

## THROUGH HER EYES: A STUDY ON WOMEN CENTRIC FILMS AND ITS EFFECTIVENESS IN CHANGING THE PATRIARCHAL VIEWS OF SOCIETY.

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### Abstract:

Cinema is a powerful tool that propagates culture through entertainment. Films are also responsible for shaping public opinion on gender. Tamil cinema and is a role model for many youngsters as they follow the roles played by their favourite artists. The future generation carries the culture and gender roles of a society which also involves treating men and women equally to build a developed and bias free society. The main objective of this study is to understand whether there are any changing patterns of patriarchal mindset of youngsters through women centric Tamil films. The study is carried out using survey and content analysis as the main tool of data analysis. While the survey intends to find the perception of young minds about the changing depiction of women in Tamil films, content analysis aims to find out the changing roles played by the female lead characters in Tamil films. The results found that women-centric movies have positive impact on college students and there is a positive response to gender equity.

**Keywords:** Tamil Cinema, Women Centric films, Women Representation, Women Protagonist, Patriarchy

### 1. Introduction:

A screening of the short films by the French Lumiere Brothers was scheduled. When the Lumiere Brothers' six silent short films were screened at the Watson Hotel in Bombay, India was first exposed to motion pictures. Dadasaheb Phalke, a magician, printer, and photographer from Bombay, was one of the forerunners of the silent feature film in India. In 1913, he made Rajah

Harischandra, India's first full-length silent picture, breaking new ground. Earlier in 1899, he had made The Wrestlers, a movie based on a wrestling match that had taken place in Bombay's Hanging Gardens. The first talkie to be shown in India was The Melody of Love (1929). However, Ardeshir Irani deserves the honour for creating the first Indian talkie, Alam Ara.

Cinema is a powerful tool for communication, education, culture, entertainment and propaganda, reflecting our society. Cinema is a primary entertainment industry. After India's independence, Tamil cinema has been the community's most significant artistic expression. Tamil movies were extensively utilized in politics by the Dravidian parties. The Dravidian

parties utilized the movie as excellent campaign art as a result. The behaviors, environments, and beliefs of people are examined through film. The people were introduced to new customs and cultures. Tamil cinema starting from the pre-independence era has concentrated only on men and was not given much importance to women in films (Shauna Mc Crudden, 2017). After independence, few changes have come in Tamil cinema, like a shift from mythological genre to romance, comedy and so on. Though Tamil cinema has crossed 100 years, most films concentrate only on hero-centric plots. Despite the fact that India is a patriarchal country, women have never left any field unturned and proved that they are equal to men. Our Indian society, especially Tamil cinema, has witnessed many influential directors. Directors like *Bramma*, *Ram*, *Aswin*, *Gopi Nainar*, and *Maniratnam* have conveyed strong emotions of women through their films. Female directors such as *Sudha Kongara*, *Ashwiny*, and *Priya* give importance to their films female characters. Gender equality has been the dominant plot in their films (Sewa Singh Bajwa and Shaffy Pruthi, 2014).

Women are considered to be cultural carriers in Tamil society. But they are suppressed by male dominance, which is also replicated in Tamil cinema. In the earlier stages of Tamil cinema women were portrayed as a deity who is pure and abided by the rules of their culture. Movies at that time played a prominent role in emphasizing women's work which was largely taking care of family and children and abiding by the rules of the society, failing which they will be punished. In the years that followed, people started thinking progressively which was reflected in films by many successful film makers who paid their attention largely to the life of women in the later 21<sup>st</sup> century. At present, films have begun showcasing the real-life problems of women to a more significant extent.

