Annexure-1

RESEARCH PARTICIPANTS

Table. 1 Participants: Context/Juncture. A, period: 1970s
(Active in the 1970s, active/inactive in the 1990s)

<table>
<thead>
<tr>
<th>Name</th>
<th>Age Group</th>
<th>Profession</th>
</tr>
</thead>
<tbody>
<tr>
<td>KGS (K.G. Sankara Pillai)</td>
<td>60-70</td>
<td>Poet, Activist, Retired Lecturer</td>
</tr>
<tr>
<td>Sara Joseph</td>
<td>60-70</td>
<td>Writer, activist, Rtd. Lecturer</td>
</tr>
<tr>
<td>I.Shanmugadas</td>
<td>50-60</td>
<td>Writer, film critic, Rtd. Lecturer</td>
</tr>
<tr>
<td>George Master</td>
<td>70-80</td>
<td>Activists, Rtd. School teacher</td>
</tr>
<tr>
<td>Adoor Gopalakrishnan</td>
<td>70-80</td>
<td>Filmmaker</td>
</tr>
<tr>
<td>K.P.Kumaran</td>
<td>70-80</td>
<td>Filmmaker</td>
</tr>
<tr>
<td>T.V.Chandran</td>
<td>60-70</td>
<td>Filmmaker</td>
</tr>
<tr>
<td>K.R.Mohanan</td>
<td>60-70</td>
<td>Filmmaker</td>
</tr>
<tr>
<td>Sunny Joseph</td>
<td>50-60</td>
<td>Cinematographer</td>
</tr>
<tr>
<td>KG.Jayan</td>
<td>50-60</td>
<td>Cinematographer</td>
</tr>
<tr>
<td>P.T.Kunjumuhammed</td>
<td>60-70</td>
<td>Filmmaker</td>
</tr>
<tr>
<td>Venu</td>
<td>50-60</td>
<td>Cinematographer</td>
</tr>
<tr>
<td>P.P.Govindan</td>
<td>60-70</td>
<td>Filmmaker</td>
</tr>
<tr>
<td>K.A.Mohandas</td>
<td>50-60</td>
<td>Writer, ex.Naxalite</td>
</tr>
<tr>
<td>Civic Chandran</td>
<td>50-60</td>
<td>Writer, activist, ex-Naxalite</td>
</tr>
<tr>
<td>V.G.Thampy</td>
<td>50-60</td>
<td>Writer, Lecturer, Filmmaker</td>
</tr>
<tr>
<td>Krishanunni</td>
<td>50-60</td>
<td>Sound Engineer</td>
</tr>
<tr>
<td>Ramachandra Babu</td>
<td>60-70</td>
<td>Cinematographer</td>
</tr>
<tr>
<td>Shaji N.Karun</td>
<td>50-60</td>
<td>Filmmaker, Cinematographer</td>
</tr>
<tr>
<td>V.K.Joseph</td>
<td>50-60</td>
<td>Film Critic, Film society activist</td>
</tr>
<tr>
<td>M.P.Parameswaren</td>
<td>60-70</td>
<td>Science Forum (KSSP) activist</td>
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<tr>
<td>Poonam Rahim</td>
<td>60-70</td>
<td>Independent Film Exhibitor</td>
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### Table. 2 Participants: Context/Juncture. B, 1970s-90s
(Not active in the 1970s, active in the 1990s and beyond)

