

**Portrayal of Glorification of Motherhood and its Social Relevance in the Film**  
***Kalimannu***

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The present paper studies the Malayalam Film *Kalimannu*, directed by Blessy Thomas. The paper focusses on the theme of motherhood also portrays its glorification and also the contradictions in the film. The paper claims that there are flaws that happens in the real intention of the movie, due to the various contradictions and conflict regarding the issue of delivery and pregnancy of the protagonist. The study intends to analyze how socially relevant movies affect the existing moral consciousness of the society. The major relevance of the movie is that it is for the first time in the Indian film industry, that the original delivery scene of an actress is shown. Thus the paper concludes that even though the movie aimed to make a change in the perception of the society towards the concept of motherhood, it lacked the efficiency to convey the real intention of the movie, which created misconceptions in the society.

Key words: *Kalimannu*, motherhood, social morality, delivery, pregnancy.

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The Malayalam movie *Kalimannu*, directed by Blessy, portrayed the glory of motherhood as well as womanhood. The director's intention was to glorify the notion of motherhood through this movie and also to give an awareness to the present society about the sensitiveness and hardships of a woman during the process of becoming a mother. The movie has one main intention to give an eye opener to the society in order to make a change in the perspective of the society towards woman in the present world. In a present condition, where the cruelties and crimes against women are increasing, the relevance of such a movie deserves attention.

The movie has got up with a contradiction within the movie itself. In the movie, it seems that while visualizing the delivery scene of a woman and when presenting it before the public, it has been viewed as something immoral which is against the moral codes and values existed in the culture of the society. This seems to be a problem of contradiction, that shows flaw in the intention of the movie, when it is given to the audience. The contradiction came from the audience too as there is a division of society that exists, one supports the idea conveyed by the movie and also the other section of the society who voice against the notion used in the movie to promote the moral values. The movie actually tries to portray the hardships behind the role of a woman and mother and that disclosure might lead to the concept of respect for women, as well as the upliftment of the moral values in the society, by reducing the crimes against women.

Thus the present study tries to explore the ways through which the film became a platform for the promotion of moral awareness and glorification of motherhood in the present society. The paper also tries to focus on the reason behind the contradiction within the movie. Since the movie *Kalimannu* has a contradiction within itself while glorifying motherhood in order to promote the moral values for the society that should be preserved in the present scenario of the society, the present paper claims that there is a that flaw happens in the real intention of the movie. Hence the paper is discussing on the portrayal of motherhood and its relevance in the present Indian society, The concept that is taken for the study is motherhood and maternity from the second wave theory of feminism. The paper follows the discussion of motherhood by focusing on the depiction of maternity including pregnancy and delivery of a woman and its relevance in the Indian context. The concept of motherhood proposed by Judith Butler, that

women's liberation remains bounded to the isolation of the refined 'feminine' as a nominal category. She described motherhood with 'the images of powerlessness' as it accounts in terms of its pain and sufferings can itself be oppressive. It lacks the deserved glory but binds with powerlessness (Aneja, 208).

The article "Motherhood in Ancient India" says that mothers in India voices that, "born from me, limp by limp born art thou from my heart, you, son are my own myself" (Bhattacharji, 63). The title of the movie *Kalimannu*, gives the concept that humans are made of "kalimmanu," that is clay. This is an age old belief that has connection with the book of genesis from *Bible*, says that God created man from clay. In the movie the title song has a definite role in imparting the concept of creation of humans from clay. The title song itself depicts the process of creation of human body out of clay. This actually resembles the creation and formation of a human being inside the womb of a mother. In that sense the title has done justice to its role. On the other hand, the title also indirectly connotes the unimportance of motherhood. The process of creation of life involves the relevance of the carrier of life. If human beings are created from clay (kalimmanu) then there is no role for mother and no meaning for motherhood. Thus the title itself creates the first contradiction in the film.

When the movie begins, it clearly states the background and past life of the protagonist Meera, a bar dancer who later became an item dancer in the film industry by profession. In many situations in the film, the moral background of the protagonist came under questions and criticisms. It shows the moral consciousness of the society. This moral consciousness become a fake practice and it proves when the protagonist faces the trauma in order to become a mother from her husband. Her personal life as well as her past professional lives are all questioned. Even then the society or the people who are concerned about the moral codes and culture were not really the ambassadors of morality and they were not the ones who lead a life that morally submitted, they came to criticize the basic rights of a woman. The past life and the profession of a person cannot be taken as a parameter to judge the moral values upheld by that person.