### ***1.1 Women in Tamil Cinema:***

Cinema has grown significantly important in today's society. It has also become significantly important in studying the issues of women as it is a real figurative art and media. Women on screen symbolize not just one person but the entire category (Seena, Niveditha 2016). In Tamil films, women are portrayed as mothers, wives, servants and other traditional characters. Most films represent women's lead characters as mere sex objects just for beauty and attraction for the audience. Directors tell the story on the screen by making women the weaker sex. However, now few directors have changed their view in portraying women lead characters in Tamil films by giving significant roles to them as it makes the audience more relatable with their own self. The films selected for the study focused on women and featured female characters who protested against the abuse they experienced. These films aim to highlight the issues that women experience in society while also giving women, in general, the courage to speak out against abuse and question traditional conventions. These films have portrayed women in a completely different way than commercial movies, which only emphasize their physical attractiveness. The women of today's society are very different and progress through many years.

In comparison to commercial Tamil films, women-centric films are much less. This is because they are not very commercially successful. Women have taken up all the roles from the director, actor, Producer, cinematographer and so on. It shows that women are no way lesser than men (Srijita Sarkar, 2012). Though many movies do not concentrate on women, few movies prefer women in lead roles, like *Magalir Mattum*, *36 Vayathinile*, *Nadigaiyar Thilagam* and so on. The hero treats the characters with utmost respect. P Bhanumathi, Kavitha, Sridevi, Nayanthara, Jothika, and others are a few renowned female actors who have chosen to cast women in women-centric movies. Women have contributed to success of Tamil cinema in many ways. In this study, the researcher has chosen women-centric Tamil films, which have female lead characters. Six movies were taken for research - *Magalir Mattum*, *Aramm*, *36 Vayathinile*, *Taramani*, *Kaatrin Mozhi* and *Maya*, which are taken based on IMDB ratings for Best Tamil women-centric films between the years 2011 to 2020.

(Nidhi Shendurnikar Tere 2012), in a study on Gender Reflections in Mainstream Hindi Cinema, found that the portrayal, of course, has to be sensitive to the category to which they belong. Movies must be responsive to the setting where they find ladies characters. Women characters ought to have the organization to destroy the current structures just as they have the option to arrange their situation inside this design. It is time that the film looks for a redefinition of women as objects of male look. Going past the generalizations will greatly assist the reason for women in Indian culture. A film needs to make different and autonomous space for Indian women to help them understand their fantasies. Films should think of more reformist portrayals of women. Such depictions would do equity to women and their job in the general public.

(Sowmya Nandakumar, 2011), in a study, The Stereotypical Portrayal of Women in Commercial Indian Cinema, found that women in Indian cinema have stereotyped roles. Cinema should focus on women in various functions rather than showing women as mere objects of beautification. Women's portrayal needs to be more than just acting as the hero's love with a few songs and dance sequences. It is more likely that approaches to story-telling might have women playing more substantial roles, independent of the male lead. The researcher also stated that if only directors and story writers think of films from the point of view of women a little more frequently than they do right now, it might break the cycle of stereotyping and monotony that Indian commercial cinema is in now. The film is an impressionistic medium, and it is significant for this medium to be an instrument that empowers individuals to think diversely and identify with different views of the real world.

(Fahad Alzahrani, 2016) in a study, The portrayal of Women and Gender Roles in Films, analyzed the gender portrayal in media impacts how individuals see gender issues since some particular jobs elevate and reinforce the images of men. The movies taken for analysis show the power structure of gender, where men are portrayed with more power than women. Though few women in movies are depicted as being strong and free, they cannot question the sexually oriented power structure. Also, few examples of the movie character was quoted that

supports the gender ideology that women must be submissive and dependent on men. The study adds to the literature on how gender is portrayed in cinema. Mainly it looked at gender portrayal in African and Hollywood movies. It is noted that there is less amount of gender equality shown in the film when it comes to gender representation. It would, consequently, be all together if this exploration reasoned that these gender generalizations influence the manner in which ordinary individuals see life. Movies feature many topics, gender orientation is among the best and most well-known kinds, and it should be approached with caution.

