

A STUDY ON PANDEMIC AND THE SHIFT IN MALAYALAM CINEMA

A project report submitted in

Partial fulfilment of the requirements for the award of the degree of

MASTER OF ARTS IN JOURNALISM AND MASS COMMUNICATION

Submitted by

Anzala M. S.

SM20JMC004

UNDER THE GUIDANCE OF

Ms. Remya John



DEPARTMENT OF COMMUNICATIVE ENGLISH

ST. TERESA'S COLLEGE (AUTONOMOUS), ERNAKULAM

COLLEGE WITH POTENTIAL FOR EXCELLENCE

Accredited by NAAC with 'A++' Grade

Affiliated to

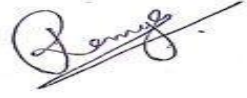
MAHATHMA GANDHI UNIVERSITY

Kottayam - 686560

MARCH 2022

CERTIFICATE

This is to certify that the dissertation titled, ‘**A study on Pandemic and the Shift in Malayalam Cinema**’ prepared and submitted by **Anzala M.S** in partial fulfilment for the requirements for the award of the degree of **Master of Arts in Journalism and Mass Communication** is a bonafide record of project work done by the student and is hereby accepted.



Ernakulam

Ms. Remya John

25 March 2022

Head of the Department,


Department of Communicative English

GUIDE'S CERTIFICATE

This is to certify that the dissertation titled, “**A study on Pandemic and the Shift in Malayalam Cinema** ” is a record of the original and independent work carried out by **Anzala M. S.** under my guidance and supervision. This has not previously formed the basis of the award of any degree/ diploma /other similar title of recognition

Ernakulam

25 March 2022



Ms.Remya John

DECLARATION

I hereby declare that the dissertation titled '**A study on Pandemic and the Shift in Malayalam Cinema**' is an original work prepared and written by me, under the guidance of **Ms. Remya John**, Faculty, **Department of Communicative English, St. Teresa's College (Autonomous)** in partial fulfilment of the requirements for the degree of **Master of Arts in Journalism and Mass Communication**. This thesis or any other part of it has not been submitted to any other University for the award of other degree or diploma.

Ernakulam

25 March 2022

Anzala MS,

SM20JMC004

ACKNOWLEDGEMENT

I take this opportunity to offer my humble prayers and thanks to God Almighty for his mercy and blessings for the completion of this project.

I am deeply grateful to **Rev. Dr. Sr. Vinitha** CSST, Provincial Superior, Manager, **Rev. Sr. Emeline** CSST, Director, for their kind cooperation and I am highly indebted to Dr. Lizzy Mathew, Principal St Teresa's College (Autonomous), Ernakulum, for her unconditional support and encouragement during my course of study in this institution.

I express my sincere gratitude to my supervising teacher, **Ms. Remya John**, Head of the Department, Communicative English, St. Teresa's College (Autonomous), for the valuable suggestions and guidance provided by her in fulfilling this project. I am profoundly indebted to my guide for her constant support and help for the successful completion of this project.

I am also extremely thankful to all the teachers of the department for their valuable help rendered for the successful completion of this project.

Last but not the least, I wish to express my gratitude to my friends and family for their love and support.

Anzala MS

TABLE OF CONTENTS

CONTENTS	PAGE
Acknowledgement.....	
Table of contents.....	
List of tables.....	
List of figures.....	
Abstract	
Chapter 1. Introduction	1
1.1 History of Malayalam cinema	1
1.1.1 The Growth	2
1.1.2 Chemmeen: The Milestone.....	2
1.1.3 The Malayalam New wave.....	3
1.1.4 The Golden Age	4
1.1.5 The Millennium	5
1.1.6 The New Generation	6
1.1.7 The COVID 19 Era	8
1.2 The Pandemic.....	9
1.21 Pandemic and Malayalam Cinema	10
1.3 Need for the Study	12
1.4 Objectives of the Study	13
1.5 Research Question	14
Chapter 2. Review of Literature	15
2.1 Pandemic and OTT Platforms	16

