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# Portrayal of Working-Class Individuals in Mollywood Movies

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**ABSTRACT:** This research investigates the depiction of working-class characters in Mollywood cinema, exploring their influence on box office performance and audience reception. Employing both qualitative and quantitative methodologies, including box office analysis and audience surveys, it examines patterns of audience preference and the impact of star power on film success. The literature review contextualizes Mollywood's portrayal of working people within broader cinematic trends, illuminating its unique approach. The findings underscore the audience's affinity for realistic narratives and themes related to community issues, underscoring the significance of relatability and acting prowess in driving box office revenue. By shedding light on Mollywood's representation of working life, this study fills critical gaps in scholarship and contributes to a deeper understanding of the industry's cultural and commercial dynamics.

**KEYWORDS:** Mollywood, working-class characters, box office success, audience reception, star power, thematic content, realism, relatability, acting talent, cinematic representation.

## I. INTRODUCTION

Movies are a fundamental part of the world culture for more than a century, and they are presented under multiple forms and genres that have been enjoyed by audiences all over the world. Cinema has stretched from the time of silent films to the current domain of digital cinema. It has been a medium of communication that is the same for and overcomes boundaries and language barriers. Through the analysis of the various cinematic narratives from different cultures and nationalities we seek to discover to what extent culture binds us together and to what extent it distinctively enriches the cinematic landscape. In this process, we aim to broaden our understanding of the influence of movies on the way we perceive the world and see the role they play in integrating cultures across the globe, and in the mirror of human life in different times and places (Gomery, 2005). Films have had a great impact on global culture, becoming a language which gave people a common ground to speak regardless of their location or native language. From the early silent movies to the most recent cinema blockbusters, cinema has always been able to captivate audiences from all over the world, allowing them to see people from different cultures and with their own ideas and to feel what it is to be human (Higson, 2000). Discovering the wide range of global cinema stories is like traveling through a variety of tales that vividly depict the world of humanity.

### 1.1 Indian Cinema: A Cultural Tapestry

Indian cinema, or better known as Bollywood, is an artistic landscape that is colourful and diverse, and it is loved by many throughout the globe. With a story dating back to a hundred years, Indian cinema has evolved in a form of a dynamic industry that produces multiple types of movies covering a few genres, languages, and local customs. According to Shohini Chaudhuri, "The Indian cinema is not simply Bollywood, it is a multi-lingual and multi-genre industry with a long tradition of storytelling" (Chaudhuri, 2005). In fact, while Bollywood remains the most widely recognized and internationally acclaimed Indian cinema that people know, it constitutes only a small fraction of the diverse cinematic landscape that exists in the country.

The Indian cinema may be traced back to the release of the first Indian-produced film titled "Raja Harishchandra" directed by Dadasaheb Phalke in the year 1913. Since that day, Indian cinema has evolved and has gone through great changes, reflecting the social, political, and cultural changes that have been observed in the nation. From the glorious golden era in the 1950s and 1960s, which served as a testimony to the works of legendary directors such as Satyajit Ray, Bimal Roy, and Guru Dutt to the current age of independent filmmaking, digital filmmaking and other artistic marvels, Indian cinema has been a witness to a chronicle of innovation, experimentation, and artistic brilliance.

Indian cinema, in its uniqueness can effortlessly infuse the traditional and the modern to make its films widely appealing to different groups with different likes and sensitivities. As film scholar Rachel Dwyer observes, "in its quest to be at the same time traditional as well as novel, Indian cinema has been and remains a reflection of the evolving aspirations and desires of its viewers" (Dwyer, 2010). This blend of the old and the new can be seen in the variety of

genres that Indian films cover, from historical epics and mythological stories to modern day urban narratives and romantically comical ones.

Besides, the Indian films show the music and dance which are essential for depicting the feelings as well as driving the plot. "Bollywood masala", which is a complex mixture of songs and dances, is used to boost excitement and entertainment, and therefore, creates a difference between Indian movies and Western movies. Cinema in India consists of this unique combination of music, dance, drama, and romance with the further benefit of being global cinema which is attractive to people of all ages and regions of the world.

The last few years have witnessed the world recognizing Indian cinema for its courageous and topical story-saying that covers the entire spectrum of social, political, and cultural themes. Movies like "Slumdog Millionaire", "Lagaan", and "Taare Zameen Par" have been critically acclaimed and won awards at international festivals, and hence have been the perfect examples of the creative and multicultural filmmaking of the Indians.

Stepping in the world of Indian cinema, we come to the fuller canvas of narratives that not only amuse but also enrich us and hold us up to a higher sense of understanding. With noisy Mumbai streets and almost effortlessly tranquil villages of Indian villages, Indian cinema is able to reflect the problems in the society, enlightening the blind with its uniqueness which consists of their customs and needs. The human story is taken to a different level by the experience of Indian cinema, in which we realise how deep and vast the power of storytelling is to becoming universal, which in effect leads to connecting people indiscriminately.

### **1.2 Unveiling the Cultural Significance and Artistic Legacy of Malayalam Cinema"**

The Mollywood Cinema of Kerala, the south-west Indian state, is not only a symbol of the unique cultural heritage but also a high-level artistic display of the region. Mollywood, a paradise for its verdant greenery and scenic backwaters, has made its way to the mainstream of the Indian film industry. It is an industry which has experienced growth and development over the last many years and now it is a dynamic and influential cinema industry that produces a wide range of movies which mirror the culture and thought of the Kerala society.

The movie industry of Mollywood is based on the diverse culture and long-standing traditions of Malayalam literature, drama, and folklore. The filmmakers often depict the subjects that deal with the social, political, and cultural aspects deeply attached to the state of Kerala. The redemptive nature of cinema which can be a harrowing family drama, or an enlightening social commentary is offered by Mollywood and the topics do not remain within the confines of the state- rather appeal to people all over the world.

Compared to the Bollywood film industry of India, which is considered the largest film industry in the world, Mollywood does not have such grand activities; however, it has gained international approval for its artistic authenticity, creative storytelling, and realism. A distinctive feature of Mollywood is the directors' eagerness to take risks and to try different and unusual themes, which, along with the variety of themes, makes the cinematic space quite exciting.

Besides, Mollywood knows how to produce talented actors, directors and technicians who have topped the industry with their expertise. One could say that from the great stars like Mohanlal, Mammooty to the innovative directors like Adoor Gopalakrishnan and Priyadarshan, Mollywood has nurtured some of the most remarkable personalities in the Indian cinema.

In the last years, Mollywood Cinema also earned its place on the world stage, with movies like "Drishyam" and "Bangalore Days" being highly appreciated and getting invitational to the international film fests. These have further been the reasons that have finally made Mollywood an inseparable part of Kerala's vibrant culture and a force to reckon with on the Indian film arena as well as with the outside world.

Along with the journey of Mollywood cinema we endeavour to unravel a realm of storytelling that is full of captivation, characters that are deeply evolved and a heritage that is rich in culture.

By conducting a critical analysis of the best-known Mollywood movies, we intend to bring to light the special appeal and perennial popularity of the Mollywood movies that have played a key role in modelling the cultural identity of Kerala and the world at large.

This research work is titled "Depiction of Lower - class people in Mollywood movies" and is focused on the movie "Everyone is a Hero (2018)" directed by Jude Anthany Joseph, which is a compelling narrative that explores the



aftermath of disastrous 2018 Kerala floods. This disaster movie gives a real reflection of how the human spirit can prevail over lost, where the untold stories of survival and courage after destruction are exposed. During this in-depth study of this cinematic excellence, we tap into the deep-rooted influence that "2018 (Everyone is a Hero)" has on the cultural realm of Malayalam cinema, as well as some other.

### 1.3 Everyone is a hero 2018 Malayalam movie

In 2018, surrounded by the peaceful ambience of a small community, Anoop, a former military officer who can't get the ringing of past wars out of his head, discovers peace in his everyday life at a beautiful shop owned by Bhasi, a person who is visually impaired. Despite the serenity of his surrounding, Anoop's heart is full of the clashing emotions of love by Manju, an inspiring teacher at the local school, with whom he plans to dream the future. Nevertheless, Anoop's hopes don't end at his small town, and he resorts to Rameshan's information to help him pass the bureaucratic dilemma to get a visa to Dubai. In the meanwhile, the sudden intrusion of destiny takes Sethupathi, a local truck driver from a drought-hit village in Tamil Nadu and Noora, a demon hunter, severely investigating water scarcity crisis. The fortuitous meeting of these two young people initiates a series of circumstances whose influences will bring the lives of these different people together unpredictably.

With the tension escalating, the voices of dissentation demanding justice are agitated and the lives that were once serene are shattered by a malicious plot that involves explosives and this is a threat that can cause deaths. In the eye of the storm, Shaji, an alert and self-sufficient government servant, tries to navigate through the effects of a storm that has taken away the fishermen and left the families devastated.