(Rupa Peter, 2018) in the study, The portrayal of the career woman in Tamil films, analyzed the portrayal of a career woman in Tamil films, and it also looked into the socio-economic and personal perspective of the career woman's role in Tamil films. The result of the study found that Tamil movies have portrayed women as strong, independent characters. Though some films show women as objects of the male gaze, the new age of Tamil films has been offering women as a person working as Teachers, IT instructors and so on instead of just being a housewife. More movies should be made by portraying women with career roles, creating a positive perception in the audience's minds.

(Sonu Sharma, and Dr. Jitendar Singh Narban, 2016) in a study Indian Cinema and Women, found that the reality is being missed by the film as a large number of women from both urban and rural are working. Also, it was a challenge to find a strong woman in a male-dominated and patriarchal society. Women in Indian cinema have succeeded in this. At the point when women are liberated from restrictions, filmdom doesn't appear to mirror this changing social pattern. The number of women entering films has gone up, but in screen space, their roles have gone below drastically. From storyline to end credits, the majority of the time, the male gets preference over females. Luckily, numerous film directors have acquired prominence as harbingers of progress among film viewers who aimed for a change from ordinary storylines. This has offered freedom to courageous women who need to take an alternate way from the regular stereotypes. The Indian film industry changed its perspectives by giving due respect and credit to strong women characters. Women in movies are great contributors to changing the face of Indian cinema in a silent, steady way.

(Deepthi Vijayan, 2018) in a study Feminism and Representation of Women Identities in Women Oriented Movies, found that although a patriarchal society, still media Shows patriarchal concepts and highlights more of male identities for women, by modifying traditional gendered social structure. We can't tell it as modern films until they show modern women's identities. In films, the representation of traditional identities of women has been developed in a contemporary scenario. The character of the new women in films is the mirror impression of underestimation of the female because the movies are described from the male point of view of women's rights. The new movies are additionally building up the male looks through female perspectives. In their customary female personalities, ladies are simultaneously seen and given their activities coded for strong visual appearance. The portrayal of women is one Significant

Component of vision in film. The study found that in Malayalam movies, female characters are confined to a regular gendered meaning of womanhood where their personalities are characterized by their activities yet limited inside their gendered personalities like mother, spouse and sister. These movies endeavour to show a few changes from the male-centric portrayals of ladies regarding marriage, family and parenthood. Nonetheless, the chance of offering genuine opportunity is a fantasy.

(Murphy, 2015) in a study, *The role of women in film: Supporting the men – An analysis of how culture influences the changing discourse on gender representations in film*, found that gender and racial generalizations in the film are not dead, but instead they are gaining ground. The socio economics of the crowd and their natural inclinations should be viewed as more truly underway choices to impact more sure portrayals and to be more comprehensive to the public gathering, not simply the white guys.

(Gupta and Prakash, 2021) in a study *Women in Bollywood*, state that the depiction of women must be delicate to the class they have a place in. Films must be more responsive to the point of view where women are depicted. Women characters ought to have an association and have the option to deal with their situation inside this structure. For Indian women to assist them with accomplishing their fantasies, a film needs to set up a different and free space for women in film and society. The lone finish of the film isn't to delight. It can light the fire of amusement for social change. Films should not adhere to the straightforward creation of the film as a social item characterized to speed up the innovation cycle; it should concoct more reformist portrayals of ladies. Such depictions will credit women in the public eye and their position.

(Taashi and Jaipuria, 2020) in a study *Depiction of Male Dominance and Patriarchy in The Indian Cinema*, found the depiction of male predominance and male-centric society in Indian film has changed throughout the long term. While the film is the impression of the community, it also impels to implement the common belief systems encompassing sexual orientation generalizations. Be that as it may, Indian films have made a cognizant stride towards breaking the unattainable rank and are at last depicting ladies by their own doing. A couple of female-oriented movies won't make Indian films reasonable and just towards ladies. It is still a lot of a man's reality. In this way, it is time for the whole entertainment world to hold hands to make a conscious attempt to compose a story that creates and depicts women as solid, autonomous, regarded and equivalent individuals from Indian culture.

