

“The Changing Perspectives in the New Generation Malayalam Movies: A Content Analysis From an Ethical Point of View”

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Abstract

Film is the appropriate medium that communicates most meaningfully to humanity. Film has that capacity because it touches on almost all aspects of human life, its ethical principles, religiosity, philosophy, sociology, psychology, aesthetics, and so on. In the film, man recaptures the centuries that have gone by and visualizes the future as well. Such familiarity with film in human existence makes it a matter of study and analysis.

Film history goes back to the 1890s and is spread across nations and various languages. So, an analysis of the film in general would be a Herculean task. Thus, this research is focused on the Malayalam films of two decades, viz, 1999 - 2018. It is an attempt to study the New Generation Malayalam movies from an ethical point of view with the methodology of content analysis.

A film is like a retreat. Each and every frame in the movie, the words, actions, movements, costumes, and all other characteristics contribute, in one way or other, something to the story. Therefore, in this study, the researcher tries to analyze the so-called ‘new generation Malayalam movies’ which demolish the traditional style and reconstruct a new style of filming. This is an attempt to understand the changes, the reasons behind the changes, and the effect of the same from an ethical point of view.

This study analyses and compares 20 Malayalam movies which belong to two decades viz., 1999 to 2008 and 2009 to 2018. The dominant objective of this study is to learn about the changes in the ethical content of the movies than in their technical perfection resulting due to the technological developments in filmmaking. The content of a movie is more important as it reflects contemporary social norms and behaviour.

Keywords: New Generation Malayalam Movies, General Ethical Principles, Changing Perspectives, Content Analysis, Film Ethics

Introduction

Malayalam cinema is undergoing several fundamental changes in both its methods of filming and depiction of social reality. The spectacular development of a brand-new film genre known as “New Generation Films” is now being hailed as innovative in Malayalam cinema. Themes, tactics, and every other facet of the narrative in these movies are original. They assert that they speak for the *Malayali* audience, who is grappling with the effects of globalization. Therefore, it is significant to make a study on these new generation movies.

New Generation Movies

The New Generation Malayalam Films, also known as new wave films (from 2009 onwards), is a Malayalam film movement characterized by fresh and unusual themes as well as new narrative techniques. Films of the 'new wave' differ from conventional themes of the past, introducing several new trends in the Malayalam film industry. The new generation filmmakers have gone beyond the limitations imposed by the superstars of the industry.

The word, 'new generation movies' is predominantly used for the advancement in the Malayalam film industry after the year 2009. Young directors who entered the Malayalam cinema industry pioneered new storytelling strategies while eschewing superstars and attracting fresh talent for storylines that seemed to have no precedent. The term "new generation cinema" refers to these movies. The ability to film with digital cameras and the bare minimum of technical gear has democratized the medium and encouraged the emergence of a large number of a new breed of filmmakers. The cost and risk of production have been further decreased by gonzo-style shooting, desktop post-production, and digital distribution. Even if they fail to perform well at the box office, the satellite TV industry and OTT platforms made sure that the majority of them recovered a sizable portion of their investment.

Literature Review

Changes are always subjected to research by scholars. There were numerous developments and changes in the history of cinema all over the world. Some of the developments are:

1. From Silent to Sound
2. From Black and White to Colour
3. From Analogue to Digital

All these developments and the film movements like German Expressionism, French New Wave, Italian Neorealism, Japanese New Wave, Soviet Parallel Cinema, American New Wave, Indian Parallel Cinema, etc. are still the subjects of study by many.

Malayalam film Industry is one of the main film industries in India. It had gone through several changes in its history. Films that fall under the category of "social realism," which focuses on the underprivileged and the exploited, are the centre of practically all academic discussions of Malayalam cinema from the 1950s (Joseph J. , 2013).

The New Generation Movies are also a paradigm of change. They also have become a subject of study and their various aspects are studied by many. Anjitha S Kurup studies the new generation movies from a feminist point of view. According to her, 'New Generation films posit women of substance, opinion, courage and distinctive personality unlike the objectified, compromising and compassionate shadowy figures in the previous films' (Kurup, 2017). Representation of women issues in New Generation Malayalam Movies is discussed by Arya.C.A. As stated by her the new generation movies respect the dignity of women. 'The new wave films portray the personality of the woman quite differently from the traditional caricature form (mild, calm, coy, and chaste). There is a paradigm shift in the presentation of female debonair. Moreover, in a marked departure from conventionally glamorous objects of desire, they are portrayed as ordinary women. The feminist impulse to Bollywood film is trying to bring a sense of justice to the portrayal of women' (C A, 2020). There are other studies also from the women's perspective. After discussing on the films like, *Salt N' Pepper*, *Chaappa*

Kurish, Diamond Necklace, 22 Female Kottayam, etc Swapna Gopinath, and Sony Jalarajan Raj express a different view like, ‘womanhood in the new Malayali films, despite being set in the contemporary global and urban world, remains fettered by convention and stereotyped by the patriarchal hegemonic class’ (Gopinath & Raj, 2015).