The lives of the Mathachan family are put at stake as the imminent danger lurks, and yet, they insist on helping those in need. The family stays afloat while they try to get themselves through the choppy waters of their personal problems. Nevertheless, the agitation inside their life creeps up and is likely to swallow them, as Nixon, Mathachan's son, make a way of his own, navigating his own personal life while pursuing his goal.

As the skies darken and the deluge descends upon the town, disrupting the tranquil rhythms of life, Anoop's steadfast courage and unwavering determination emerge as a beacon of hope amidst the chaos. Alongside Shaji and Sethupathi, he throws himself into the fray, selflessly risking life and limb to aid the imperilled townsfolk.

Tragedy strikes amidst the torrents as Mathachan meets his untimely demise in a valiant effort to save others, leaving a void in the fabric of the community. Yet, amidst the turmoil and loss, the indomitable spirit of humanity prevails, as ordinary individuals rise to the occasion, demonstrating extraordinary courage and resilience in the face of adversity. Ultimately, as floodwaters recede and the sun casts its golden rays upon the ravaged landscape, the community gathers to honour the memory of those who sacrificed everything for the greater good, their selfless acts of heroism immortalized in the annals of time.

The movie's portrayal of the working class is rich and multifaceted, showcasing the diverse roles and challenges faced by individuals from different walks of life:

**Anoop (Tovino Thomas):** Aneesh is a symbol of the fact that the working class is usually full of resilience and generosity. His previous position as a military officer became a store employee shows us the kind of transition many employees have in their careers. The heroic moments of Anoop, who help many people and even save some in the flood, shows the cardinal values of working class which is dedication and sacrifice.

**Shaji Punnoose (Kunchacko Boban):** When Shaji as a government officer who is chiefly in charge of disaster management, he represents the professionalism as well as the responsibility that is demanded of the working class when they occupy such high positions. His problem of rescuing fishermen who were lost at the high sea and coordinating the emergency response activities showed how difficult it can be for vital personnels who are involved during calamities.

**Nixon (Asif Ali):** Nixon's story provides a sort of a supra-generational point of view of a working-class character. His choice of being a model against the expectations of routine work from his family members reflects the conflicting views of youth within working class families, where they have to balance their personal goals with family traditions.

**Mathachan (Lal):** Mathachan, a fisherman whose life ends during rescue operations, is a symbol of risks and sacrifices taken by those involved in dangerous professions performed by members of the working class. The characterization of him is a meritorious act that shows the risks and the selfless nature of such professions, which are necessary for our lives.

**Bhasi (Indrans):** Bhasi the blind shopkeeper here for us means that the working-class people with disabilities had never given up and never been humiliated. His depiction stresses the fact that people's fortitude and capacity remain the most valuable forces that help overcome challenges and to lead successful lives and contribute to the community.

**Rameshan (Vineeth Sreenivasan):** Ram, a software engineer dealing with family issues, captures the lives of contemporary knowledge workers that are torn between personal and professional problems. Likely vision of Sreenivasan Rameshan had been pragmatic with emotional depth, which well pictures the hardships that a person goes through during search for a career while having a family to take care of.

**Sethupathi (Kalaiyaran):** Sethupathi, who is a transport vehicle driver from a village suffering from drought, must undergo a remarkable metamorphosis. As for the portrayal of Sethupathi, it could have been presented as a transition from being part of a deadly scheme to doing good with the aid works. This storyline demonstrates the toughness and the ability to change for this type of characters, which is the illustration of the possibility of change and improvement.

**Manju (Tanvi Ram):** As a universal symbol of the working-class women looking for self-actualization, Manju, Anoop's love interest and a teacher, is depicted as a person who helps everybody through education. The acting of Tanvi Ram perhaps highlighted Manju's strength, autonomy, and her devotion to her work, thus illustrating the diversified workforce that women occupied within the working class.

**Jacob Koshy (Aju Varghese):** Aju Varghese plays the role of a taxi driver who typifies the taxi workers who every day, provide essential services during disaster times. The Polish couple's shelter when the floods happened is just a demonstration of human kindness and cleverness that people from lower class usually show when help is needed.

**Serina (Sshivada):** Shaji's wife, Serina is the symbol of the other half of the working-class professionals' lives who stay strong and support them. El Sshivada was probably able to present Serina as someone who is permeated with a feeling of strength and a sense of solidarity, exemplifying the significant part the families do in the daily lives of those who are involved in the hard and demanding routine of the working class.

**Ashok (Ramesh Thilak):** Ramesh Thilak's character, Ashok, brings the dimension of friendship and companionship inside of trade union. His dialogues with Ramesh possibly emphasize the social relationships and support networks as the key component in overcoming life's difficulties, which is like the type of bonds workers develop between each other.

**Police Constable Mary Thomas (Pauly Valsan):** Pauly Valsan's vivid portrayal of the working-class policeman Mary Thomas brings us face to face with the class issues that define the role of working-class people in establishing law and order during crises. Her character reflects a representative of the police, who is such a body, which performs an immeasurably significant function in the society, as the security and safety of the population are provided.

**Winston (Narain):** Winston, Mathachan's firstborn, who is a young man, is probably a representative of those in the working class who have too many family obligations to live their own life and chase their dreams. Perhaps in this role, Narain depicted Winston trying to find the balance between supporting his family and his own personal goals representing the multifaceted relationships within a working-class family.

**Anupama (Gauthami Nair):** Anupama, wife of Rameshan, who represents the strong and powerful nature of spouses in working class, symbolizes the wifehood of Rameshan. Trivia question: Gauthami Nair as Anupama possibly brought out the heroine part of her in handling family issues in partnership with Rameshan. This was to show the contribution of mutual support and understanding in working-class relationships.

**Noora's Father (Siddique):** Siddique's role, Noora's father, possibly depicts the point of the old generation of the working class. His characterization of Noora and involvement in the plot may mirror the traditional standing, generational conflict, and parental concerns of the lower-class families.

**Anu's Father (Renji Panicker):** Renji Panicker's portrayal of Anu's father is in turn introspections into the movie's family. In the position of an agent of parental authority and guidance, Anu's father might have been a venue for the development of themes of family values and duties in the social context of the proletariat.

**Chief Minister (Janardhanan):** Election of Janardhanan as the Chief Minister represents the political and administrative features relevant to workers category. His leading character's reactions and actions to the crisis may reflect society and politics regarding working-class communities, who must deal with the challenges.



**District Collector and Sub Collector (Jayakrishnan and Krishna):** The roles of Sub Collector and Collector, undertaken by Krishna and Jayakrishnan, respectively, showcase the administrative work, and coordination that is crucial for managing disasters in working-class communities. Through them, the author represents the governmental reaction and help which are important in sensibly overcoming crises.

**Dam Operator (Kalabhavan Haneef):** The role of the dam operator, essayed by Kalabhavan Haneef symbolizes the vitality of infrastructure and essential services that the blue-collar workforce contributes. His involvement in dealing with water and power resources, also as infrastructure maintenance, brings a sense of authenticity to the film as to how the society was functioning during the disaster.

**Police Officer (Boban Samuel):** Boban Samuel's role as an officer as per law represents the police force's aspect of managing order and safety during difficult times. His interaction and actions in the story help to depict a large picture of care and responsibility within the world of working class.

The movie's representation of the lower class is very detailed and arousing, weaving together a network of characters that jointly depict the multifaceted experiences and challenges that various groups from different strata of society encounter. Anoop is played by Tovino Thomas with an amazing display of range and spirit. He brings to life the central theme of the film; resilience and selflessness that define the character of working people. Anoop's journey from a retired officer of the army to a humble store worker depicts a similar course of life that many people follow when they get into new jobs while still staying true to their initial calling of serving others.

Towards this end, along with Anoop, other characters including Shaji Punnoose, well-played by Kunchacko Boban, and Nixon, portrayed convincingly by Asif Ali, through their diverse experiences, offers detailed insights into the working class. Through Shaji's character as a public servant working in disaster management, we get a glimpse of the type of personal responsibility and duty that are inherent in such roles. Then, we observe a more complicated depiction of generational goals and conflicts with the case of Nixon who is trying to make his dreams come true, but he also must face his family's expectations.

The movie also pays tribute individuals in physically stressing professions, and most vividly Mathachan, Lal's most powerful performance, whose tragic death during the operations of the rescue operation becomes a symbol of the risks and sacrifices involved in such occupations. The other character that is no less important is Bhasi, who is well put by Indrans which symbolizes the struggle and dignity of individuals with disabilities of the working class and their abilities to face difficult situations and be beneficial to their society.

Moreover, the ensemble cast that includes Vineeth, as Rameshan, Kalaiyaran as Sethupathi and Tanvi Ram as Manju, adds more spice to the story with their three-dimensional performances. By their portrayal, the picture runs through the complexities of the present working-class life, from the private dilemmas to the formation of coworker camaraderie in the face of tribulations.

Besides the major character of Mariam Varghese, we also have the supporting characters like Jacob Koshy, the charismatic portrayal of Aju Varghese, and Serina, the strong and graceful interpretation of Sshivada, who are the advocates of compassion and community support within the working class. The role of community and the interaction between people, in these films, demonstrate the resilience that comes with collective actions and mutual aid.

