

Representation of Old Age: A Study on Malayalam Movies

Home and Android Kunjappan Ver 5.25

Dissertation Submitted to the University of Kerala in partial fulfilment of

the requirements for the Degree of Masters of Arts in

English Language and Literature

University of Kerala

Thiruvananthapuram

2022

CONTENTS

Title	Page No.
Preface	i
Chapter One : Introduction	1-15
Chapter Two : Social Media: Boon or Bane	16-33
Chapter Three : Character Analysis through Gerontology	34-42
Chapter Four : Conclusion	43-46
Works Cited	47-48

Preface

It is important to discuss about how older people are typically portrayed in movies, such as whether they're happy, healthy, and full of life or whether Mollywood tends to focus on the debilitating effects of ageing like memory loss and mobility problems. While some films realistically depict ageing, others utilize it as a humorous device or just to perpetuate societal preconceptions. *Home* and *Android Kunjappan Ver 5.25* are two movies which portrayed the realistic depiction of ageing through the characters Oliver Twist and Bhaskara Pothuval.

The dissertation titled “Representation of Old Age: A Study on Malayalam Movies *Home* and *Android Kunjappan Ver 5.25*” is a study, which analysis the representation of old age in social media through the selected movies. The first chapter is the introduction, which examines the idea of gerontology and the impact of social media on older adults, as well as a brief synopsis of the films chosen for the study. The second chapter examines the portrayal of older people in Malayalam films. The third chapter analysis the characters in the movies, and how the families of older people in the chosen movies regard them. And the fourth and final chapter concludes the project with a brief summary of the project, and the subtle observations and the analysis which occupied the first three chapters are reinforced in the concluding chapter.

Chapter One

Introduction

Social media has a significant impact on interpersonal interactions and other aspects of modern life. Due to their hectic lifestyles, individuals are constantly looking for ways to save time. Time has become the most valuable resource. People require social connection to satisfy their needs, and with the rise of mobile and digital technology, social media has emerged as a preferred method of communication. Digitalization has decreased in-person human engagement, whether it be for business communications, personal marketing, or product promotion. People are becoming accustomed to avoiding interpersonal interactions by immersing themselves more into the virtual world, thanks to the societal condition that the mobile phone has brought about. The modern way of life and lack of time have increased the value of using mobile devices and other communication tools for social interaction. Social media has a diverse impact on people of different ages in different ways and to varying degrees.

In recent years, social media has had a significant impact on how individuals interact, communicate, and socialize. Social media refers to a variety of user-driven platforms that let users create and share material, promoting communication with a larger audience and the fostering of discourse. For a number of categories of people who could be at risk of social exclusion, social media has also been used to promote social inclusion. Particularly social media has shown to be a useful technological tool for assisting older individuals in social inclusion. Social media include, among other things, blogging and microblogging, social network sites and services

like Facebook, video sharing sites like YouTube, and others. Young individuals who use social media as a communication tool made up the initial wave of users. Social media's user base has grown to include people older than adolescents throughout time, illustrating how the user base is evolving.

The rapid advancement of information and communication technology and the ageing of the population have been the two major global trends of the twenty-first century, particularly in wealthy nations. The usage of social media and mobile technologies is becoming important as a contemporary tool for communication among various online user groups. One essential component of ageing healthily has been identified as maintaining social connections. While social media use has increased significantly among users of all ages, older users have been particularly enthusiastic about embracing new networking tools in recent months. Despite their gradual acceptance of technology, there is mounting evidence that older persons have a good attitude about it and are eager to use it in their daily life. Nowadays, technology supports or streamlines a lot of daily tasks. As the world's population ages, increasing technological advancements have the potential to help older people with everyday tasks and activities including financial planning and engaging with friends and family. With the aid of new technology, elderly people can get timely treatments that will help them live independently and in good health for longer.

Although the proportion of older individuals using social media has significantly grown recently, little study has been done to explore the motivations behind older persons' use of social media technologies. Such knowledge is beneficial for creating approaches for intelligent user modelling

and ad personalization that are unique to this expanding community. Social media gives older persons who live alone the chance to make important social connections, for example by joining online social networks and discussion forums. Geographical isolation from family members, limited mobility, or time-consuming responsibilities like caregiving may make it difficult for older people to meet their need for social interaction, increasing the likelihood that they may feel lonely and have few opportunities to do so. Due to the ability to participate in social interaction regardless of place or time through online social networks and discussion forums, social media may be able to overcome these obstacles.

The usage of social media by older individuals is a new issue with application in clinical practice. In terms of requirements, functional ability as well as understanding of ICT and social media is required for the adoption of social media. The potential drawbacks of using social media in later life include the adoption of bad information through online groups, being a victim of harmful user behavior, and the exploitation of personal information. However, contemporary study emphasizes the potential for clinical application and advantageous effects: social media use can increase medical knowledge regarding illnesses and disorders' prevention, diagnosis, and therapy. Social media may be utilized as a way of giving and receiving social support, overcoming loneliness, and enhancing emotions of control and self-efficacy in terms of meaningful social interchange.

Literature offers a plethora of resources for deciphering ageing significance in historical and cross-cultural contexts. Based on contextual knowledge of literature as an art form, which takes into account considerations

of style, genre, author and audience intentions, analyst viewpoints, and explanatory frameworks drawn from gerontology, a theoretically informed interpretation of such literature should be able to make sense of it. Gerontology's early theories prioritized the person level and made assumptions about systems. In second generation models, modernization and age stratification priorities the system while ignoring the individual.

Gerontology is the study of aging processes and individuals across the life course. It includes: the study of physical, mental, and social changes in people as they age; the investigation of changes in society resulting from our aging population; and application of this knowledge to politics and programs. Whereas, geriatrics is the medical specialty concerned with the diagnosis, treatment, and prevention of medical issues related to senility and senescence. Although the phrases "aging" and "senescence" are occasionally used interchangeably, scientists frequently distinguish between them. For example, plant scientist Leopold (1978) described aging as "the processes involved with the accumulation of maturity in time, whereas senescence may be characterized as the deteriorative processes that are natural causes of mortality." The idea is that aging starts at conception.

On the other hand, the majority of gerontologists are mostly interested in age-related changes to structure and function that take place beyond maturity. The development of sexual maturity and the adult stage of morphology and physiology are two characteristics that are frequently used to describe adulthood. Furthermore, most gerontologists would disagree that fundamental, intrinsic ageing processes include phenomena that are intimately related to chronological time. For instance, changes in amino acids in the

ocular lens reveal an animal's age but do not discriminate between the rate of ageing in short-lived mammals like mice and long-lived mammals like humans.

There is no denying that pre-maturity developmental experiences have a significant influence in defining post-maturity ageing tendencies. So, it's feasible that changing a particular aspect of development, like certain stem-cell pools with environmental agents, may have a big influence on some ageing processes decades later. For instance, the risk of Parkinson's disease developing sooner may be increased by the depletion of substantia nigra neuron progenitors. A change in the apparent thresholds for a variety of other aging-related pathophysiologic processes may have a similar reason.

In contrast, the elderly are the main focus of gerontology and this report because they may be particularly vulnerable to many environmental agents as a result of typical age-related changes in cellular structure and function, a general decrease in the ability to maintain physiologic *homeostasis*, and changes acquired as a result of environmental exposures. Environmental agents may be active at any stage of the life cycle, but it is uncertain how they impact ageing processes since the problem has not been thoroughly investigated and because ageing processes have not been sufficiently characterized.