Meanwhile, Mirium Xavier speaks about masculinity in New Generation Malayala Cinema. “One common theme connecting these films is the recurrence of the conventionally unfit masculinities. The grand narratives of masculinities which once ruled the Malayalam screen are imploded into local multi narratives” (Xavier, 2016). The family spaces in new generation Malayalam movies are studied by Mohammed Shafeeq and Zeenath Mohamed Kunhi (Shafeeq & Kunhi, 2022).

C.S. Venkiteswaran, a renowned Malayalam film critic, in an article on the New Generation Malayalam movies labeled this era as a period to say goodbye to superstardom. ‘Unlike earlier, a conventional macho figure or superman does not occupy the centre of these narratives. Even a cursory survey of the male characters will substantiate this point’ (Venkiteswaran C. S., 2013). In another article, he says that ‘the new-gen films came as a rush of fresh air from suffocating narratives in which everything was for, by and around superheroes’. Characters were given a human scale by the young filmmakers. In terms of fluid camera movements and images, editing styles, spatial imagination, and narrative tempo, they were significantly influenced by the aesthetics of modern Mexican and Korean cinema (Venkiteswaran C. , 2021). In the article, ‘From the Margin to the Frames: The Ideology of the New-Gen Malayalam Cinema’, Arun Remesh discusses ‘how the feudal and the modern ideologies work together in escalating certain ideologies in the new-gen Malayalam films’ (Remesh, 2022). Kunal Ray and Mochish K S appreciate the representation of the marginalized in cinema. According to them, ‘the films of the new generation are inclusive in their attempts to spark discussions on caste, gender, and other marginalized communities that lacked representation in the mainstream cinema of the previous decades’ (K S & Ray, 2022).

Even though the New Generation Malayalam Movies are studied by many from different perspectives, the content of the movies is not evaluated from an ethical point of view. Therefore, this study intended to bridge the ethical or moral gap in this field of study.

Theory adopted

The researcher has resorted to the Agenda Setting Theory in the analysis. This theory prioritizes what people should think and how they should think. For instance, frequent and prominent coverage of a news item gives it more importance. This is also relevant in our consideration of the ethical influence in the ‘New Generation Malayalam Movies’. The ethics projected in the movies influences the ethical behavior of society.

Variables of the study

The researcher has identified and applied certain variables to facilitate the content analysis of the movies. Those variables are divided into main and subdivisions:

Main division

1. Culture and Language
2. Moral and ethical aspects

3. The Story
4. Themes
5. Hero
6. Heroine
7. Conceptual aspects
Sub-division
 1. Kerala ethnic style of dressing
 2. Obscene words in dialogue
 3. Sexual references in humour
 4. Use of symbols
 5. Reference to divinity
 6. Prevalence of pre-marital sex
 7. Promiscuity
 8. Kissing scenes
 9. Prevalence of extramarital sex
 10. Promoting the use of tobacco
 11. Promoting alcohol consumption
 12. Metro-centric picturization
 13. Revival of multi- stars or concentration on groups
 14. Heroine drinks in public
 15. Storytelling determines the success of the movie than the role of the director
 16. Realistic presentation

Purpose of Study

The primary objective of the study is to find out the changes in the ethical content of the movies than in their technical perfection. Based on this, the researcher also analyses the influence of society on 'new generation movies' and how they influence society in turn.

Scope and Relevance

This research has much scope and relevance since the study will provide data on the transition of Malayalam movie-making, especially at the content level. Based on the study, those concerned in the matter can take possible steps to check the degradation of values in society. By evaluating the result of the study, experts in the field of filmmaking can produce better films emphasizing the ethical values and trends of the time. The result will also be a basis for the researchers to proceed further and understand the ethical changes in the dialogue resorted to in the scripts including actions and expressions in the movies.

Malayalam film viewers in Kerala enjoy the films while comprehending the authentic reality in them. They possess a high level of insight to distinguish reality from fiction. Malayalam Cinema also contributed much to the creative and critical analysis sectors of Malayalam literature. Kerala possesses richness in art and culture. Malayalam films are realistic expressions of art.