To sum up, the film's intriguing cast of characters imbues the story with a deeply human touch as it elevates the common heroes from the working class, paying tribute to their persistent courage and everlasting devotion to the general well-being of others. Justice is served not only through the courtroom as the film conveys but also through the characters' diverse portrayals and the ever-present reminders that compassion and courage in our communities are the victors.

#### OBJECTIVE

- Analyze the box office performance of Mollywood films featuring working-class characters and identify contributing factors to their success.
- Explore audience preferences for Mollywood movies with working-class portrayals and their impact on ticket sales.
- Examine how popular actors and star power influence the box office success of Mollywood films portraying working-class protagonists.

## Research Gap

In the academic discourse surrounding Malayalam cinema, there is a noticeable gap that warrants closer examination. While significant attention has been paid to themes like masculinity, the roles of female characters, and issues of caste and gender equality in these films, there is a distinct lack of focus on the portrayal of working-class individuals. This gap highlights a critical oversight in understanding the socio-economic realities depicted on screen. Despite their essential presence, the experiences, challenges, and aspirations of working-class characters have received comparatively little attention in scholarly discussions. This dissertation seeks to address this gap by exploring the nuanced representation of working-class individuals in Malayalam cinema, emphasizing their portrayal as ordinary people without extraordinary abilities. By emphasizing this aspect, the research aims to deepen our understanding of the diverse narratives present in the industry, illuminating the socio-economic dynamics depicted in these films and their broader implications for audience perceptions and societal attitudes.

## II. METHODOLOGY

The research uses a mixed-methods approach to all-inclusively explore the representation of working-class people in Mollywood film. The quantitative side includes making a Google Forms survey and a questionnaire that will be passed to the participants to collect numerical data from them. This survey will be used to collect information in the form of ratings, frequencies, and demographic data that relates to Mollywood movies characters with financial challenges. This qualitative data will be analyzed statistically to see patterns, trends and relationships between audience's taste, the portrayal of the working class and movie box office sales.

The quantitative aspect of the research ensures that a quantitative tool such as a questionnaire is used to collect data from various sources such as books, journals, and articles related to the portrayal of the working class in Mollywood cinema. Qualitative data analysis techniques like the thematic analysis, content analysis and narrative analysis will be used to derive the audiences' opinions, reveal the underlying patterns and themes as well as discern the audience attitudes and choices.

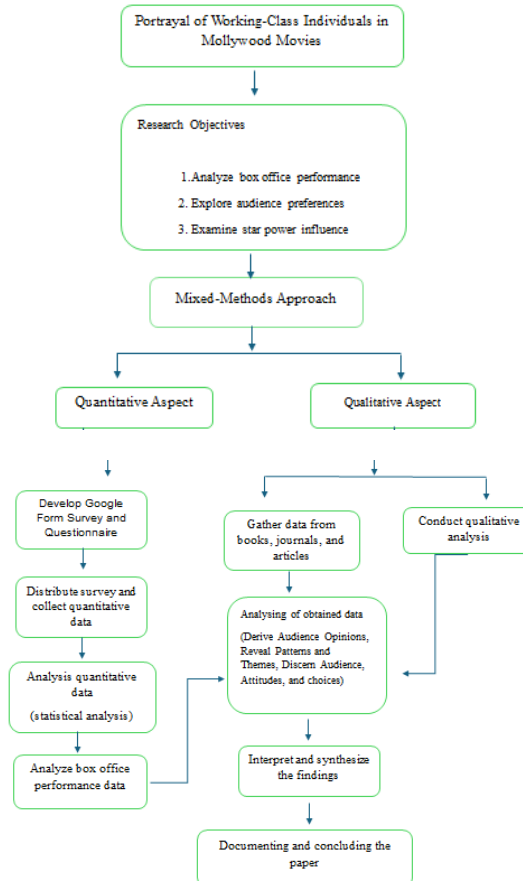
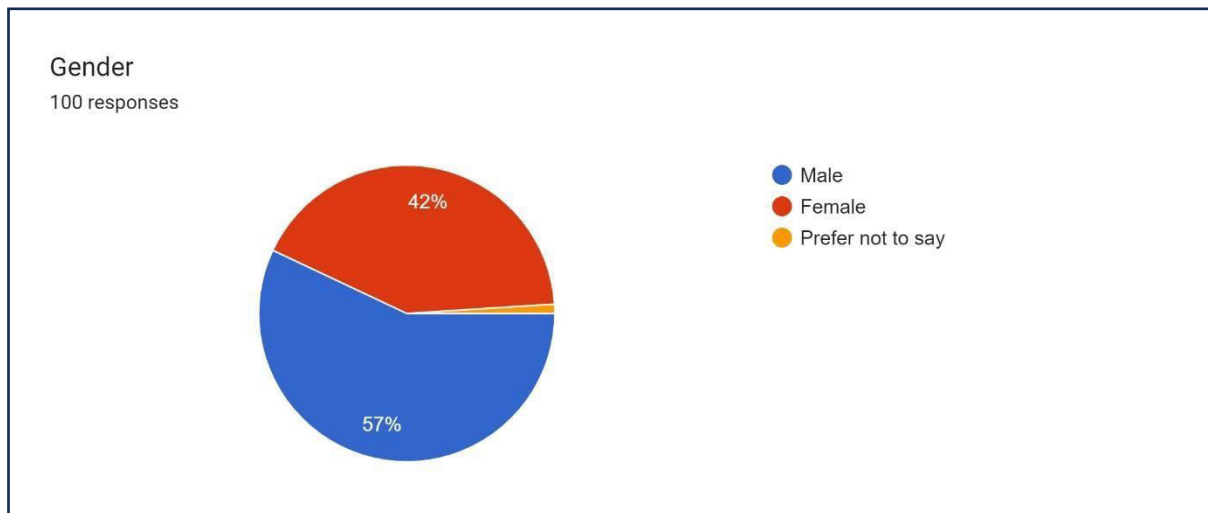


Fig 1: Methodological flow chart

### III. DATA INTERPRETATION AND RESULT

The consequence and discussion part deals with the public opinion on the popular representation of lower-class people in Malayalam cinema. From a thorough examination of audience feedback and responses retrieved from the Google Form survey, such as the portrayal of workers, their roles, and the society's perceptions around them in Mollywood movies, I will be able to understand them better. It is also worth mentioning that this discussion is not only as because class characters are being depicted but also for the wider cultural implications and effects on the views and societal attitudes towards labour and class.

1.

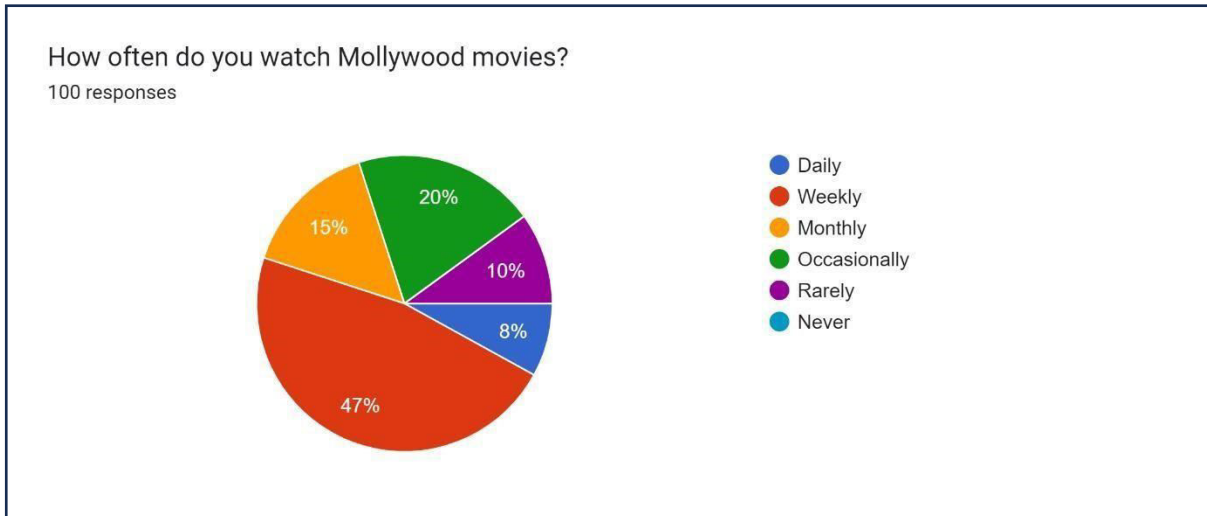


The Google Form survey conducted on the portrayal of working-class individuals in Mollywood cinema got responses from a very variegated community. From those who took part 57% identified as men, 42% on the other hand as women. This gender-balanced distribution confirms that both men and women were equally interested in the matter, and both of them expressed their thoughts and opinions.

The involvement of different genders in this survey shows that the depiction of working-class characters in Mollywood films is a subject that receives attention not from only one demographic group. The almost balanced proportion of males and females means that the survey results possibly tell us different points of view by a variety or large population.

