



Research paper

Empowering women by Greenhouse plan as illustrated in the Post-Feminist Tamil Film 36 Vayadhinile

Sanjoli Mobar¹, Pradeep Bhatnagar¹

¹The IIS deemed to be University, Jaipur

Address for correspondence: IIS University, SFS Mansarovar, Gurukul Marg, Jaipur

ARTICLE INFO

Keywords:

Women

Film

Empowerment

post-feminist

*Corresponding Author:

sanjolimobar23@gmail.com

Received: 20 Aug, 2022

Accepted: 21 Sep, 2022

Available online: 10 Oct, 2022



This work is licensed under the Creative Commons Attribution 4.0 International License. To view a copy of this license, visit <http://creativecommons.org/licenses/by/4.0/>.

ABSTRACT

Post-feminism happened in the '80s, and it is a favorably discussed issue because the word “post” could be directed as “dead” or “after” feminism. Its objectives are various from second-wave and third-wave feminism. One of the major post-feminism objectives is that women could be equally empowered as men. For realizing this aim, women must be financially steady for running their families by themselves. In the start, the post-feminist creation concentrated very much on media. In the current strategy, there are considerable kinds of media obtainable. For this study aim, the investigators have selected one of the visual media, film, especially Tamil films. In this study, they try to investigate how women's empowerment via greenhouse plan is illustrated in the post-feminist Tamil film 36 Vayadhinile.

Post-feminism summary

Post-feminism carries multiple purposes in the academic approach. For being accurate, it has been marked under 2 classifications: I. “death of feminism”, “anti-feminism”, and “feminism is outside now”. II. The next phase in feminism is, that it crosses other “post-” philosophies or approaches, like post-modernism, post-structuralism, and post-colonialism. After 1980, there have multiple differences in the literary approach. It created an impact on the feminist thesis. Post-feminism started to be typically comprehended as “after feminism”. In widespread media, it is occasionally utilized disparagingly as if feminism is no longer required. There are numerous discussions occurring on the post-feminism idea now.

The brief Oxford Dictionary describes ‘post-feminism’ as “of or associating to the

opinions, perspectives, etc., that neglect or refuse feminist”. Post-feminism varies from feminism in its aims. People desire something new in feminist ideals.

In 1919, some female literary radicals in Greenwich Village established a new journal by the thought, ‘We’re interested in people now – not in men and women.’ They stated that ethical, social, economical, and political standards ‘must have nothing for doing with sex’. assigned to be ‘pro-woman by not being anti-man, they named their view ‘post-feminist’. (Genz & Benjamin A, 2009). The ‘post-feminist’ has been utilized in a journal in 1919 but it couldn't get the broader people since individuals have been battling for their fundamental rights back then. Therefore, considerable people haven't comprehended the post-feminist idea.

While the word has been firstly utilized in 1982 in New York Times by Susan Bolotin in her paper, 'Voice of the Post-Feminist Generation'. The females whom donated much for the purposes of woman's rights, thus far haven't identified as females activists have established this paper according to different gatherings. In the discussions, considerable individuals stated that they haven't been taken as feminists since their aims had to dealing with some other social problems.