Method

This study analyses and compares 20 Malayalam movies which belong to two decades viz., 1999 to 2008 and 2009 to 2018. The methodology of this paper is content analysis. By scene-to-scene scrutiny, every moment of the movie is observed and analyzed into various heads and sub-heads. The result is sorted out and compared. Such a comparison will explain the changes that have taken place in filming. This result would make it possible to study the behavioural changes in society. Thus, content analysis becomes a hermeneutical tool to analyze society itself.

The main purpose of this study is to find out the ethical changes that happened in the content of the movies than in the technical perfection that happened thanks to the scientific developments in filmmaking. The silent movie develops into the dialogical format, black and white changes to colour and 2D becomes 3D. All these are due to technological advancement. It has nothing to do with the social, ethical, and religious influence of society. But in the case of the content of a film, it is not so. Content is influenced by society and the content influences society in turn. Thus, an analysis and comparison of the content of the films of two decades become relevant.

Research Sample

The sample number of the movies selected for the analysis is twenty. Ten movies are chosen from the so-called new generation Malayalam movies, i.e. after the year 2009, and ten movies are from the period, 1999 to 2008. The selected movies from 1999 to 2008 are directed by ten famous Malayalam directors. All the movies are chosen through a purposive sampling technique.

Selected Movies between 1999-2008		
No	Movie	Director
	<i>Friends</i>	Siddique
	<i>Arayannangalude Veedu</i>	K Lohithadas
	<i>Life Is Beautiful</i>	Fazil
	<i>Meesa Madhavan</i>	Lal Jose
	<i>Manjupole Oru Penkutty</i>	Kamal
	<i>4 the People</i>	Jayaraj
	<i>Thanmathra</i>	Blessy
	<i>Achuvinte Amma</i>	Sathyan Anthikad
	<i>Kaiyoppu</i>	Ranjith
	<i>Twenty:20</i>	Joshiy
Selected movies between 2009-2018 (New Generation Movies)		
No	Movie	Director
	<i>Ritu</i>	Shyamaprasad
	<i>Traffic</i>	Rajesh Pillai
	<i>Beautiful</i>	V K Prakash
	<i>22 Female Kottayam</i>	Aashiq Abu

	<i>Diamond Necklace</i>	Lal Jose
	<i>Trivandrum Lodge</i>	V K Prakash
	<i>Amen</i>	Lijo Jose Pellissery
	<i>Njaan</i>	Ranjith
	<i>Banglore Days</i>	Anjali Menon
	<i>Premam</i>	Alphonse Puthren

Data Collection and Analysis

The researcher has prepared a coding sheet to analyze the variables which is a great help in assessing the influence of the new generation movies compared to the movies of yesteryears. All the twenty movies were analyzed by using a separate coding sheet for each movie. The details were entered into the coding sheet while watching the movies. After the coding procedure, the collected data were entered into the SPSS software for Frequency Test. The software provided the results of the test conducted for each category.

Findings

The frequency test provides the number of presence and absence of a particular variable. The following results are developed based on the test results.

- The replacement of Kerala's ethnic style of dressing with the modern style for the main male and female characters is comparatively more in the new generation movies.
- The characters of new generation movies use more obscene words in their dialogues.
- References to divinity by the main male characters in the new generation movies are comparatively less than in earlier ones.
- In the new generation movies, promiscuity scenes are conspicuously present while they are absent in the earlier movies.
- Male characters are presented as more violent and vengeful in movies in both periods. But the number of scenes with violent and vengeful male characters have decreased in the new generation movies.
- The prevalence of pre-marital sex is absent in the movies between 1999-2008 but present in six places in the selected new generation movies. The acceptance of such depictions by the audience shows a general relaxation of cultural and ethical values prevalent in society till recent years.
- The kissing scenes in eight of the ten new generation movies are a reflection of the changed ethical and cultural practices of society.
- The tendency to generalize and approve the unethical behavior of the main female characters has increased 10 times more in the new generation movies compared to the movies between 1999-2008. For a woman to be modern, she has to be liberal in attitude and behavior is the message that is imparted by the unethical behavior of the main female characters.
- The frequency of extramarital sex scenes in the new generation movies has doubled compared to the movies between 1999-2008.
- Main male characters promote the use of tobacco more than the main female characters.