This kind of gender-diverse contribution underpin the inclusive nature of the research and at the same time confirms the significance of obtaining different views in order to obtain a more comprehensive knowledge of class and its portrayal in Mollywood cinema. Such a balance of participation makes survey outcomes more credible and reliable due to the fact that they provide a good representation of opinions and experiences of ordinary people concerned in the portrayal of these characters on TV and cinema screens.





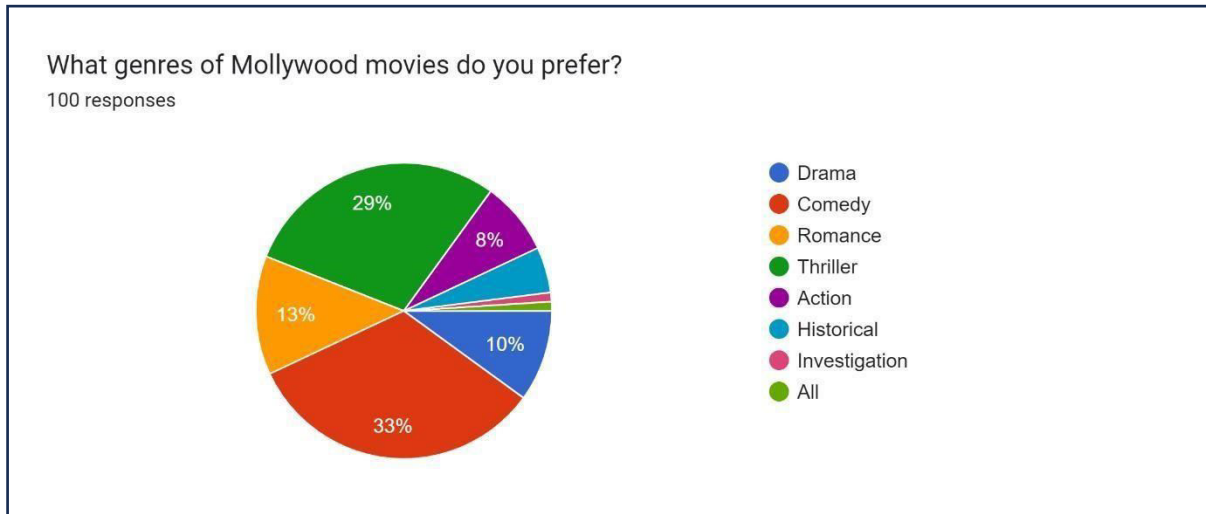
The survey, which had a section on the representation of the working class individuals in Mollywood movies, also probed into how often movie-watching was made a regular activity by the participants. The study reflected a range of viewing habits across research participants. Specifically, 47% of the research sample admitted that they watch Mollywood films weekly, which translate to a high number of followers that regularly watches the movies from the community.

However, the survey also showed that 15 % of respondents regularly go to the movies of Mollywood every month. On the other hand, 85% monthly viewers have lower frequency, but more consistent viewers that follow Mollywood films over a longer period of time.

Furthermore, 20% of people say that they prefer Mollywood films only sometimes. The intermittent viewing pattern reveals a pronounced enthusiasm for Mollywood film that is not confined to regular consumers but those who are willing to tune in during special occasions and editions.

These outcomes describe a wide area of movies-watching patterns from the surveyed audience that represented from avid movie viewers to monthly viewers and to occasional watchers. Through this diversity, the entirety of Mollywood films in a way stand for their broad appeal and engagement that attracts many different audiences, which indicates the industry's ability to offer options to viewers of various natures and behaviours.

3.



The survey aimed to understand the audience's preferences regarding different genres of Mollywood movies. The results revealed interesting insights into the diverse tastes of viewers within the Mollywood cinema landscape.

There is a substantial part, which consists of 33% of those people, who have firm feelings about comedies. This finding proves there is a strong attraction towards the light and jocular disposition among the audience of this particular segment. The comedies usually offer entertainment, laughter, and a time to rest from everyday pressures; therefore, they are viewed as one of the most preferred entertainments by the viewers who search for fun and amusement.

Among 29 percentage of respondents it is seen that they are prone to watch all genre of movies. This evidence of a willingness to seek out the different narration styles and themes of a Mollywood film, it points to a mode of understanding that is open-minded and broad. It describes a group of consumers who appreciate a variety of screenplay themes and are courageous enough to take the risk of discovering new stories, regardless of whether it tickles the funny bone, is dramatic, action-filled, or they just don't know.

About 13 out of a total of respondents actually cited the comedy movies as their predilection. Thus, it is clear that the seriousness of comedy stories is so appealing to the Mollywood industry. Comedies forms a bond with the audiences as the situations are familiar, the dialogues are witty and they have perfect timing and hence the audiences just cannot stop laughing and enjoying.

It turned out that a part of the participants (10%) favors dramas, which shows their love of emotional involvement in stories, sophisticated characters, and complex topics addressed in this genre. For years, dramas of the Mollywood film industry have been successfully known for their depth, realness, and ability to encompass the viewer with real emotions.

Among those, who took part in the research, approximately 8% of the respondents said they were fond of the action movies, which indicates a liking for such movies featuring thrills and adrenaline rush. In terms of action film, those films are distinguished by the dynamic storytelling, extreme scenes, and over-the-top characters that capture the attention of people who go to the movies to enjoy dramatic and fantastic effects.

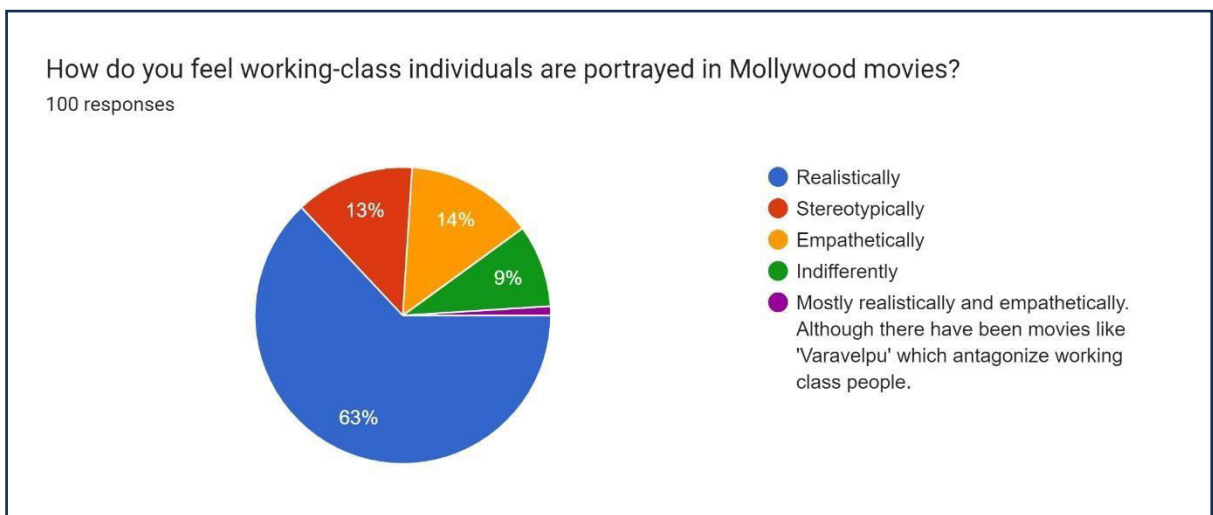
This highlights the varied and complex nature of audience preferences in Mollywood films which is reflective of the industry's ability to reach out to and cater to a wide audience by employing different genres and techniques in storytelling.

4.



The survey posed a question as to if the participants had viewed Mollywood films that described the working-class characters. Options offered were "yes" and "no" with 93% indicating that they had watched such movies. This remarkable majority is empirical evidence of the deep-rooted and wide-spread liking for Mollywood movies which have working class as their core theme. Whereas around 3% of respondents said "no," representing a far smaller number of people who hadn't watched these movies, which might be due to diverse viewing preferences and the fact that they had less chance of exposure to this type of content.