As the movie progresses, the reason for Meera's claim is well presented, that she wants to become a mother from her husband itself even after her husband's brain death. In that situation too she came willingly to donate her husband's internal organs, that shows the quality of her character. Even this was not taken into consideration when she was brutally criticized after her wish to become a mother through artificial insemination. The protagonist Meera went through many criticism and at last she was legally given the right to get conceived from her husband even after his death. The process of conceiving from her husband itself became a rare incident when that takes place in a different situation. Here the rebukes that she faced from the society shows how people have misbelieved and misunderstood the biological realities. The society itself is ignorant and static in certain beliefs and hereditary practices. This has to be taken for changes in the present society of today's world. Only through legal support and biological possibility the protagonist of the movie achieved her wish to become a mother. The right to become a mother is questioned in the case of Meera's life. In a scene from the movie, the protagonist clearly states that "only a woman can have the privilege to become a mother so at least that right should not be denied from a woman" (*Kalimannu*).

The claim to become a mother, a privilege only given to women has another phase in the past. In the article, “Motherhood in Ancient India” the author says that, motherhood can also be glorified in a higher level in order to impose an emotional and ideational reality of it to her. The society have neglected the identity of a woman as a woman (Bhattacharji, 58). In ancient India the identity of a woman is attached to her status as a mother. It indirectly forced women to become mothers and to experience motherhood. However, in the movie the case is different in that aspect because motherhood even became a right for woman, they were denied to enjoy their right to become a mother. All these evidences accounts that the society have some preconceived notions which are forcefully imprinted from generations after generations from the past days of the culture.

In many articles that focus on the motherhood and its glorification substantiates the claim that put forward in the movie. In the article “Images of Motherhood: The Hindu Code Bill Discourse”, written by Chitra Sinha, clearly stated the previous position of women in the patriarchal society. The Hindu tradition of the Indian culture give importance to the child and the father but not the mother. The article focuses on the multiple identity of mother and motherhood in the Hindu cultural context. It also speaks of the role of family and society in building up the identity of a mother. According to the Hindu culture mothers are given the status of central structure of family and upholder of moral values. Thus the glorification of motherhood is due to their low status in the social structure. The article also states the struggle for the rights of mothers and the Hindu Code Bill made the motherhood identity a contested notion. The article, “In Search of Indian Film Feminism: Theory and Praxis”, the author Ritu Sen focused on a case study from contemporary Indian cinema and observed the representation of Indian woman as an object and subject, by taking the theory of “cinematic gaze”, as appoint of reference. The paper also aims at making a new try of “feminist film” genre as a need to create a new eye of focus to the feminist issues in India. This helps to study that Indian films are deeply rooted in discriminations, pervasive stereotyping, usual cliché, sexualization of women and their representation in powerful roles. It helps to make a new eye opener to the feministic problems depicted in the Indian films. (128) The article on “Cinema and the Disillusioned Female Psyche – the Reel and the Real”, written by Garima Dixit which talks about the aim of depiction of bold nature of a woman who struggles through pain and suffering in the mysterious world and its imitation into the reel. The paper projected the theme of representation of female realities into the reels in a literary perspective. Such articles tried to give the real impacts of the films upon the viewers.

The article “Sex, Work and Motherhood: The Impossible Triangle”, written by Ann E. Kalapan, gives a clear picture of the representation of sex, work and motherhood in films, which gives a meaning that is contradictory to the discourses about women. The various struggles and difficulties facing by the women in making an equilibrium with sex, work and motherhood in their daily life is also considered in the paper. The cultural discourses that created various shifts and contradictions in such context is also studied in the paper. Because the author says that some unconscious cultural parameters still function to prevent expression of certain “kinds” of female images. The article “Motherhood, Mother and Mothering: A Multi- Dimensional Perspective”, written by Maithreyi Krishnaraj, focuses on the multi- dimensional aspects of motherhood and