- Scenes depicting the consumption of alcohol have doubled in the new generation movies. The easy availability of alcohol and the acceptance of alcohol consumption as normal by society lead to an easy imitation of such behavior by those who accept it in movies.
 - Producers and directors of new generation movies target youth with stories relevant to their lives.
 - The presence of ancestors in the new generation movies has marginally decreased compared to the movies between 1999-2008. The trend seems to be to regard ancestors as expendable in narrating the story. The remarkable relationship between grandparents and grandchildren is not a subject anymore in most of these movies.
 - The village represents tradition while cities are symbols of modernity. Increasingly less number of new generation movies are based on village stories in comparison with the movies between 1999-2008. All the selected new generation movies, except one, have metro-centric themes than the movies between 1999-2008.
 - The treatment of 'hero as superman' is absent in all the new generation movies.
 - Even though public drinking is against the culture of Kerala, ladies are also depicted drinking in public in the new generation movies.
 - Social networking sites and the internet have shrunk the global world into a village. Anyone in any corner of the world can have friends anywhere else. Such being the current tendency of the youth to reach out to others, movies also seem to follow the trend by abandoning single-family stories.
 - Youth are generally for novelty and innovation. Branded products are successful because of their novelty. Thus, there is a new trend in most of the new generation movies to have novelty in theme than the movies between 1999-2008.
 - The heroines in the new generation movies are passing lewd comments than in the movies between 1999-2008.
 - The concept of gender equality is more established in the new generation movies than in the movies between 1999-2008.
 - The new generation movies are more realistic than the movies between 1999-2008.
- Ultimately, the result displays the changes between the New Generation Malayalam Movies and the movies of 1999-2008.

Discussion

Even though the new generation movies are reputed for the use of modern technology, the traditional Kerala value system based on ethical and moral aspects is absent in them. The elements like the prevalence of pre-marital Sex, promiscuity, kissing scenes, the occurrence of extramarital sex, generalization and approval of unethical behavior, consumption of tobacco and alcohol, etc. are repeated more in the new generation movies. Even though all these elements prevail in society, their repeated projection in the film is likely to encourage the viewers to consider them as important at least in situations similar to those depicted in the films. Such portrayals in films meant for public consumption are likely to reduce the guilt feeling usually attached to such behaviour.

Modern society is less religious and reference to divinity is comparatively absent in the new generation movies. Not only the reference to divinity but also the ancestor characters, such as father, mother, grandparents, etc., who are the symbols of tradition, are also absent in most of the new generation movies.

Movies have a great impact on society. They propose changes in society. For example, after the release of the movie '*Premam*' (Rasheed, 29 May 2015), the girls accepted the pimples on their faces as a fashion to imitate the style of the actress. They also tried to copy the hairstyle of the character *Malar*. The same movie influenced college and school-going boys negatively - consumption of alcohol and the use of tobacco increased a lot among them. Some of the boys were suspended from a famous college in Kerala because they imitated the dressing style of the actors in the *Premam* movie on their fresher's day. The real meaning of the word *premam* (love) itself got a new connotation. The same effect can be seen in the movie *Drishyam* (Perumbavoor A. , 19 December 2013) as well. Many crimes that happened in Kerala were inspired by the movie *Dirshyam*. The two accused in a Nilamboor murder case have confessed that their modus operandi to dispose of the victim's body was inspired by *Drishyam*. Like in the film, they tried to destroy all shreds of evidence to make it seem as if the crime never happened.

In a case in Kerala where the school-going students who were caught using psychedelic substances said that movies like *Honeybee* and *Idukki Gold* were their inspiration. After seeing the movies, they claimed that they believed consuming drugs made them heroes.

The new generation movies do have several positive values too. For example, the movie, *Ayaalum Njaanum Thammil* (Between him and me) (Prakash, 19 October 2012) is an honest story of a committed senior doctor and an irresponsible junior doctor and, through their relationship, a picture of the medical profession is presented vividly. The movie *Beautiful* (Kumar, Beautiful, 2 December 2021) speaks about the dreams of a paralyzed person whose mind and emotions are never paralyzed. The storyline in the movie *Njaan* (Ranjith, 19 September 2014) captures the minds of the spectator and makes him/her identify with the character. In the movie *Trivandrum Lodge* (Sebastian, Trivandrum Lodge, 21 September 2012), the totality of human existence is presented as it is, i.e. its strength and weaknesses.

Thus, the media set the agenda for the public to consider what constitutes socially acceptable behavior. And the public is likely to accept the portrayals as socially acceptable behaviour and feel encouraged to engage in such practices.

Conclusion

According to agenda-setting theory, mass media determine what the audience is concerned about. The Cinema, in particular new generation movies, that target the youth with their new treatment of stories, use of digital technology, elimination of superstars, and the cast of ordinary people as actors, do influence youth as they set the agenda for societal behaviour. Since they are realistic movies, 'the new generation movies' are influenced by society, as they target the youth who influence the society in turn.