(Ian Kunsey, 2018) in a study, *Representations of Women in Popular Film: A Study of Gender inequality*, found that the depictions of women on screen are often dependent on roles behind the scenes. Female directors tend to hire more women in key positions and depict women more positively than men. Films directed by female directors portrayed female protagonists and passed the Bechdel test. The research also suggests the need for more critical actors in popular films. It also shows the gender gap, which is still present in the film industry.

The research shows the impact that gender representation behind the scenes has on portrayal of women on screen.

(M.Subhiksha,2020) in a study An Insightful-Rational Analysis On Portrayal Of Women In Hero-Centric Tamil Cinema found that Women in Tamil Cinema are treated as a decorative items, just to admire and beautify or otherwise to be as a sentimental values in the form of mother, sister, wife, and so on. Although in recent times women characters in several movies are made to gain dominance and come out to be bold, brave, at some point, the undercurrent in the narration goes on to say that ‘a woman is a woman’. The research states that, it is evident that women characters are either taken for granted by men or women that enact the rolls take it for granted. The reason for it is the habituated mindset of giving importance to commercial values than logical and societal thinking. The researched also says that this study is not meant to proclaim that the Tamil movie industry is governed and dominated by men. It is to reiterate that the women are not given the importance that they deserve. This study may pave for those who would want to create a trend and continue to be ‘trendsetters’. It would be a positive sign.

### ***1.2 Theoretical Framework:***

The study is based on theories like the Feminist Film theory which discusses women's role and involvement in the universe. Women are not just someone isolated in the norms and stigmas of society. They are a part of the world and have power and responsibility. The walls of inequality do not restrict women in the modern era. In each field, women's involvement and participation are needed. Women are ready if it is in film, arts, science, literature, sports, or even in politics. Feminist film theory criticizes traditional cinema for its stereotyped representation of women. Female characters are not getting equal representation to male actors. Women shrink only for a few shots and irrelevant scenes. The women characters need to be portrayed as strong, independent, and charismatic. They criticized the sexually-oriented portrayals of the characters also.

Egalitarianism of gender in sociopolitical and socioeconomic contexts is what is meant by Feminism. Direct feminism occurs when and where people discuss equal rights for men and women, but society needs to remember that for a long time, women have experienced more injustice than men and have been viewed as a lesser society.

It is also based on the theory of Patriarchy. Betty Friedan led against the patriarchal norms in society and stood for career-oriented independence for women and men rather than domestic life. Betty Friedan stated women who seemed to lead meaningful lives as mothers and wives were miserable; they were sleepwalking through a meaningless life they had not chosen. Friedan's main argument was that women suffered because of a pervasive system of myths and false beliefs that pressured them to pursue personal fulfilment. She believed the future of civilization depended upon women choosing a new career-focused way of life.



The emphasis of structuralist film theory is on how words, phrases, grammar, narratives, and other codes and conventions are used in movies to express meaning. By critically analysing each and every scene of the movies, structuralist film theory contributes to the intellectual development of the audience. It develops the viewer's potential capacity to watch movies more than merely for entertainment and to more thoroughly examine them. If the viewer thoroughly analyses the content he became symbolised, there are numerous unidentifiable parts that may be present in any movie. According to structuralist film theory, seeing a movie involves not just seeing it with one's eyes but also understanding it with one's mind and heart.

### **1.3 Objectives:**

- To study women-centric Tamil films between the years 2011 to 2020 based on IMBD rating.
- To analyze the content of the women-centric Tamil films.
- To study the impact of these films on the college-going students.
- To evaluate the effect of women-centric Tamil films in the patriarchal society of the youngsters.

## **2. Materials and Methods:**

The current study analysed the character portrayal of the female protagonist in women centric Tamil movies released between the years 2011 to 2020, using the purposive sampling method. Purposive sampling is a technique in which researcher relies on his or her own judgment for choosing the population or film to participate in the study.