<table>
<thead>
<tr>
<th>Name</th>
<th>Age Group</th>
<th>Profession/Area of Activity</th>
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</thead>
<tbody>
<tr>
<td>Dr. Janaki Sreedharan</td>
<td>40-50</td>
<td>Lecturer, Media Critic</td>
</tr>
<tr>
<td>Anvar Ali</td>
<td>40-50</td>
<td>Poet, Screenplay writer</td>
</tr>
<tr>
<td>Cherian Joseph</td>
<td>50-60</td>
<td>Film society activist</td>
</tr>
<tr>
<td>Deedi Damodararan</td>
<td>40-50</td>
<td>Teacher, activist, Screenplay writer</td>
</tr>
<tr>
<td>Basheer Mechary</td>
<td>50-60</td>
<td>Writer, Gulf returnee</td>
</tr>
<tr>
<td>Dr. Muraleedharan</td>
<td>50-60</td>
<td>Lecturer, Film scholar</td>
</tr>
<tr>
<td>Leenus Kannoth</td>
<td>40-50</td>
<td>Filmmaker, Film Teacher</td>
</tr>
<tr>
<td>Suma Josson</td>
<td>40-50</td>
<td>Filmmaker (Mumbai)</td>
</tr>
<tr>
<td>Ligi Pullepalli</td>
<td>40-50</td>
<td>Filmmaker (USA), Lawyer</td>
</tr>
<tr>
<td>Asha Joseph</td>
<td>40-50</td>
<td>Filmmaker, TV Producer</td>
</tr>
<tr>
<td>Dr. Rosy Thampy</td>
<td>40-50</td>
<td>Lecturer, Writer, Filmmaker</td>
</tr>
<tr>
<td>Premchand</td>
<td>40-50</td>
<td>Journalist, ex-Naxalite</td>
</tr>
<tr>
<td>Razi Muhammed</td>
<td>40-50</td>
<td>Artist, Art Director, Filmmaker</td>
</tr>
<tr>
<td>P.Baburaj</td>
<td>50-60</td>
<td>Filmmaker, Activist</td>
</tr>
<tr>
<td>Bina Paul Venugopal</td>
<td>50-60</td>
<td>Film Editor, Festival Curator</td>
</tr>
<tr>
<td>Louis Mathew</td>
<td>40-50</td>
<td>Film Teacher</td>
</tr>
<tr>
<td>Muhammed Arackal</td>
<td>50-60</td>
<td>Film society activist</td>
</tr>
<tr>
<td>Mustafa Desamangalam</td>
<td>40-50</td>
<td>Journalist, Filmmaker</td>
</tr>
<tr>
<td>Adv. George Pulikuthyil</td>
<td>50-60</td>
<td>Human Rights activist</td>
</tr>
<tr>
<td>Fr. Dr. Paul Kattookaren</td>
<td>50-60</td>
<td>Lecturer (Indian Aesthetics)</td>
</tr>
<tr>
<td>Robin Keraleeyam</td>
<td>40-50</td>
<td>Activist, Independent Journalist</td>
</tr>
<tr>
<td>Rajiv Vijayaraghavan</td>
<td>50-60</td>
<td>Filmmaker (Amsterdam)</td>
</tr>
<tr>
<td>Devarajan</td>
<td>50-60</td>
<td>Film-Theatre director, `Hindu activist’</td>
</tr>
</tbody>
</table>
Table. 3 Participants: Context/Juncture. C, 1990s and beyond
(Come of age around 1990s, active beyond 1990s)

<table>
<thead>
<tr>
<th>Name</th>
<th>Age Group</th>
<th>Profession/Area of Activity</th>
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</thead>
<tbody>
<tr>
<td>Krupa</td>
<td>20-30</td>
<td>Film actor, Dancer, Post Grad. student</td>
</tr>
<tr>
<td>Anwar Jhan</td>
<td>20-30</td>
<td>Theatre Activist, Government employee</td>
</tr>
<tr>
<td>Leo Tadeus</td>
<td>30-40</td>
<td>Filmmaker, ‘Jesus Youth’ member</td>
</tr>
<tr>
<td>Sanju Surendran</td>
<td>20-30</td>
<td>Filmmaker</td>
</tr>
<tr>
<td>Sherly</td>
<td>20-30</td>
<td>Social activist</td>
</tr>
<tr>
<td>Yamini</td>
<td>20-30</td>
<td>Technical school Teacher, activist</td>
</tr>
<tr>
<td>Sruthy Namboodiri</td>
<td>20-30</td>
<td>Filmmaker</td>
</tr>
<tr>
<td>Ravi</td>
<td>30-40</td>
<td>NRI (Dubai)</td>
</tr>
<tr>
<td>Bindu</td>
<td>30-40</td>
<td>Visual Artist (Painting), House wife</td>
</tr>
<tr>
<td>Kalyani</td>
<td>15-25</td>
<td>Poet, Plus One student</td>
</tr>
</tbody>
</table>
Annexure-II

INTERVIEW SCHEDULE

Introduction: Name, profession and brief activity/history from 1970s till date?

1. Do you look at the Kerala cultural politics in 1970s as something special? If so how? What were the circumstances that led to the so called ‘cultural awakening’ in Kerala in the 70s? Did we have a ‘political cinema’ in the 70s?

2. How do you look at the transitions in Global-Local cultural politics, 1970s-90s? Where is the world ‘moving’ to?


4. Politics of Religion in Kerala in the 1970s and now; how does it reflect in Malayalam Cinema?

5. Your views on secularism in India/Kerala? What is your take on religion and spirituality?

6. How do you look at the possibility of a dialogue between religion (spirituality) and other dimensions of life in Kerala, say Cinema?
Annexure-III

SYNOPSIS OF FILM TEXTS USED IN THE STUDY

Key Texts

*Nirmalyam*/ M.T. Vasudevan Nair/1973

*Nirmalyam* narrates the story of a temple 'Velichappadu' (Oracle) and his family, passing through extreme poverty. ('Velichappadu' is supposed to be the personification of God. He speaks on behalf of God to the gathering of devotees). An ancient temple is neglected to ruins and is tended only by the Velichappadu and the man who picked flowers from the garden, Vairyar. When the priest leaves the temple to start a teashop, a young man, not at all interested in the job, takes up the job of the priest. He forms a relationship with the Velichappadu's daughter. The Velichappadu's son is caught trying to sell the sacred sword and have to leave the village. When smallpox breaks out, the villagers return to the temple and organise a festival. On the festival day the Velichappadu finds out that his daughter has been seduced by the young priest and his wife sells herself to a moneylender to feed the family. The film ends with the scene of the Velichappadu spitting on the idol of the goddess while performing the final ceremony and later killing himself by striking his head with the sacred sword.