Most of the stories revolve around a group of people. Therefore, the peer groups among the youth can easily identify themselves with the characters in the movie. The behavioural pattern

consisting of the negative and positive aspects of the characters in the movies may automatically incardinate into the peer groups.

Therefore, an analysis of the changing perspectives in the New Generation Malayalam Movies from an ethical point of view and based on the agenda-setting theory reveal the fact that the new generation Malayalam movies influence the ethical behavior of the people. Anyway, it is clear that the new wave in the Malayalam industry makes a turning point in the history of Malayalam cinema and also a new way of thinking in society. As the term suggests the new generation movies may create a 'New Generation' itself!

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Appendix

Data Analysis Tables and Details

A Frequency Test is conducted for all the variables in the new generation movies and the movies between 1999 to 2008. The important tables and details are given below for reference:

1. Replacement of Kerala ethnic style of dressing with modern style of dressing

Movies between 1999-2008			New generation movies		
Number of Scenes		Number of movies	Number of Scenes		Number of movies
Valid	1	2	Valid	1	4
	6	1		2	3
	Total	3		Total	7
Absent		7	Absent		3
Total		10	Total		10
Total number of frequencies: 8			Total number of frequencies: 10		

Table No: 1 Replacement of Kerala ethnic style of dressing with modern style of dressing (Male characters)

In the movies between 1999-2008, the replacement of Kerala's ethnic style of dressing with the modern style of dressing for male characters is present in one scene of two movies and six scenes of one movie. It is absent in seven movies.

Movies between 1999-2008			New generation movies		
Number of Scenes		Number of movies	Number of Scenes		Number of movies
Valid	2	2	Valid	1	1
	3	1		2	1

	7	1		3	1
				5	2
				6	1
				10	1
	Total	4		Total	7
Absent		6	Absent		3
Total		10	Total		10
Total number of frequencies: 14			Total number of frequencies: 32		

Table No: 2 Replacement of Kerala ethnic style of dressing with modern style of dressing (Female characters)

In the movies between 1999-2008, Kerala's ethnic style of dressing is replaced with a modern style of dressing for the main female characters in two scenes of two movies, three scenes of one movie, and seven scenes of one movie. It is absent in six movies.

In the new generation movies, the Kerala ethnic style of dressing is replaced with the modern style of dressing for female characters in one scene of one movie, two scenes of one movie, three scenes of one movie, five scenes of two movies, six scenes of one movie and ten scenes of one movie. It is absent in three movies.

The replacement of Kerala's ethnic style of dressing with a modern style of dressing for the main male and main female characters is comparatively more in the new generation movies than in the movies between years 1999-2008.

2. Obscene words in dialogue

Movies between 1999-2008			New generation movies		
Number of times		Number of movies	Number of times		Number of movies
Valid	1	3	Valid	1	1
	4	1		2	3
	8	1		4	1
	9	1		5	2
	10	1		14	1
	Total	7		Total	8
Absent		3	Absent		2
Total		10	Total		10
Total number of frequencies: 34			Total number of frequencies: 35		

Table No: 3 Obscene words in dialogue (Male characters)

In the movies between 1999-2008, obscene words in the dialogue by the main male character are seen only once in three movies, four times in one movie, eight times in one movie, nine times in one movie, and 10 times in one movie. Totally, it is present in seven movies and absent in three movies.

In the new generation movies, obscene words in dialogue by the main male character is seen only once in one movie, two times in three movies, four times in one movie, five times in two movies, and 14 times in one movie. Totally, it is present in eight movies and it is absent in two movies.

Movies between 1999-2008			New generation movies		
Number of times		Number of movies	Number of times		Number of movies
Valid	1	1	Valid	1	2
	2	1		2	1
				5	1
				6	1
	Total	2		Total	5
Absent		8	Absent		5
Total		10	Total		10
Total number of frequencies: 3			Total number of frequencies: 15		

Table No: 4 Obscene words in dialogue (Female characters)

In the movies between 1999-2008, obscene words in the dialogue by the main female character are seen only once in one movie and two times in one movie. Totally it is present in two movies and it is absent in eight movies.

In the new generation movies, obscene words in dialogue by the main female character are seen only once in two movies, two times in one movie, five times in one movie, and six times in one movie. Totally, it is present in five movies and it is absent in five movies.

The total number of obscene words in dialogue by the main male characters in the movies between 1999-2008 is 34 and in the new generation movies, it is 35 times. The total number of obscene words in dialogue by the main female characters in the movies between 1999-2008 is three and in the new generation movies, it is 15 times.