The complexity of gene expression-environment links makes defining broad indices of ageing exceedingly difficult, and a sufficient knowledge of ageing processes will have to address the complexities of environmental exposure and genetic makeup. Because of genetic and environmental

diversity, no two people will ever display indications of ageing in precisely the same manner.

Harry Moody (1988) sought to apply critical theory to the study of aging by drawing on the legacy of the Frankfurt school of thinking. He draws heavily on the work of Jürgen Habermas, particularly his book *Knowledge and Human Interests* (1971). Habermas defines three types of cognitive interest in any realm of care in it. Cognitive interests are general intellectual task orientations used in defining an object's reality. In effect, Habermas asks, "For what purpose is this knowledge?" and provides three answers: cognitive interests in control, understanding, and liberation.

Consider the classic ageing theories' cognitive concern in control. From this perspective, social objects and events are seen to be entities in their own right, apart from the people who experience them (with this implicit interest). This information enables us to pose questions regarding the relationship between individuals and the real, objective environment in which they live.

For example, if a person's world is organized around a life span or a life course with distinct stages, cohorts, or points of transition, one might reasonably wonder what kind of impact these "things" have on the characteristics of the people who are located within or progressing through them, and how this affects adjustment in old age. The knowledge obtained from empirically testing various hypotheses in this regard would therefore enable one to successfully intervene in human affairs, or at the very least to advocate changes, in order to bring about desired changes (control) of some type as a consequence of policymaking.

A cognitive interest in liberation, on the other hand, does not take the distinct and objective existence of objects for granted—that is, separate from people for whom they are objects. Thus, the life path, as a thing, is not viewed as an ontologically different object from individuals who experience it. With this perspective, it would make no sense to inquire how people go through the life cycle, because the method itself, in some crucial sense, determines the life course. Murphy and Longino have pointed out in this regard that “the term “life course” itself conjures up an image of a person's life as having “a natural or evolutionary course,” which glosses over the “pervasiveness of interpretation” in everyday life.”

According to critical theorists, the liberation of concern is to reveal to the subject that the objects of their experiences (things like phases, cohorts, and transitions in later life) are products of their work. An interest in emancipation stems from the realization that, on the one hand, the things of the world are generated by meaningful activity, but, on the other hand, the source of the items is lost in the course of human activities. Critique is the study goal for this cognitive interest, and so theory becomes critical. Critical theorists criticize modifications of the connection between subjects and objects from authentic to alienated rather than the objective status of objects per se (ideologically distorted). In other words, neglecting the idea that items are objects for someone, and hence in someone's interest, might lead to “not freedom... [for older people], but to a new tyranny, possibly domination exercised even more expertly by specialists, bureaucrats, or lawmakers” (Moody). According to Moody, “a cognitive interest in control “can never provide a reasonable foundation for purpose, value, or meaning in [late] life,”

but can only serve to "reify the status quo and supply new instruments to forecast and manage human behavior" (Moody, 1988, p. 33). According to Moody, what is lacking in aging theories is a type of "emancipatory knowledge" that provides "a positive vision of how things may be different or what a logically defensible picture of a 'good old age' would be".

To do this, he contends that gerontologists must move beyond attempts to understand aging based on the natural-science paradigm and investigate contributions to theory formation from a more reflective style of thought originating from humanities disciplines such as history, literature, and philosophy. It is unclear how Moody's vision of emancipation can be realized, given that, as Michel Foucault's (1980) work has shown, knowledge and power are inextricably linked. Foucault's sober message cuts short attempts to provide new, more truthful discourses. Despite the fact that Moody admits that "we still have no clear account of where that emancipatory ideal is to be found," the incorporation of critical theory into gerontological thinking has increased critical awareness in the field, adding to the ideological and epistemological concerns raised earlier by political economists and social phenomenologists. Each of these points of view is discussed in turn.

Artistic portrayals of older people shape and have the power to contradict our perceptions of age and ageing. In a youth-obsessed Western society, old age may be viewed of as 'Other,' "a foreign country with an unknown language," in May Sarton's evocative term, yet it is an/other country in which most individuals will ultimately come to dwell, barring accidents. A novel, poetry, drama, painting or picture, film or television series, or, less clearly, music may help us to interact with the truth of our own ageing in an

innovative way. It may also assist us in recognizing the subjectivity of individuals who are already 'aged' and in comprehending how age and ageing are culturally produced.

Even if the importance of the humanities in gerontological research no longer has to be defended, it ought to be expanded. Indeed, there is a solid foundation to build on, particularly in the fundamental subjects. History is perhaps the most established example of how interaction between a traditional subject and a new topic, such as gerontology, may produce major achievements. Through the study of medical ethics, a type of academic service favored by public critics of seemingly impractical academic research, philosophy has affected gerontology. Criticism of literature and the arts has also been beneficial, as seen by numerous studies of representations of ageing in specific works, as well as study on the late phases of creative careers.

With the narrative turn, film and fiction have been functionalized by gerontologists to achieve a better understanding of growing old. Literary texts have been included in text-books for students of sociology, nursing, or medicine in order to bring, as Cole, Carlin, and Carson (2014) put it, “humanities to students in order to evoke the humanity of students”. Yet gerontologists have been hesitant to acknowledge the relevance of the study of film and fiction as a method in interdisciplinary gerontological collaborations. It is necessary to focus on how a critical analysis of fictional representations of the life course can contribute to a better understanding of the aging process. Because literary gerontology does not focus on why we are older, but on what growing older means culturally, socially, and politically, it can contribute to

fostering productive interdisciplinary dialogue on how aging as a lifelong process is understood and experienced.

While the theories presented have quite different approaches to the study of ageing, the analytic problems they bring constitute something new in terms of the nature and practice of gerontological inquiry—new modalities of self-consciousness. This is not to claim that a paradigm shift in definitions and attitudes about age and ageing is occurring. As Jan Baars points out, the theories "have been largely ignored by the established mainstream." Each of these approaches, in its own way, challenges conventional thinking in the field, providing new insights and critical self-reflection on the continuous search to understand the ageing process.

Literary gerontology emerges in the context of age studies in the mid-1970s. Literary gerontologists study the gerontological indicators in fictional writings. Unlike sociologists or medical gerontologists, who see biological ageing as the degeneration of the body/brain and the individual, literary scholars see fictional representations of late adulthood through a much more contrastive and tragic lens: elderly people are forced to deal with numerous negative stereotypes of old age in a youth-oriented culture. As a result, ageism is the central notion of literary gerontology studies, and its derivation may be found in the lexical unit "age." Its original meaning of "lifetime; maturity; vital force" has faded with time, and it now has the sense of "decline." One of the issues with literary gerontology research is the extensive usage of ageist euphemisms in fiction.

Social media technology offers the ability to enable older folks who are otherwise physically or geographically isolated from family and friends

maintain social connections. For example, elderly persons with mobility issues may be unable to travel easily, losing out on community activities, family reunions, or regular networking with friends. As the number of older persons grows, it becomes more vital to understand the effects of an ageing population on components of community and society, such as family and social network features. Previous research on social satisfaction and well-being in older persons has revealed the importance of strong social bonds.

Adults are more prone to get sad as they approach retirement and other life-changing events, such as the death of a spouse, according to research. Maintaining strong social connections with friends and family, on the other hand, has been demonstrated to reduce symptoms of depression, inspire interest in everyday activities, and enhance overall life satisfaction. Given the broad benefits to older persons' health and well-being that come with better social connections, it seems interesting to investigate the role that social media technology plays in facilitating such connections. It is also worth noting that the proportion of older persons who use social media has significantly grown. Although older persons are becoming increasingly familiar with social networking technology, there is a dearth of study on the usage and activities associated with social networking among older adults. This distinct population's ability to communicate with social media is various.

