

The hidden role Patriarchy in Malayalam Cinema: An analysis of the movie ‘sufiyum sujathayum’

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Received: 09 Nov 2020; Received in revised form: 23 Nov 2020; Accepted: 26 Nov 2020; Available online: 14 Dec 2020

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Abstract— *Movies are the most popular medium that represents the popular taste and culture. Malayalam cinema has undergone several radical shifts throughout the past years, But still there are movies to satisfy or reinstate the traditional gender roles and patriarchy. The movie Sufiyum Sujathayum is about how society transforms our way of thinking based on the strict adherence to patriarchy. More than love people consider social acceptance as the most important priority. The paper is an analysis of the movie by using theories such as male gaze and feminism.*

Keywords— *Gender Stereotypes, Male Gaze, Patriarchy.*

Gender has been seen as a principle set up by theorists like Simone de Beauvoir. Rather than the result of sexual differences, it is represented as the consequence of social customs and practices which incorporates support from movies to practice of regular discussions as described in the book History of Sexuality by Michel Foucault. Foucault in this manner sums up that sex is the set impacts delivered on bodies, practices' and social relations by the sending of 'complex political advancements'.

Foucault's talk on the advances of sex is reformulated by Teresa De Lauretis, whose Technologies of Gender expresses that sexual orientation is a portrayal of connection having a place with a class, a gathering or a classification. The portrayal of gender starts from the principal material that contacts a child's body. The cliché garments in blue or pink breaks the perfect world and drives the youngster into a framework of portrayals and images. To cite Teresa De Lauretis, that sexual orientation isn't sex, a condition of nature however the portrayal of every person as far as a specific social connection which pre exists the individual and is predicated on the theoretical and inflexible resistance of two organic genders, which establish 'the sex-sex framework'.

Through the sexual orientation people start to fortify certain 'proper' practices, young ladies get prepared in craft and music while young men takeover the play areas. Barbie dolls and kitchen sets enhance the rooms of girls when the young boys play with automatic rifles and autos. The ongoing inclination of selecting young ladies to karate classes is furthermore just to build up their 'safeguard component' which accentuation that 'you are fragile and could be a weakling!' Our famous legends additionally strengthen the indistinguishable thought. The chivalric male warriors wandering around to abstain from squandering the moaning females, or the sovereign appeal coming to spare heaps of the alluring Rapunzel from the hands of the witch underlines the indistinguishable factor. The temperate, sensitive, delightful, and crying women are consistently princesses where on the grounds that the forceful females are consistently witches. The case of sexual orientation generalizing in legends is that the depiction of guys as globe-trotters and pioneers and females as aides or supporters.

The visual media particularly, film is one among the various innovations of sexual orientation. Laura Mulvey in her exposition, Visual Arts and Narrative Cinema clarifies the effect of visual expressions as a decent social innovation in deciding one's belief systems.

The enchantment of movies emerged from the gifted and fulfilling control of visual joys. The suggestive is being coded to the language of the prevailing male centric request in conventional standard movies and this is regularly the earlier element of achievement in each entertainment world. Movies as an assortment grasp both elitist and mainstream ideas of craftsmanship and work intimately with abstract style. The verbal and visual works of art don't appear to be only equal however intuitive and associated. A film will be considered as a social ancient rarity, which speaks to the way of life and convention to which it has a place. When it enters the social texture of a general public, it progressively impacts the way of life additionally. The entertainers likewise assume a significant job inside the methods for articulation in film.

"The visual medium offers tremendous decisions which the composed account may not. There's a more prominent opportunity inside the decision of point of view; the organizations are various camera eye, storyteller, lights, utilization of room, the language, visual correspondence, face comparatively in light of the fact that the hushes. There's likewise the vital projection of generalizations." The sex generalizations are made by these verbal and visual media's which assembles the social ideas and philosophies of the moving toward ages too. The idea of perfect spouse, perfect mother and so on are remoulded in movies. The perfect ladies in Kerala are thought as "Malayali Manka". She is considered as a kind of a goddess figure and she or he complies with each and every standards in society. She is considered on the grounds that the encapsulation of gentility. In her we will see the blooming of female temperance.

The high social improvements in Kerala lists has offered ascend to the 'fantasy of Malayali ladies 'as getting a charge out of a superior status than their partners somewhere else inside the nation, particularly the high female education inside the state. This legend has been enlarged and supported by proof that matrilineal kinds of connection designs were common in specific networks in Kerala. The elevated level of female proficiency and work, 33% reservation of seats in nearby administration bodies, high sex proportion and low fruitfulness rates alongside high female physical wellbeing accomplished a specific measure of social and political strengthening inside the property right.