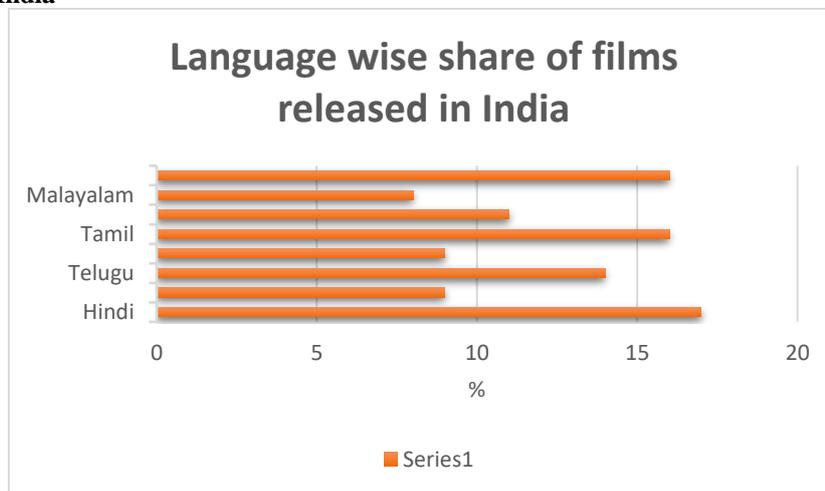
Susan Bolotin is the first person whom reported on post-feminists in the newspaper and got a huge audience by the concept of the new aims in their family, working location and the society. following her, multiple post-feminist authors established and began for supporting the idea. The media evolved the major means for seeding the post-feminist ideas in world since its beginning. (Bolotin,

1982) Those who have been all supporting of the aims of post-feminism are named post-feminists. Considerable people like whom create utilization of the cinema medium for display post-feminist theories in their movies. One Tamil film 36 Vayadhinile represents the concept of post-feminism as its nature theme and it is the issue matter of this investigation.

Questions of researchers

1. How are post-feminist ideas utilized in Tamil movies?
2. How do Tamil movies display post-feminist women natures?
3. Could females be empowered by greenhouse plan as depicted in the movie 36 Vayadhinile?
4. How is a working female shown in this movie?

Tamil Films in India



The India people talk numerous languages and there are multiple movie industriousness there. Bollywood, Tollywood, Kollywood, Mollywood and Sandalwood are named according to their working location or the language mostly concentrated. Bombay (the earlier name of Mumbai) for Bollywood, Telugu for Tollywood, Kodambakkam (a area of Chennai which Tamil film industry extended) for Kollywood, Malayalam for Mollywood, Sandal that is utilized for producing soaps in Karnataka for Sandalwood for represent Kannada movie industry. Per industriousness, terminate its films by various pieces. It is noted, "The South Indian languages of Kannada, Malayalam, Tamil and Telugu consist of about fifty percent of the films which are emitted in India." (Pollard, 2011)

Tamil movies and Characters of the Females

In Tamil movies, women have been described as mother, wife or sister in tradition. Nearly whole the movies the heroine is a lovely lady. Her major role is attracting the hero. If her

attractiveness charms other men in the movie, they definitely have some bad grades and evolve sinners. It is in this manner the managers inform the movie on the screen. Till lately, most of the social movies from Kollywood haven't said on empowerment of the woman, gender equivalency and the women rights in house and at workplace. Nevertheless, a few movies from the Tamil movie industriousness, of late, have started a novel tendency of portraying powerful woman characters which the lead female holds the whole movie on her shoulders. She is the power center or financially steady on her own. She is autonomous of her men. Between these movies, the researchers have selected 36 Vayadhinile for an in-depth investigation.

Enabling Women Depicted in Tamil Movies

In the 21st century, the modern yet rich fights control female academic capabilities and leave her especially for essay on excellent beauty standards. The famous modern media expressions varying from cooking shows, fashion shows, soaps and films depict an excellent female as a charming

and free female or a domestic wife or mother. This female definition is according to the settings of creating her dependent to the ruling order that she is to be maintained out from economical and politic operations. This getaway from the economical and politic fights is the first killer move, which crushes the woman beneath the patriarchal order. As Engels had rightly said, "For emancipating female and make her equivalent of the man is, stays an impossibility so long as the female is kept away from social effective labor, and limited for privation household labor. The woman freedom would just be likely when female could participate in presentation on a large, social scale, and household work no longer argues nothing excluding an negligible portion of her time" (Engels, *Origin of the Family*, 1942).

