

## Power of Men and Violence against Women in Commercial Malayalam Movies

Jinda Jose<sup>1</sup>, dr. Anita virgin<sup>2</sup>

<sup>1</sup>Student, Department of English, Karunya Institute of Technology and Sciences, Coimbatore - 641 114, Tamilnadu, S. India

<sup>2</sup>Associate Professor, Department of English, Karunya Institute of Technology and Sciences, Coimbatore – 641 114, Tamilnadu, S. India

### ABSTRACT

Malayalam cinema is different from other Indian film industries in stories and narration, but misogyny is not an exception in Malayalam film industry also. Depiction of women in Malayalam cinema roots for the patriarchal thoughts in the society. This article discusses the depiction of women and misogyny in Malayalam cinema.

### Keywords

Misogyny, Male chauvinism, Patriarchy, Offensive jokes, Stereotyping, Rape, Stalking, Bachdel test, Ideal wife

Article Received: 10 August 2020, Revised: 25 October 2020, Accepted: 18 November 2020

### Introduction

Misogyny in movies is not a new thing. It was always there in Indian films and still continues to remain. “Malayalam cinema has had its distant uniqueness in terms of selection of stories, tackling of issues and narration, right from the start to the present day. But when it comes to projection of women in cinema, we have not shown any obvious difference compared to other language movies, despite the fact that Kerala traditionally has been a matriarchal society”<sup>[1]</sup>. Misogyny and sexism have been normalized in movies that people think using violence against women to express love is okay and acceptable. The projection of these misogynic contents has been depicted mostly in a comic way or as heroism of the main lead male character. But the sad fact is that the audience is unaware about these especially women.

When we think about why misogyny is acceptable in movies, the answer is movies are the reflection of the society. The thought process of the society in each period of time is reflected in movies. Our society is a patriarchal society so is the movie industry. When we look at the rate of women centered movies released in Mollywood each year is one or two. Another reason is that the makers of the films will get benefit only if they satisfy the needs of their male audience who are in majority.

### Portrayal of rape and offensive jokes in Malayalam Movies

Most of the films have shown rape scenes. These scenes are used to glorify the hero when the hero takes revenge for the victim or that he gives her life by sacrificing his or to show the place of women, that a woman gets raped as a result of acting without thinking or because she was an independent woman. These scenes also give sexual pleasure and satisfy the male chauvinism of the patriarchal society. When we look into old Malayalam movies, there is a pattern for these rape scenes; the victim who fights back in the beginning,

then become silent will get raped and at last cries in the corner of the room. Women who are in wet clothes or just a change in the position of her dress are the common reasons for rape <sup>[2]</sup>. For instance in *Oru CBI Diary Kurippu* (1988) the character Johny rapes and kills his unconscious sister-in-law Omana tempted by seeing her waist because of the uncovered sari. Same pattern can be seen in *Hitler* (1996) where the professor rapes his student Seetha because he saw her undressing through a half closed door when she got dirt on her from a road accident.

In old times, especially in nineties, the rape scenes were used to glorify the hero. In *Adhipan* (1989), it glorifies the hero Prakash, a famous leading criminal lawyer in the city who uses his position and intelligence to fight for saving his family's reputation by marrying his sister Geetha to the rapist. In *Hitler* (1996), the hero Madhavankutty gets Seetha, his sister, married to the rapist, an unmarried old man, her professor as a solution. In *Ente Upasana* (1984), the hero Arjunan rapes his sister's friend Lathika, the reason for rape was raining and darkness and the death of his wife due to heart problem. As a result she gets pregnant and the film ends when he accepts her and his child. These movies promote the marry-your-rapist law which is atrocious to a woman. But we think that these films are in the nineties and they are not relevant in this period of time. But the scene from *Mr. Marumakan* (2012) roots the marry-your-rapist concept in this period also.