*Kabani Nadi Chuvannapol*/ P.A. Backer/1975

The film has only two important characters, a young woman, Shalini and her friend/lover Gopi, who is an ‘absconding’ a radical political activist. He has been declared as ‘wanted’ by police since he is a Naxalite, involved in some operations of ‘assassination of the class enemy’. Gopi has escaped from Kerala (Wayanad?), where the Naxalite activities and operations are concentrated. Once he reaches the city outside Kerala, where Shalini works, he and she are faced with personal, emotional dilemmas also. But finally he refuses all comforts of the hide out of his lover’s house and sets forth for his next encounter (which is not shown in the film). The film ends with the news of the police killing him in an encounter and the woman learning about his death through the newspaper. His ‘martyred’ body is shown in close up accompanied by a ‘collective humn’ in the sound track indicating a big group/mass of people who are joining the revolutionary movement, drawing inspiration from martyrs like Gopi.

*Esthappan*/ G. Aravindan / 1980

Esthappan, a fisherman lives in a seashore colony of fishermen. To the fisherfolk of the coastal Christian village, he is at once an eccentric simpleton, a possessed soothsayer and faith healer, a Satanic grave stealer. Esthappan's story unfolds through narrations of other fishermen about the miracles created by him.
Devadathan Chemmathiripadu, a vedic scholar is widely respected by everyone. He successfully completed Somayagam and has gained the title Somayajippadu. Leading a simple life, away from all the chaos, Somayajippadu has two sons, Somadathan and Chithrabhanu. While Somadathan left for Delhi to become a journalist, Chitrabhanu stayed along with his father assisting him. During his Delhi days, Somadathan got attracted to atheism and got associated with several radical groups. He, one day returns back to his village to meet up with his family. He denounces Vedas as superstition and starts propagating atheism among the villagers. Dathan steps out of his house and gets married to Gayathri, another atheist and his lover. Somayaji reveals that Bhanu has several issues in his horoscope and at the age of 27, even his life could be in danger. This breaks down him, who commits suicide. Somadathan accuses his father for his brother's death and his anger turns into hatred. Meantime, Gayathri gets pregnant two times, but both ends up in abortion. The people cite it as a reason of Sarpadosha. Gayathri sets out the house and arrives at Somayaji's house. She gives birth to a boy. Somadathan argues with Somayaji that he should not be brought up as a Brahmin and no vedic rituals should be conducted for him. In the mean time, a group of people arrives at Somayaji to perform an Athirathram to please Lord Indra to cause rain. A group of atheists under the leadership of Somadathan decides to oppose it, exposing the meaningless of such rituals. On the last day of Athirathram, severe rain happens and Dathan accepts defeat. But after setting the altar on fire, Somyaji continues his meditation and sacrifice his life on fire. Somadathan takes up his father's path and becomes the next priest from the family.

Purushan sets out for Delhi for his research, promising his mother to write to her wherever he is. The film is in the form of a letter written by Purushan to his mother. On his way he finds a dead body, which he later identifies as that of Hari Purushan decides to go Hari's house to inform his mother about her son's death. On his way he meets some of Hari's friends, and the character Hari in the film unfolds as the memories of these friends about him, mostly conflicting. They too join Purushan in his journey. As they reach Hari's house, the small group that started the journey develops into a crowd of young men. Finally they inform Hari's mother about her son's death.

Venukumara Menon, a leader of the radical left movement in Kerala in the late 1960s and early 1970s, withdraws in seclusion as the movement waned. Having left some unfinished tasks, Menon is in a disturbed state of mind. The film is shot in two phases-the first in Menon's middle class apartment and the second as a journey to his ancestral house. His past and tormented present, revealed during this journey, are narrated through the perspective of his daughter who accompanies him. As a witness to all that happens, she begins to understand him better.
Secondary References

Aswathatmavu/ KR Mohanan/ 1978
The film is about a man who is cursed to live on earth for 3000 years like the character Ashwathama in the Mahabharata. Kunjunni finds himself so frustrated by the prevailing customs and orthodoxies in his milieu that he becomes an alcoholic and begins to lead a dissolute life. Trying to reform and to become like others, he marries, but his wife turns out to be an epileptic and the man returns to his wayward life.