Even feminine images in visual media are intended to fulfil the male looks. Intentionally or accidentally ladies emulates the vivid screen to satisfy the other gender. Malayalam film neglects to speak to the encounters of ladies from alternate point of view. At the point when a female situated film is delivered the star

esteem is a low in light of the fact that a lady assumes the principle job. Malayalam film reflects Malayali tastes, wants and dreams; one would then be compelled to surrender that so as to comprehend the contemporary public activity of karalla we ought to likewise view the delicate pornography motion pictures which once made the Kerala entertainment world drifting. Similar watchers of Adoor and Chandran films likewise delighted in Shakeela motion pictures.

The current movies or the so called movies which represent nuances in the way of presentation still gives picture of woman who are always under the control of men in the family. Obeying orders and living according to the unwritten norms are the fate of so called Malayali Mankas (A term used to represent ideal woman in Kerala) represented in movies. It is considered as usual and acceptable to everyone. But knowingly or unknowingly it provides a wrong message to the audience. The symbolic representations also denote the struggle taken by a woman when she transcends her limits. Sufiyum Sujathayum is a 2020 Malayalam movie directed and written by Naranipuzha Shanavas and produced by Vijay Babu under the banner of Friday film house. Sujatha is mute daughter of Mallikarjunan and Kamala. Sujatha was a talented dancer and an energetic girl in her village. One day she meets Sufi on her bus journey who is a disciple who returns to meet his master Ustad. Soon after their meeting both of them falls in love and they decided to elope accidentally her parents caught her and married off to Rajeev who lives in Dubai. After ten years Sufi returns to the village to meet Ustad but he was no more alive. Sufi gives out a prayer call (bank) Sufi passes away during the prayer Sujatha's husband Rajeev decides to bring her back to her village to attend Sufi's burial. Rajeev pays a visit to Sufi but Sujatha was not allowed to see him according to their beliefs woman were not allowed inside. At that evening Rajeev's passport seemed missing and they searched everywhere and he got reminded of the incident that the passport may fell into Sufi's grave and. Rajeev and his father in law decided to unearth Sufi's grave with the help of their tenant. They could not find his passport in the grave at the same time Sujatha arrives there with his passport and she throws that Misbahha (A chain with Green Beads used for prayer by Muslims).As given by Sufi gave her as her Mehar and she wanted to give him back the misbahha that his mother gave him she placed it on his grave when her husband opened it.

The heroine is dumb and her thoughts are expressed through written words and gestures. She is lovable and everyone gives her freedom until she falls in love with a man from another religion. Her father tries to

stop her, but she plans to elope with her lover. At the moment, like several other movie scenes father tries to persuade her by sentiments. She was not able to protest and that is another symbolic way that represented the tragedy of several women. She never gets a chance to unleash her thoughts through spoken form.

The system of marriage is praised and the value is reinstated in the movie. Even though she is not mentally ready to live with her husband, she leads a troublesome life for ten long years. And the husband is always keeps jealous over her past relationship and hates her lover. When Sufi died, he ardently tries to make her realize that her love is gone forever. And when they travel together in climax scene, she holds his hands with love. And in the tomb of Sufi she throws away his ornament that she kept for all these years. It's a symbolic representation of grabbing herself from an unseen bond of love and longing.

Sujatha's grandmother was a person who was more modern in thoughts and deeds. She always respected her granddaughter's ideas and thoughts. When the groom's family came to see Sujatha, she said to them,

Avalude lokam molila...aa lokam avrude onnu kanatte
(Her world is above, let them see it too)

And when she talks with her grandmother, they discuss about a plant and her grandmother told that

"Dead bodies are buried in that place and we (woman) can't enter there. But I have gone there

These simple dialogues convey the progressive thoughts from a woman who lived a traditional life. But she deviates from the one way path of tradition. The death of grandmother is a symbolic one because it is the disappearance of a ray of hope and dreams for Sujatha.

Even though Sujatha enjoys freedom on all aspects, when she confronts with her lover or family, she sacrifices her true desires for the sake of family. Her supportive father changes completely when she is in love with a man from another religion. The conventional behaviour patterns and patriarchal ideologies are hidden while her decision making power is offended.

The movie reinstates the patriarchal ideologies that are deep rooted in Kerala. The feminine and pleasing appearance of the heroine also demands obeying and sacrificing role. At the concluding part, like a typical woman in India, she starts living in accordance with her husband. In the beginning also she awakes from a dream as if something gets dragged from their body. The various elements that are introduced contribute to reinstate the tastes of Malayali audience.

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