



“The Portrayal Of Women’s Image On Realistic Perspective In Kannada Cinema 2010-2023”

Darshan M¹ Dr. C K Puttaswamy²

Research scholar¹, Professor & Guide²

Department of Journalism and Mass communication, Manasagangothri University of Mysore, Mysore¹

, Department of Journalism and Mass communication, Manasagangothri University of Mysore, Mysore²

Abstract:

The Present study examine the portrayal of women image on realistic perspective in contemporary kannada cinema .Film has been a reflection of society at a given point of time. Cinema has mediums of reflection of society through characters mindset, thinking apprehensions or prejudices those applying on general public. This study based on **Deconstruction theory**, The Auteur theory and feminist film theory called “**Male Gaze**” coined by feminist film critic **Laura Mulvey**. This study following independent variables as Traditional, Modern, Progressive, Realistic so on, and image is dependent variable. This paper adopts **Content analysis method** and randomly selected present ten kannada cinema. A deconstructive viewing of films tries to expose realistic image of women in decent kannada cinema.

Keywords: Film, Images, Women, Realistic, Contemporary, Deconstruction

Introduction

Cinema is known as the mirror of society. It reflects problems and various issues of society. kannada cinema had reflected these aspects in earlier years. Some of the Kannada films were influenced by the new cinema wave movement of parallel cinema. History of Indian cinema entertained the public with its various forms like dance, music, songs, action, romance, drama, acting, visualisation, thrill and suspense. Male role is dominant and centre protagonist in regular commercial films but some movies or exceptional. It focused on social reality and representation of society. Realistic approach for cinema is very experimental and present scenario is portrayal on big screen. Especially portrayal of women’s image is deconstructive because women doing higher education, get proper job, they became more independent so in 21st century image of women drastically changed. This study focused on and exploring the real image of women in recent kannada cinema.

The word image is used many different ways and context. The visual art are generally described as displaying or creating images of various kinds like landscapes, still life, portraits, mythical, or fantastic objects. An image is generally considered to be the likeness or representation of an objects in real or unreal dimension.

Aristotle pointed out a long time ago. The image of the independent women thus is still an incomplete idea, in its essence, it must be the idea of the women as the better half of man, not the idea of the completing equal of man. If the distinctive moral and spiritual dignity of women is not fully recognized, they would be highly vulnerable in a purely competitive society for competition may degenerate into uncivilized conflict.

Objective

General objective

To study The Portrayal of Women's Image on Realistic Perspective in recent Kannada Cinema (2010-2020)

Specific objective

- 1.To study whether the portrayed image of women has any relation with the real life
2. To study the women's issues portrayed recent kannada cinema by realistic approach.
- 3.To study the realistic women characterization in recent kannada cinema
- 2..To analyse the portrayal of women in recent kannada cinema in relation to the private and public spheres of women's lives by realistic perspective

Hypothesis

1. To find out significant difference between the real and reel image of women
2. Women's issues portrayed recent kannada cinema correlated to real life
3. Realistic characterization of women recent kannada cinema is correlated to real life

Independent variables

1. Traditional
2. Fictional
3. Modern
4. Successive
5. Progressive
6. Reality
7. Characterization

Dependent variables

1. Women's image

Method

The present study based on subjective based method and content analyses method, film viewing and analyse the portrayal of women's image in recent kannada cinema by realistic approach or perceptive. Analysis is based on the objective, hypothesis and variables.

Kannada Cinema

The Kannada cinema primarily catered to the audience in Karnataka and was not meant for a national audience. Popularly known as Sandalwood, based in Bangalore, Kannada film industry was different from other South Indian film industries in its initial stages, especially with regard to the language orientation, internal political disparities of the state and the isolation of the capital city Mysore from other parts of Karnataka.

However, the industry resembled its other counterparts in its bond between film and politics. The limited market, comparatively smaller diasporas community and the lack of producers with massive investment in Kannada cinema, until the very recent times, led to a Kannada film culture that deals with matters concerned only to the state, depending on domestic theatrical revenue.

The first Kannada talkie Sati Sulochana (The Chaste/Loyal Sulochana 1934) and other films were mythologies with great success in Karnataka. With the entry of Rajkumar in the 1960s, histories became the popular genre.

The late 60s was the era of 'Kumar trios' in Kannada industry- Rajkumar, Kalyankumar and Udayakumar- who were the most popular male actors of the time. With the rise of Kannada parallel cinema in the 1970s with directors like Girish Kasaravalli, Girish Karnad and B.V Karanth and actors like Vishnuvardhan and Ambareesh, Kannada cinema industry received national recognition.

Pattabhirama Reddy's film Samskara (Funeral Rites, 1970) based on U.R Ananthamurthy's novel won the President's Golden Lotus Award. Girish Karnad's films such as Kaadu (Forest, 1973), Godhuli (The Hour of the Gods, 1977), Tabbaliyu Neenade Magane (You've Become Orphan, Son, 1977), and Ondanondu Kaladalli (Once Upon a Time, 1978) were recognized in several national film festivals.