The character advocate Panikkar arranges Hamsa to rape hero Ashok's sister to take revenge. But the hero arrives at the right time and saves his sister and locks Advocate Panikkar's sister who brought her to the room. Then hero threatens Hamsa and makes him rape Advocate Panikkar's sister telling him that if he rapes her he can marry her and have all her wealth. The doings of the hero is wrong similar to that of the villain. Scenes and dialogues created like this are continuing to give strength to these aged customs. A big example for this is the recent event that happened in our country. “Justice Bobde, who was heading a three-judge bench, asked a 23-year-old man accused of raping a girl

whether he would marry her. The girl's family also alleged that they had agreed not to go to the police because they were promised by the accused's mother that once the girl became an adult, they would marry the two. But after the accused backtracked from his promise and married someone else, the survivor went to the police"<sup>[3]</sup>.

*Kettyolaanu Ente Malakha* (2019) put forward the critical problem in our society, marital rape. The movie shows the hero Sleevachan, a typical village farmer who rapes his wife Rincy due to the lack of sex education. The movie shows the importance of sex education in our education system but normalizes this huge problem by letting the rapist go without punishment. From the beginning of the movie hero is portrayed as a 'good boy' and after rape his mother and Rincy's uncle, the parish priest talks for him and convinces the doctor who wanted to take action. Then the movie goes on with the focus on Sleevachan, the rapist, and shows how innocent he is and everything happened because of his less knowledge. The post trauma of Rincy is not shown in the film, and at last she is also convinced that he was innocent and everyone in the movie is like 'Hail Sleevachan'.

Till the release of *22 Female Kottayam* (2012), all the rape scenes in Malayalam movies where romanticized or showing a weak woman who gets married to the rapist changed to showing how cruel rape is and the women who don't want to become a victim and gets revenge. The brutality of rape and post trauma and revenge is also brilliantly shown in the movie *Puthiya Niyamam* (2016). But at the end of the movie, all the concept of seeing the story from the point of the heroine Vasuki, changes when it was disclosed that Louis, her husband was helping her disguised as DCP Jeena Bai. "The final twist in the tale deserves some ovation, for it all depends on a little mobile application. The application is but a sad excuse for attributing all the heroism of the acts of vigilantism to the male protagonist. Without that particular twist, the star's fans would have been an unhappy lot, as their hero hardly does anything till that juncture"<sup>[4]</sup>, satisfying the needs of patriarchal society using the whole film and heroine to hail the hero.

Although rape is a serious crime, it has been presented in humorous way, being romanticized or as a mass dialogue by the hero in Malayalam cinema. The scene from the film *Mr. Marumakan* mentioned above was presented as humor. In *Meesa Madhavan* (2002), when the hero Madhavan bursts into heroine Rugmani's room at night while she was sleeping, he says that you wanted me to prove my manliness, if I rape you right now you will walk pregnant for next ten months. He says this because she challenged him and this scene and dialogue was romanticized with sweet background music. In *Chocolate* (2007) hero Shyam threatens the heroine Ann in front of their fellow classmates about raping her by saying, if he will play well then only after ten months you will become free and every girl surrounded them hearing this was laughing. How can the makers made women to laugh at a rape joke?

In *Chronic Bachelor* (2003), the character Kuruvila scolds the heroine and her friends after he is hit by a brick from a boy, he tells them that, if they continue to prank him, they will have time only for giving birth. In *Spirit* (2012), the hero tells his ex-wife that it's good that he gave up drinking or else he would have raped her. In Malayalam movies it is

very common for the heroes to use the phrases like eating unripe mango and ten months with full tummy are common. In *Kasaba* (2016), hero Rajan, a police officer walks over to a female cop, grabs her belt and says : 'I will make it up to you and I will bet you walk wrong for a week' and walks away in slow motion after warning a woman that he will make her to have sex with him. This same pattern can be seen in the film *Praja* (2001), where the hero twisting the female cop's hand dragging and pressing her against a car and deliver the dialogue : 'it is not to say that I will assault you by holding you against me like this Maya Mary Kurian; Zip up your pants'. He was enraged because she was going to arrest his fellow so he delivered some mass dialogues and before telling her to zip up her pants he just threatens her like he is really not going to do that, just warning her. In the above scenarios only rape was normalized. But in *Sringaravelan* (2013) the film makers went too far and just portrayed child rape as a simple thing. In the conversation between the characters Kannan and Yesudas, Yesudas speaks about his fellow prisoner who was punished for child rape and he says it like a simple joke 'a small rape case of a ten year old girl'.