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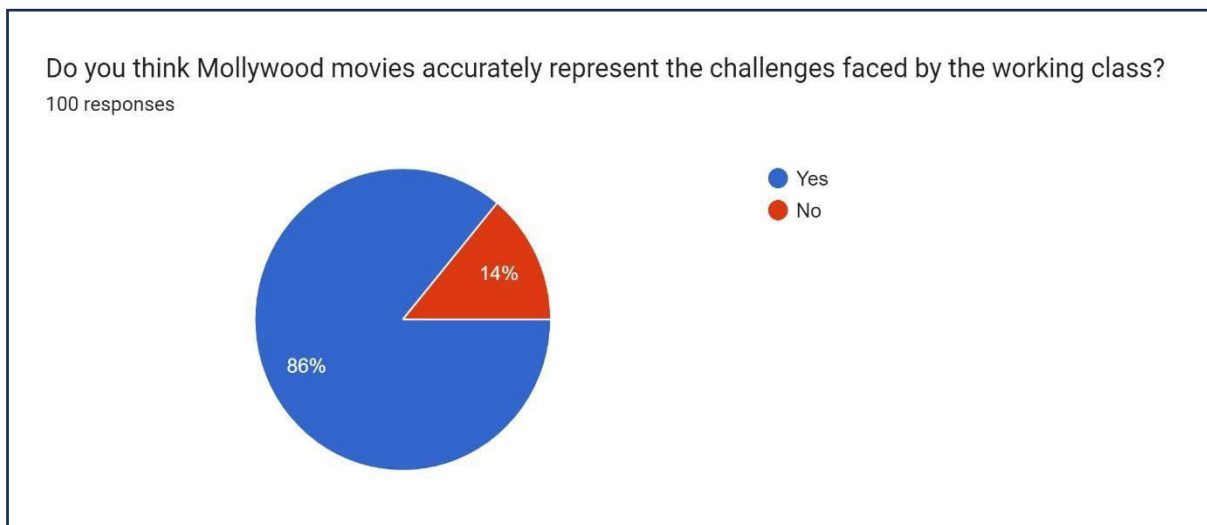
The largest percentage of the respondents, which is up to 63%, said that poor characters being displayed by these films were portrayed accurately. That shows that people relate the plot to their everyday lives when they observe the portrayal of the working-class life, its problems and features. This realistic depiction, probably, may be in line with the audience who is looking for truth and relatability in cinema scenes.

In general, around 13% of the audience took the characterization of the working class depicted as stereotypical. It means that a part of audience considers movies as presenting some stereotypes and clichés rather than reflecting the diverse social life of working class.

The majority of participants (about 14%) thought that Mollywood movies convey the workers' participation in the most sympathetic way. A depiction of empathy hints that these characters are seen with mindfulness, love, and kindness towards their difficulties and conditions thus, a stronger bond is created with the audience.

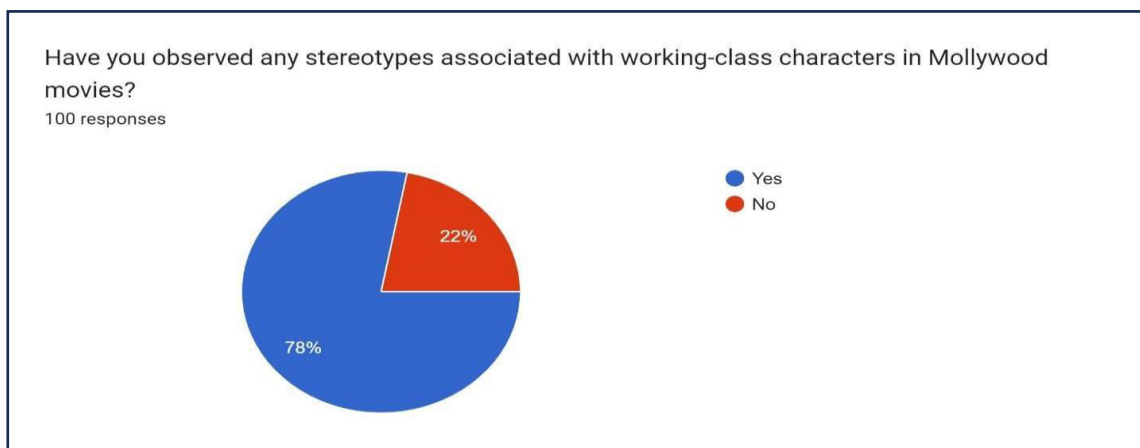
The last one, which constitutes just about 9%, of the responses stand out, as people conveyed their indifference, and the portrayal of working class individuals in Mollywood movies did not leave an impression on them. This lack of (emotional or strong) response could be due to different interpretations or the absence of strong feelings about the portrayal, bringing forward various reviews from people who watched the film.

6.



The issue examined the viewpoints of individuals who believed that it had the authenticity in portraying the tedious tasks of the working class or not. It rather comes out that the vast majority, in the number of 86%, indicated the positive attitude, assuming that these films really convey the problems that people have in their life. Additionally 14% of participants contested, implying the impression that working class struggles may have been exaggerated or not fairly presented by Mollywood movies. Through this disagreement, one can notice that the spectrum of views is opened, which ranges from the correctness of the Mollywood's portrayal of working-class issues, but which is also a reflection of the diversity of perceptions audiences have on this kind of cinema resemblance.

7.

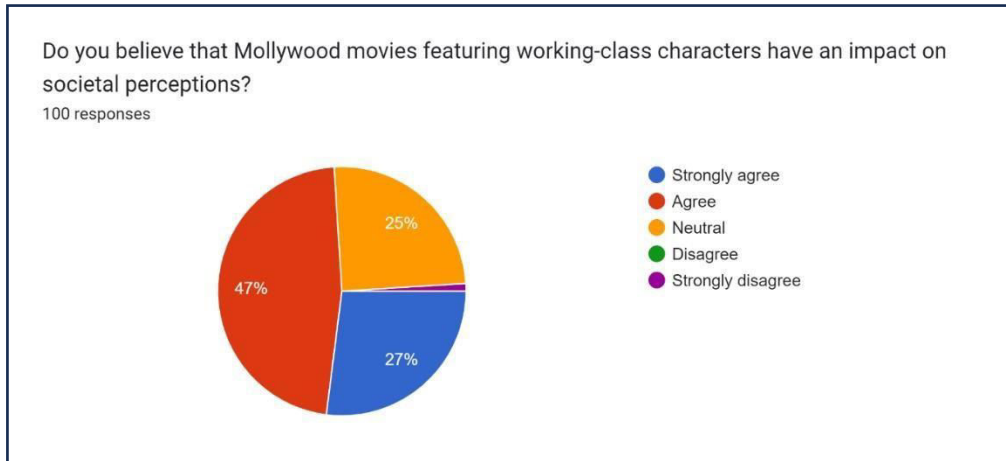


This query was seeking a response from the respondents as to whether they had witnessed any common stereotypes in Mollywood movies featuring lower class characters by just saying yes or no. Most of the participants, that is, approximately 73% of them, expressed the fact that they have noticed such stereotypes. This research illustrates the fact



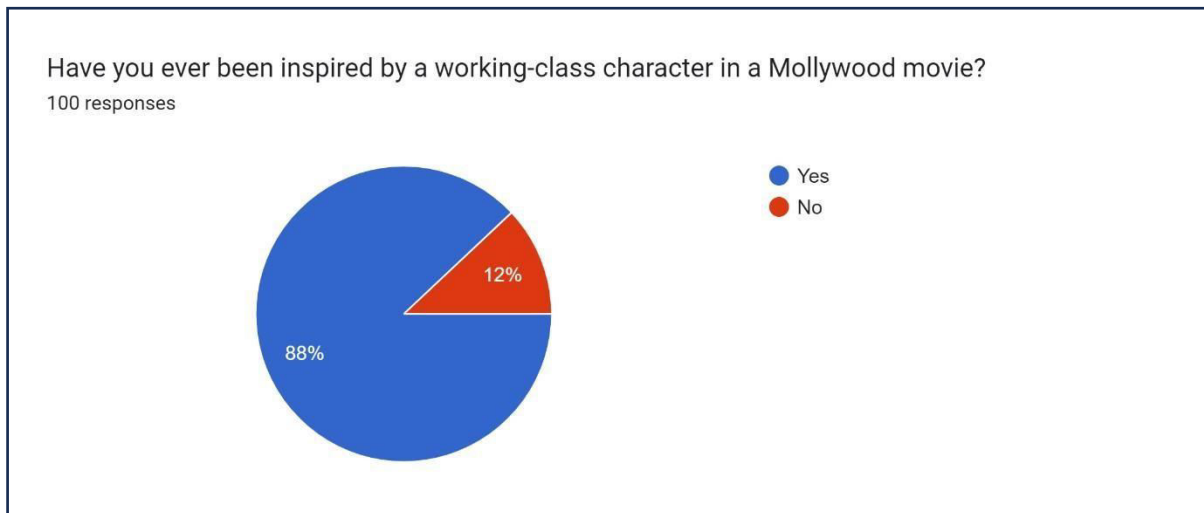
that a lot of people believe that films of Mollywood have the stereotypical picture of working-class people. Nevertheless, 27% of the respondents said they could not detect these stereotypes. This contradictory audience reaction suggests differences in knowledge among the audience on the representation of ordinary people in Mollywood movies. It shows the complexity of audience perception and many types of artistic meanings in a movie.

8.