After a few romantic and family oriented comedies of 80s and 90s the new generation of Kannada actors like Puneeth Rajkumar, Sudeep Yash and Darshan and actress like Malashri, Shruthi, Sudarani, Rakshitha Ramya, Pooja Gandhi, Radhika Pandith began to appear in films with dance and other acting skills. The film Mungaru Male (Pre-Monsoon Rain, 2006) became financially successful and drew attention to the Kannada film market with which this film proved its expandability a place in around india.

The release of K.G.F: Chapter 1 (Kolar Gold Fields: Chapter 1, 2018) K.G.F. Chapter 2 (2022) marked the big budget Kannada film that transformed the image of the Sandalwood film industry in South India as a bankable industry.

The women centric films and the representation of modern women in this period were notable with films like Savithribhai Phule (2018), Hebbet Rammakka (2018), MMCH (2018) and Heegondhu Dina (2018), Nathicharami (2018), Devaki (2019), Gantumoot (2019), Yaana (2019,) ACT1978 (2022) Tanuja (2023).

Women centric films in kannada cinema

At a time when women oriented movies rarely become commercial successes, in the 1960s, directors like Puttanna Kanagal, K Balachander proved that women-centric films can reach the wide spectrum of audience Sandalwood was much more experimental in terms of subjects and directors like Puttanna Kanagal paved the way to show women's point of view in the movies. For many years after the 1990s, the trend changed and heroism was given importance. However, there were art movies like Dweepa and Gulabi Talkies, Nayi Neralu and Hasina by Girish Kasaravalli. But they earned critics' applause but were not commercially successful and did not reach the audience. However, directors like Puttanna made movies in 1960s on women-oriented subjects and these films were mass hits. Off late, the trend is changing again and women-centric movies are being commercial hits.

In present scenario of kannada cinema male dominated every part of production. They are not worried about women oriented films.

Heroin in the films portrayed as sexualizing the women's body in benefit of the male nothing shown as their feelings, emotions and women's problems. Women in kannada cinema all most every story that too commercial movies start with object of love and ends in marriage but some movies are exceptional because it makes based on true events or inspired by real incidents so portrayal of women's images natural and realistic.

Based on true events kannnada women centric films

Myna (2011)

Myna kannda film based on the real-life incident of a couple, It is produced under the banner of Omkar Movies. The film is inspired from a real incident of policeman BB Ashok Kumar. True event based on a person named sathya, who was falsely charged with murdering 34 people. The plot of the movie is about sathya who falls in love with Myna and plans to a happy life however a doctor physically assaults Myna which leads to sathya murdering him. He is then caught and falsely accused. In this movie Myna characterization effectively criticises about how innocent girl victim of sexual harassment by Men. it shows present situation poor girl victimized by dominating men world.

Krishnan Love Story (2011)

The film is based on a true incident and thus has a real feel to it. It brings out the head versus heart dilemma that the youth in 'love' faces. Scene of sentimental dialogues and decisions in the movie connected with real life. Director Shashank has makes film an emotionally-filled romantic story and has rightly chosen Radhika for the strong character of Geetha. Geetha character representation of lower middle class feelings, her family struggle , social and psychological issues of middle class women showed realistically.

Puttakkanna Highway (2011)

The director has touched upon a contemporary subject of land acquisition for development of a highway. he screenplay reflecting present-day lower middle-class emotions, indifferent to others' plight, or budget constraints There is growing suspicion about even 'art films' losing their capability to convey messages and shape society. In this film village women fight for land acquisition scam this film indicates women oriented subject portrayed as realistic approach

Dandupalya (2012)

This film Exploring the real-life of a deadly gang named Dandupalya, the film Dandupalya came out in 2012 under the direction of Srinivas Raju. It has Pooja Gandhi and Raghu Mukherjee in the lead roles. Dandupalya real story exploits of a notorious gang named 'Dandupalya'. in this film women showed as negative shade and women portrayal as sexual Product , this kind of films showed women as commercial commodity.

December 1 (2014)

This film story about The political gimmick 'village stay' how poor family suffer from C M visit to their home CM's visit actually change the family's fortunes or drive them into deeper distress is conveyed in the film. Director Sheshadri has tried to showcase society and its issues through various circumstances. The village backdrop is another important element in the film. Generally this based on true events of Karnataka. In karnataka Chief Minister visited or staying in village as common man. In this film women portrayed as strong working women and bold facing the difficulties of life.

Ring Road (2015)

Ring Road movie is based true incident happen in banglore, loosely on the gruesome murder of software engineer B.V. Girish, allegedly by his fiancée Shubha in 2003, it has been made by an all-women crew. It has released in 2015. In this film women showed criminal bag round through main character but it showed teenage girl emotions and her feelings. it is explore the reality of society.