### Stereotyping women in Malayalam cinema

One of the main stereotype ideologies followed by cinema and our society is that men are the one who protects and women are to be protected. Female characters in most cinema still remain as a supporting role for the hero in the plot. The roles that are assigned to female characters are mother, wife, sister, lover, or motivator to the hero. These characters can be the so called heroine of the film but have less time and importance compared to the hero in the film. Other female roles commonly seen in films are of a bar dancer or club dancer for item songs or the role of a prostitute. The female characters are always the one who compromises for the protagonist like their dreams, family, vocation etc. The female characters should be pure by mind and body, do not have any bad habits like drinking, smoking or flirting and should not cause any bad name for the family<sup>[5]</sup>. These stereotyping of women in films strengthens our patriarchal society and continues to suppress women.

If we move aside some movies, every movie that is made in Malayalam does not pass the Bechdel test. Cartoonist Alison Bechdel introduced this test "to judge whether a film, book, etc. shows women as equal to men, by asking whether it includes a scene in which two women discuss something other than a man"<sup>[6]</sup>. Most of the women characters in Malayalam movies do not have anything else to talk about other than the male character. One of the drawbacks of this test are women talking about sex jokes in the film who can also pass this test. Films made by Omar Lulu can pass this test because of this. This test is not to check misogyny, just the participation of female characters, and even this criteria is not fully filled in these films.

Even if we say there are positive changes in portraying women in Malayalam cinema, still the ideal way of how a heroine should look remains, as white color skinned and well- shaped women. This can be seen in the movie *Margamkali* (2019), where they have shown a heroine with a big black mark on the face other than that all the other

strategies meet for the ideal heroine. Above sexism and male chauvinism, racism is also shown against women. The best example for this is the scene from the movie *Action Hero Biju* (2016) where the hero, a police officer teases a man for loving a black skinned, sized woman and sees it as a crime.

Body shaming and racism over women in cinema are shown as simple as a comic relief. The above mentioned scene is an example for this. Another example is in the movie *Three Kings* (2011), the character Bhaskar misunderstood other women as his girlfriend, but that woman is shown as a dark skinned woman and he runs away from her. In this same film another character Ram participates in a reality show in which the winner will get married to a rich girl who is a sized girl which shows that sized women don't get married even though they are rich and have to find ways to get married. Always black skinned, oversized or lower caste women are shown as a comic relief or as friend of heroine. But there are changes happening in the ideal heroine fantasy of Malayalam cinema, like heroines in *Kammattippadam* (2016) and *Kumbalangi Nights* (2019).

In most films women were not portrayed as doing a professional job, even if there is they will be degraded and taught a lesson by the protagonist. In *The King* (1995), the protagonist an IAS officer grabs the hand of the heroine, who is also an IAS officer, when she tries to slap her, he tells her that, it is not that he don't know how to make sure she never strike a man again because she is just a woman. This scene tells that only men have the right to slap not women. In *Chathurangam* (2002), the hero gives guidelines for the female IPS officer. He says that if a woman becomes a police officer she will react without thinking so she should not choose a tough man's profession like the police force, instead she should have prepared rice and mango curry, marry a good Nair boy and give birth to ten or twelve children. In *Kochu Kochu Santhoshangal* (2000), the hero leaves his wife taking their child with him because she became a famous dancer and wanted to continue in her profession. He never tried to meet her again, during last year he met her and she had already given up her dream as a dancer the day he left. The film ends when she happily dances for her son and husband. Women should give up their profession and passion for their family that is what these films teach us. But after 2010 we can see changes in Malayalam movies where female characters appear in different professions and achieve their dreams. A good example is *Godha* (2017) a film which shows us that there is no limit for a woman's dream.