mothering. The article glides to the images of mothers and motherhood based on the historical impressions, which is like the practice of sacralisation. The early religious beliefs had its notions of myth of motherhood also has a role to play in the present concept of motherhood. It says that there are stories that depicts the denial of maternal instinct to a mother or the deprivation of any inner space to her selfhood. These shows stark insensitivity of patriarchy to women's feelings. The article also drives support from feminist theories. Feminist theorists also state that "it is not ...motherhood and/or mothering that makes woman vulnerable, but their social construction, the implications for women flowing the meaning attached to the idea of motherhood, and the terms and conditions under which it is allowed to express itself" (22). The article also talks about the instrumental use of motherhood as mothering quality. It says that in many cases the family support and the support from the community or the society in which the women are living is needed during the period of pregnancy. Not by empowering it or glorifying it, but by creating a social structure and redefining the terms and conditions, motherhood can be made into a creative experience. In the article "Motherhood: Different Voices", written by Divya Pandey, says that women's capacity to grow a child inside their body, which is regarded as a spontaneous manifestation of the body. It is considered as a biological as well as a natural process. The main focus or the purpose of the article is the social organization of reproduction. The article also talks about the meaning of motherhood and its various aspects like pregnancy, childbirth and its related taboos and rituals, beliefs and superstitions, childrearing and family support, medical care of child birth and doctor's attitude, fertility and sterility, preference for a boy child and the status of women in their family and their need to have control over their body (294). Every woman has a personal meaning for motherhood and it depends on their variety of personal experiences and their responses towards family and social pressure (295). The personal experiences become different because the process of reproduction is not only a personal affair for the women. They were influenced and interfered by the family, community and society. The article also discloses the motherhood experience of many women and most of them have the experience of mother-child relationship as wonderful. Women in the country experience motherhood, mothering, pregnancy and delivery in different ways according to their family, religion, faith, rituals, customs, practices and superstitions. In many cases the mother is a notion that is same as the idea of a container or a vehicle to carry the child in them without any rewards. "This happy and difficult experience make motherhood a difficult yet unique experience" (307). The different experiences of the motherhood make different perceptions of motherhood for the women.

In many cases there is no right for the women to make choice of their pregnancy. In the movie its seems opposite to this practice that the protagonist herself makes the decision to become a mother without the consent of anybody even her husband's. This shows the ideology of feminist critics in the present generation. In another way it's a way of getting empowered through the real life situations. In the movie *Kalimannu*, Meera's decision to become a mother makes her empowered and strong in her life as a woman. In the article like "Women Aging into Power: Fictional Representation of Power and Authority in Louise Erdrich's Female Characters, written by Susan Castillo, focuses on the portrayal of Indian women as figures of strength and power. The subject of women and the exercise of power are there for the analysis of representation of gender roles. So the article says that in this aspect power for women are

attributed as an ability to act effectively and intelligently on occasions to make favourable decisions. So women have always exercised considerable power, which is not even culturally legitimized. This is what happens in the case of Meera, the protagonist of the film *Kalimannu*. She is able enough to make a decision in her personal life, but the society unconsciously or consciously denied her right to make a decision to become a mother. This shows her power but not any authority over anything or anybody. Because “power, after all lies within us, while authority is conferred by other” (17).

Sukumari Battacharaya’s article “Motherhood in Ancient India”, talks about the status of motherhood in ancient India. This aspect of motherhood is connected with the concept of mother goddesses. The article starts with stating that the motherhood played a significant role in the social life of ancient India. While giving accounts of ancient Indian concept towards mother, it seems that there is no priority given to mothers or brides. Every concern is devoted to the child during the pregnancy time of a woman. There is also a positive view of parenthood that mother is the field and the father is the sower who sows seed in her (57). This actually creates conflict between the ownership of child, as to whom the child belongs to, either to mother who dedicated her womb for nine months to carry her baby or to the father who created his progeny out of him. “Such ideas were deeply embedded in the social consciousness, the concept of motherhood assumed certain overtones... the woman’s role was passive as a field” (57). In the ancient India women were not given the right to choose the reproductive ability. This was a tragedy for the women when they were forced by the political and the social compulsions, where they have no control over themselves (61). Thus the pleasure of motherhood achieves when women chooses the sufferings of pregnancy and labour herself. According to Meera, she has chosen her sufferings and pain in order to become a mother. It was her courage and will to become a mother, even in such a controversial situation. Even if a mother is taking this much sufferings and hardships at last she has never given anything in return more than that she is claimed by no right over her child, who was the part of her blood and body. Motherhood was left with suspense, tension, insecurities and physical and mental pain for little compensatory pleasure. The human mothers are heavily under the domestic region with little scope for pleasure while expecting good for her children. In the introduction article of the book, *Motherhood in India: Glorification without Empowerment?*, by Maithreyi Krishraj, it is clearly said that the major aspect of female role, that are reproduction and mothering, which are considered as the basics of a woman’s life. It is actually the family’s organization and the ideological concept rather than any definite aspect of woman. Mother or a woman has given the status as symbolized in mythology, or as a legend in a culture. Indian films have given a specific place and role for mother and motherhood. This role is based on the moral values and qualities that are attached with mother figures. Mothers are considered to be treasure keepers of morality in the society as well as in the family especially in the life of their children. This is the reason where the protagonist was questioned by the society and the people, in the movie, *Kalimannu*. Meera, the protagonist of the film, who was a bar dancer and later an item dancer in the film industry in the Bombay city. The right to become a mother by getting the sperms from her husband even after his death, was denied due to her past life and her doubtful moral values. Because a woman like Meera who lived her life by working in such a profession are considered extremely immoral before the society. So she was criticized