Researchers frequently think that by using excellent judgement and obtaining a representative sample, they may save time and money. This study used qualitative content analysis and quantitative research methodology by collecting responses from college students via standardised questionnaires to analyze women's representation. Content analysis was used to describe the portrayals of femininity in Tamil movies. The researcher focused on how women are depicted in the six women centric Tamil movies chosen on the basis of IMDB ratings like whether the actresses are shown to follow traditional feminine ideals or otherwise, and to what extent. This is done by mainly looking at the portrayal of the lead women protagonist. This portrayal is not limited to one or a few scenes, but looks at the overall portrayal throughout the film. The other focus was on issues related to the ideals, such as portrayals of rape, patriarchal violence and the visual presentation of women in these movies. Two hundred samples of college students were selected through non-probability sampling for the study between the ages of 17 and 26. It also attempts to study the impact the movies had created in their minds. The movies are chosen based on the IMDB ratings.

## **3. Results and Discussion:**

### **Maya:**

Maya is neo noir horror film directed by Ashwin Saravanan in the year 2015. *The lead* women protagonist of the film Maya is Apsara (Nayanthara) an adamant women, who is departed from

her husband living alone with her child. The film swaps between two stories one in black and white and the other one in color. As this is a horror film, the film has Nayanthara in double action where One is about Maya Mathew who is a patient in Mental Asylum who has been used for a horror experiment and the other is about Apsara (Nayanthara), an orphan mother of one year old baby, who is separated from her husband due to some misunderstanding and an actress struggling to fulfill her needs. Apsara is the character who keeps the movie run through among audiences. Apsara has a backstory which is she gets separated from her husband due to some misunderstanding and thereby she moves out of the house along with her one year old baby. All through the film, she always stood up in her motive through the hardships. She is an adamant woman who thinks that she can stay without her husband but later at the end she comes to know the truth and happily lives with her husband and a child as a happy family.

### **Kaatrin Mozhi:**

The film Kaatrin Mozhi was directed by Radha Mohan in the year 2018. It is a drama film, which is a remake of Hindi film titled Tumhari sulu. The film Kaatrin Mozhi stars Jyothika as the lead women protagonist in the name Vijayalakshmi. The story is all about the life of a housewife who changes after becoming a Radio Jockey. The movie takes a look at the struggle of working women who work in less accepted jobs like acting and so on. It is a family drama which depicts most of the livelihood of a normal household woman and family. Vijayalakshmi is a normal woman who gets happiness by just winning the competition in the lemon and spoon competition. But her willingness for achieving greater heights emerged by which she received a job in a radio station as a Radio Jockey. In the movie, a housewife finds her passion and pursues it successfully while juggling a life at home. Therefore, it will make viewers think of their own families when Viji and Balu argue over

The TV or when the family comes down to eat. The concept of companionship is seen in the connection between Viji and Balu. Insightful depiction of the issues this couple experiences as Viji's professional career eclipses her husband's. Thereby her life changes and many kinds of arguments happen between her families. In the end, her family members support her by letting her do her job in a peaceful and happier way. Thus the film ends with a happy note.

### **Aramm:**

The film Aramm is directed by Gopi Nainar in the year 2017. Aramm is a political drama film which does not have prominent actors in the film except the lead character played by Actress Nayanthara. The lead women protagonist of the film Aramm is Madhivadhini (Nayanthara), who plays a role as a district collector who tries to help the commoners in a village in Tamil Nadu, in the film. Madhivadhini is a woman who is strong in her job, who has a power of government and by which she helps out the common people whoever in need of help and also ignores the political invitation at the beginning of the film later at the end she herself has been decided to go in for the political race just only for the goodness of the people. All through the film, she has been questioned by the officials due to the only reason she is a



women. But she handles everything in calm and a decent manner throughout the film. At the end of the film, though she succeeds in her job by saving the life of the twelve year old child Dhansika, with the help of the rescuers, she behaves as normal women without taking any pride over it. Thus, it shows how simple and humble is Madhivadhini.