2.2 The Impact of Pandemic on Movies	20
Chapter 3. Methodology	26
3.1 Research Design	27
3.1.1 Quantitative Approach	28
3.1.2 Content Analysis.....	28
3.2 Questionnaire Design	29
3.3 Sample for the study	29
3.4 Sample Size	30
3.5 Sampling Method.....	30
3.6 Tools used for Research.....	30
Chapter 4. Analysis and Interpretation	32
4.1 Introduction	32
4.2 Age.....	32
4.3 Gender	34
4.4 OTT Consumption	35
4.5 Preference for OTT over Theatre Release	36
4.6 Better Performance of Movies in OTT.....	37
4.7 OTT Platforms and Theatre Experience	39
4.8 Social distancing and Watching Experience	40
4.9 OTT Films and Concept of Heroism	42
4.10 Perception of Audience towards Heroic Films	44
4.11 Pandemic and Movie Locations	46
4.12 Perception of Pandemic Cinema Culture	47
4.13 Role of Men and Pandemic Cinema Culture	49
4.14 Growth of Aspirant Filmmakers and Artists	51

4.15 The difference in Filmmaking Aspects – <i>Love</i> (2020)	52
4.16 Movie proceedings and Pandemic – <i>Love</i> (2020).....	53
4.17 Watching Experience of the Audience – <i>Love</i> (2020).....	55
4.18 The One – Man Film Genre – <i>Sunny</i> (2021).....	57
4.19 Attention Span of Audience – <i>Sunny</i> (2020)	59
4.20 The One – Man Genre and Common People – <i>Sunny</i> (2020)	60
4.21 The New Normal- A Platform for Experimental Movies – Santhoshathinte Onnam Rahsyam (2020)	62
4.22 Claustrophobia and Santhoshathinte Onnam Rahsyam (2020).....	64
4.23 Watching Experience of Audience - Santhoshathinte Onnam Rahsyam (2020)	65
4.24 Content Analysis	66
4.24.1 Theme.....	67
4.24.2 Number of Actors	68
4.24.3 Location.....	69
Chapter 5 Conclusion	72
5.1 Findings	72
5.2 Conclusion	74
5.3 Limitations of the Study	76
5.4 Recommendations for Future Research	76
References	
Appendix	

LIST OF TABLES

TABLE NO.	TABLE TITLE	PAGE
Table 4.2	Age.....	33
Table 4.3	Gender.....	34
Table 4.4	OTT Consumption	35
Table 4.5	Preference for OTT over Theatre Release	36
Table 4.6	Better Performance of Movies in OTT.....	37
Table 4.7	OTT Platforms and Theatre Experience	39
Table 4.8	Social distancing and Watching Experience	41
Table 4.9	OTT Films and Concept of Heroism	43
Table 4.11	Pandemic and Movie Locations	46
Table 4.12	Perception of Pandemic Cinema Culture	48
Table 4.13	Role of Men and Pandemic Cinema Culture	49
Table 4.14	Growth of Aspirant Filmmakers and Artists	51
Table 4.15	The difference in Filmmaking Aspects – <i>Love</i> (2020).....	52
Table 4.16	Movie proceedings and Pandemic – <i>Love</i> (2020).....	54
Table 4.17	Watching Experience of the Audience – <i>Love</i> (2020).....	55
Table 4.18	The One – Man Film Genre – <i>Sunny</i> (2021).....	57
Table 4.19	Attention Span of Audience – <i>Sunny</i> (2020).....	59
Table 4.20	The One – Man Genre and Common People – <i>Sunny</i> (2020).....	60
Table 4.21	The New Normal- A Platform for Experimental Movies – <i>Santhoshathinte Onnam Rahsyam</i> (2020)	62
Table 4.22	Claustrophobia and <i>Santhoshathinte Onnam Rahsyam</i> (2020)	64