and questioned by the media and public, in respect to her claim to become a mother. In the movie, the incident which proves this claim was depicted as a media debate that telecasted over the news channels. A politician who participated in the debate talked about the moral life of a popular celebrity from the film industry, who claimed to have a child and her wish to become a mother, and criticized her. Because according to such morality upholders in the society who have fake concepts of morality, argues that it is not right to give her the legal support to become a mother, as it is not safe for the life of the child who will be brought up through single parenting. The characters like these politician are blind of facts and truths, they never want to know the reality but want to act as people who fight for the moral principles of the culture. They might be the people who lead a life of fake moralities. These set of people in the society are unaware of the new facts. They still cling to the age old concepts. Even though they know the present fact their consciousness is unwilling to accept the changes and truths.

In the article “Rethinking Motherhood Reclaiming a Politics: A Reading of Ashapurana Debi’s “Pratham Pratisruti”, written by Indira Chawdhury, focuses on the theme of maternity especially during the 19<sup>th</sup> century, for the formation of woman as subjects of their own discourses. In the article Deb’s trilogy, actually tells the story of three generation of women. This helps to understand the formation of women in the 19<sup>th</sup> century, 20<sup>th</sup> century and in the post independent Indian state, where women were forced to frame and speak out their problems to challenge colonial and reformist notions of maternity. The article also brings in the theme of representation of motherhood with much appreciated trilogy. This trilogy explores with a remarkable boldness, the implications of mothering and the maternal instinct. The article “Of Maltova Mothers and Other Stories”, by M.S.S. Pandian, S.Anandhi and A.R.Venkatachalapaathy, also talks about the oppression of women and the highlights the concept of motherhood. It also deals with the manner in which images and metaphors relating to women as mothers, through C.S. Lakshmi’s article on “Mother, Mother-Community and Mother-Politics in Tamil Nadu”. According to her, motherhood has been valorized in ‘Tamil Culture’ and in ‘Tamil Politics’ and mother’s womb has been culturally invested with the sole function of giving birth to valorous sons, and her breast with that of feeding these sons with the so called milk of valor which is supported to infuse bravery in them (2). In the article ““Germany, Pale Mother”: On the Mother Figures in New German Women’s Film”, which was written by Renate Mohrman, deals with the representation of motherhood in literature, paintings, fairy tales, films and television, theatre and advertising. The article mainly focuses on the treatment of motherhood within specific genres

Samira Kawash’s article “New Directions in Motherhood Studies”, clearly discloses that in 2000s, motherhood was front and center in US popular culture. The pregnancy photos and fashion of celebrity women were given out for public. Many television talk show personalities started producing documentary films to advocate for the natural and less medicalized childbirth. Many of these popular personalities were the ambassadors of the movement. This accounts the major area of focus of the film *Kalimannu*, that is, the film also employed such kind of a portrayal of secrecy of a woman. The most important part of the film is the delivery scene of the protagonist. The more fascinating fact is that the film has captured the real delivery scene of the actress Swetha Menon, who played the role of Meera, the protagonist of the film. Most

controversial part of the film was the attempt to present the real delivery scene in front of the viewers which comprised of audience of all age groups. The controversy that arise in the real society mirrors the controversy that is portrayed in the film itself. This is another major aspect of interest in the movie. In the article “Reconstructing Motherhood in Contemporary Mexico: Discourses Ideology and Everyday Practices” written by Renata. E. Hryciuk, describes the observations based on a field study that was conducted in the city of Mexico in 2005-2006. The paper focuses on the urban cultures of contemporary Mexico and motherhood as a site of confrontation of various genders, images, practices and discourse. In the article it says that the local pattern of the motherhood is undergoing social changes, due to the traditional gender ideology, the government’s modernization policy and the agency of ordinary men and women. The article primarily focuses on the analysis of the process of reconstruction of official motherhood ideology and mothering practices on three levels. These are of the official group of support of motherhood and state activity, the local celebration of Mother’s Day in the studied community and women’s individual strategy and parameters. In contemporary societies, motherhood has become a site of confrontation of various vision of social or national developments.