However, many social networking sites cater to a certain demographic, such as teenagers, parents, college students, singles, and those with certain political or religious beliefs. As a result, many social media programs cater to younger generations' wants and expectations, while an advantageous opportunity to acquire access to a rapidly growing portion of the population is

squandered. Another reason to understand how and why older individuals use (or do not use) social media is that such knowledge may be immensely useful in shaping the creation of tailored social media technology geared to satisfy the requirements, tastes, and concerns of this distinct community of users.

Facebook is the most popular social networking site on the internet right now. Facebook reported over 500 million users in 2011. Today, that figure has risen to more over one billion users globally. Because of the widespread pervasiveness of social networking site technology, they have become the dominant means of communication and engagement for people of all ages and backgrounds. Social media, by definition, is a tool or platform that allows individuals to develop computer-mediated communication. On such a platform, users may consume, co-create, and share user-generated information. Social networking sites (SNS) are online communities where users may build public or private profiles, engage with real-life friends, and meet new people based on common interests. People of diverse ages and backgrounds use SNS for a variety of purposes, with varying outcomes. Young users, such as teenagers or college students, use Facebook to create community bonds and engage with their peers in order to generate social capital. As these sites have risen in popularity, studies have focused on the younger-aged college populations and the implications that social media may have on their subjective well-being. There has been little study on senior Facebook users. Younger users' reactions to it were mixed, according to research. Many studies report data that show decreases in subjective well-being, but others show gains in subjective well-being. With the increasing rise of social networking sites, it

is critical to recognize the good and negative effects it may have on its members of all ages.

However, Facebook users outperformed non-users in terms of social pleasure and technological confidence. These preliminary findings indicate that many older persons use Facebook, largely to remain in touch with relatives. Maintaining social connectivity with friends, family, and community may become more challenging as persons approach older adulthood owing to mobility constraints, chronic illnesses, and other age-related concerns. For these reasons, social media may begin to play a more active role in socially connecting this group. As a result, knowing the factors that drive social media use among older persons is becoming increasingly important. In theory, older-aged Facebook users gain significant benefits such as increased knowledge of current events and medical/health breakthroughs, increased connectivity with distant family members, increased intergenerational communication, increased perceptions of social support, and the ability to feel mentally alert, challenged, useful, and younger. These advantages accrue when older individuals actively participate on Facebook.

Users on Facebook are either active or inactive. Active Facebook use refers to active participation on the network, such as commenting on profiles, joining groups, and writing status updates, which necessitates a greater level of expertise and experience with technological activities. Passive Facebook use is defined as reading profiles without commenting or publishing, requiring less technical skills. Considering this, it appears that there are possible benefits to active Facebook use, but inactive users may not. It is critical to investigate if the sort of use that older Facebook users participate in while on the network

has an influence on them. More study is needed to examine the disparities in consumption patterns and their implications on subjective well-being.

The movies selected for the present study is *Home* (2021) an Indian Malayalam-language drama film directed and written by Rojin Thomas, and *Android Kunjappan Version 5.25* (2019) an Indian Malayalam-language science fiction comedy-drama film written and directed by Ratheesh Balakrishnan Poduval. Rojin Thomas is an Indian film director and script writer who works in Malayalam films. He made his directional debut with *Philips and the Monkey Pen* (2013), *Jo and the Boy* (2015) and his third film *Home* which received widespread critical attention. Designer-turned-director Ratheesh Balakrishnan Poduval distinguished himself as one of the most unique and sought-after voices in contemporary cinema. His directorial debut was *Android Kunjappan Version 5.25* and later directed *Badhaai Ho* (2018) and *Nna Thaan Case Kodu* (2022).

Rojin Thomas's *Home* is a heart-warming family film which tells the narrative of most modern-day families. The plot centers on Oliver Twist, who is always trying to get close to his son Antony, who mocks him for being technologically outdated. All of this leads to a difficult position in Antony's work, resulting in a little disagreement with his father. The rest of the narrative revolves around what occurs afterward and how Antony recognizes the value of his father and family. Ratheesh Balakrishnan Poduval's *Android Kunjappan Version 5.25* is a film about a mechanical engineer struggling to take care of his grouchy ageing father while also building a career for himself. For that his son Subramanian finds an alternative by bringing a robot and the rest of the

narrative revolves around how the father get along with the robot and started regard as his son.

Malayalam cinema has not only succeeded with noteworthy projects over the previous decade, but it has also lifted the standard for all other languages being produced in various locations of the nation. With *Home* and *Android Kunjappan Version 5.25*, they once again demonstrate how content-driven films can focus around middle-aged or elderly persons without becoming theatrical, bringing heartfelt smiles to our faces. This study attempts to figure out the concept of social media gerontology is in *Home* and *Android Kunjappan Version 5.25* and how social media played a role in the two characters Oliver Twist (Indrans) and Bhaskaran Poduval (Suraj) lives in their way to connect with their children.

Chapter Two

Social Media: Boon or Bane

Art is constantly used to effect societal change. Poetry, literature, and plays used to be popular, but movies have indeed surpassed them. The power of movies to influence people has increased significantly throughout time. That cinema is an effective medium that captures our culture and viewpoint. Every generation has created films based on their own perspectives and life experiences, yet the majority of them have become bogged down in the established beliefs and norms that have shaped their work. A number of elements need to be taken into consideration while evaluating cinema and society. While many established characteristics offer understanding of the complex relationship. Due to its accessibility, cinema has emerged as the most preferred form of entertainment. However, the portrayal of the elderly in film has received little scholarly or journalistic attention. This is evidenced by the scarcity of subject-related entries on the World Wide Web and connected academic databases. When the issue is researched, 'women in film' and 'youth in cinema' create a significant number of entries. Furthermore, the problems of the elderly have rarely been represented in film. Most popular movies place a strong emphasis on youth and are directed toward the younger demographic. The fact that the majority of the audience is young and marketability is the top priority for filmmakers may be the reason why the wrinkled, solemn, and somber countenance of the elderly is at best subtly ignored or at worst made to look irrelevant.

Similarly, the Indian film industry operates. The most common association with popular movies in India is with Hindi films. In order to satisfy

the demands of a diverse audience, Indian popular cinema differs from Hollywood movies in that it uses narrative techniques, regional cultural icons, and music-dance fantasy. A global audience of about 3.6 billion individuals frequents the big screens to watch Indian movies. Recent developments in the film industry are to blame for this, that the international audiences are being impacted by Indian films. By virtue of the accolades, they have received at national and international film festivals, Bengali and Malayalam cinema have both been recognized as presenting in-depth analyses of society. Among the few films, which sensitively portray elderly characters, are Satyajit Ray's *Mahanagar* (1963) and *Sakha Prosakha* (1970), Mrinal Sen's *Bhuvan Shome* (1969), *Khandhar* (1983) and Aparna Sen's *36 Chowringhee Lane* (1981). Shaji N. Karun's *Piravi* (1988) and Padmarajan's *Thingalazcha Nalla Divasam* are Malayalam films that present compassionate studies of the elderly in their efforts to cope with the changing times.