Krishna Leela (2015)

Krishna Leela is recent kannada romantic family drama as Krishna and leela leading main character in the film showed their emotions, feelings of poor middle class mentality. This film based real incident happened in banglore in 2010, the film characterization was very realistic not have any dramatic elements every single screen shows real picture of poor family. It gives glimpses or reflects of living society.

U-turn (2016)

Rachana a young reporter she noticed illegal u-turns and resulting traffic accidents, and she wants to write a story about it. The movie is based true events which occurred on banglore double road near to shanthinagara this incident on double road flyover has inspired director Lucia Pavan kumar to make a story on this plot. In this movie female is the main protagonist portrayed as very bold character, intelligent, clever, independent girl, she has modern ideologies so U-turn movie represent 21st century women mind set.

Beautiful Manasugalu Story (2017)

Beautiful Manasugalu movie is a romantic comedy entertainer written and directed by Jayatheertha. Sathish Ninasam and Sruthi Hariharan are playing the main lead roles along with Achyuth Kumar and Tabla Nani are seen in supporting roles. The director has chosen a tale that touches upon two relevant problems faced in the present society illegal activity, women harassment, domestic violence, corruption and the breaking news syndrome. Jayatheertha has woven an interesting romantic tale holding a real life incident as inspiration. In this film director explore the middle class women suffering, her emotions condition, her struggle how she handle the present situation, give the complete picture of middle class women.

Nathicharami (2018)

Nathicharami is a 2018 Kannada-language film directed by Manjunatha Somashekara Reddy written by Sandhya Rani, In the film A girl from town is independent and bold. She moves around with her own ideals. She has some pains. taking her decisions and facing clutches. Finally, when she feels that she has overcome her ambiguity, the situation takes a leap. The film is also a grave narration about the nuances, women from all walks of life face. Nathicharami, was based on relationships, and about women from different walks of life. This film explored the women psychological issues, sexual desires of women and how society treat widow in main stream, it showed present modern thoughts through female leading character.

Devaki (2019)

Devaki is a Kannada crime thriller film written and directed by H. Lohith and produced by Akshay C.S. and Ravish R.C. The film was produced under RCS Banner. The film shows the dark and dingy side of Kolkata, with trafficking and prostitution. Devaki is not the usual outing that one would go to. Devaki, helpless, sets out to find her, while stumbling upon some horrific sights and truths about child trafficking in Kolkata. It can leave one teary-eyed, especially towards the end of the film. In this film woman as portrayed independent, brave and bold characterization in realistic perspective.

Gantumote (2019)

This film is set in the 90s, in middle class Bengaluru, with a high school romance as the backdrop. The subject is universal, and director Roopa has kept the innocence of love as natural as it can be. this is a topic that youngsters generally find difficult to discuss with their parents, and this is also relevant for them to know what their children of that age are going through. In this explore the teenage girl attitude, her emotions, her desires. This film based on 90s School events.

Act 1978 (2022)

Act 1978 is a 2020 Kannada social thriller film directed by Manjunatha Somashekara Reddy. This was the first Kannada film to be released in theatres after the COVID-19 pandemic. The plot, in the beginning, mirrors a hostage thriller and gives us a glimpse into a very familiar government system. Mansore effectively brings about the problems faced by such bureaucratic red-tapism. The movie mocks the government, reminding it in a not-so-kind way about its duties. It brings out the pain that government acts create for those governed by them and it also manages to faithfully portray the media's role in such issues and portrayed women issues through protagonist character played by Actress Yagnasetty. She performed as real living widow life.

Tanuja (2023)

The story of Tanuja is based on a real incident. It happened at mallenahalli of shikaripura taluk in Shivamogga. it explain how tanuja, the daughter of a former, manages to write the NEET exam to realise her dream of becoming a doctor. In this film image of girl showed as progressive, successive.

CONCLUSION

Kannada film has been a noteworthy perspective for Indian culture in this century. It has moulded and communicated the changing situations of present-day India to a degree that no former artistic expression would ever accomplish. Kannada film has impacted the manner by which individuals see different parts of their own lives. To some degree they recognize regions where "current women's liberation" comes into contact with "traditional values."

The picture of women as "Sita" has been more than once portrayed in numerous films after independence. Women's image portrayed as traditional and stereotype perspective like house wife, mother, sister, step mother, aunt, grand mother, girlfriend or loved one. When we speak of the image a society projects of its women we have in mind its ideals of womanhood, or its popular stereotypes or the vision implicit in its institutionalization of the role of women.

The image of the independent worldly women was not esteemed in orthodox or elite society. Women were occasionally known as independent scholars, rules, poets, artists, religious teachers ext. But such cases were considered exceptional rather than normal this was largely the result of exploiting women as the weaker section. Feminine protest against this generally took the form of religious asceticism.

In the course of recent years, much has been said in regards to Kannada Cinema breaking the generalizations identified with women and the marvel of the Indian Woman 'transitioning' as real image portrayed. In Kannada cinema realistic films portrayed women's image as progressive, successive, empowering, modern because women not stick on traditional values, nowadays women represented and strongly participated equally to men.

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