



## ANALYSIS OF FEMALE CHARACTERIZATION IN T S NAGABHARANA MOVIES

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### **Abstract**

*Movies are the most influential and powerful medium which play critical role in molding peoples opinion and perspective. Our country is male dominated society where women have treated low compare to men, but this trend has been changed from past few years. Women are making a remarkable place in all the fields. But, still many directors and producers in Indian movies represented women as sex object for promotion of their product and service. Many directors have represented reality of women's life, their struggles and treatment of the society. Present study tries to analyze the manner of presentation of women in T S Nagabharana movies who have made a remarkable place and name in the Kannada industry through his unique concept and direction of movies.*

**Key Words: Women, Caste, Exploitation, Cinema and Characterization.**

### **Introduction**

T S Nagabharana, Kannada film director and pioneer of the parallel cinema in Kannada film industry. He has directed more than 35 films which few are block buster. He has the unique distinction of being the only director to have entry in the mainstream section, Janumada Jodi and the Indian Panorama Nagamandala in the same year (1998), In 2003, his movie "Singaaravva" was the only Asian movie to be screened n 2003 Karlovy Vary Film Festival. Three of his movies have won the best film on National Integration –Grahana, Santa Sishunala Sharifa and Kallarali Hoovagi.

T.S Nagabharana had made films on a stringent budget with music core to its narration. He has displayed immense caliber in accommodating his artistic approach along with the requirements of the market in a brilliant manner by avoiding unrefined commercialism, crudity, and unnecessary prominence of women's sexuality (Pendakur 2003). His films boast of ingredients like great photography, development of character, thought provoking story line, outstanding acting, songs, lyrics and music (Pendakur 2003).

### **Review of Literature**

As Laura Mulvey says in her seminal article, "Visual Pleasure and Narrative Cinema,"<sup>20</sup> "in their traditional exhibitionist role, women are simultaneously looked at and displayed, with their appearance coded for strong visual and erotic impact, so that they can be said to connote to belooked-at ness". The woman displayed has functioned on two levels: as erotic object for the characters within the story, and as erotic object for the spectator within the auditorium. As in the songs, using the device of the show girl or dancer, the two looks are unified, so that the gaze of the audience and male characters in the film are combined neatly, providing both with a sense of control and possession. This also extends to most other visual representations of women with men, be it a photograph in an advertisement of a condom, or a love scene in a film, whether mainstream or pornographic, even if the woman is shown in an amorous pose with a man, the real display is for the spectator of the representation.

Also, according to the Manusmriti, an ancient classical work dealing with laws, ethics, and morality, a woman should be subject to her father in childhood, in youth to her husband, and when her husband is dead, to her children. Within the guidelines of the Manusmriti, women do not enjoy independence. Women are supposed to adhere to the role of a happy figure who takes care of the household. They are supposed to be obedient to their husbands and go to every length to honor them even after death.

Women and their actions were considered epitomes of family honor and respectability in Indian society, Gokulsing & Dissanayake, observe that in films, Their need to preserve honor is expressed through elaborate codified behavior patterns that require the women to remain secluded, confined to the domestic domain and dependent on the husband.



**Objectives:** The article tries to explore the representation of women in T S Nagabharana movies. The Objective of the study is:

1. Analysis of female characterization in T S Nagabharana Movies
2. Analysis of social status of women in T S Nagabharana Movies
3. Analysis of Caste system in T S Nagabharana Movies

**Methodology:** In the present study the three female oriented movies directed by T S Nagabharana is been selected for the study. The content analysis method is been applied.

The movies selected for the analysis are:

1. Janumada Jodi (1996)
2. Nagamandala (1997)
3. Singaaravva (2003)

Content analysis can be seen as ...dynamic process of the production of meanings, inscribed within the larger context of social relations. The text is not seen as a closed work, but as a discourse, a play of signification, dynamism and contradiction... It emphasizes the aesthetic object as a social phenomenon that is created and understood through language. Rather than seeing cinematic language as a transparent instrument of expression, textual analysis emphasizes the materiality of language. The text is thus seen as a social space through which various languages (social, cultural, political, aesthetic) circulate and interact (Fairclough, 2003:23).