LIST OF FIGURES

FIGURE NO.	FIGURE TITLE	PAGE
Figure 4.2	Age.....	33
Figure4.3	Gender.....	34
Figure 4.4	OTT Consumption	35
Figure 4.5	Preference for OTT over Theatre Release	37
Figure 4.6	Better Performance of Movies in OTT.....	38
Figure 4.7	OTT Platforms and Theatre Experience	40
Figure 4.8	Social distancing and Watching Experience	42
Figure 4.9	OTT Films and Concept of Heroism	44
Figure4.11	Pandemic and Movie Locations	47
Figure4.12	Perception of Pandemic Cinema Culture	48
Figure4.13	Role of Men and Pandemic Cinema Culture	50
Figure4.14	Growth of Aspirant Filmmakers and Artists	51
Figure4.15	The difference in Filmmaking Aspects – <i>Love</i> (2020).....	53
Figure4.16	Movie Proceedings and Pandemic – <i>Love</i> (2020).....	54
Figure4.17	Watching Experience of the Audience – <i>Love</i> (2020).....	56
Figure4.18	The One – Man Film Genre – <i>Sunny</i> (2021).....	58
Figure4.19	Attention Span of Audience – <i>Sunny</i> (2020).....	59
Figure4.20	The One – Man Genre and Common People – <i>Sunny</i> (2020)...	61
Figure4.21	The New Normal- A Platform for Experimental Movies – <i>Santhoshathinte Onnam Rahsyam</i> (2020).....	63
Figure4.22	Claustrophobia and <i>Santhoshathinte Onnam Rahsyam</i> (2020)...	65

ABSTRACT

A STUDY ON PANDEMIC AND THE SHIFT IN MALAYALAM CINEMA

In this study, the researcher tries to find out the recent shifts in Malayalam cinema that have been caused by the pandemic and also analyses the perception of youth regarding these shifts in cinema. A content analysis of three selected pandemic OTT released movies on the variables of location, theme, and the number of actors is analysed in the study.

The restrictions and uncertainties caused by the pandemic are the major reason behind the recent shifts that have taken place in the Malayalam film industry.

The main objective of my study is to find out the major shifts in the Malayalam cinema industry caused by the pandemic and to understand the perception of youth regarding this recent shift in Malayalam cinema. For the purpose of the study, a mixed approach, where a questionnaire will be used as a quantitative method of data collection, along with the content analysis of selected movies and a qualitative approach is taken to draw the conclusion.

Chapter 1

INTRODUCTION

The Malayalam film industry, commonly called Mollywood is well known for its realistic, story-driven plots and cinematography. It has been considered one of the best by its talented actors and filmmakers who have impacted the entire entertainment industry. Historically, the Malayalam filmmakers made movies for the local audience and the Malayali migrators. They were not burdened with the responsibility of making films that appeals to the taste of a broader audience in other sections of the country. The self-reliant nature of the industry empowered the filmmakers by freeing them from the need to conform to a narrow concept of mainstream entertainment. While the others did films that suit the general public's taste, the Malayalam filmmakers came up with the subjects that interested them.

1.1 History of Malayalam Cinema

Kerala is well known for its rich art and cultural background, so its films are identified as unique in different aspects. While the other languages focused on Puranas to make films, Malayalam films pointed out the relevant social issues through the themes. *Vikathakumaran* (1928) produced and directed by J.C Daniel was the first Malayalam movie which got released in 1928. It was a silent film that failed in theatres. *Marthanda Varma* (1993), the second film based on a novel by C.V Raman Pillai, but it was not released due to some legal issues. In 1938, *Balan* (1938), the first talkie film got released and Udaya studio, a Kerala-based film studio came into

existence. Many of the Keralites marked their entries into the film industry by this time. *Jeevitha Nouka* (1951), *Neelakkuyil* [1954], and *Newspaper Boy* [1955] were a few films that marked a turning point in the industry by discussing some relevant issues in the theme. (*History of Cinema*)

1.1.1 The Growth

After the success of *Neelakkuyil* (1954), which discussed the issue of untouchability, there came many films which portrayed the life and problems faced by the villagers. *Rarichan Enn Pouran* [1956], and *Minnaminugu* (1957) were two films that got great appreciation during the 1950s. In 1961, the first Malayalam colour film *Kandam Bacha Coat* (1961) got released with social drama as the theme, and *Bhargavi Nilayam* (1964) directed by Vincent was another feather on the cap that got celebrated in the era. Prem nazir who had the title of a romantic hero got a new identity with the release of *Iruttinte Aathmav* (1967) which was based on the story of M.T Vasudevan Nair. The 1960s was the era that truly marked the growth of the Malayalam film industry.