One of the most taught lessons to women in Malayalam movies is the way to become an ideal wife. In "*Njangal Santhushtaranu*" (1999), the hero Sajeev, a police officer tries to make his wife Geethu, a modern girl, daughter of his superior officer, to be an ideal wife by harassing her, but she fights back. So to make her perfect, they mentally harass her by disclosing her identity as an adopted daughter and at the end she becomes an ideal wife who wears a sari and learn Malayalam.

*Mr. Marumakan* (2012) is also another example of making the two women characters Raja Lakshmi, the heroine and Raja Mallika, her mother to be a good wife by the hero

Ashok. He marries her by cheating and to make her jealous and fall in love with him he brings a woman to the house as his secretary. When Raja Lakshmi finds her father's love for her she becomes a new woman and an ideal wife. Please note the fact that she was a modern girl and after she becomes the ideal wife she wears a sari. For Raja Mallika, the hero discloses her identity as the adopted daughter and she also becomes an ideal wife and wears sari in traditional Brahmin style. In *Vesham* (2004), the character Revathy dances in her intro song wearing a modern dress and after getting married she wears a sari. In this film her sister-in-law Aswathy tells her that a wife's paradise should be under her husband's shoes, their choices should be ours too. In Malayalam movies when a woman gets married, she should not wear modern dresses to become an ideal wife. After getting married women used to wear sari till 2010, but now it is churidar.

In many Malayalam movies it is shown that an ideal woman should not leave or give divorce even if the husband is wrong. In *Happy Husbands* (2010), the three women forgive their husbands even when they find out that their husbands were cheating on them. Instead of questioning their husbands they ask Diana, the bar dancer with whom the husbands had a relationship. When Diana makes them understand how much the husbands love their wives, they forgive them ignoring the fact that they try to cheat them and like the title signifies the husbands are still happy because even when they cheated their wives forgive them.

Similar pattern can be seen in the film *Husbands in Goa* (2012). In *Drama* (2018), the husband Rajagopal had sex chat with his wife Rekha's friend and she shuts him out of the house. Later in the film eventually she forgives him. The character Rosamma after hearing about Rekha shuts him out of house, she tells about her experience how she reacted when her husband slept with another woman, she only asked him will you repeat it again, he said he will never repeat it, then she forgives him and live with the faith that he will never cheat her.

In *Ramante Edanthottam* (2017), Elvis has a sexual relationship and goes to prostitutes when he is out of town for work. Malini, his wife even finds sex chat in his phone, but he tells that there is nothing like that and it is because of his stress. But when he finds Malini having a relationship with Raman, though it is a healthy friendship he feels like she is having an affair with him. His ego does not allow him to accept his wife even having a relationship with a man and is not willing to forgive her.

Women are married to a house as a companion to the mother-in-law, not as a life partner for the husband. This can be seen in Malayalam cinema. In *Meleparambil Aanveedu* (1993), the family consists of five male and one female members. The mother wants his sons to get married so that she will have help in doing the household chores. In *Kettyolaanu Ente Malakha* (2019), the hero wanted to get married only because he wanted someone to take care of his mother while he is not at home. Why do men think that when they get married their mother will be taken care of by their wives? Why can't they take care of their mother?

The scene from *Drishyam* (2013) where the character Rani says she wants to do a job, her husband George opposes it by giving an example of the life of actress Samyuktha



Varma who has discontinued her career as an actress after getting married. But Rani says that her husband is earning crores so it is not a problem for her but still George, her husband, does not want her to go for a job. This scene strengthens the patriarchal idea that if the husband is capable of providing the wife he need not have to go to work. In *Manichitrathazhu* (1993), after Dr. Sunny cures Ganga, when he wakes up her from sleep, he asks her what is your name, she says it is Ganga, but he again asks her to tell her full name, then she says it's Ganga Nakulan. It is not the person Ganga is back, it is the wife of Nakulan who has returned. This scene reminds that married women should be known by their husband's name.