In the second half of the movie, it seems that the movie enters into its serious concept of pregnancy and delivery of a woman which captures a lot of social relevance and public attention. Not only because of the popularity of the protagonist in the film, Meera, but also due to the rare case of getting pregnant by an unnatural manner. After going through the legal procedure Meera attains the legal support to become a mother from her husband through artificial insemination which is possible in medical science. When Meera decides to donate her husband’s organs after his death, she also wishes to conceive from him. It is mentioned in the movie that as it is the first attempt in India to conduct an IVF (In Vitro Fertilisation), which is a process of fertilization by manually combining an egg and sperm in a laboratory dish, and then transferring the embryo to the uterus. In the movie itself it is suggested by the doctors that it required the sanction from the Indian Medical Ethical Boar, as it is happens for the first time in India. This become an issue of great concern of society and Meera had to face large oppositions form different sectors of the society. Because in normal case the collection of sperms happens with the permission of the donor, but in this case the sperms are collected after the death of the donor. So it requires more legal procedures to conduct the medical process.

When the media suddenly overpowers the news of Meera’s decision to become a mother by conducting an IVF, she reacts to them and discloses her wish to become a mother by saying that, “I want justice, I want to become a mother” (*Kalimannu*). She says that only a woman has been given the power to become a mother thus never deny her the right to become a mother. This actually shows the pathetic situation of a woman in order to get her personal right to become a mother. When woman makes the choice to get a child in our society it becomes a great deal of debates and oppositions. But in the earlier period it was the man who decides the choice of getting a child even without the consent of the woman who is involved. The film has portrayed the case different from the ancient practice of power of men over women.

Later when Meera claims for her right to become mother, she voices her wish, as a pray for human justice by a woman to get a child from her husband and that should never be denied at



any cost of circumstances. There were oppositions as well as supports that arose from the same society. The discussions over the news channels even shows the different opinions from the society on this issue. There were religious scholars who strongly opposed, also the people like political activists who show their disagreement towards the claim of Meera, in the movie. The female social activists who spoke for the right of women, stands as a representative of the supportive group of society who knows the wish and pain of a woman in order to become a mother. The opinions from the people of judicial system of the country substantiates that there is no written law in the Indian Judicial System, to deny a woman's need to become a mother from her brain dead husband if there is no other disagreements or disputes from her husband's family. (*Kalimannu*) After all the legal procedures and hearing of Meera's case at the court, the judgement came as favourable, by stating that, "the petitioner can be permitted to do posthumous extraction of the semen from her brain dead husband, Mr. Shyam, through a competent medical institution, ... and the semen shall be used only for the purpose of getting a child by the petitioner only" (*Kalimannu*). Meera's pregnancy case become a socially relevant issue not only due it rareness but also because of the reason that it is for the first time in Indian Judicial System, a case has been delivered with its judgement in a very short duration of time. This also became a reason for its attainment of public attention. This is the first controversial situation that is portrayed in the film.

The second controversial situation in the movie happens with regard to the delivery of the protagonist of the movie, Meera. Even though she strives to survive in the midst of a society that view her as an alien, which isolates her from the surroundings of her living. Meera was getting ready to become a mother mentally as well as physically. She starts enjoying the blessed period of time in a woman's life which can never be felt at any other situation. Meera acquiring the knowledge about the pregnancy and post pregnancy period of a woman's life. She was given with all the necessary information from her consulting doctor, which was the lack in the life of women's life in the earlier Indian society. The women were not educated properly about the pregnancy and delivery periods and necessary preparations. As a link to the background of the entire movie, that serves as the back stone of purpose for it is that the story of Abhimanyu, who learned the lessons of war when he was in the womb of his mother. This was told to Meera by her doctor as a general advice to all the pregnant women to build a positive attitude always in order to substantiate the healthy growth of the mind of the child in the womb. It is the influence of mother during the gestation period that leads to the behaviour and mental attitude of the child when they grow mature. She was also introduced to new medical inventions and procedures in order to help to keep the mother and the child healthy during the delivery time and after that.