The Kerala film industry, also referred to as "Mollywood" in the media, is a clear illustration of how regional film industries in India are evolving to meet the diverse socio-cultural values and preferences of the audience. From the issues they examine to their production and narration methods, these movies assert a comprehensive "newness" in their narration. In Kerala's diverse, multicultural society, cinema is the most widely used form of cultural expression, offering important insights into the local way of life. Outside of Kerala, Malayalam films are well-liked by the diaspora of Malayalam speakers, who are mostly found in the Gulf countries and among the displaced Malayalis in India. The prominence of Malayalam cinema in the

national scene is evidenced by the fact that it has a substantial representation in the Indian panorama category of Indian film festivals.

The history of Malayalam cinema goes back to the early part of the twentieth century when cinema was still in its infancy. It was in 1930 that cinema entered into the heart of Keralites through the first ever film made in Malayalam which was *Vigathakumaran* (1930) produced and directed by J.C Daniel (*Rajadhyaksha*, 1999) and released at Capitol theater in Trivandrum on 23 October 1930. In 1938 the first talkie 'Balan' was released which paved the way for the introduction of sound into Malayalam cinema. This was followed by a dozen of films released some of which were *Gnanambika* (1940), *Prahlada* (1941) which were entirely produced from Madras and this trend of film production continued until 1947 after those films began to be produced by natives of the state. This was also a period when Malayalam cinema began to liberate itself from the clutches of theatre and became independent. *Neelakuyil* (1954) directed by the duo of P. Bhaskaran and Ramu Kariat was the film which began this change and was the first movie to accurately depict the typical lifestyle of Kerala as well as the first film to be shot outdoors and was subsequently awarded the Presidents silver medal. The sixties were a period of an intellectual awakening in Malayalam cinema which made its presence all over India and the world. *Chemmeen* (1965) directed by Ramu Kariat (Saran, 2012) which was based on a novel of the same name by Thakazhi Shivashankara Pillai was immensely popular and became the first Malayalam film to win the National Film Award for Best Feature film. This was also the period when Malayalam cinema became much more organized and acclaimed

filmmakers such as Adoor Gopalakrishnan and G. Aravindan began their career.

The Malayalam film industry underwent a new stage of development in the 1970s that was influenced by international film trends, particularly the French New Wave. A fresh trend in Malayalam cinema emerged and received international recognition. The film society movement, which presented international cinematic classics to Keralan audiences, served as the movement's driving force. Adoor Gopalakrishnan's *Swayanvaram* (1972) was critically well acclaimed and brought forth Malayalam cinema to the international stage (Ganguly, 2015). John Abraham and G Aravindan arrived in the medium with films that were radical and with much emphasis on social change. P. Padmarajan and K.G George also debuted into the industry with groundbreaking films such as *Prayaanam* (1975) and *Swapnadanam* (1975) respectively that led to beginning of yet another movement in Malayalam cinema known as middle cinema. This movement combined artistic quality of parallel cinema with commercial cinema that went into the 1980s which was a time when Malayalam cinema progressed to new heights under an array of talented filmmakers which utilized innovative methods in technical as well as storytelling aspects to convey to the audiences. Malayalam cinema also made several technical achievements in the 1980s such as the first 70mm movie released in India which was *Padayottam* (1982) as well as the first ever 3D film made in India *My Dear Kuttichathan* released in 1984. Into the final decade of the century, Malayalam cinema continued this trend of artistically outstanding and financially viable films. Malayalam film was in the forefront of a social purpose to bring about a change in the society up till that point. It

served as a mirror into the workings of society, reflecting the life and tribulations of people from different strata. The first decade of the new millennium, the 2000s, saw a fall in the caliber of Malayalam cinema. In contrast to the rich tradition of Malayalam film throughout the 1970s and 1980s, the industry was primarily dominated by slapstick comedy and characters who were larger than life.

With many young filmmakers working in a very emancipated environment both creatively and technically, a new movement in filmmaking emerged in the latter part of the decade and became known as "new generation cinema." It was complemented with original subjects and creative storytelling methods, a lot of which were influenced by current global film trends. It was led by a group of directors, including Aashiq Abu, Sameer Tahir, Anwar Rasheed, Amal Neerad, and others, who dismantled the traditional hero-centric films with realistic portrayals and fresh topics that resonate with bleak images of urban-centric and middle-class living. In these movies, women now play independent, brave characters who are more on par with their male counterparts. They are seen participating in explicit and honest dialogues that were banned in prior movies and in the traditional Kerala society, as well as abusing addictive substances like alcohol and other drugs. The introduction of digital cinema, both in terms of production and distribution, was the primary cause of the surge in popularity of these films at the time because it democratized the entire industry.

Malayalam cinema, like Bengali cinema, has strived to communicate a higher degree of social realism in its representational systems than Hindi and other regional language films during a seven-decade period. The first

mythological films created in various other Indian languages drew on the immense library of traditional Indian narrative inherent in the Mahabharata and Ramayana. The first silent film in Malayalam, *Vigathakumaran* (1928), could be best described as a social film given its theme of contemporary family life. Other early films like *Balan* (1938), *Jnanambika* (1940), *Nirmala* (1948) and the popularity of *Jeevithanouka* (1951) established this trend. Thus, from its inception Malayalam cinema differentiated itself from other regional Indian cinemas.

Kerala's cinema continues to stand out, with a number of notable films from the 1950s and 1960s incorporating elements of local theatre and literature. The 1960s saw a continued trend toward social realism notwithstanding the narrative structure and repetitive pattern of earlier movies. In varying degrees over the years, political unrest, social inequality, and the uprising of the younger generation against the established family's conventions have all found expression in these films.

In the 1970s, Malayalam cinema's narrative methods evolved; the overly theatrical monologues that characterized previous films were replaced with finer cinematic approaches. Individual filmmakers' efforts were backed by organizations such as the Film and Television Institute of India, the National Film Archives, the Film Finance Corporation, and other film societies in the newly established film culture. In the early 1970s, the creation of film organizations throughout Kerala produced a cinematic sensibility that encouraged innovation. These organizations exposed creators and audiences to outstanding foreign films and offered a forum for serious film debate. Other directors capitalized on this trend by introducing novel cinematic methods.

The experimental discourse created by the great directors was carried further in the 1980s. Another intriguing development during this time period was the attempt to incorporate parts of popular culture into cinema in order to minimize the 'distancing' from people that had made art films undesirable. There was also 'middle-stream cinema,' which was a synthesis of popular commercial movie, parallel cinema, and major subjects.

Most critics and moviegoers consider the late 1980s to the early 1990s to be the golden age of Malayalam film. This period's Malayalam film was distinguished by elaborate scripts dealing with ordinary life, with a straightforward exposition of story interspersed with comedy and sorrow. Many of the films made during this period helped to bridge the gap between art and commercial cinema in the Malayalam film industry. Later in the early to mid-2000s, slapstick humor was the main topic in films of the time. After several years of qualitative degeneration, Malayalam cinema exhibited indications of resurrection in the 2010s to the present, with the release of various experiment films, largely by young filmmakers in this time period. Malayalam cinema production has been prolific during the last two decades. Every year, around 70 to 80 films are released. However, few seek to reflect the problems of the community's rising elderly population. In some ways, this is unexpected considering Kerala's cinematic legacy of addressing social realities. The question arises as to why, given Malayalam cinema's commitment with political and social issues, the subject of the elderly remains repressed. Films do include elderly characters. Mothers, particularly widow mothers, are depicted in cinema more frequently than father figures, which is

likely owing to the simplicity with which stereotypes may be portrayed, as well as the emotional pull the mother image has on the viewer.