When we talk about ideal wife, we cannot forget about the 'epic' proposal scene in Malayalam cinema where he talks about what type of woman he wants. Yes; the climax scene from *Narasimham* (2000), he says he needs a woman to kick barefoot when he is drunk, to sleep under a blanket when there is rain, to give birth and look after my children and at last to cry when I die. This dialogue clearly shows the patriarchal idea of a woman where a woman should stay under the shadow of man and the saddest part is the heroine reacting very excited and happy that she is ready to be kicked by him

Another stereotypical idea about women in Malayalam movies is that women should not get divorced, even if the reason for divorce is valid, women should not do that because their children will suffer by this decision. In *Innathe Chintha Vishayam* (2008), the hero tries to reunite three women who are separated from their spouses. He uses their children as a reason to reconcile as they suffer mentally without their father. Even though they were separated because of valid reasons, at last the hero's effort succeeds and they reunite.

In *Veruthe Oru Bharya* (2008), Bindhu wants to separate from Sugunan but, because of her teen age daughter, she steps back. She is accused for leaving her teen aged daughter with her father and because of that the daughter falls into a relationship, where an attempt to rape occurs. But it is clear that everything happened because of Sugunan but at the end mother should be accused for not taking care of her daughter when she is also his daughter. In *Pookkalam Varavayi* (1991), five-year-old girl Geethu runs away from home because her parents got separated and their divorce is blamed here <sup>[7]</sup>.

### Stalking, Slapping, Virginity and Male Chauvinism

Stalking, slapping and virginity are unavoidable facts of showing misogyny in Malayalam films. Stalking is so normalized in films, that our younger generation men are taking it as a major activity and when a woman says no to their proposal they do not take it as a 'no', they take it as a yes. So they stalk the girl continuously and make her fall in love with them. In *Vandanam* (1985) the hero is continuously stalking her even when she clearly shows that she is not interested in him, but gradually falls in love with him. In *Thenkasi Pattanam* (2000), the character Sathrugnan continuously stalks Devootty for five years, even rejecting

him several times. At the end she also likes him back. In *C.I.D Moosa* (2003), the hero stalks her after he falls in love with her at first sight which leads her to lose her job. But again at last the heroine falls in love with him.

In *Annayum Rasoolum* (2013), the hero continuously follows her every day from her work to home. When one day he was sick and was not able to see her, she becomes curious and misses her and eventually she falls in love with him. In *Premam* (2015) also stalking is glorified. All these stalking scenes root in the mind of men that stalking will make women fall in love with them. This influence of cinema can be seen in the case of Baliga, who grew up in a remote, rural part of India, moved to Australia to study accounting and said he loved to watch Bollywood movies. In Australia, he was accused of stalking two women; one for eighteen months in 2012, and another for four months in 2013, by repeatedly calling, texting and approaching them. He even called himself their 'boyfriend'. In court, Baliga pleaded guilty and said the male leads in Bollywood movies always got the women to say yes by doggedly chasing them. His lawyer, Greg Barns, said in court that this was 'quite normal behaviour' for Indian men <sup>[8]</sup>.

Women getting slapped in Malayalam movies is a common thing to show her position as a woman under man and society, to teach women a lesson, and so on. In *Mr. Marumakan* (2012), hero slaps heroine because she misbehaves to an old aged waiter, in *Thenkasi Pattanam* (2000) the hero slaps the heroine because she plays a trick on him and she is happy to receive the slap because at least for slapping he will come to meet her and in *Ayyappanum Koshiyum* (2020) Koshy slaps his wife when they are having an argument and she asks her father-in-law to stay out of their personal matter for the first time in her life. He says after slapping that why she never raised her voice until that moment against the father-in-law and living quietly suffering inside that house <sup>[9]</sup>.

But when we watch the scene, it is clear that the slap was for his father not for her and he cannot slap his father but he can slap his wife, that's the patriarchal idea in our society. In *Vakkalathu Narayanankutty* (2001), the hero slaps his sister for wearing modern dress in college for protesting against the dress code where in the movie he gives a speech that women should have their right to choose their food, dress and life partner. In the movie his girlfriend wears modern dress but he is against his sister wearing them.