Swaroopam/ KR Mohanan/ 1992
Shekharan is a farmer. He lives in the countryside with his wife and two children. Shekharan is a hardworker and has time for nothing but his job. He progressively builds up his assets and is saving money for the construction of his house. An old man comes to his house claiming to be a relative of him. The old man tells him that Shekharan is part of a large family which have been previleaged enough to be resourceful due to the boon of a great grandfather of the family. He invites Shekharan to visit the family. Shekharan goes with the old man and visits his distant cousins who are all well placed and affluent. Shekharan learns that the boons of the family are from the spiritual accomplishments of the great great grandfather. Shekharan returns home and loses interest in his job. He gets on to spirituality. Builds a small temple and starts worshipping the great grandfather. An irresponsible husband and father he turns to be, his wife is forced to take to farming to feed the family.

Chinthavisthayaya Shyamala/ Sreenivasan
Sreenivasan, the actor who had done the role of Shekharen in Swaroopam later directed a film titled Chinthavishtayaya Shymala, seemingly inspired by the theme of Swaroopam and raising the question what happens if a person put religion at the centre of his life and of his family, in order to compensate for his inadequacies. The protagonist is a school teacher with many idiosyncrasies, who likes to celebrate life with his friends, in drinking and whiling away time. One fine morning he challenges his friends and goes away to an ashram, where he begins a new life of sanyasi. His companions there at the ashram and the guru realize that his reason for joining the ashram was to evade responsibilities of family life. After a brawl in the ashram, he is expelled from the ashram and is forced to return home. But there he continues his fake life of an ascetic, with elaborate pooja etc. His wife, after trying hard to get him back to assume his primary responsibilities, decides not to pay him any heed and manage the family on her own with the income she generates with a small garment making unit she initiated. After all his tricks fail, he comes back, gives up sanyasa and joins back at school, to do sincerely that one work that he was trained to do.

Nandanam/ Renjith/ 2002
Balamani is the housemaid looking after Unni Amma. There are three more housemaids in the house but it is Balamani's duty to look after them too. Balamani is a devotee of Guruvayoorappan (Lord Krishna of Guruvayoor). But she could never visit the Guruvayoor temple, though her house is very near to the temple. Unni Amma's grandson Manu comes to spend a couple of weeks with Unni Amma before he goes to
USA. Manu and Balamani fall in love but the whole family is against their union. Will Balamani’s friend Guruvayoorappan (Lord Krishna of Guruvayoor) come to their help.

Anyar / Lenin Rajendran / 2003
Through the journey of Razi Banu, a TV journalist, the film takes a look at evils that plague contemporary society. Razia is deeply disturbed by the events that take place on her trip to Gujarat to attend her friend's wedding. She returns to Kerala with distressing images of what she saw at the refugee camps and would like to make a programme on the whole tragedy. Unable to garner support and sponsors for her idea she decides to strike it on her own. Suraj, her best friend and one time lover, accompanies her. She is alarmed at the possibility of a similar situation here and captures images of alienation in life in Kerala.

Kathavasheshan / TV Chandran / 2004
Some go on living out of sheer habit, some need reason to live and die for, some need ideals and objectives, some need causes, but for some humanity itself is life. 'Kathavaseshan' is an epilogue to a life lived, that of Gopinathan Menon. It flashes back, piercing together the life of a very 'normal' human being someone like us, ends his life one fine rainy morning in his apartment. The fragments of his life emerge through the musings and memories of those whose lives crossed his. It is a journey through time and spaces of remembered moments from his youth, love, deeds, profession and friendship, a journey through contemporary life in India, where various kinds of hatred and intolerance make any human being ashamed of being alive.

Deivanamathil / Jayaraaj / 2005
Daivanamathil looks at terrorism from a personal and emotional angle: the transition of the central character Anwar, a progressive and educated young man, into ‘jehadi’, following the demolition of Babri Masjid in 1992. But for more than the story of Anwar, the film recounts the story of his broad-minded young wife with secular credentials, who devotes herself in her own firm way to re-examination of India’s Independence struggle and the part played by Muslim leaders in forging a secular nation. She does this quietly and assiduously in the hope that her work will help contain the extremist menace.