Therefore, it is clear that the male characters are using obscene words in dialogue more than the female characters both in the movies between 1999-2008 and in the new generation movies. A beginning is made with the main female characters using obscene words. It is anybody's guess if the frequency of such occurrences will be more in future films.

The number of people, both male and female, who are using obscene words in dialogue is more in the new generation movies compared to the movies between 1999-2008.

3. Sexual references in humour

Movies between 1999-2008			New generation movies		
Number of times		Number of movies	Number of times		Number of movies
Valid	1	1	Valid	1	1
	2	2		3	2
	3	1		4	1
	6	1			
	Total	5		Total	4
Absent		5	Absent		6
Total		10	Total		10
Total number of frequencies: 14			Total number of frequencies: 11		

Table No: 5 Sexual references in humour (Male characters)

In the movies between 1999-2008, sexual references in humour by the main male character are seen once in one movie, two times in two movies, three times in one movie, and six times in one movie. Totally, it is present in five movies and it is absent in five movies.

In the new generation movies, sexual references in humour by the main male character are seen once in one movie, three times in two movies, and four times in one movie. Totally it is present in four movies and it is absent in six movies.

Movies between 1999-2008			New generation movies		
Number of times		Number of movies	Number of times		Number of movies
Valid	1	2	Valid	1	2
	3	1		2	2
	4	1			
	Total	4		Total	4
Absent		6	Absent		6
Total		10	Total		10
Total number of frequencies: 9			Total number of frequencies:6		

Table No: 6 Sexual references in humour (Female characters)

In the movies between 1999-2008, sexual references in humour by the main female character are seen once in two movies, three times in one movie, and four times in one movie. Totally it is present in four movies and it is absent in six movies.

In the new generation movies sexual references in humour by the female are seen once in two movies and two times in two movies. Totally it is present in four movies and it is absent in six movies.

The total number of sexual references in humour by the main male characters in the movies between 1999-2008 is 14 and in the new generation movies, it is 11 times. The total number of sexual references in humour by the main female characters in the movies between 1999-2008 is nine and in the new generation movies, it is six times.

Therefore, it is clear that the male characters are using sexual references in humour more than the female characters both in the movies between 1999-2008 and in the new generation movies. However, there is a decrease in the number of sexual references by both male and female characters in the new generation movies compared to the older ones.

4. Reference to Divinity

Movies between 1999-2008			New generation movies		
Number of times		Number of movies	Number of times		Number of movies
Valid	1	1	Valid	1	3
	2	1		3	2
	3	2			
	5	1			
	6	2			
Total		7		Total	5
Absent		3	Absent		5
Total		10	Total		10
Total number of frequencies: 26			Total number of frequencies: 9		

Table No: 7 - Reference to Divinity (Male)

In the movies between 1999-2008, the reference to Divinity by the main male character is seen once in one movie, two times in one movie, three times in two movies, five times in one movie, and six times in two movies. Totally it is present in seven movies and it is absent in three movies.

In the new generation movies, the reference to God by the main male character is seen once in three movies and three times in two movies. Totally it is present in five movies and it is absent in five movies.

Reference to Divinity by the main male characters in the new generation movies is decreasing compared to the older ones. At the same time, the reference to God by the main female characters has increased in the new generation movies compared to the movies between 1999-2008. Hence the female characters are portrayed as more pious than the male characters in the present movies. For the main male characters in the new generation movies, God is not as important as for the main male characters of the 1999-2008 periods. Men do not need God as much as women.

Prevalence of pre-marital sex

Movies between 1999-2008			New generation movies		
Number of scenes	Number of movies		Number of scenes	Number of movies	
			Valid	1	4
				2	1
				Total	5
Absent		10	Absent		5
			Total	10	
Total number of frequencies: 0			Total number of frequencies: 6		

Table No: 8 -Prevalence of pre-marital sex

The prevalence of pre-marital sex is none in the movies between 1999-2008. But in the new generation movies, it is present in one scene of our movies and two scenes of one movie. Totally it is present in the five new generation movies and it is absent in the five movies of the same category.

The prevalence of pre-marital sex is none in the movies between 1999-2008 and it is present six times in the new generation movies. That means the audience accepts such depictions by accepting such films shows a relaxation of cultural and ethical values that have guided society till recent years.

5. Promiscuity

Movies between 1999-2008			New generation movies		
Number of scenes	Number of movies		Number of scenes	Number of movies	
			Valid	1	4
			Absent		6
Absent		10	Total		10
Total number of frequencies: 2			Total number of frequencies: 3		

Table No: 9 - Promiscuity

The promiscuity scene is not in the movies between 1999-2008. But in the new generation movies, it is present in one scene of four movies and it is absent in the six movies. The portrayal

of promiscuity could be interpreted as guidance for youth and others to engage in or as a reflection of the prevalent practices of society or both.