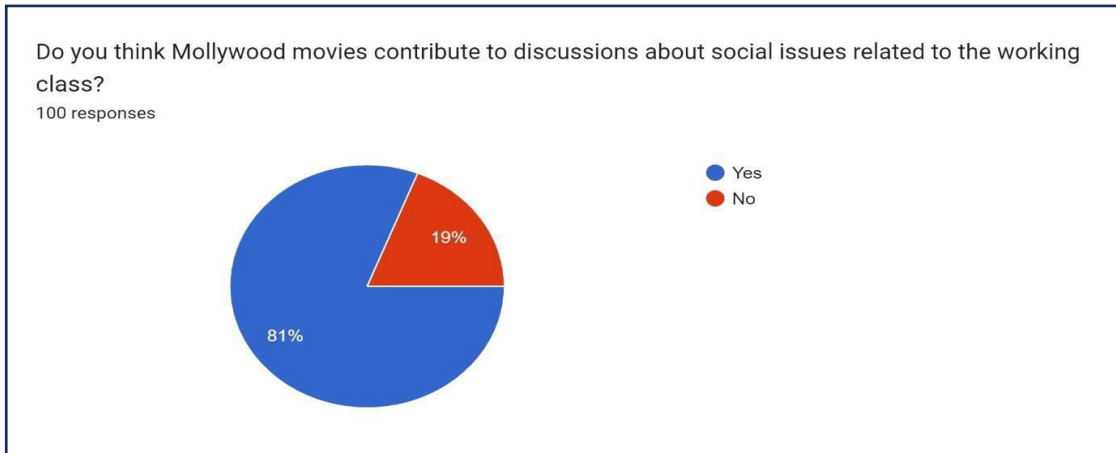
The survey's question was concerned with the issue whether portraying lower-class characters in Mollywood movies led to the change of public attitudes. A rather large amount of the surveyed people, all together 100% (47% agreeing and 27% strongly agreeing), think that those movies do, indeed, shape the views society has about this group. Moreover, 25% of them neither agreed nor disagreed with that issue. The findings suggest a high-level acceptance by the viewers that the Mollywood's depiction of the working-class characters as an important factor for moulding social viewpoints. Realizing this feeling is an important step for your research as it points out the wider influence that local cinema can have on public behavior and perception.

9.



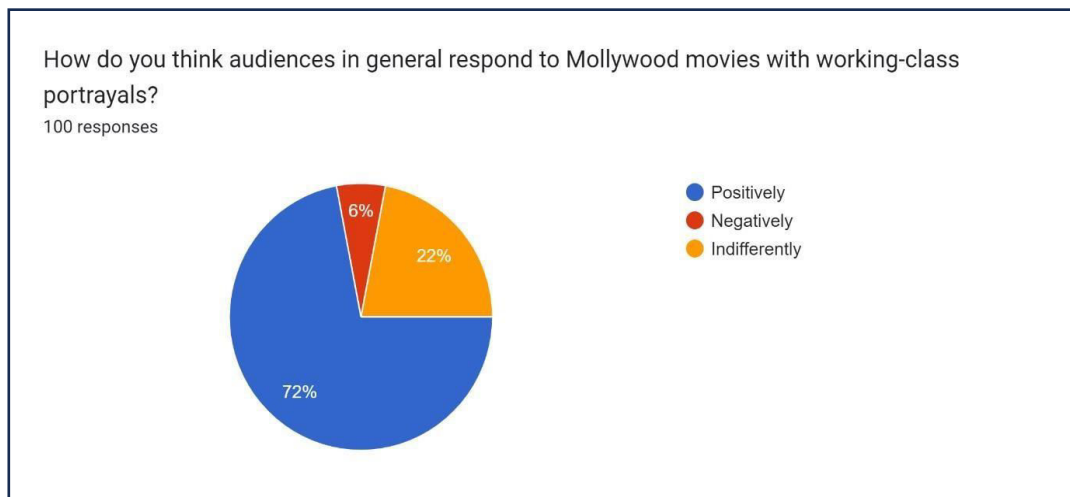
This query in the survey aimed at finding out if the participants willingly admitted to having ever been inspired by a Mollywood character who is portrayed as a member of lower class, by asking them to choose between yes and no. The statistics showed that a huge percentage of these people, which was 88% of them, confirmed that they had been inspired by the characters. This portrayal of working-class people on the screens could have been very relatable for the audience which might be because of the portrayal of their struggles that many people could relate to or the portrayal of their admirable traits which could be the reason viewers found them inspiring. On the other hand, 12% of respondents chose negative answer, which means they could not find inspiration in such movie depictions. Such a variety of reactions points to the subjective nature of the cinematic influence whereby some spectators may identify themselves with certain characters and yet others may not feel deeply inspired or moved by the movie.

10.



The survey is asking the participants if they think Mollywood films are helpful to start a discourse about social issues that are important to the working class, and this question can be answered by a yes or a no. The analysis uncovered that approximately 81% of the responders held this view, that such films indeed promote public discourse on these issues. This signifies that the audiences of Mollywood movies consider these films to be the platforms for reflecting the socio-economic issues that the working class is confronted with. However, on the other hand, 19% of respondents opposed it where they had the view that Mollywood films are not a great influencer on such discussions. Such a diversity in this segment suggests that the audiences have divergent perspectives on the extent to which Mollywood filmmakers engage with social issues pertaining to the working-class.

11.



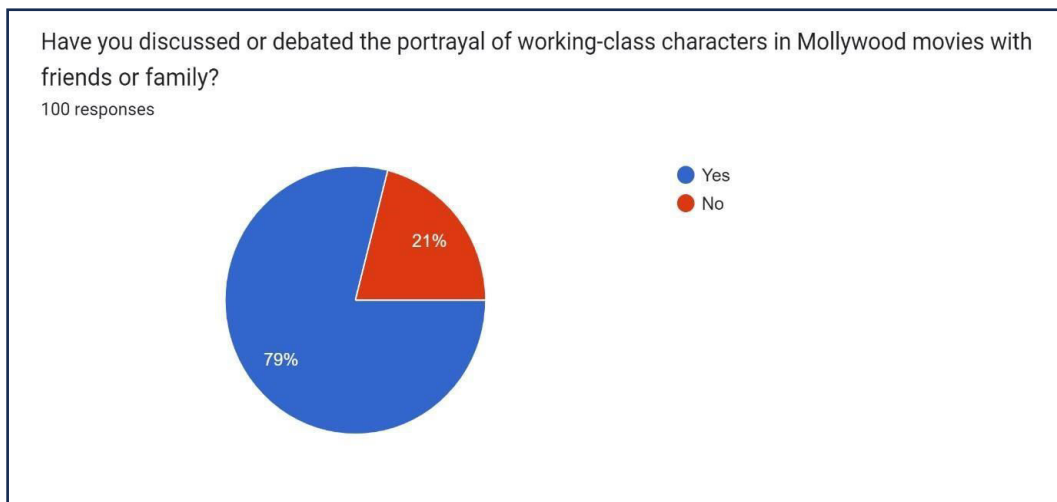
Public attitudes towards Mollywood films with labourers as their leading characters vary drastically. The largest numeral, being 72%, are those who look at the portrayals of this type of characters positively, which shows how well these characters speak to them and how they resonate with what they are going through in their lives. The positive feedback in this context is probably attributable to the real-life situations that working-class representations portray on screen which lead to emotional bonding with the characters and their experiences.

Besides, the same number of participants as mentioned above did not have a clear position. This group of people neither support nor oppose working-class representations; that they are neutral. This suggests they are not overly affected or impeded by such portrayals in Malayalam cinema. This impartiality could reflect on different aspects like the tastes of the viewers or the unengagement of the viewers with the theme of the movie.

With another six percent, however, the people responded negatively to the depiction of the working class in Mollywood films. These people might object to portrayal of individuals or generalization of the characters, they can say that these aspects exaggerate, stereotypes or are not reflective of the reality of typical working-class life. The reaction of the audience shows the variation in views most audience members have to the portrayal of the lower class in Mollywood cinema.

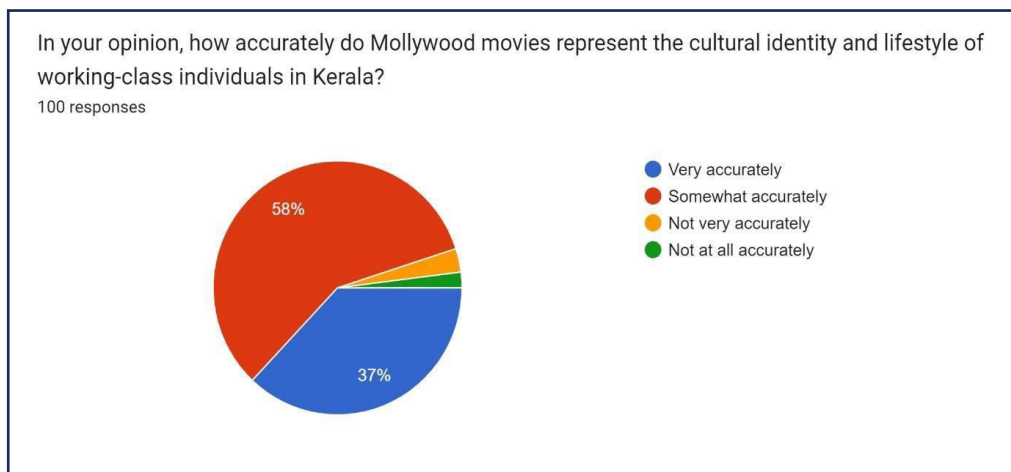
Such research findings demonstrate the sometimes sophisticated and differentiated attitudes of the viewer to the movies of Mollywood with working-class portrayal. For instance, some viewers appreciate, others ignore or criticize the movies, revealing the intricate nature of the viewer’s perception and preferences in cinema.