Pranchyettan and Saint / Renjith / 2010
Chirammal Enashu Francis, a.k.a. Pranchiyettan is a successful businessman based in Thrissur. He is a devotee of Saint Francis of Assisi and often has imaginary conversations with the saint. His ancestors were rice traders, but he has grown beyond the small rice shop to expand his business into jewellery, real estate, finance, shopping complexes and lot more. Even with his successful and wealthy life, he is unhappy with his name and wants to become a celebrity. He is called Ari (“rice”) Pranchi by everybody, citing his ancestors' business. He wants to change his image from Ari Pranchi to something great and is ready to spend any amount of money for it. The story progresses with several humorous incidents when Francis, a.k.a. Ari Pranchi, tries to get a good name for himself. At last he decides to grab a Padma Sri award because that may help in changing his name from Ari Pranchi to Padmasree Pranchi.
A pretty young woman named Padmasree comes to invite him for an inauguration ceremony. Both become good friends and Pranchiyettan falls in love with her. He helps Padmasree prevent her Tharavadu from being sold off, but is unable to express his love for her and she returns to Mumbai. Now Pranchiyettan decides to help his friend Antony Mash's school. The problem is that the school fears that it will not get a 100% result due to a single student called Paulie. Paulie's parents are poor and cannot help with his studies. Pranchiyettan brings the boy to his home, and arranges for a special tutor, Pandit Deenadayal, to teach him. Pandit Deenadayal discovers that the boy has immense talent but lacks concentration due to some personal problems. Eventually the boy fails in the SSLC examination. Annoyed, Pranchiyettan goes to the boy's home to drop him off, but finds out several unknown facts about the boy. The remaining part of the movie deals with how the boy changes Pranchiyettan's life.

**Desadanam** /Jayaraj / 1997

The plot revolves around the personal turmoil faced by the parents of a child who is to be inducted into priesthood by a monastery. The pain of imminent separation from their only child has been beautifully portrayed by the characters played by Vijayaraghavan and Mini Nair. The boy who led a carefree life until now has been identified as having a deep understanding of religious philosophy and scriptures at a very young age by the priests of a holy shrine. They request the family to induct the boy into priesthood to which the grandfather of the boy readily agrees to; for, he himself had aspirations of joining the shrine in the past. The parents, though not keen on parting with their child are compelled to give in on the basis of the word given by the elders of the family.

**Chuvanna Vithukal**/ P.A. Backer / 1977

Bharati works as a prostitute and tries to secure a better life for her younger sister Lekha. But she is caught in a police raid and jailed while Lekha disappear with a dubious young man. After her release, Bharati plies her trade on the streets. A truck driver is kind to her and a new life seems possible when Lekha suddenly arrives on Bharati's door step, holding a baby, abandoned by her lover.

**Aaram Thampuran**/ Shaji Kailas /1997

A mafia henchman (Mohanlal) moves to a village and takes over a small temple complex inhabited by a young girl (Manju Warrier) and her surrogate father. Starting off as a mercurial grouch, he soon turns into a benevolent patriarch, protecting citizens from an evil landlord (Narendra Prasad). Probably a turning point in Mohanlal's career. He typecast as the perfect macho star who is never slighted, an unfortunate precedent for the rest of his Malayalam films, which went more or less the same trajectory as Rajni's acting representations in Tamil cinema once he'd reaced superstar status. In its defence, Aaram Thamburan is much more watchable than some of the more megalomaniacal cinema which followed though.

**Narasimham**/ Shaji Kailas / 2000

Poovalli Induchoodan is sentenced for six years in jail for murdering Paul Azad, his classmate. Induchoodan, the only son of Justice Maranchery Karunakara Menon was
framed in to the case by Manapally Madhavan Nambiar and his sons as a revenge to Menon. Induchoodan, who had garnered top rank in Indian Civil Service, looses the post and Manapally Sudheendran enters the list of civil service trainees. It was actually Ramakrishnan (E A Rajendran) the son of Moopil Nair who had stabbed Paul Azad. Six years passes by and Manapally Madhavan Nambiar, a state minister passes away. Poovulli Induchoodan, who is out of jail after his sentence blocks Manapally Pavithran his elder son from performing the funeral rituals at Bharathapuzha thereby triggering the first seeds of revenge. Induchoodan in mean time falls in love with Anuradha strong-willed and independent-minded daughter of Mooppil Nair. Justice Menon and his wife is back at village to stay along with Induchoodan. Indulekha a girl claims herself to be the daughter of Justice Menon, which he refuses. But unwilling to give up, she opens up a protest with the help of Manapally Pavithran. Upon knowing the truth from his Chitrabhanu, his uncle Induchoodan accepts her protection. One night Indulekha is found dead and Menon is accused of murdering her. In court, Nandagopal Maarar a close buddy of Induchoodan appears for Menon and brings him justice. But unable to bear the shock, Menon suffers a heart stroke and passes away. At Menon's funeral, Manapally Madhan Nambiar arrives to poke fun at Menon and his death. Induchoodan avenges for the death of his sister and father by severely injuring him. On his way back to normal life, he accepts Anuradha as his life partner.