In Malayalam movies, the makers always try to secure the virginity of the heroines for getting the hero a virgin life partner. Even if the heroine is a divorcee, she will still be a virgin. In *Mampazhakkalam* (2004) the hero meets his childhood lover after years and she is now the mother of a child. But it is not her real daughter, her husband got arrested at the night of marriage, in *Chandrolsavam* (2005) the heroine's husband got attacked and becomes paralyzed on the day of marriage, in *Proprietors: Kammath and Kammath* (2013) heroine's husband is murdered before the first night, in *Pattalam* (2003), heroine's husband has to go back to the military base on the day of marriage and dies in a war, in *Ayal Kadha Ezhuthukayanu* (1998), the heroine runs away on the day before marriage because she thinks that she is not a virgin because of a misunderstanding but hero marries her and makes her realize that she is virgin and

pure. These films are examples for making heroines virgin and pure for the hero that our patriarchal society wants women to be a virgin before marriage where the fact that the term virginity is applicable for both gender and both applicable for male in our society<sup>[10]</sup>.

When we talk about male chauvinism, above mentioned are examples of it. But when we take a look at *Ring Master* (2014), the character Diana, who was the ex-lover of the hero is verbally abused in the entire movie by giving her name to his pet dog, because she chose her career over him. This film concretely gives the thought that if a woman broke up with a man she is his enemy and it is his right to abuse her. In *Inspector Garud* (2004), the hero marries the heroine to take revenge for the humiliation he faced when she made him apologise to her in front of the Women's Commission, on the day of their marriage he verbally abuses her in front of everyone saying that now she is his wife, so he can call her any name if he want, no one will ask him. This film again supports the idea of a husband having the right to abuse his wife and marriage is also a punishment for women who try to go out of men's control.

In *Baba Kalyani* (2006), the heroine files a complaint against the hero for abusing her in front of the court building to the Women's commission. He justifies his act by showing their photos together when they were in a relationship before. He says that he has touched her so he still has the right to do that and everyone assembled there agrees to him. How can we accept this justification when a relationship is over, it is finished in every manner, and no one has the right to do anything without the concern of the opposite sex, even in a relationship.

When *Mayamohini* (2012) was released, it was a family entertainer hit. But in the film, most of the jokes are of double meaning, rape is normalized in dialogues. In one particular song two men undress just watching women and the other men verbally abuse the hero dressed as a woman calling him with witty names. Even stalking is normalized as the heroine is happy about the fact that a man was following her for two years and taking her photos<sup>[11]</sup>.

Misogyny in Malayalam film songs is an unavoidable topic. From exposing dresses, to focusing on female actor's body parts, even some dance moves will make a woman uncomfortable. Songs are one of the things which we hear every day. But when we listen to the lyrics, many songs are made out of the description of female body parts, materialising women's body or spreading hatred towards women. 'Pineapple penne..' song from *Vellinakshatram* (2004), 'chocolate poleyulla..' from *Chocolate* (2007), materialize women's body.

How can we forget the epic song 'poomukha vathilkkal..' from *Rakkuyilin Ragasadassil* (1986) which describes the quality of an ideal wife. 'Kudukku' song from *Love Action Drama* (2019), 'Thechille Penne' from *Roll Models* (2017), 'Scene Contra' song from *Premam* (2015), 'Premam Ennal enthanu penne..' song from *Amar Akbar Anthony* (2015) have the lyrics which shows hatred towards women who rejects the proposal of men and the sad fact is that these songs are from very recent films and were of great hit. Still men, especially young men use these songs in social media to express their hatred to the women who reject them and have a large number of views and likes for these songs.

## Conclusion

Cinema and society have an influence on each other so the change in both in each period of time shows the mentality of people. There is some progress in the way of seeing women in our society which is visible from how people understand and react to the misogyny in the movies. Still misogyny exists in our society and it is visible through other sources than cinema like trolls, vlogs, comments, and so on. But most of these are influenced from films and shown with examples from cinema. One of the examples for this is how only female actors get hate comments and trolls where male actors were glorified even for their misogynic acts. When the mirror is dust free the image will be clear so is our society and their mentality that reflects in cinema.