12.



This problem gave rise to the idea about talking with your friends and family members or having a debate about the way of presenting working class characters in Mollywood films. This fact becomes evident from the findings of the research, almost three quarters, of 79% of the participants, expressed yes, to this notion that media is seen as a wonderful topic of a discussion. This revelation, therefore, has shown that Mollywood movies in which poor people are showcased create conversations and arguments between the audience about how these people are portrayed in the movies. The fact that these discussions help to come to understand how media portrayals become vital in forming a society's views and in shaping audience opinion about various social classes cannot be overlooked. Exploring these themes helps people to understand with more clarity the intricacies that the portrayals on the screen involve and their impact in the real life.

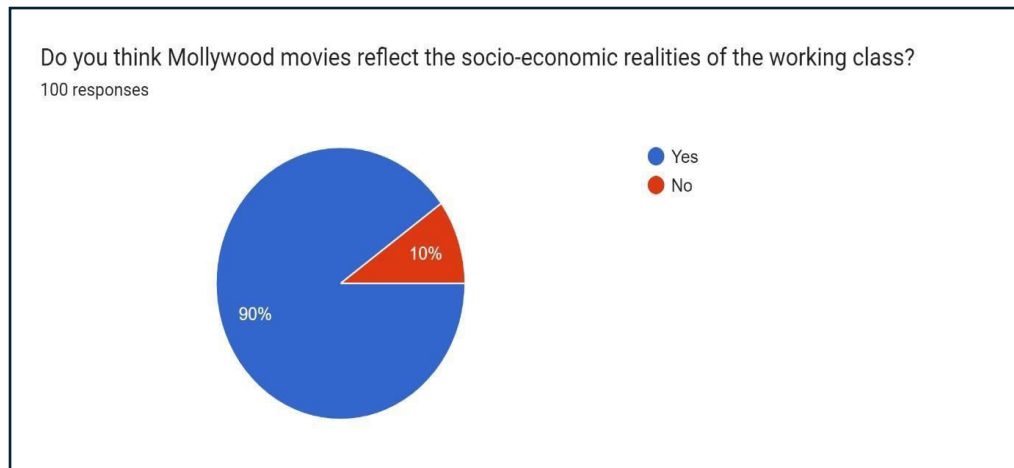
13.



The survey to that extent probed into how accurately Mollywood movies portrayed the way of life and cultural identity of working-class masses in Kerala. Furthermore, a nearly two-third (58) of respondents considered that the movies of

the series has more or less same with the truth. These affirm that although the principle to depict occurring features was fully executed, the show may have some areas requiring refinement in order to look more precise. In contrary to this, as it was mentioned the outstanding 37% of respondents believed to a great extent that Mollywood movies exhibit the cultural and daily lives of the working people in an accurate manner. This shows that some of the viewers just like this kind of approach in which the production tries to present these sides in with the same level of accuracy. From the respondent's point of view, we can presume that the reactions may reflect a composite and layered view, that is, acknowledging the advances made with a touch of criticism.

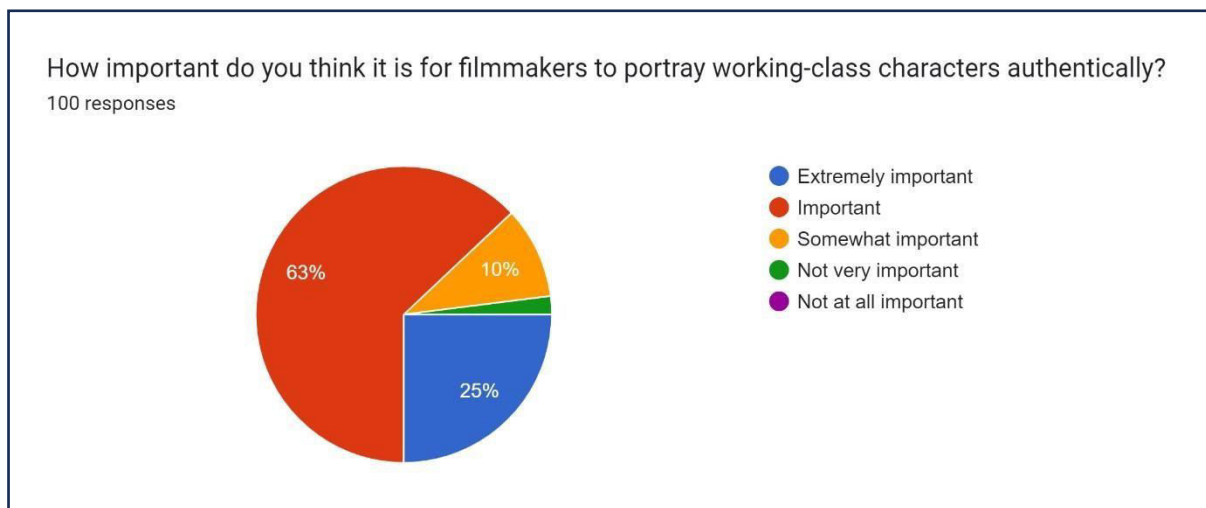
14.



The research question centred on whether Mollywood motion pictures reflected the socioeconomic situation of working class or not. As it turned out, the response brought the figures with 90% of the participants who believe that this kind of films presents the required things including challenges, lifestyles, and experiences of working-class individuals. It is obvious, then, that most of the audience can relate to these representations and find them not only interesting but also meaningful because they understand the socio-economic background they are watching on the screen, and they can easily associate with it.

On the flip side, 10% of the respondents went against their opinions saying that they do believe that the working-class socio-economic realities are not sufficiently addressed by Mollywood films. On the other hand, this viewpoint presupposes different attitudes or beliefs among viewers whether they think that these films accurately portray the adversities and living conditions experienced by individuals from the working class. The overall responses demonstrate that the audience is diverse in their perception of whether it is realistic or not the portrayal of social and economic aspects in Mollywood films.

15 .



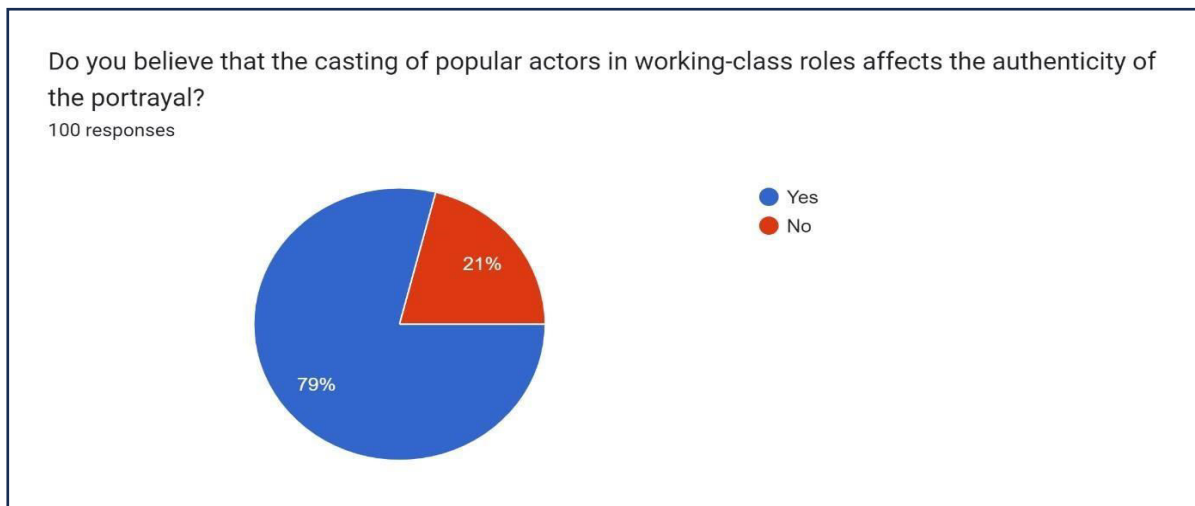


Surveys were carried out to know the respondents' opinion about the necessity of authenticity in portraying Mollywood cinema workers' characters. Over two thirds of those questioned, 63% of the people questioned, said that it is of highest importance for the directors to make the characters real in the movie. With this character, the film makers are introducing two things: the readers' recognition of the importance of realism in depicting working-class characters, which can enhance the sense of authenticity and meaningfulness of the story.

A substantial part of our sample which is 25% of the respondents responded to this question in the affirmative. Therefore, representing working-class characters authentically is a very important issue. This seriousness gives the audience a hint of the importance they hold in watching performances that portray factory workers' genuine behaviours. About 10% of feedback was about that portraying working-class characters should be authentic although it is not a higher priority. Through this answer, it seems an intricate perspective is being presented which sees the value in originality while also giving a leeway to the part of the character which is not as authentic.