By the end of the movie *Kalimannu*, the main intention and the purpose of it is shown by depicting the scene of a woman's delivery of her child. The film has portrayed the real delivery scene of the actress who played the lead role in the movie. The capturing of the delivery scene and its presentation before the public, became an issue of great deal of morale value of the culture of the country and society. But in the movie, it is clearly said that, "the live telecast of the delivery of the famous Bollywood actress Meera, giving birth to a baby girl is at the Bombay hospital. Meera has gone into record by volunteering the unusual act so that it serves as an eye opener for all the inhuman males in the society" (*Kalimannu*). This statement from the news

channel which is shown in the movie as giving the report of Meera's delivery, discloses the true intention and the reason behind capturing the delivery scene and its telecasting before the public. This act of delivery scene showing to public has an intention which is necessary and relevant to the present day society where the crimes and cruelty towards women were increasing in a large scale. There were many debates in the media on this issue and its importance. There were different groups of people who stood against the notion of showing a woman's delivery scene in front of the public. Many were claiming that it is against the moral codes of the Indian tradition and culture followed by Indian woman, who are known for a chaste and moral life. On the other hand, there are also another group of people who never believe in the degradation of cultural morality by showing a clipping of the scene of a child birth. Because in this present world, it is not very difficult for the new generation to access whatever they want to watch. It is the generation of internet and if a person wants to see the delivery scene it is easily available in the internet sites. So there is no point of claiming against the telecasting of a delivery scene, that is mistaken by the society as it might lead the younger generation to false notion about the sexuality and morality existing in the society. There are the matured generation in the society who voiced against this by saying that such acts which should be done privately and secretly by the women, shouldn't be shown publicly as it is shameful for the chastity of Indian women. There were women supporters also who have the same notion. But a few people react to this claims by saying no one will be able to look at the scene of a birth of a child in an inhuman manner with a lustful eye, just like watching a porn movie. But the people who are completely blind to such a notion argues that none might think of their mother just by watching a delivery scene. But still some people has the sense to view these scenes as a sharp answer for the males in the society who still believe that any kind of oppressions, that is mental as well as physical, can be forcefully applied on women. Also these kind of scenes are a reminder not only for men but also for the societies and nations for the security of woman's body and mind. There is also a need for such scenes to make the new generation aware of the amount of pain and hardships suffered by each mother in order to get their children safe. This might help the children to rebuild their lost attachment towards their mothers.

Many arguments pin points about the existing Indian cultural arts and art forms that clearly depicts the delivery and maternity of a woman. But they might be explained as the tradition and culture of the temple arts and art forms. Still all these notions point out barely towards the fake consciousness of the society about the societal morality and cultural virtues. The movie voices that this fake moral consciousness of the society is the actual problem behind this issue. By watching the process of how a child is born, no one will feel lust towards a woman. More than that it helps them to build respect towards woman, who are responsible for every birth in this world. The pain and sufferings faced by a woman in order to become a mother should be known to everybody at least through these scenes which helps the society to build a new attitude towards such concepts. These scenes can be taken as a response and powerful reaction to the increasing number of rape cases and inhuman acts happening in the country.

Towards the end of the film the protagonist of the movie Meera, says her sharp messages on the need to protect and preserve motherhood in order to remind the whole male society that woman are mothers, daughters as well as sisters. Men should never forget that woman are not the

objects for their lustful gaze, but they should be considered as their mothers and sisters. The Indian culture teaches each Indian, 'Mathru Devo Bhava', but when women continuously become the victims of rape and other abuses, they are not given the status of what an Indian woman deserves. So in that sense the telecasting of a delivery scene is actually a reminder for the male community to never forget that women who were abused by men also have the glory of an Indian woman as well as a glory of a 'mother'. They should also be given the power of glory of a woman, an Indian woman. Thus the movie has the intension to wake up the sleeping sense of the Indian community about woman and motherhood. The controversies that are shown throughout the movie is actually the real life experience of the actress, who played the role of Meera in the movie *Kalimannu*. She has taken the courage to make her delivery as a tribute to all the mothers. Also to throw a light upon the humanity of the society, by reminding them that all the men who are abusing the woman, are born out of a woman.

Thus the paper concludes that even though the movie *Kalimannu*, is intended to make glorify motherhood by making the society aware and also by giving a note of thought against the immoralities rising against women in the present day society. But while being a platform for the moral upliftment of the society, the film has to face a flaw of being misunderstood by the society. Therefore, it is evident that the intention of the movie has not conveyed properly and it created the misconception among the society. This misconception and the flaw of intention of the movie leads to the contradictions within the society. The movie has scope for further studies like the role of censorship demonstrated in the movie that leads to the change in the movie and the lack of essence of the real intention of the movie. The movie can also lead to the studies on moral concepts that exists in the society and its overwhelming practice over female lives.

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