6. Kissing scenes

Movies between 1999-2008			New generation movies		
Number of times		Number of movies	Number of times		Number of movies
Valid	2	3	Valid	1	1
				2	2
				3	2
				4	2
				6	1
				Total	8
Absent		7	Absent		2
Total		10	Total		10
Total no of frequencies: 6			Total no of frequencies: 25		

Table No: 10 - Kissing scenes

In the movies between 1999-2008, the kissing scene is seen twice in three movies and it is absent in seven movies. In the new generation movies kissing scene is seen once in one movie, two times in two movies, three times in two movies, four times in two movies, and six times in one movie. Totally the kissing scene is present in eight new generation movies and it is absent in two movies.

The total number of kissing scenes in the movies between 1999-2008 is six and in the new generation movies, it is 25 times. The number of kissing scenes in the new generation movies has increased about four times compared to the movies between 1999-2008. The spread of kissing scenes over eight of the ten new generation movies is a reflection of the changed cultural practice of society. Kissing has become an acceptable way of showing one's affection and love towards another.

7. Prevalence of extra marital sex

Movies between 1999-2008			New generation movies		
Number of times		Number of movies	Number of times		Number of movies
Valid	1	3	Valid	1	3
				2	2
				Total	5
Absent		7	Absent		5
Total		10	Total		10
Total no of frequencies: 3			Total no of frequencies: 7		

Table No: 11 - Prevalence of extramarital sex

In the movies between 1999-2008, the prevalence of extramarital sex is seen once in three movies and it is absent in seven movies.

In the new generation movies prevalence of extramarital sex is seen once in three movies and two times in two movies. The total number of new generation movies with the prevalence of extramarital sex is five and it is absent in five movies.

The total number of scenes with extramarital sex in the movies between 1999-2008 is three and in the new generation movies, it is 7 times. The prevalence of extramarital sex in the new generation movies has doubled compared to the movies between 1999-2008.

8. Promoting of use of tobacco (smoking)

Movies between 1999-2008			New generation movies		
Number of times		Number of movies	Number of times		Number of movies
Valid	1	1	Valid	1	2
	2	1		2	4
	3	2		14	1
	4	1			
	Total	5		Total	7
Absent		5	Absent		3
Total		10	Total		10
Total no of frequencies: 13			Total no of frequencies: 24		

Table No: 12 - Promoting of use of tobacco (Smoking) (Male)

In the movies between 1999-2008, the promotion of the use of tobacco by the main male character is seen once in one movie, two times in one movie, three times in two movies, and four times in one movie. Totally it is present in five movies and it is absent in five movies.

In the new generation movies, promoting of use of tobacco by the main male character is seen once in two movies, two times in four movies and 14 times in one movie. Totally it is present in seven movies and it is absent in three movies.

Movies between 1999-2008			New generation movies		
Number of times		Number of movies	Number of times		Number of movies
Valid	1	1	Valid	1	1
Absent		9		2	1
				Total	2
			Absent		8
Total		10	Total		10
Total no of frequencies: 1			Total no of frequencies: 3		

Table No: 13 - Promoting of use of tobacco (smoking) (Female)

In the movies between 1999-2008 promotion of the use of tobacco by the main female character is seen only once in a movie.

In the new generation movies, the promotion of the use of tobacco by the main female character is seen once in one movie and two times in one movie. Totally it is present in two movies and it is absent in eight movies.

The total number of promotions of the use of tobacco by the main male characters in the movies between 1999-2008 is 13 and in the new generation movies, it is 24 times. The total number of promotions of the use of tobacco by the main female characters in the movies between 1999-2008 is once and in the new generation movies, it is three times.

Main male characters promote the use of tobacco more than the main female characters. Consumption of tobacco is considered to be promoting masculinity. Hence if the youth, who patronize such films, want to project their masculinity, the new generation films invite them to consume tobacco.

9. Promoting alcohol consumption (Drinking)

Movies between 1999-2008			New generation movies		
Number of times		Number of movies	Number of times		Number of movies
Valid	1	1	Valid	2	4
	3	2		3	2
	5	1		5	2
				12	1
	Total	4		Total	9
Absent		6	Absent		1
Total		10	Total		10
Total no of frequencies: 12			Total no of frequencies: 36		

Table No: 14 - Promoting alcohol consumption (Drinking) (Male)

In the movies between 1999-2008, alcohol consumption by the main male character is seen once in one movie, three times in two movies, and five times in one movie. Totally it is present in four movies and it is absent in six movies.