Content analysis is particularly significant in an analysis of representation. It "helps in decoding representations, and allows the researcher to explore all levels of significance" (Munshi, n.d.). Basically, content analysis is a powerful tool used in order to make inferences as objectively as the researcher can, using prior knowledge or specific theory/literature on which to base the reading of the text.

#### **Content Analysis in This Context:**

Content analysis is very important when looking at visual texts. "There is no such thing as unmediated access to reality" (Dyer, 1993:3 in O'Shaughnessy & Stadler, 2006:73) and a content analysis is the closest form of analysis to a raw reading of a film. Content analysis or textual analysis is a sort of qualitative data collection which requires a thorough investigation of the subject matter. Content analysis is important in the examination of film because film is a text that needs to be broken down in order to understand its inner workings.

Characterization can be seen as a visual aspect because character is depicted, not only through dialogue but by visual aspects such as actions, dress and demeanour.

#### **Janumada Jodi (1996)**

It is based on a Gujarati novel Malela Jeev by Pannalal Patel. The story deals with the caste system. The hero (Krishna) of the story falls in love with the heroin (kanaka) of the low caste. The story revolves around the heroin belongs to lower community called Dalits. The story narration shows the how casteism plays important role in the society. Here the narration of the female character is not shown as weak but helpless when the situations take twist in life. And also director try to bring the social aspect of the society to the viewers.

#### **Nagamandala (1997)**

It is based on the play written by Girish Karnad. Nagamandala is the story where woman is locked up inside the house day and night by husband. Here the director has chosen the story where woman has lost her freedom in this male dominated society and where she has to prove her chastity. The story is about a Rani who is neglected by her indifferent and unfaithful husband, Appanna. Appanna spends most of his time with his concubine and comes home only for lunch. Rani is a typical wife who wants to win her husband's affection by any means. In an attempt to do so, she decides to drug her husband with a love root, which she mixes in the milk. That milk is spilled on the nearby anthill and Naga, the cobra drinks it.



Naga, who can take the form of a human, is enchanted with her and begins to visit her every night in the guise of her husband. This changes Rani's life completely as she starts to experience the good things in life though she never knows that the person with her is not her husband but the Naga.

Soon she becomes pregnant and breaks the news to Appanna. He immediately accuses her of adultery and says that he has not impregnated her. The issue is referred to the village Panchayat. Rani is then asked to prove her fidelity by putting her hand in the snake burrow and taking a vow that she has not committed adultery. (It is a popular belief that if any person lies holding the snake in their hand, they will be instantly killed by the snake God.)

Rani places her hand in the snake burrow and vows that she has never touched any male other than her husband and the Naga in the burrow. She is declared chaste by the village Panchayat. However, her husband is not ready to accept that she is pregnant with his child and decides to find out the truth by spying on the house at night. Appanna is shocked to see the Naga visiting Rani in his form, spending time with her and then leaving the house. Appanna gets furious with the Naga and indulges in a fight with him. Both of them fight vigorously. Eventually, the Naga dies in the fight. After this incident, Appanna realizes his mistake and accepts Rani along with the child she is carrying.

### **Singaaravva (2003)**

It is story based on 'Singaaravva and Aramane' by Chandrashekar Kumbar. The story is about a Young woman Singari is forced to marry a corpse for her cruel father's selfish needs and then to a rich, but impotent man. Will she ever be able to lead a normal and wishful life. It tells about the male dominance over woman. Singari (Prema) is the daughter of an avaricious upper-caste landowner who first marries her off to a corpse to inherit a fortune. Then he has her spliced to kinky maharajah Desai, who faints with excitement at the mere sight of women's nether regions, making him incapable of consummating the marriage. Lonely and longing for a child, Singari eventually ends up getting impregnated by Mariya, a servant wronged by her father whose thirst for revenge turns to love for the put-upon heroine. Although story implies producing an heir is the most important goal in a woman's life.

### **Conclusion**

Women have somehow inherited specific social and cultural roles, which carry into the mainstream film industry. The socio-cultural context imposes roles on women and these roles are carried onto cinema. T S Nagabharana had shown female subjectivity as operating within the social structures and situations that constrain them.

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