Devasuram/ I.V.Sasi / 1993
Neelakandan is the heir to the Mangalasherry family who squanders away his father's largesse and is a dependable menace to society. One of his victims is promising dancer Bhanu who vows never to dance again till his death following a public affront by Neelakandan and his cronies. Ironically they fall in love. Meanwhile, the vicious Shekaran of a rival clan has sworn to avenge the death of his brother, killed by Neelakandan's men. A reasonably watchable film that goes fairly awry towards the second half. Innocent is good as Neelakandan's long-suffering manservant.

Agraharathile Kazhuthai / John Abraham / 1977
A donkey strays into a village dominated by the upper cast Brahmins. Prof. Narayana Swamy decides to keep it at his house. He appoints a mute girl to look after the donkey. The entire village turns against the donkey and his caretaker. When the girl's stillborn baby is deposited outside a temple, the donkey is blamed and is killed. After the death of the donkey some miracles start happening in the village. People start believing that it is the donkey that brought about all the miracles and starts worshipping the dead body of the donkey. The villagers give a ritual funeral to the donkey by burning it. In a symbolic end, fire spreads and engulfs the entire village. Only the professor and the girl survive. Even though this film won a National award, Doordarshan was forced to cancel a scheduled TV screening and the Tamil press ignored the film as the Brahmin lobby tried to have the film banned.

Yaro Oral/ Pavithran / 1978
Malathi, a gynaecologist, is childless. To remedy this she divorces her husband and marries his friend Ravi. Some months after, she gives birth to an eight year old child.
In the climax, she commits suicide and her husband dies shortly after her death. Meanwhile, it is shown that her former husband finds salvation in religion.

**Magrib/PT Kunjumuhammed / 1993**
The story is woven around Razaq, a convict lunatic confined in the asylum for many years. He had killed his wife in anger, suspecting her of infidelity. An infant girl child of the couple who had become an orphan, was brought up by the joint family. Time inexorably passes and the time has arrived for the girl's marriage. But this created a major problem in the close-knit family. The family members, who at the outset set out to secure the release of Razaq from the lunatic asylum grew wiser when its possibility was seen turning into reality and then backed out. The very family which had been believing till then to have shared the bitter destiny of Razaq could not bring itself to approve of his emerging in their midst, in flesh and blood. He would be casting the shadow of death on the family's honour. The presence of a murderer-father at the marriage of his daughter would spoil the happiness of the newly married. Even the bride, Mumtaz, did not want to see her father. Set against the ups and downs of an ancestral Muslim family spanning over half a century, it subtly builds upon the bitter-sweet experiences of family members and their interactions, arising out of concrete situations, with the result that Razaq's dreams of freedom are shattered and he is left with the desolate silence of the asylum.

**Garshom/ PT Kunjumuhammed / 1999**
Garshome is a melodrama which deals with the effects of economic migration on individuals and their families. Intellectual Nazrudden spends several years in the oil-rich Arabian Gulf to support his family, who are left behind in India. An idealist to the core, he is not involved in get-rich-quick schemes. As he returns poorer than when he left, discontent begins to brew in his family. But he is determined never to go back. He pawns his wife's jewelry and borrows money from loan sharks to start a hardware shop, which is confiscated by Sales Tax authorities whom he refuses to bribe. Nazrudeen has no choice but to return to his solitary existence in the Gulf. Well-known Malayalam actor Murali carries his role with conviction.

**Marana Simhasanam/ Murali Nair/ 1999**
When Krishnan, a poor Indian laborer, is caught stealing a landowner's coconuts to feed his family, he becomes a poster boy for various political parties all jockeying for position in local elections. When the party in power frames him for an unsolved murder in order to gain support, Krishnan faces the death penalty. Enter the "throne of death," the electric chair. The film's satire intensifies as the rival Communist party takes up Krishnan's cause, not to win his freedom, but to secure for Krishnan the noble privilege of being the first to experience the glorious, peaceful death afforded by the new American invention. The film's style is minimalist to say the least. It has the look of a home movie, with murky, poorly-lit scenes, halting dialogue, and amateurish sound quality. At times, though, the low budget appearance contributes powerfully to its satire. The electric chair, for instance, is an aluminum foil-covered rocking chair activated by a television remote control. Perhaps this is the laughable consequence of
a low budget, but, more than that, it is a devilishly-ironic jab at the folly that can mistake an American-made, World Bank-funded electric chair for social progress.

**Mukhamukham** / Adoor / 1984
Sreedharan, a charismatic leader of a leftist trade union is the moral strength of the labourers going through a prolonged strike in a tile factory. The proprietor of the factory gets killed and Sreedharan becomes the prime suspect. While the police start hunting for him, he goes underground. Even when his comrades return to a more liberal political environment, Sreedharan doesn't. He is believed to be dead. Sreedharan who acquires martyrdom becomes the sole unifying factor of the two break-away fractions after a split in the Communist Party. One day Sreedharan returns creating bitter disappointment to his comrades. He remains silent, spends his time sleeping and drinking. His presence becomes a liability to his comrades. One day he is found killed. After death Sreedharan regains his hero hood.