In the new generation movies, alcohol consumption by the main male character is seen two times in four movies, three times in two movies, five times in two movies and 12 times in one movie. Totally it is present in nine movies and it is absent in one movie.

Movies between 1999-2008			New generation movies		
Number of times		Number of movies	Number of times		Number of movies
Absent		10	Valid	1	3
				2	1
				3	1
				4	1
				Total	6
			Absent		4
Total		10	Total		10
Total no of frequencies : 0			Total no of frequencies: 10		

Table No: 15 - Promoting alcohol consumption (Drinking) (Female)

Alcohol consumption by the main female character is nil in the movies between 1999-2008 or it is absent in all ten movies.

In the new generation movies, alcohol consumption by the main female character is seen once in three movies, two times in one movie, three times in one movie, and four times in one movie. Totally it is present in six movies and it is absent in four movies.

The total number of depictions of alcohol consumption by the main male characters in the movies between 1999-2008 is 12 and in the new generation movies, it is 36 times. The total number of scenes portraying alcohol consumption by the main female characters in the movies between 1999-2008 is nil and in the new generation movies, it is ten times.

The main male characters are portrayed as consuming alcohol more than the main female characters. Scenes depicting the consumption of alcohol have doubled in the new generation movies. Even though the main female characters are not portrayed consuming alcohol in the movies between 1999-2008 they do so 10 times in the new generation movies.

In the new generation movies, alcohol consumption by the main male characters is seen nine out of 10 movies, and by the main female characters in six out of ten movies. Alcohol consumption is an acceptable drink to be enjoyed when friends meet, particularly outside of one's home. The easy availability of alcohol and the acceptance of alcohol consumption as normal by society lead to an easy imitation of such behavior by those who accept it in movies.

10. Story related to youth

Movies between 1999-2008			New generation movies		
Presence		Number of movies	Presence		Number of movies
Valid	1	6	Valid	1	9
Absent		4	Absent		1
Total		10	Total		10

Table No: 16 - Story related to youth

Six films of the period, 1999-2008 treat a story related to youth.

Nine of the ten movies of the new generation movies have a story related to youth

Producers and directors of new generation movies target the youth with stories relevant to their lives. After all, youth constitute the major viewership of these films.

11. Flirts openly

Movies between 1999-2008			New generation movies		
Number of persons		Number of movies	Number of persons		Number of movies
Valid	1	1	Valid	1	5
				2	1
				Total	6
Absent		9	Absent		4
Total		10	Total		10
Total no of frequencies: 1			Total no of frequencies: 7		

Table No: 17 - Flirts openly

The category flirts openly is present only in one movie of the movies between 1999-2008 and it is absent in nine movies. In the new generation movies, the heroine who flirts openly is present once in five movies and twice in one movie. This category of people is absent only in four movies.

The total number of people who flirt openly is only one in the movies between 1999-2008 and seven in the new generation movies. Hence it is clear that most of the heroines in the new generation movies flirt more openly than that in the movies between 1999-2008.

12. Drinks in public

Movies between 1999-2008			New generation movies		
Number of times		Number of movies	Number of times		Number of movies
			Valid	1	3
				2	1
				4	1
				Total	5
Absent		10	Absent		5
Total		10	Total		10
Total no of frequencies: 0			Total no of frequencies: 9		

Table No: 18 - Drinks in public

The heroine who drinks in public is not at all present in the movies between 1999-2008. But the number of times the heroine drinks in public is once in three movies, two times in one movie, and four times in one movie. The heroine who drinks in public is present in five of the new generation movies and they are absent in five movies.

It reveals a truth that even though public drinking is against the culture of Kerala the ladies too come forward to drink in public in the new generation movies. It points to the demolition of the traditional culture of Kerala and the development of a new culture.

13. Passes lewd comments

Movies between 1999-2008			New generation movies		
Number of times		Number of movies	Number of times		Number of movies
Valid	3	1	Valid	1	3
				3	1
				Total	4
Absent		9	Absent		6
Total		10	Total		10
Total no of frequencies : 3			Total no of frequencies: 6		

Table No: 19 - Passes lewd comments

The heroine who passes lewd comments is present three times in one of the movies between 1999-2008 and absent in nine movies. But the heroine who passes lewd comments is present once in three movies and three times in one movie among the selected new generation movies. The total number of times the heroine passes lewd comments is present only three in the movies between 1999-2008 and six in the new generation movies.

Therefore, the heroines in the new generation movies are passing lewd comments than in the movies between 1999-2008.