However, there are a few films that do treat the elderly with understanding, in a detailed and different way that goes beyond cultural stereotypes. These films refuse to represent elderly characters merely as symbols of intense, nostalgic memories for the younger generation. Among them, two films that adopt a compassionate view of the elderly is Rojin Thomas's *Home* (2021), and Ratheesh Balakrishnan Poduval's *Android Kunjappan Version 5.25* (2019).

Rojin Thomas's *Home* is a heartwarming family film. Home tells the narrative of most modern-day families. The plot centers on Oliver Twist, who is always trying to get close to his son Antony, a nomophobia filmmaker. Despite this, Antony dismisses his father's sentiments and mocks him for being technologically outdated. All of this leads to a difficult position in Antony's work, resulting in a little disagreement with his father. The rest of the narrative revolves around what occurs afterward and how Antony recognizes the value of his father and family.

Home tells the narrative of the vast majority of people and families. It emphasizes how smartphones and technology have taken over the boomers, leaving little to no time for their parents and families. The film emphasizes the significance of living a life free of technology and surrounded by humans. It also emphasizes how mobile phones have unknowingly had a significant impact on our lives.

The film addresses a relevant problem and sends a message. It shows how clueless the boomer generation has been to their technologically

uneducated parents. *Home*, on the other hand, isn't your conventional cautionary tale in which technology is blamed for everything wrong with millennials as seen through the eyes of a baby boomer. Instead, it uses the father-son storyline to convey two competing viewpoints and arguments in the same technical debate. Through Oliver, we see how technology can make life simpler, especially as we become older. Through Antony, we see the polar opposite of what social networking can do to the creative mind. The video reminds us that we all need to click the 'home' button every now and again, with constant comparisons and ego trips.

Oliver Twist is attempting to make sense of an ever-changing reality. He discovers that his eldest kid, Antony (Sreenath Bhasi), would rather talk on the phone than converse to someone standing right next to him. Antony has been enslaved by his smartphone. As a symbol of his slavery, he keeps his head down, eyes boring into his phone. He rarely looks his loved ones in the eyes. When he does, he says nothing pleasant about it. When forced to communicate directly with another human being without the use of his cell phone, all he feels is a strong sense of disgust.

“...Oliver finds an almost unbridgeable gap between him and his sons, who are lost in their smartphones and drowned in social media, a world which is alien to him, as it is for many of his generations. Yet, the gap is more than one of technology. He yearns especially for the approval and care of his elder son Antony (Sreenath Bhasi), a writer-director caught in a rut after his successful debut film. Oliver's wife Kuttiyamma (Manju Pillai) seems to understand the inner workings of his mind, but

there is only so much she can do while getting caught in her own daily struggles in the household.” (Das)

As a result, *Oliver Twist* seeks to learn how to use a smartphone in order to spend more "face time" with his child, who lives in the next room in the same house. Oliver's innocence and kindness, on the other hand, are too feeble to survive the hazards of the internet and social media.

Antony of Home, is not a successful filmmaker who is experiencing creativity block. Or an adolescent attempting to become an internet celebrity. Or a successful author with a mind that inspires. The film's hero is someone we take for granted in our daily lives. A guy who has done all in his power to support his children's dreams and is now struggling to find a decent position in the home he built. He is also a reminder of an age and a moment in human history when people valued time and connections, as well as particular skill sets such as good handwriting, which would make an apology letter too good to refuse.

Home expertly depicts emotional, life-changing events as ironies of our digital lives, in which we all begin and end the day checking our phones for likes, comments, or replies on various platforms. The film has flaws, such as a 161-minute duration and a few repetitive themes, but it mostly succeeds without being preachy, with many hilarious moments. The execution touches people's hearts by depicting interactions between young children and their father, friendships between middle-aged individuals, siblings, and a husband and wife who communicate their feelings without saying anything.

The majority of the film's subject matter is known, as is the way it is presented. The performers, on the other hand, guarantee that there is an

emotion or a humor that saves the picture from becoming too big for its shoes. The brightly lit atmosphere, combined with upbeat music, gives us the impression that we are in a Hallmark store where nothing can go wrong. The challenges appear small, and there is little sense that anything major is at stake.

These are all great qualities for a good family drama set within the walls of this mansion. However, with too many strands and ideas, the film loses the focus it had in the first hour. Antony's troubled creative process, his financial concerns, a brewing class conflict between Antony and his girlfriend's family, and Oliver's view that his existence is nothing but routine must all be accommodated in the film.

The film stars Indrans, Sreenath Bhasi, Naslen, and Manju Pillai. Indrans deserves praise. He is the film's backbone, delivering a truly remarkable performance. He is significantly responsible for the emotional foundation around which the film is built. Another important figure in the film is Sreenath Bhasi. He has balanced the paradoxical emotional state that every young person nowadays is in. Naslen gave his best performance to date. Manju Pillai was a fantastic choice to play Oliver's wife, Kuttiyamma. The film's performance is consistent and well-deserved.

Neil D' Cunha's cinematography is another great aspect of the picture. The clip moves through a variety of amazing frames and colors. Its stunning pictures carry the moments and keep a pleasant tone throughout the film. The film, written and directed by Rojin Thomas, seeks to express a very lovely and moral message, which it accomplishes successfully, though not particularly well. Although the screenplay was erratic, the film was enjoyable throughout.

It has some hilarious, emotional, and endearing moments, but the frantic pace and formulaic writing bring it down.

Similarly, Ratheesh Balakrishnan Poduval's *Android Kunjappan Version 5.25* is a film about technology taking over the familial relationship. Most science fiction films revolve on a moral quandary. Then there's the question of how much technology is excessive. When human emotions enter the picture, they become riveting stories about development, its advantages and disadvantages. *Android Kunjappan Version 5.25* has the flavor of an experiment with unexpected consequences.

Bhaskaran wants his son to stay at his side throughout his final days, therefore he forbids him from looking for work and refusing any employment offers he receives. Subramanian wishes to migrate to Russia since he has been offered a position by a Japanese robotics business there. This sparks a feud between father and son, resulting in Subramanian's departure for Russia. While fixing the robot, he receives a phone call from his cousin Prasanna (who looks after his father) alerting him that the maid Subramanian hired to care after his father is inadequate and that he should return home immediately. Subramanian is sorry for failing to care for his father and discusses resigning with Hitomi and his boss. His boss, on the other hand, convinces him not to forego a promising career for a task that someone else can perform.

All of these are issues that every older person experience in such a situation. The sad side is that it is constantly concealed in the depths of their brains, undiscovered by everyone, including their children. The root reason is either their ego or their selfless commitment to their children. Their only companions for the rest of their lives will be isolation, frustration,

helplessness, misery, and grief. This is how the majority of their lives play out. It appears unjust for them to sacrifice their entire life to raising their children just to be abandoned in this darkness of loneliness and grief.

Subramanian returns home with the most recent Android Robot (Version 5.25), which he uses to care for his father. Although Bhaskaran was hesitant to take the robot into his life at first, even being terrified of it, he ultimately develops a great like for it and then, surprisingly, gets too connected to it. It (or he, at this time) is called Kunjappan (lit. short man), which causes some consternation among the people because another Kunjappan (Vinu's father) existed. The robot gradually grows irreplaceably close to Bhaskaran's heart. Kunjappan also assisted Bhaskaran in contacting his ex-lover.

Bhaskaran soon begins to regard Kunjappan as his own son. Subramanian, on the other hand, gets highly concerned about his father after witnessing CCTV evidence of a previously designed robot of the same corporation strangling its elderly client to death. As a result, he chooses to resign from his work and return home with Hitomi. Subramanian persuades Bhaskaran to bathe in the nearby pond without Kunjappan. When Bhaskaran returns home, he notices Hitomi fixing a dismantled Kunjappan.