**Adaminte Variyellu** / K.G George / 1983
Three Women faced marital troubules - A Married mother Vasanthi who become insane, Second one was Alice was married to unfaithful rich man which caused her suicide and last A Abused Housemaid Ammini fought her freedom from prison

**Sancharam** / Ligi Pullepalli / 2004
It was on an auspicious day—the day of Kiran's arrival from Delhi, and the wedding day of Delilah's eldest brother—that the two girls first meet as children; and though they couldn't be more different, they become fast friends. Delilah (Shruti Menon) blossoms into a fiery irreligious beauty with the unconditional love of her grandmother, and despite the controlling eye of her hard-working widowed mother. Kiran (Suhasini V. Nair), as the only child of an intellectual father and aristocratic mother, matures into an introspective young woman. Theirs is an idyllic life of family and community, and most of all an enduring friendship. But when Kiran comes to terms with the fact that her physical attraction to Delilah is something she can no longer suppress, her once idyllic and familiar world is shattered. Mortified by her desire for Delilah, and acknowledging that she herself can never realize the object of her affection

**Saari** / Suma Josson / 2001
Satish tells Gita and Radha that if a stone is thrown from the big rock by the sea, their wishes will come true. The first part of the film consists of the children's journey and encounters with different kinds of people as they make their way to the 'big rock'. Before they return home, Radha mentions that her mother does not have a good saree to wear for the photograph her father is planning to take the next day. Gita offers her mother's wedding saree to Radha...here on begins the second part of the film in which the kids have to steal the same and get it to Radha's house.

**Janmadinam** / Suma Josson / 1998
Sarasu has come to the hospital to deliver her baby. Amma, her mother, is with her, to assist her. The actual time-span of the film is a single night which the mother and the
daughter spend at the hospital. Sarasu, a TV-reporter working in Bombay, keeps a diary into which she pours her inner-most feelings. We find out that Sarasu was forced by her father to marry Raghu, although she was in love with Ajay, a cameraman. A few months after her marriage, she passes through Bombay to join her husband. On the way, she meets Ajay in his flat. This is during the '93 communal violence in Bombay. In the aftermath of this meeting, Sarasu is finally forced to make a choice. And Amma realizes that she also has to take a stand, as a result of Sarasu's choice. It is this unspoken, unseen, subtle tension between mother and daughter, and a slow psychological unfolding of the personal histories of the main characters, which form the content of this film.

**Susanna/ T.V. Chandran / 2001**
The story of Susannah unfolds as Susannah tells about her past life to Rameshan, who approaches her with hatred towards Susannah. His hatred gradually changes into sympathy and later respect towards Susannah. Susannah's life enters a turbulent phase with her love towards planter Varkey's son. Varkey pressurises his son for an arranged marriage and even "helps" Susannah to abort the child, she had from his son. Varkey falls into a great grief with his son's accident death. He appears in Susannah's life in a different role after his son's death, that of a lover and a caretaker. Four more people, friends of Varkey, enter her life. These five men and Susannah engage in a strange relationship, easily misunderstood by the society around them.

**Gulmohar/ Jayaraj / 2008**
The film is set in the 1970's against the backdrop of the vibrant socio-cultural atmosphere of Kerala. It attempts to portray the political turbulence of that era as well as the revolutionary zeal among the youth of those days. Induchoodan, the protagonist of the film is a youthful college lecturer and a revolutionary at heart. He and his peers, who dream of equality and justice, are always ready to take up arms against injustice and inequality. It is thus that Induchoodan and his group of six start an operation named 'Operation April', aimed at eliminating those who exploit the tribal people and rape tribal women. At a stage they happen to kill an innocent man. Induchoodan gets caught and is sentenced to imprisonment. A man of principles that he is, Induchoodan never reveals the names of his accomplices and serves his sentence. After six years he comes out of jail. The story takes off from there.

**Thalappavu/ Madhupal /2008**
Upcoming malayalam movie from debutant director Madhupal, who already proved himself as a short story writer and script writer. Thalappavu will have young actor Prithviraj in the lead role. Babu Janadhanan who wrote scripts for critically acclaimed films like Achan Uragatha Veedu, Vasthavam etc writes the screenplay for Thalappavu. Thalappavu portrays the story of Naxal Varghese, who was shot dead by the police during the 70s. The film explores the conflicts faced by police constable Ramachandran Pillai also who was in duty to eliminate Varghese. Lal is doing the role of Ramachandran Pillai in Thalappavu. Prithviraj's character is Joseph and Lal's character is Raveendran Pillai. Atul Kulkarni is doing a negative role in the movie. Thalappavu is all set to reach the theatres in September 2008.
Strawberry and Chocolate/ Alea / Cuba-Spanish/ 1994
Diego, a cultivated, homosexual and skeptical young man, falls in love with a young heterosexual communist full of prejudices and doctrinary ideas. First come rejection and suspicion, but also fascination. Fresa y chocolate is the story of a great friendship, that is, a great love between two men, which overcomes incomprehension and intolerance.