1.1.2 Chemmeen - The Milestone

The major shift in the technical and artistic aspects of the Malayalam films got initiated with the release of *Chemmeen* (1965). It was a milestone in history as it became the first South Indian film to win the President's Golden Lotus Award for the best film. The film depicts Karuthamma, the daughter of a successful fisherman, and Pareekutty, the son of a wealthy trader in a pre-marital and later an extramarital relationship. The concept of the film is based on the popular Chasity legend among the fishermen in the coastal state of Kerala in South India. If a married fisherwoman

is betraying her husband when he is in the sea, the Sea Goddess commonly called Kadalamma will devour him.

The film got released on August 19, 1965, and after the release, it was overwhelmed with high positive critical praise and was hailed as a technical and artistic triumph. The film turned out to be a box office smash that set numerous records. It is considered to be the first major creative film in South India, as well as one of Malayalam cinema's most beloved cult masterpieces. The film got screened at several international film festivals and received honours at the Cannes and Chicago film festivals. IBN live named the film to their list of the 100 greatest Indian films. Later the film got dubbed and released as *Chemmeen Lahren* in Hindi and *The Anger of the Sea* in English.

1.1.3 The Malayalam New Wave

The Malayalam film production and post-production work witnessed the utmost progression in this period and the screening of world classics and the growth of the film society movement led to a great shift in the attitude towards the Malayalam film industry. Along with this progress, the Malayalam cinema also witnessed the rise of a new genre which was called the Parallel Cinema or the New Wave Malayalam Cinema. *Swayamvaram* (1972), the directional debut of Adoor Gopalakrishnan released in 1972 set the door for the New Wave Malayalam Cinema Movement. This paved the way for Malayalam cinema in the international arena. It also made history by using leitmotif, which is referred to as the use of repetitive sounds in the background, associated with a particular character, type, or scene. (*History of Cinema*)

In 1976, Navodaya Appachan, the Indian film producer left his brother Kunchako and established the Navodaya Studio at Kakkanad. Appachan was a visionary in filmmaking, especially when it came to experimenting with and adopting new technology. *Thacholi Ambu* (1978), Navodaya's second film was the first Malayalam film to be shot with CinemaScope anamorphic lenses. Navodaya studio came up with another technological feat, which is *My Dear Kuttichathan* (1984), the first Indian 3D film. It had its dubbed version in Telugu, Hindi, and Tamil, and later in 1997 it was re-edited and released as the first Malayalam movie with the digital theatre system sound (DTS). The establishment of this studio was a big step in relocating the base of Malayalam cinema production from Chennai to Kochi.

The combination of commercial and parallel cinema which is termed the 'middle stream cinema' was another stream of Malayalam Cinema that emerged at this time. Bharathan, Padmarajan, and KC George were some of the notable directors of these films. The middle stream cinema attracted various film audiences with meaningful themes and a good way of presentation. (Basheer K, 2019)

1.1.4 The Golden Age

The late 1980s to early 1990s is the golden period of Malayalam cinema where films released in these years focused on the stories dealing with the everyday life of people and detailed screenplays. The golden age had many master directors who gave evergreen hit movies combining all the essence of humour and melancholy. Background music, mostly warm with excellent lighting and cinematography, made these films more unique and special. This age also witnessed the collective efforts of certain actors and directors through collaboration, which created a winning formula

for the absolute success of the movies. Also, the storyline had shifted to family-oriented stories with some humour and romance in them.