### **36 Vayadhinile:**

36 Vayadhinile is directed by Roshan Andrews in the year 2015. It is a remake of his own Malayalam film “How old are you”. The protagonist of the film is Vasanthi role played by actress Jyothika. The plot is about how an ordinary woman which is of age 36 achieves success in the society. She works as an upper division clerk in a government office. Her husband works at an All India radio station and his plan is to go Ireland with Vasanthi and their daughter. But unfortunately the age of Vasanthi makes her job applications to be refused by the Irish companies. Vasanthi thinks that the unhealthy vegetables which are available in the market have been sprayed with toxic pesticides that will affect the people’s health. So she plans to make the greenhouse projects with other women in her neighbourhood for the goodness of their own families. Thus, she produces organic vegetables. She becomes successful in her vision. Finally her concept gets selected by the state government through the help of her friend Susan and she meets the President of India as a successful woman along with her husband. Thus, Vasanthi is a role model for all the women audiences who can think independently and earn respect from the society.

### **Taramani:**

Taramani is a film directed by Ram in the year 2017. The film depicts the developing modern culture and the original colours of the different characters in the society. An independent straight forward woman comes across an honest guy in her life and after which how her life changes and how she confronts it is the main crux of the story. The lead women protagonist of the film is Actress Andrea Jeremiah with the name Althea Johnson. She is an Anglo Indian young single mother who lives along with his son working in a corporate office. At the beginning of the film, one fine rainy day, the women protagonist makes a conversation with Prabhu (male protagonist), who is an BPO Employee who had love failure and by which he lost his focus in life. The conversation turns into love and it is demolished by his male chauvinist attitude. Althea Johnson is very normal as a mother to a five year old boy with whom she has a strong bond of love, care and affection. At the work place of Althea, she has to deal with her boss, as he asks her to sleep with him for a day. She refuses and asks him for what made him to ask her that, he replies that you look so modern, drink and smoke so why don’t you? This incident makes her feel so sad and also the audiences who watch the film. Her reply to him is very bold that though I’m modern I have my own right to sleep with whom I like. Though many misunderstanding arises due to male dominance of prabhu at the end, he realizes his mistakes and joins hands together with althea and her son. The film doesn't justify anything, but it literally gives a clear picture of real conflicts and opinions that naturally develops in our daily life.

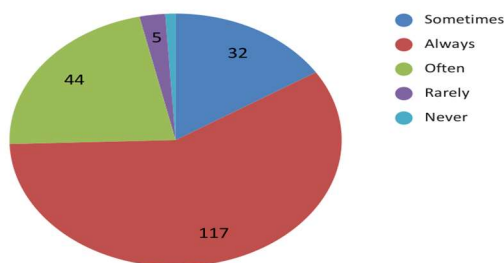
Taramani is a film that can make people both shed tears of sadness and tears of joy. There is no doubt that man who is watching this film will think about their deadly sin. Homosexuality is dealt in attentive way without judging for the very first time in Tamil cinema. In a single note, the film has a bold female character and an engaging screenplay which captures the essence of modern life and love. Director Ram dealt with a very relevant subject matter of how a man from all classes wrongly understands women and realizes their madness mostly when it's very late.

**Magalir Mattum:**

The film Magalir Mattum is directed by Brama in the year 2017. The lead women protagonist of the film is Jyothika who is a documentary filmmaker; the documentary is about Housewives titled the 'great' Indian housewives. The plot revolves around four women, led from the front by Jyothika, who is portrayed as the hero status and how she gets to unite the three friends and takes them on a trip. It's through her eyes; the audience get to know about Urvashi and her friends, Saranya and Bhanupriya. She believes that a change needs to be brought in the lives of these women. So, she plans to take all the three on a road trip and it's a journey of self-exploration and finding the freedom within themselves. At one point of time, Jyothika tells a dialogue about freedom, where she says that the real freedom of women not just lies in walking alone at midnight rather it's about marrying the man of her own wish and doing whatever she loves to do. At the end of the film, there arises a dramatical narration of much smile and tears where all the family members understands each women of the family and lead a happy and a freedom life. It's a much needed withdrawal from hero-worshipping and it couldn't have come at a right moment.