Hour of the Furnace/ Octavio Getino, Fernando E. Solanas/Argentina-Spanish/ 1970
This epic experimental documentary sought to educate and agitate through its revision of Argentinian history and its avowal of active measures to dismantle a system established by imperialists, oligarchs and crooks. Fernando E. Solanas and Octavio Getino began assembling archive footage and conducting interviews for this landmark documentary in 1965. By the time they were finished, the military had seized power in Argentina and the outlawed film could only be screened in mobile units sponsored by the Grupo Cine Liberación, which later disseminated Solanas and Getino's celebrated manifesto, `Towards a Third Cinema', which called for the emergence of a militant cinema dedicated to promoting the political causes neglected by film-makers in the First (Hollywood) and Second (Auteur) traditions. Running for some 260 minutes, the action comprised of newsreels, testimonies, dramatic reconstructions, filmic citations and photographic stills, which were given greater avant-garde intensity by the linking use of captions, pop graphics, freeze frames and montages. It was divided into three sections. The opening cine-essay, `Neocolonialism and Violence', declared that Argentinian history had been corrupted and proceeded to posit the true story by juxtaposing images of class exploitation and social injustice. This paved the way for `Act for Liberation' - which used talking heads to reclaim Peronism as a positive force and called for the triumph of socialist nationalism - and `Violence and Liberation', which attacked the concept of peaceful co-existence and demanded revolutionary change.
Annexure-IV

STILLS FROM THE FILM TEXTS USED IN THE STUDY

Key Texts

*Nirmalyam* (Purification/Cleansing)
Dir. M.T. Vasudevan Nair/1973

P.J. Antony in the role of the Oracle
Oracle with the Kathakali performer

*Kabani Nadi Chuvannapol* (When River Kabani turned Red)
P.A. Backer / 1975

Gopi in hiding is nursed by lover
His lover tries to persuade Gopi
*Esthappan* (Stephen)
Dir. G. Aravindan /1979-80

Esthappan scribbling charcoal figures

Esthappan meets his little ‘friends’

*Paithrukam* (Heritage)
Jayaraj/1993

Somayajippadu instructing his sons

Somayajippadu at Athirathram
**AmmaAriyan** (Report to Mother)  
John Abraham / 1986

Purushan takes leave of his mother  
[Image]

Body of Hari lying unidentified  
[Image]

**Maargam** (The Way)  
Rajeev Vijayaraghavan / 2002

Venukumar Menon and daughter ancestral home  
[Image]

Daughter troubled at Fathers’ at dilemma and confusion  
[Image]
Susanna
Dir. TV Chandran / 2001

*Susanna* in the midst of her admirers

*Susanna* attacked by the ‘Rightists’

Secondary References

*Agrahathile Kazhuthai* (The Donkey in Brahmin’s Enclave)
Dir. John Abraham / 1977

Professor feeding & fondling the donkey

Villagers attacking the donkey
**Nandanam**
Dir. Ranjith / 2002

Balamani attending Unni Amma

Balamani's 'complaints' to Krishna
'Never got to visit you at temple'

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**Kathavasheshan**
Dir. TV Chandran / 2004

Gopinatha Menon at his mother's
Death bed, shocked

Menon, drunk, at the 'strikers' shed
Deivanamathil (In the Name of God)
Jayaraj / 2005

Anwar’s wife waiting outside jail
Hoping to meet him

Devasuram
Dir. I.V.Sasi / 1993

Dance master asking Neelakantan
to persuade Bhanu to dance again

Neelakanta listening to idakka/drum
**AaramThampuran** (The Sixth Lord)
Dir. Shaji Kailas /1997

People coming to ask LandLord permission to conduct 'utsavam'

'Aram Thampuran' coming to tell LandLord about buying the palace

**Sancharam** (Journey)
Dir. Ligi Puleppally/2004

Kiran and Delilah, different friends

Delilah running out of church in bridal attire to meet Kiran
**Gulmohar**  
Dir. Jayaraj / 2008

Induchoodan, ‘the red flower’  
Leader of the ‘second wave’

Induchoodan consoling his son

**Thalappavu** (head gear)  
Dir. Madhupal/2008

Tortured Comrade Joseph brought to the spot of execution

Joseph’s ‘spirit’ comes to visit Ramachandra Pilla at the end