Piravi (1989) directed by Shaji N Karun, won the Camera d'Or mention at the Cannes film festival in 1989, making it the first Malayalam movie to win the same. In 1992, *Oh Faby* (1992), the Malayalam film was released as India's first live-action/animation hybrid film. The film *Swaham* (1994) directed by Shaji N Karun earned the Bronze Rosa Camuna at the Bergamo Film Meeting in Italy in 1994 and 1997 *Guru* (1997) directed by Rajiv Anchal became the first Malayalam film to be selected for Oscar Nominations. It was India's official Oscar entry in the category of best foreign film.

The Kerala State Chalachitra Academy (Kerala State Motion Picture Academy) was established in 1998 by the Kerala Government's Department of Cultural Affairs to promote the films in the state. It was the first of its kind in India, with a film and video archive, a public audio-visual library, an academic library to promote film based research, a stage, an auditorium, a venue for film festivals, and a documentation cell that records the history of Malayalam cinema and biographical information of film personalities.

1.1.5 The Millennium

Blockbuster films with slapstick comedy and long narratives dominated the new millennium. This decade also witnessed the release of the sequel to several popular films. Jayaraj, one of the most appreciated art films director brought out a new trend in Malayalam cinema through his films, which were the sequel films. *For the people* (2004) directed by Jayaraj paved the way to the beginning of this trend and later sequels of different movies came on the big screens. *Ravanaprabhu* (2001) directed

by Ranjith was a sequel to the movie *Devasuram* (1993) starring Mohanlal and *Sethuramayyar CBI* (2004) starring Mammooty is the sequel to the movie *Oru CBI Diary Kurippu* (1988)

The Merryland studio was given a new phase of life in 2004 when it was converted into a television serial shooting and production house. Until now the studio has produced more than 20 different TV serials. The 2006 Malayalam film, *Moonnamathoral* (2006) was the first Indian film that is shot and distributed in digital format. The Malayalam film industry produced India's biggest ever multi starrer blockbuster *Twenty-20* (2008) in the year 2008, the film under the direction of Joshy and produced by actor Dileep practically included all of the actors who are members of the Association of Malayalam Movie Artists (AMMA) who worked without receiving any payment. It was an initiative of AMMA to gather funds for their welfare initiatives that assist the senior artists who are out of their jobs. It was India's first and so far only such endeavour. This decade also witnessed the migration of many actors, technicians, and directors to other language films. Priyadarshan, Sabu Cyril and Santhosh Shivan are the few among them. Thus Malayalam film industry started to make a signature in Kollywood and Bollywood.

1.1.6 The New Generation

The current scenario of the Malayalam film industry is notable for the introduction of New Generation Films which have experimental narratives, odd subjects, and novel storytelling styles. In the last ten years, there has been a commendable growth in the number of young new artists and directors entering the industry. The Malayalam cinema industry saw a resurgence during the start of 2010. New-age directors like Aashiqu Abu, Lijo Jose Pellissery, Jeethu Joseph, Rajesh

Pillai, and Dileesh Pothan injected much-needed fresh blood into Malayalam cinema's veins. This was the start of what is now known as the "new wave of Malayalam film. Beginning with Rajesh Pillai's 2011 link film *Traffic* (2011) Malayalam films once again become the envy of their neighbours. Aashiq Abu's *22 Female Kottayam* (2012), Jeethu Joseph's *Drishyam* (2013), Lijo Jose Pellissery's *Amen* (2013), Alphonse Puthran's *Premam* (2015), Dileesh Pothan's *Maheshinte Prathikaram* (2016), Anjali Menon's *Bangalore Days* and Mahesh Narayanan's *Take Off* (2017) carved out a distinct niche for Malayalam cinema. And these filmmakers' increasing popularity and fearsome reputation were bolstered by their rapid delivery of high-quality entertaining films. *Drishyam* (2013), released in 2013, and *Pulimurugan* (2016), released in 2016, were the first Malayalam films to gross over 500 million and one billion rupees, respectively. *Drishyam* (2013) was reproduced in four Indian languages after that. The 2014 film *Peruchazhi* (2014) was released in 500 theatres around the world, making it the biggest distribution in Malayalam film history. Jenso Jose, the co-producer of Siddique's film *Fukri* (2017) came up with the novel idea of a mobile dubbing studio in 2016. For the first time in Indian cinema history, dubbing was carried out on location, in a mobile dubbing studio set up in a trailer. It was also utilized in post-production for tasks such as basic scene editing and colour correction. This improved the film's quality since the performers were able to convey the same emotion in their voices as they did in front of the camera.