Philosophy of Feminist Environmental

The philosophy of feminist environmental has been separated to 3 types of locations as demonstrated as follows:

- Locations that historic origins are placed in non-feminist Western environment philosophies.
- Locations that have been originally recognized by "ecofeminism" (or "ecological feminism") normally, while, in late 1980s and earlier 1990s have been additionally exactly determined by 'ecofeminist philosophy' particularly.
- New or appearing 'standalone' locations, which offer new or unique viewpoints on 'women-nature connections' which aren't recognized by either (Warren-2014).

Enabling Women Described in 36 Vayadhinile

Roshan Andrews require 36 Vayadhinile (2015). The protagonist of the movie is Vasanthi recreated by Jyothika. The movie is how a normal female gains victory in the community after the age of 36. She works in a government office as an upper division clerk and gains a monthly salary. Her husband works at a radio station and intends for going Ireland with Vasanthi and their daughter. While unfortunately, the Irish companies reject her job applications because of her age. This happening evolves as a references point in her life and she begins a greenhouse plan and evolves victorious. She evolves recognized in India.

For the study, the movie 36 Vayadhinile has been selected and the nature Vasanthi has been investigated in deep. She display cases the significance of enabling woman by economic consistency. While she begins terrace gardening by her neighbors' support, she uses for a bank loan. It allows her for becoming victorious in the society. It demonstrates how a female could consider independently and gain admiration from the society.

Projects of Greenhouse

Vasanthi realized that toxic pesticides that influence individuals' health have sprayed the harmful vegetables that are existing in the market. Therefore, she designs the greenhouse plans by other female in her neighborhood for the interest of their own families. She creates organic vegetables. Her friend Susan arranges the region's annual architectural conference. Vasanthi presents a talk on organic greenhouse agriculture and it is well received by the audience. Even by not supporting of her husband, her latest plan evolves a big success. It is capable for fulfilling the needs of a marriage catering demand that provides her a massive economic supporting.

The Vasanthi plan the ecofeminist characteristics, which keeps the natural greenhouse. Ultimately, her vision contacts chosen by the state government and she encounters the President of India as a successful female along with her husband. There she is celebrated as a symbol of post-feminist generation.

Greenhouse Advantage

The film is beneficial to every female in India since it offers them health attention also entrepreneurship concepts. In the urban location, people could create gardens on their terraces and get vegetables for household use and for making money. It enables them for encouraging an enduring and healthy environment for the welfare of their families. The families get not just approvingly healthy vegetables without toxin, whereas in good taste.

Social influence

In the Tamil movie industriousness, each week and in celebration days numerous movies emitted in various genres. Between them is 36 Vayadhinile that has a woman-oriented issue by post-feminist ideas for attracting young and married women. These types of films have time and confirmed that the ideas presented in them could be utilized in real life conditions for the improvement of the people. These ideas get the audience effectively.

Conclusion

The enabling females by greenhouse plans as depicted in the movie expand post-feminist ideas. The illustrated female function has the specification of courage and power for influencing the women audience. It apparently espoused the economical cause independence of women. The protagonist female characters get suitable consideration from the woman audience and they OBTAIN them as role instances. They praise the virtues of such characters at their work sites and families.

Conflict of interest

The authors declare that they have no conflict of interest.

References

- Bolotin, Susan (1982), *Voices from the Post-feminist Generation*, The New York Times.
- Genz, Stéphanie, and Benjamin A. Brabon (2009), *Postfeminism: Cultural Texts and Theories*, Edinburgh University Press.
- Engels, Frederic, and Lewis H. Morgan (1942), *The Origin of the Family*. Burmon Publishing House, Calcutta.
- Gamble, Sarah (2003), *The Routledge Critical Dictionary of Feminism and Post-feminism*, Routledge, New York.
- Pollard Adam (2011), *From Bollywood to Tollywood (Via, Kollywood, Mollywood & Sandalwood)*, UK India Business Council, India.
- Warren, Karen J. *Feminist Environmental Philosophy*. Stanford Encyclopedia of Philosophy, Karen J. Warren, 29 Aug. 2014,