Data was collected online through Google forms. Questions were both close-ended and open-ended. Questions were asked to know the Tamil women-centric movie watching habits of college students in Tamil Nadu and their willingness to change the patriarchal mindset.

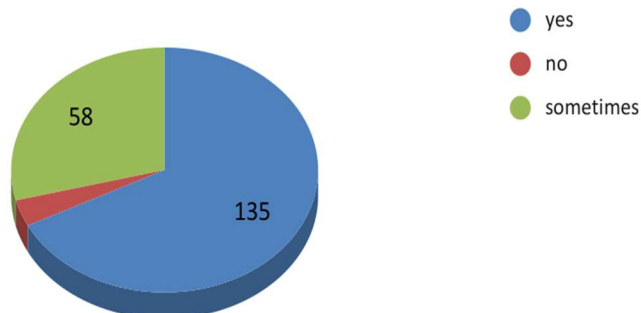
**Graph 1:** Frequency of watching movies by students



When asked about the frequency of movie watching approximately hundred and seventeen percent respondents said that they always watch movies. Thirty two percent viewers watch

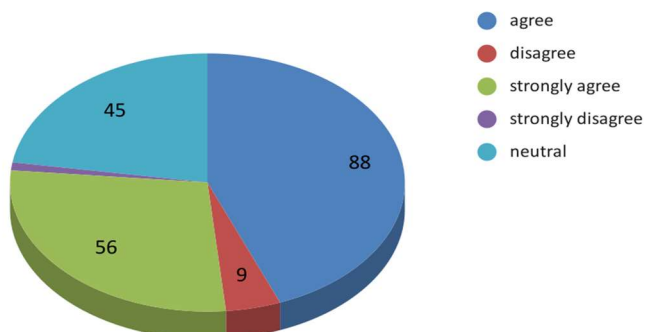
sometimes, forty four percent watches often, five percent said rarely watch movies and only two percent students said that they never watch movies.

**Graph 2:** Liking of the students for women-centric Tamil films



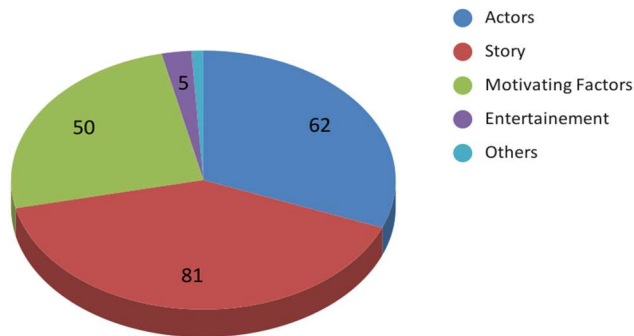
When the question asked about the liking of watching women centric Tamil films, about hundred and thirty five percent answered yes followed by fifty eight percent who answered sometimes and seven percent answered no, as they were not much interested in watching women centric Tamil films.

**Graph 3:** Are women-centric movies successful in giving recognition to women in society?



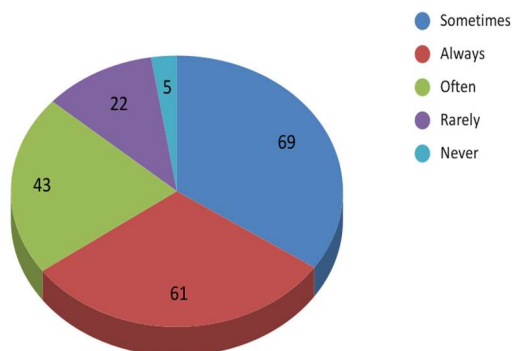
Approximately eighty eight percent of respondents agreed that women-centric movies were successful in giving recognition to women in the society. While fifty six percent strongly agreed that movies can help in women empowerment, two per cent strongly disagreed with this. The remaining forty five percent respondents were neutral in their reply.