Bhaskaran outraged by this, attempts to assault Hitomi, but is stopped by Subramanian. Bhaskaran inquires as to what Subramanian is up to, to which Subramanian replies that the robot will eventually assassinate him (Bhaskaran). If Subramanian is unable to care for him, Bhaskaran suggests delegating the responsibility to Kunjappan. Subramanian restores Kunjappan to its original state, knowing that his father may suffer Cardiac Arrest if he

becomes very excited. Bhaskaran then decides to leave with Kunjappan to a nearby forest, where he feels they may live peacefully.

Meanwhile, Subramanian and Hitomi arrive in the jungle in pursuit of Bhaskaran and Kunjappan. They come upon Babu, who is envious of Kunjappan. And Babu assaults Kunjappan and snatches the head of the robot. The robot strangles a nearby Subramanian as part of its built-in security mechanism. Bhaskaran however, saves Subramanian. Bhaskaran, Subramanian, and Hitomi ride home on Subramanian's motorcycle, when Bhaskaran recognizes Subramanian as Kunjappan and speaks his name.

The first Malayalam film to primarily feature a robot isn't even situated in a metropolis. It takes place in a little village in Payyanur where everyone knows your name. In fact, the tale it wants to tell is so far removed from the sci-fi of a summer blockbuster that you could definitely label it an eccentric indie.

That is the film's true beauty. As the video zooms in to give you a closer look at this area and its people, we meet characters like the sneaky newspaper guy who 'likes' Facebook groups like 'Communist' and 'Ayyappa Devotee Sangam.' We also have a helpful relative who points to a photo of Bruce Lee and refers to him as Mafia Sasi. When two elderly neighbors pay a comically formal visit to greet the new robot, one of them questions its owner why he hasn't given it any clothing to wear. We see the temple, the muddy streets, the temple pond, an ancient home, and a lot of vegetation.

It's as though cinematographer Sanu Varghese took great effort to avoid the color blue as much as possible. As a result, when the Android appears in this town with its bright blue eyes and large blue screen for a heart,

the contrast makes the robot feel as strange to us as it does to the other residents; it's as if Alien has visited.

When we see the robot in the setting of its owner Bhaskaran's decrepit, decaying residence, the impact becomes much more effective. There is no room for a TV, a mixer, a grinder, or even a gas burner. Bhaskaran refuses to consume anything produced outside of his own kitchen, and he's so annoyingly old school in his beliefs and behavior that you feel sorry for his son Chuppan. Chuppan is said to be an exceptional electronics engineer, but his father insists on him finding work nearby lest he abandon him in his old age. But, when Chuppan is offered a job at a Japanese Robotics business in Russia, it's time to cut the umbilical link.

The narrative line, which may be the first of its kind in Malayalam, surprises the audience multiple times in the first half. The film shines in terms of technology, unique comedic moments, new characterizations, storyline settings, and more. Some of the scenes will make you laugh out loud. The unconventional thinking that drives the linear tale is likewise great, elevating it to the status of unapologetic entertainer. The songs, albeit simple, are catchy, as are the performances of the main characters and the film's new leading lady, Kendy Zirido. The picture is also enhanced by some excellent neighborhood dynamics, with which most viewers will be familiar.

The fervor of the first half, however, diminishes after the halftime. Kunjappan's adversary has little influence, and the representation of issues in the situation is also a bit dull. The manner the climax is built also raises issues about the storyteller's intention. When emotional and programmed brains collide, the film appears to imply, things might go haywire, resulting in

disasters, and hence technology improvements must be approached with caution. Regardless, the manner the idea is presented is inadequately persuasive.

The movie also addresses certain social events with a hint of sarcasm, that the village women feel Kunjappan shouldn't be wandering around naked, so they force him to don a mundu. The script alternates these profound emotional beats with humor. Additionally, the robot introduces Bhaskaran to social media and aids in his Facebook search for his long-lost love. Their relationship is so lovely, you almost forget Kunjappan is a machine. The robot has no emotions, but he is the one who teaches Chuppan about the meaning of duty and love. Bhaskaran is also helped by Kunjappan, who arrives without the baggage and preconceptions of human beings, to look past his own biases. His inquiries and remarks expose the hypocrisy of others around him. In one especially moving conversation, he explains to Bhaskaran that in Japan, people openly confess their love for one another. Here you either rape her or pour gasoline on her and light her on fire, Bhaskaran responds matter-of-factly.

Given that the film begins with a Stephen Hawking remark about how artificial intelligence may one day be advanced enough to kill the human race, the film's finale appears to have the opposite message. Even while the film is about how contemporary living requires children to gradually move away from their parents and the impact this has on the latter, Android Kunjappan isn't ignorant to the worry and stress the youngster's experience as a result of this. Suraj Venjaramoodu's performance and a robot we truly learn to love hold Android Kunjappan together, making it so much more than just an odd-

couple comedy about a guy and a robot. It's unlike any other father-son (or sons) film you've ever seen.

Artificial intelligence, in its current form, has philosophical foundations. Despite the fact that Philosophical Artificial Intelligence is not similar to philosophy, it may be scientifically said to have developed and flowed from the study of philosophy. Daniel Dennett, an American philosopher, has backed up the theory by claiming that some aspects of AI are inextricably tied to philosophy. As a result, it is critical to scrutinize and investigate the diverse philosophical representations of artificial intelligence in films and other popular culture items.

Ratheesh Poduval's Malayalam film *Android Kunjappan Version 5.25* becomes pertinent in this situation. The intimate and emotional friendship that develops between an old man living in the remote hamlet of Payyanur in Kerala and a humanoid robot brought in from Russia by his son to care for his dying father carves a distinct storyline in Malayalam movies. The film's emotional intricacies provide essential and valuable insights into how popular culture interprets the many philosophical and futuristic facets of Artificial Intelligence.

Apart from the emotional theme, both films are compared in terms of technology interference in the lives of elderly people. In *Android Kunjappan Version 5.25*, a robot introduces Baskaran to the realm of technology; in *Home*, a smartphone is a robot in and of itself. While Baskaran is engrossed in the robot and learning about new emerging technologies, Oliver Twist is caught in that and is doing it to be a part of the new technological era. What

they have in common is that they are both ageing and that technology is impacting them in some manner.

Chapter Three

Character Analysis through Gerontology

Our perceptions of age and ageing are shaped by artistic depictions of older people, but they also have the power to challenge them. In youth-obsessed Western culture, old age may be seen as "Other," "a foreign country with an unknown language," to use May Sarton's cryptic term, but most individuals will, barring accidents, eventually come to live there. We may be able to imaginatively interact with the reality of our own ageing through the use of a novel, poem, drama, painting or photograph, film or television series, or, less clearly, a piece of music. Additionally, it might aid us in recognizing the subjectivity of individuals who are already considered to be "older" and in comprehending how age and ageing are formed culturally.