## References

- [1] Nair, P. (2010). Gender Equations in Malayalam Cinema. In M. Pillai (Ed.), *Women in Malayalam Cinema* (pp. 27-37). Hyderabad: Orient Black Swan Private Limited.
- [2] Analyst, The Mallu, director. ബലാൽസംഗ സീനുകൾ നമ്മെ സ്വാധീനിക്കുന്നുണ്ടോ? Malayalam Movie Misogyny | The Mallu Analyst. YouTube, YouTube, 4 Apr. 2019, Retrieved from [www.youtube.com/watch?v=uOFhkKTZj1I](https://www.youtube.com/watch?v=uOFhkKTZj1I).
- [3] Pandey, Geeta. "India Supreme Court: Calls for Justice Sharad Bobde to Quit over Rape Remarks." BBC News, BBC, 4 Mar. 2021, Retrieved from [www.bbc.com/news/world-asia-india-56263990](https://www.bbc.com/news/world-asia-india-56263990).
- [4] Praveen, S.R. "The Message Has Lost Its Novelty." The Hindu, The Hindu, 14 Feb. 2016, Retrieved from [www.thehindu.com/news/national/kerala/the-message-has-lost-its-novelty/article8235691.ece](https://www.thehindu.com/news/national/kerala/the-message-has-lost-its-novelty/article8235691.ece).
- [5] Nandakumar, Sowmya. "THE STEREOTYPICAL PORTRAYAL OF WOMEN IN COMMERCIAL INDIAN CINEMA ." The student of the Department of Communications University of Houston, n.d..

- [6] “Bechdel Test.” Cambridge Dictionary, Retrieved from [dictionary.cambridge.org/dictionary/english/bechdel-](https://dictionary.cambridge.org/dictionary/english/bechdel-).
- [7] “Arrogant Wife, Please Adjust: How Malayalam Cinema Has Portrayed Divorce.” The News Minute, 30 Aug. 2019, Retrieved from [www.thenewsminute.com/article/arrogant-wife-please-adjust-how-malayalam-cinema-has-portrayed-divorce-107581](https://www.thenewsminute.com/article/arrogant-wife-please-adjust-how-malayalam-cinema-has-portrayed-divorce-107581).
- [8] Lakshmi, Rama. “A Man in Australia Accused of Stalking Women Blamed It on Bollywood. His Case Was Dismissed.” The Washington Post, WP Company, 2 May 2019, Retrieved from [www.washingtonpost.com/news/worldviews/wp/2015/02/02/a-man-in-australia-accused-of-stalking-women-blamed-it-on-bollywood-his-case-was-dismissed/](https://www.washingtonpost.com/news/worldviews/wp/2015/02/02/a-man-in-australia-accused-of-stalking-women-blamed-it-on-bollywood-his-case-was-dismissed/).
- [9] Report, Gulf News Web. “He Slapped Her Happily Ever after: Toxic Masculinity in Malayalam Film Ayyappanum Koshiyum.” Entertainment – Gulf News, Gulf News, 20 Feb. 2020, Retrieved from [gulfnews.com/entertainment/he-slapped-her-happily-ever-after-toxic-masculinity-in-malayalam-film-ayyappanum-koshiyum-1.1582181972112](https://gulfnews.com/entertainment/he-slapped-her-happily-ever-after-toxic-masculinity-in-malayalam-film-ayyappanum-koshiyum-1.1582181972112).
- [10] With Gaya3, Get Roast, director. Malayalam Films' Obsession with KANYAKA NAYIKA. Retrieved from YouTube, [youtu.be/Smvha0IPZbM](https://youtu.be/Smvha0IPZbM).
- [11] Analyst, The Mallu, director. മായാമോഹിനിയും മലയാളികളുടെ ഇരട്ടത്താപ്പും! Revisiting Mayamohini after 9 Years! YouTube, 25 Mar. 2021, Retrieved from [youtu.be/nzOtUIRK0PE](https://youtu.be/nzOtUIRK0PE).