This locates the viewers' deep subconscious expectation that the Mollywood movies should not just portray the working-class characters but also must be true and genuine for much of the people.

16.



What the survey found is that most of the respondents; numbering up to 79% of the participants agreed that the use of popular actors as working-class characters affects the authenticity of the movie characters. This shows that most people believe that an actor who is famous or has been valued or respected by many people is likely to give the best performance as a working-class person. They may be convinced that the casting of famous actors in that movie would do justice to the realism and relatability of the characters viewers see on screen.

However, about 21% of the others who responded in a contrary manner have said that they are not really influenced by these casting decisions in Mollywood movies to the extent where they do not see the authenticity of working-class portrayals in them. Such a view emphasizes that is it rather the skill of acting or the story telling elements that are considered most relevant, rather than the popularity of the actor to create authentic portrayal of a character.

These varying opinions show the complicated thinking process behind casting, and it also raises the audience's attention about the cinema's reality. It signifies that the movie industry is still in process of agreement within the industry about how to convey the artistic realism and star appeal simultaneously.

According to the survey of Mollywood movies that indicate the portrayal of working-class characters and the questions and responses, these queries have a remarkable role to play the understanding of the audience' perceptions and the effect of media representations on public views.

**3.1 Audience Engagement and Preferences:** The questions covering audience engagement and preferences in the survey give an insight into some indispensable things filmmakers in Mollywood need to pay attention to. Via studying the habit of viewing, preferred genre, and the frequency of watching Mollywood films, the poll by its nature points to the valuable aspects of audience interactions with this local cinematography. Such data as when 40% of respondents express that they are fond of comedy films can be interpreted as very strong interest in the content that is fun and entertaining. This realization can push filmmakers to produce a high volume of comedic movies with working-class



characters as the main characters, as this class of home viewers is receptive to such categories of movies. Awareness about the frequency of

watching Mollywood movies by people, whether they watch weekly, monthly or only occasionally, gives filmmakers a route for creation of the timetable of the film releases and marketing strategies. To illustrate, if people often see films during the week, it gives evidence that people are interested in cinematic works and are always waiting for new products. This information can impact on whether the film will be launched before or after a campaign, so that to ensure it captures the largest possible audience and audience engagement. The research on audience engagement and residents' preferences underscores this by pointing out how keeping the content relevant to the audience leads to the audience expectations and interests. Filmmakers can take the benefit of these learnings and make thrilling stories which are as such loved by the audiences and have their own preference and viewing habits to improve the satisfaction level of the audience and ensure the success of Mollywood cinema.

**3.2 Portrayal of Working-Class Characters:** The main question about how working-class characters is depicted in Mollywood movies is not whether their lives and struggles are shown properly but how their personality is presented on screen. The audience's response to this feature is particularly important as it demonstrates how realistic the audience considers the characters in these depictions. If the audience is in the position that these characters are real, then it is a sign that filmmakers, actors, and everyone involved in the filming can truly capture the common people's way of life. Besides this, if the stereotypes or the unrealistic portrayals are there then it the message that the audience expect has not been sent on the screen to the audience. Such a loop is an important factor which is taken into account by filmmakers and actors. They learn to concentrate on more details and contemplate the theme of working class up to a higher extent. By looking into how the audience interprets these portrayals, producers can be guided to make appropriate decisions that are forward-thinking to optimize their storytelling. This three-step process of feedback and improvement not only ensures a high-quality cinema but also promotes empathy and as a result, understanding among viewers. Audience members, when they can recognize working-class people portrayed in a truthful manner, will be more connected with the characters and be able to relate to the characters' experiences and suffering. Thus, it can be concluded that it is possible to build a more synchronized cinematic experience that combines both fiction and reality, which may lead to a more profound impression.

**3.3 Impact on Societal Perceptions:** The role Mollywood films portraying working-class characters play in shaping and influencing people's views about the problems of the real world encountered by the working class is itself a question of deeper exploration. The reactions from the audience whether they approve or disapprove these representations provide valuable information on how the viewers will relate or internalize the cinematic depictions of social issues. This clarity is not only insightful but also important for the various players in the film industry and academia. Filmmakers can use this feedback for shaping their storytelling techniques and, consequently, create more credible and engaging depictions of working-class characters. Critics and researchers can evaluate these perceptions to get an insight into the changing scenario of the cinema, cultural narratives, and public consciousness. The observation of audience responses is a critical element that helps us to understand and appreciate the impact that storytelling has on collective consciousness and building empathy. Through films that are based on realities of the working class the viewers have not only entertainment but also a chance to introspect on the socioeconomic gaps and to see things from different angles. This ongoing dialogue between filmmakers, spectators as well as scholars not only contribute to a deeper comprehension of cinema as a mirror to the society values and perception, but also cinema's impact on them.

**4.4 Casting and Authenticity:** The casting of established actors to play working-class characters is a topic that ignites a debatable discussion about the relationship between realism and celebrity status in the world of movies. Some respondents argue that the choice of actors greatly affects the authenticity with which viewers find the depiction to be, and in this case, the audience might not be able to empathize with the characters if they are portrayed by actors who are widely known for their roles in other films or their celebrity status. Contrary to this, many people think that the factors such as the scriptwriting, the directing and the narrative execution are more important in determining the authenticity as well as the effectiveness of these portrayals. This gives the professionals and filmmakers a room to do some introspection. This makes an effective introspection about the subtleties of storytelling and character depiction that calls for a cautious casting. Filmmakers may take into account and try to balance this viewpoint to ensure that the talent and fame of actors are not undermined at the expense of the authenticity and integrity of working-class roles. Through the integration of the input, filmmakers can make the narratives closer to reality and more understandable that, in turn, lead to a more engaging and powerful cinematic experience for the audience.

#### IV. DISCUSSION

The portrayal of working-class people in Mollywood films after the interpretation of the study has resulted in several main points. First, the examination of such films' cinematic techniques and narrative strategies can help to reveal a



conscious aim to present the working-class characters in a realistic and multilayered way. This can be observed from the multitude of issues dealt with, such as character growth, dialogue consistency, and real-life situation being portrayed on screen. The results above match with previous studies in the field and prove the highlight of the role of accurate depiction in building audience empathy and engagement.

Analysing the results against existing literature emphasizes the growing maturity of working-class representation in Mollywood cinematography through history. Even early cinema producers may have relied on stereotypes and caricatures, the modern movies tell a story in a way that is more emotional and empathetic, which is a reflection of the change in the way people perceive themselves and the cinema. It is also a mere testimony to the ever-evolving cinematic presentation which is heavily influenced by the cultural, social, and economic factors.

The backlash of these discoveries is great for both the movie industry and for the public space. Authenticity and truth in the portrayal of working-class characters form part of a more inclusive and diverse film culture that captivates and inspires viewers, promoting more understanding and empathy. Besides them, these portrayals are a means for examining of intricate social economic problems and the demolishing of stereotypes, which results in changing of narratives of the society and awareness of society.

While this study has addressed all the issues in an efficient manner, there is need to consider the limitations of it. The film sample and scale of movies that are being analyzed may not encompass all the varieties of the working-class representations of Mollywood cinema. Other than that, the study doesn't pay attention to other factors that may wield influence on audience's

understanding of the history, like marketing strategies or cultural environment. These constraints prompt us to see the prospect for future studies that will attempt to uncover the hidden complexities of this representation of the working class on cinema; it will also be a chance for these studies to assess the impact of this representation on the reception of the audience and the society at large.

## V. CONCLUSION

The study examined the ways Mollywood cinema shows working-class characters and the role it plays in the rewriting of social stories. Mollywood which, as a part of Kerala's cultural essence, has grown into an important component of Indian cinema. Films such as "Everyone is a Hero (2018)" are striking tales that bring to light the hardships and the resilience of ordinary people in the face of unforeseen events.

The main objective of this research was to gain knowledge as to why Mollywood movies with working-class characters seem to connect with the audiences. This was done by a way of mixing surveys and a study of already existing literature and research. The surveys gave figures to the audience likes and dislikes, and the literature review explained what the public thought and the importance of true portrayal.

The research concluded that the viewers emphasize on the authentic and real pictures of working class in Mollywood films. The authenticity and relevance of the stories told became the main factors that shaped the success of these films. This study focused on the lives, struggles, and aspirations of working-class individuals in an effort to fill a critical void in academic discourses within Malayalam cinema studies.

The integration of qualitative and quantitative survey data made the study to be enriched and offered a complete understanding of working-class stories representation in Mollywood cinema. This kind of approach focused on the wider socio-economic context in which these films are set and their influence on the formation of cultural narratives and social perceptions as well.

This study gives a deeper knowledge of Malayalam cinema as it goes beyond a general portrayal of working-class characters. It brings to the fore the significance of an authentic narration in creating a bond with the audience and in the shaping of cultural identities, testifying to the transformative nature of movies in mirroring and molding societal attitudes.

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