According to Anne M. Wyatt-Brown, "Aging is a missing category in current literary theory" from 1993. Of fact, ageing and old age have always been depicted in English literature, but criticism has tended to highlight them as a motif, metaphor, or symbol of something else, such as love, time, creativity, memory, or mortality. Shakespeare's *King Lear*, self-proclaimed a "poor old man / As full of grief as age; wretched in both" after rejection by his 'ungrateful' daughters, is probably the most famous portrait of old age in the English literary canon. The phrase "all the world's a stage" from Jaques' speech in *As You Like It*, which concludes with "second childishness and mere oblivion, / Sans teeth, sans eyes, sans taste, sans everything," may be the one that best captures the idea of life as a series of "ages" or "stages" for us. Some of our most well-known treatments of ageing as a poetic motif can be found in Shakespeare's sonnets, such as sonnets number 22, "My glass shall not

persuade me I am old," and number 73, "That time of year thou may'st in me behold." Shakespeare frequently returns to the themes of time and mortality in his sonnets.

These representations of ageing from the conventional canon of English literature are among the most well-known in Western culture, sometimes to the point of being overused. In 1975, David Van Tassel of Case Western Reserve University convened the Conference on Human Values and Aging, which marked the beginning of literary scholars' methodical examination of the issue of ageing. Given this tradition, as Helen Small comments, "it is the more surprising that so few critics have read these works for what they have to say about old age". According to Wyatt-Brown, what we have been lacking are theories of ageing that would enable us to read such representations with the same level of care as we do for other social difference categories like race, class, or gender. However, the growth of literary gerontology since the 1970s has opened our eyes to a considerably larger range of ageing and age-related representations and provided us with more sophisticated means of analyzing and conceptualizing them.

The elder generation has new opportunities thanks to social media to interact with others, offer and receive support, and feel more in control. Information and communications technology (ICT) is being used in a number of research initiatives to encourage older persons to participate in online social networking and communities. Social media use among older individuals is always growing as more and more of them utilize the Internet. Applications for social media are seen as additional useful aspects in telehealth and telecare services.

The ability to use a computer or other web-enabled device effectively, as well as the acceptance of ICT-related knowledge in general and of social media in particular, are crucial criteria for using social media. After that, attitudes about and reasons for using social media will be discussed. In comparison to younger adults, a sizeable portion of older persons experience functional constraints, such as diminished cognitive and perceptual abilities, which prevent them from using technology effectively. In spite of assistive technology, disabilities like blindness can even make it impossible to access online social networks if no other support is available.

The primary reasons older individuals use social media are for enjoyment, making friends, and giving and receiving social support. Users are motivated by sentiments of delight while using online social networking, particularly if they do it frequently. Similar to this, "fun" has been identified as the most prominent theme in content assessments of online groups for older individuals. While games and other diversions can be incorporated into apps to increase enjoyment, the fundamental goal of a (online) activity should be to meet the requirements and interests of the user. Second, online communities are recognized as locations where people can congregate and engage in social contact, for example, to combat nighttime loneliness and to get the most recent information on family members and friends. Third, you can utilize social media to offer and receive social support.

When comparing the films *Home* and *Android Kunjappan Version 5.25*, it is interesting to see that loneliness is a theme that both depict and is prevalent among the older population. Although they are surrounded by family members, *Oliver Twist* (Indrans) and *Bhaskara Pothuval* (Suraj

Venjaramoodu) both represent the older generation of people who live a lonely life. The two movies also explicitly depict how family members can become estranged from one another. Although Oliver tried to direct his focus toward Antony when he tried to talk to him, we can see that Antony was not paying attention to his father when he was attempting to talk to him. Oliver and Appachan (Kainakary Thankaraj) are only perceived as living things by their boys in the actual home. The main motivation behind Bhaskara Pothuval's refusal to let his son move abroad for employment in the film *Android Kunjappan Version 5.25* is similarly loneliness: "...love is not a duty, it's a sort of knowledge..." (*Android Kunjappan Version 5.25*, 42:41)

The two protagonists' relationship with their kids is significant in the two films; both of their boys, Antony and Subrahmanian, desired to live their lives to the utmost without taking their father's feelings into account. Oliver remembers Johny Antony as he is busy living the life of a film director in Kochi and says to his friend Suryan, "It has been so long since I saw my son." (*Home*, 20:23) In addition, Bhaskara Pothuval discourages Subrahmanian from moving away from home because he worries about losing contact with him, even though he eventually does.

The medium that both Oliver and Bhaskara Puthuval's characters ultimately had to accept due to their technology/social media. When they were initially exposed to this new medium, both of the protagonists were astonished. Oliver finds it fascinating and tells his friend Suryan that, "...if you want to see your daughter and granddaughter you just need to touch this," (19:10) whilst Bhaskaran finds it repulsive. Even though both characters reflect on former eras or earlier ways of life, with Oliver remembering his

memory of having a "video cassette shop" and Bhaskaran enjoying utilizing food mixed in the mixer or grinder by coincidence.

Both characters find it difficult to adapt to the situation of using the new medium hard at the beginning of it, that both of them initially refused on having this new technology but quickly gets adapted to it, as Suryan motivates Oliver by saying that "...if you learn to use it properly, there won't be any issue..." (1:26:12). Along with that, as in Oliver tried really hard upon to adopt into the new world of him, even though he had two sons who techies refused to patiently tell their father of the usage of it, thus he had to learn from other people to how to use it. And even when Oliver makes mistake due to his unawareness of using the social media his son rashes upon him, that even at one point him wishing upon to get out from that of the world. But important upon to note is that, Oliver is driven upon this social media is also because of his two sons, because they were the ones who was always on it and Oliver just wanted to be in their world along with them. The pure innocence of the character Oliver can be seen throughout of that movie too, from that of writing down on how to use the social media networks upon to simple gestures of his living. His wish upon to be a part of his sons' life is what that driven upon to all this, which his two sons even recognize it. Because two of them are their own world, while Antony on being a film director and a good partner and Charles (Nalsen) being a youtuber. And even while their father made upon a mistake because of his unknowing, both of them never really is trying to correct him and teach him another way. So that Oliver even had to get help from an outsider to teach him how to properly use the social media.

Meanwhile being a person who doesn't seem to be adaptive towards the new world of social media, Bhaskaran quickly gets adapts to it. That for him the robot as well as social media seem to be more of good for practical side, that can be seen when he switched from reading newspaper to reading it from the screen "... on a screen, you can zoom in and make it larger..." (*Android Kunjappan Version 5.25*, 1:23:35). Thus, Bhaskaran easily accepts upon to that of the new technology and to that of the social media.

Memories of their life can be seen as one of another common factors in that of two characters, like Oliver and Bhaskaran get into the world of social media. Oliver reminiscing the days of his past events which he introduces as 'extraordinary story', but his son never actually intends upon the things that his father even have to tell. And Anthony also can be seen as person who only sees good in his in laws, and doesn't consider his father as a man who is capable of doing something,

ANTONY. Not everyone can write it. Do you thing you can write something like this, Pappa?

OLIVER. If I make up my mind, I will. Why Not?

ANTONY. What do you have to write about? Something extraordinary should have happened in life. After that, a book can be written.

OLIVER. Oh, as if your Daddy is extraordinary.

ANTONY. Without doubt. He is ten to twelve years younger than you. You know his stature, right? Just search for Joseph Lopez in Google. Two or three PhDs, so many followers in Facebook. See this page? Take a look. His achievements,

Pappa, your biography won't be half the size. We can give it a flashy name though "I, Oliver Twist! I used to run a shop. I had to close it down because I couldn't change with the times. I sit idle these days looking after my terrace garden." What more can you write? It can't fill even half a page. (*Home*, 37:49)

But there is a major contrast in the dialogues between that of Antony, that Subrahmanian can be seen as a son who encourages his father to use new technology in day-to-day life rather than a person who mocks his father for not knowing the new technology that was ahead of him. Even though Oliver can be seen as a person who is of fast forward thinker, because his hop was the first cassette shop in their place, even though he failed to update into the upcoming technology he can be seen as a person who accepts the new technology in the life.

