly and assigning the freedom of her body as not the one to be beaten by a male chauvinist *often*.

The Great Indian Kitchen in a similar way helps us to perceive the gender dynamics. A woman accepting the idea of passivity in terms of sex and satiating the husband are basically considered the primary as those factors exist with in the framework, whereas a woman demanding more satisfaction is thwarted, hindered and mocked at , which marks the core idea of woman being assumed to be mute and inglorious ones.

In *English Vinglish* movie, Shashi enrolls in an English speaking course to stop her husband and daughter mocking her lack of English skills and gains self respect in the process gradually.

The study is done through the help of theories like Feminism and Psychoanalysis. The characters' mindscapes are unravelled through psychoanalysis where as Feminism is applied to understand the very nature of man woman relationship. The indoctrinated conventional mind set of patriarchal society is reflected all through the movies and the *othering of woman or considering to be outcaste* is even common in all movies.

The Great Indian Kitchen directed by Jeo Baby released in January 2021 has been a most powerful film criticizing the patriarchal norms. We see Nimisham Sajayan, When the film opens been in a dance class. It is the only thing that brings her happiness. After her marriage she prepares delicious dishes along with her mother -in -law. She tries to adapt to the situation while trying to be the ideal wife and daughter -in-law. She is forced to be an

ideal wife both in the kitchen and in the bed. When she express her desires to have foreplay in bed, that becomes a pivotal weapon in the hands of her husband rebuking and ostracizing her as she deviates the trait of an ideal wife. She also has to limit herself in a room during her periods for the sanctity of her husband who is yet to start his pilgrimage to Sabarimala. She says “It will be either sambar/ chutney in my house and not both” and her mother- in- law reports, “Folks here want both and hand ground “. The plight of mother- in- law in always cleaning the kitchen, washing utensils meanwhile father -in- law scrolling whatsapp messages are quite painful. And about the tap to be repaired, she often complains and her complaints remained as an unheard monologue of a tamed wife. When she wants to blow her soul with her wings of a job, she is dissuaded by her father- in – law saying no woman in our family has done such a heinous task, after all jobs are meant only for men. One fine day she decides to break the shackles of tradition and custom and let her flow with her energy. She decides to abandon her spouse’ home to attain her world of freedom and productivity.

Jaya Jaya Jaya He directed by Vipin Das is a 2022 malayalam language black comedy film. The film stars Darshana Rajendraj and Basil Joseph set in the surplus cashew nut trees prevalent in Kollam outskirts. Jayabharati (Darshana Rajendran) who is a bright student willing to do her higher studies in Mar Ivanios, which is objected by her parents and she has to forcefully get married to Rajesh, a poultry farm owner. Her parents take an active interest in her brother’ future and enrolls him in a college, even though it is very expensive. Rajesh lacks education as well as experience in making friends and maintaining relationships. After marriage Jaya finds out that Rajesh is very adamant and short tempered and he slaps and shouts at her and this gradually becomes a routine in ‘Raj Bhavan’.

He slaps her and then it will be mitigated by him inviting her for a lunch. Meanwhile she learns Karate to protect herself from the physical abuses and very systematically she executes her prowess and to a certain period of time he is convinced of her skills and

remained_a silent observer. He along with his distant relative cunningly plans to make Jaya subservient and obedient by impregnating her, so that she may remain in the house and then she will abandon her desires to get a job.

When she comes to know her pregnancy was the result of the plans of her husband, she gets fainted which leads to her_abortion and thereby she leaves her relatives and then she finds solace in a ladies hostel. She thinks of getting engaged in some jobs. But it is unsuitable for her as she doesn't have a degree. She then thinks of taking up an ongoing venture and she later becomes the owner of a poultry farm. Her egoistic husband meanwhile finds solution to get rid of her by filing a divorce and later on she breaks away her bondages for the sake of a peaceful life by revealing the fact that she sells chicken for 115 rupees while Rajesh use to sell it for Rs125.

English Vinglish Directed by Gauri Shinde

The actress Sreedevi has a promising role with Gauri Shinde' directorial debut English Vinglish. Shashi (Sreedevi), the perfect Indian middle- aged house wife , whose sole purpose in life is to keep her family happy. But her husband, who is ever busy and her daughter Sapna mocks at her for her broken English. She loves cooking precisely making laddoos. She then flies to the USA to help out with her niece' wedding, two weeks before her family would join her. The circumstances compels her to overcome her insecurities and attain proficiency in English language and thereby transform herself into a confident woman. Her journey into her transformation is a long winding one “ your eyes are like two drops of coffee in a cloud of milk”, says her friend in English class who has fallen in love with her. Her resilience in attaining the proficiency through her commendable expressions completely sheds light on the fact that when a woman give up their frets and fears, she rewrites the existing ideologies.

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