**Graph 4:** Appealing factor in women-centric Tamil films



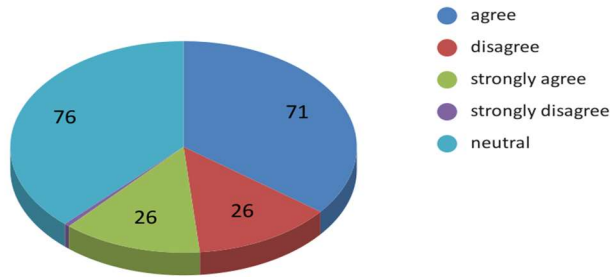
Eighty one percent respondents said they watch movies for the story it has, sixty two percent said actors, fifty percent said motivating factors and five percent said for the entertainment purposes.

**Graph 5:** Motivating other women after watching women centric Tamil movies



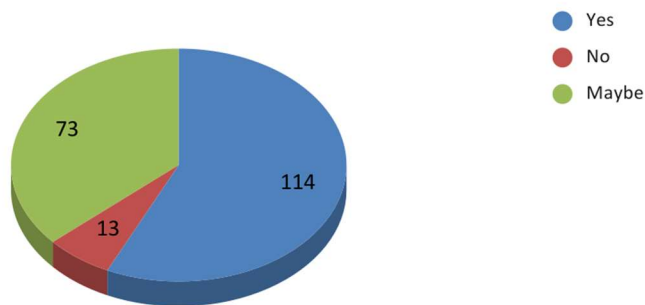
Sixty one percent respondents believed that they motivate other women after being exposed to women empowerment movies. Sixty nine percent responded that they do it sometimes, while forty three percent responded they do it often. Twenty two percent said rarely and only five percent students said never.

**Graph 6:** Do women-centric Tamil films change the patriarchal mindset of society?



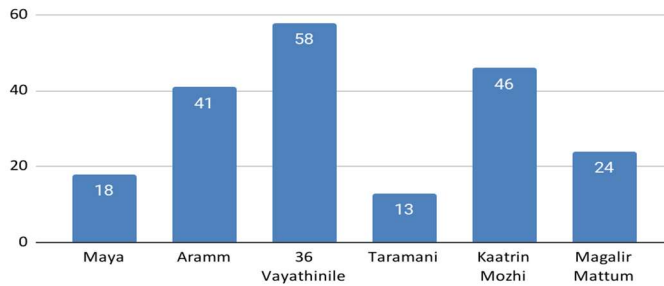
Seventy one percent of respondents believed that women centric movies change the patriarchal mindset of society. However twenty six percent disagree with this opinion. A mere percentage of one per cent strongly disagreed that movies can make a change in the patriarchal mind set of the society.

**Graph 7:** Do women actors have the potential to replace male lead characters in Tamil movies?



When asked whether women actors have the potential to replace male lead characters in Tamil movies, hundred and fourteen percent answered yes followed by seventy three percent who answered maybe and thirteen percent answered no, as they think women actors do not have much potential to replace male lead characters in Tamil movies.

**Graph 8:** Favourite Women Centric Movies



36 *Vayathinile* was found to be the most favourite women centric movie liked by the respondents, followed by *Kaatrin Mozhi* which was liked by forty six percent. Forty one percent voted *Aramm* as their favourite movie. Twenty four percent liked to watch *Magalir Mattum*, eighteen percent liked to watch *Maya* and only thirteen percent liked to watch *Taramani*.



#### 4. Conclusion:

From the findings of the research it is concluded that women centric movies can definitely create a positive impact in the mind set of the younger generation. Even when hero worship is quite common in the Tamil film industry, the younger generation still accepts and welcomes women centric movies. This shows the adaptive nature and accommodative mind set of youngsters who are the future of the society. The research concludes that more women centric movies can create a change in the society by reducing gender related crimes.

#### 5. Acknowledgements:

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#### 6. Conflicts of Interest:

The authors declare that there are no conflicts of interest regarding the publication of this article.

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