Subrahmanian introduces the new technology of robot into the life of his father hoping he can also be part and make use of the modern technology that is ahead of him. In the movie *Android Kunjappan Version 5.25* it is noticeable that even though the movie is set in a village and majority of the people living there is also old age people there is an encouragement of acceptance of the new technology among the people itself. It is evident from the scene where the people coming to meet the new robot as well as people accepting the new technology into their life.

Though the loneliness as well as the absence of the Subrahmanian in the house is expressed even more in that of the movie very well by Pothuval. That when Subrahmanian talks about taking away the robot from him,

Pothuval emotionally speaks about how lonely he was before this was with him.

BHASKARAN. That piece of metal scrap took care of me, for the last three to four months. Despite all my antics, he fed me, bathed me, and made me laugh. Never disobeyed me or talked back to me nor did it scare me, till now. Didn't you tell me to treat it as a child and teach it everything? When you went abroad it was, he who me made me feel alive. For you he might be just a machine that does household chores but for me he is my son. (*Android Kunjappan Version 5.25, 1:57:56*)

Thus, through the movie it clearly portrays the feelings of elder generation which lives alone in their houses. The absence to that of which the character misses his own son can be seen as that of a major element in the movie. And even though Subrahmainan was there in the house for a long period of time, he failed to do the duty of a son several times. It is clearly shown when Bhaskara asks him,

BHASKARAN. Since, how many years have I been asking you to immerse your mother's ashes? If you don't even have time for that, how will you look after me? Even if you stay here, if I became bedridden you wouldn't be able to look after me. You will find another home nurse. I call you to play chess so we can have a conversation but you have a problem with that too.
(1:60:00)

Both the characters in the movie loved the company of their sons in their life, but the Antony as well as Subrahmanian failed to express as they

wish them too. Thus, these movies Home and Android Kunzjappan clearly portrays the emotions of the elder parents in the family when they are not given enough attention by that of the younger generations. That is also to that of which the study of gerontology focuses upon, to give voice to that of the elder generation which they need to be given. The directors also paved a way more voice through the roles of Oliver and Antony.

Chapter Four

Conclusion

A family in a state of inertia, relationships that have plateaued, others that are sliding downhill due to extraneous circumstances. People who are trapped in a rut, members of a kutumbam who live in the same house but are estranged from one another, and who eat meals together despite having separate hearts and minds. The movies *Home* and *Android Kunzjappan 5.25* are the ones that talk about the alienation that the elder generation face in this modern world while the main focus is on the younger generation. Most of the movies of this era is on the new generation films. New generation films are a Malayalam film movement developed in the early 2010s, characterized by fresh and unusual themes and new narrative techniques. Films of the new wave differ from conventional themes of the past two decades and introduced several new trends and techniques to the Malayalam film industry. While the new generation formats and styles are deeply influenced by global trends, their thematic are firmly rooted in Malayalee life and mindscapes. The new generation also helped to revive the Malayalam film industry in the early 2020s when the industry was hit with the effects of COVID-19 pandemic.

The rise of new generation movement can be traced back to the films such as *Traffic* (2011), *City of God* (2011), *Salt N' Pepper* (2011) and *Chaappa Kurishu* (2011), which helped define the movement. A few young writers and directors successfully brought new trends in fields such as acting, cinematography, editing, scripting and music; and the industry witnessed the emergence of new talent. In the beginning, most of the new wave films were modestly budgeted, thus supporting experiments by new directors, between

Rs. 2-3 Crores, compared to the average Malayalam commercial film budget of Rs. 6-8 Crores and have more than recovered their investment.

Unlike the general trend in the Malayalam films, most of the new directors were young. Director Aashiq Abu, one of the most talked-about new generation film-makers in Malayalam, introduced several new wave films and technicians. Actor-producer Jayasurya who had debuted into the industry in 2002, had begun creating his own signature in the new-wave of cinema through phenomenal acting performances in films such as *Beautiful* and *Trivandrum Lodge*. Jayasurya had also broke the image barrier of performing in lead roles for a mainstream actor or star, by essaying several character roles and antagonist roles all which were critically acclaimed. Actor-writer Anoop Menon was another emerging personality in the beginning of New Generation Era.

And gerontology is the study of aging processes and individuals across the life course. A productive multidisciplinary discussion on how ageing as a lifetime process is understood and experienced can be fostered by literary gerontology, which focuses not only on why we grew older but also on what it means culturally, socially, and politically. Despite a sharp rise in the proportion of older adults using social media, relatively little research has been conducted to fully comprehend this distinct user group.

In addition to new generation movies, there should be more discussion of how older generations are portrayed in Indian cinema. Even if there aren't many films that portray older generations, there aren't many that discuss the actual issues that those generations actually confront. But among these, Robin Thomas and Ratheesh Balakrishan Pothuval's films *Home* and *Android*

Kunjappan 5.25 stand out. These films centre on problems that older generations encounter in their own homes.

The movie *Home* highlights the struggles and denials because of their lack of knowledge about the new technologies around them. In the movie the protagonist Oliver Twist represents all of the older generation of which that finds hard on to learn and use smartphones or social media, and how they are mocked by that of their own children rather than helping them to learn about it. Though being mocked by that of children the protagonist himself finds a way of solution and rises from that of all the circumstances against him. And the movie *Android Kunjappan 5.25* highlights the loneliness and how the social media helps upon to a freedom from loneliness. In the movie the protagonist Bhaskara Poduval denies his son to leave him alone in their house because of the fear in him of being lonely. Though in the both films protagonists are lonely in their own household. While Oliver face loneliness though there are five members in the family and Poduval is alone in the house with a robot.

Bhaskara Pothuval played by Suraj Venjaramoodu is a conservative old man who has lived a simple life in a small town on his own terms. When his grown-up son, an engineer, Subrajmannyan (played by Soubin Shahir) takes up a job in a robot building Japanese company in Russia, he is worried, in his absence on who will take care of Bhaskaran. So, when his company builds a robot nurse to take care of old people, Subrajmannyan volunteers and brings one for Bhaskaran. Bhaskaran was notorious in sending away after a few days every nurse who comes to work in his house, so his start with the robot was rough. Even nevertheless, as time went on, they deepened their

connection via social media, and Bhaskaran eventually left a sort of respite from his lonely life.

Oliver Twist played by Indrans has failed to keep pace with this changing world. Antony (Sreenath Bhasi) is a director who scored a smash hit on debut and is now struggling to script his second film. When he returns to his parents' home to work there, it becomes clear that he views the mild-mannered, technologically challenged Oliver as a loser. Kuttiyamma (Manju Pillai), who used to be employed in a hospital, is now stuck with the daily grind of housekeeping, yet cannot help but notice the strain between father and son, just as Oliver cannot help but notice the tension between Antony and his girlfriend Priya (Deepa Thomas).

In the films *Home* and *Android Kunjappan Version 5.25*, the directors succeeded in showing the real-life reflection of the older generations in most of the households these days. The movie tried to break to show the real situations of every older person in that of a household clearly who feels left out. When both of characters failed upon to show their true feelings of the loneliness initially, they tried themselves to put forward as to the way the world as if now. The survival of the protagonists amidst of things is what that makes these movies stand out from every other film, that they portrayed more a real incident in that of every household. These movies have the potential to change the mindset of the people and inspire the older generation, and to inspire the viewers.

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