Then there were films by Madhu C Narayanan (*Kumbalangi Nights*(2019)) and Zakariya Mohammed (*Sudani from Nigeria* (2018)) that broke new ground. Fahadh Faasil, Nivin Pauly, Dulquer Salmaan, Parvathy, Nimisha Sajayan, Aishwarya Lekshmi, Soubin Shahir, Suraj Venjaramoodu, Shane Nigam, and Roshan Mathew, to name a few, were all part of the new wave of cutting-edge filmmaking.

Another milestone in Indian cinema occurred in 2017 when the Malayalam film *Villain* (2017) was shot fully in 8K resolution. *Virus* (2018), a 2018 film based on the Nipah virus outbreak in Kerala, is India's first medical-themed film that gained so much appreciation. Prithviraj's *Lucifer* (2019) released in 2019, earned Rs. 50 crores in four days, Rs. 100 crores in eight days, and Rs. 150 crores in 21 days, making it the fastest Malayalam film to achieve all three milestones and, as a result, the highest grossing Malayalam film ever. It was also the first Indian film to be shot entirely with anamorphic lenses. In an attempt to resurrect Merryland Studio's filmmaking glory, Vysakh, director and producer P. Subramaniam's grandson, produced the studio's first comeback film, *Love, Action Drama* (2019) in 2019.

1.1.7 The COVID 19 Era

With each film, Malayalam cinema began to alter the idea of mainstream entertainment. The introduction of streaming services extended the reach even further, bridging language barriers with the help of well-crafted subtitles. The pandemic merely added to the industry's growing prominence in the country. While filmmakers in other languages struggled to make sense of Covid-19's disarray and how to adjust to the age of streaming platforms, Malayalam filmmakers continued to produce high-quality films. The pandemic constraints were used to their advantage by these filmmakers. *The Great Indian Kitchen* (2021), *C U Soon* (2020), *Joji* (2021), *Kala* (2021), *Drishyam 2* (2021), *Kuruthi* (2021), and *Minnal Murali* (2021) successfully touched on our sensation of confinement brought on by the blanket lockdown. The filmmakers, who were used to dealing with little resources and tight budgets, saw coronavirus as an opportunity and assimilated it as a narrative device.

1.2 The Pandemic

The coronavirus disease (COVID-19) pandemic, which began in the Chinese city of Wuhan, spread to other nations very quickly, with several cases recorded around the world. The World Health Organization (WHO) defined the COVID 19 as an infectious disease caused by the SARS-CoV-2 virus. The majority of those infected with the virus developed mild to moderate respiratory symptoms and recovered without the need for specific treatment. Some people, though, became critically unwell and required medical help. Serious sickness was more likely to strike the elderly and those with underlying medical disorders such as cardiovascular disease, diabetes, chronic respiratory disease, or cancer. COVID-19 is capable to make anyone sick and lead to serious illness or death at any age. This unexpected challenge of the pandemic affected many lives and forced people to sit indoors with very limited sources of resources. It resulted in a significant loss of human life around the world and poses an unprecedented threat to public health, economy, employment, education, food systems, and the entire world. It was more of an economic and social crisis rather than a health crisis, as it was attacking the societies to the core. COVID-19 is widely regarded as the most serious global health disaster of the century and the greatest threat to humanity since World War II. (Madhav N, Oppenheim B, Gallivan M, et al.2017)

It was on 30 January 2020, that Kerala reported its first case of COVID 19, and from there the entire state has been struggling to bring back normality. After the declaration of the first case of COVID 19 in the state, a health emergency was declared by the government to control the spread. The immediate approach included the monitoring and screening of all incoming passengers from China, as well as anyone who had come into contact with these individuals. Every individual was

forced to wear face masks and sanitize their hands each time they went out. The people who were affected and the ones who are in close contact with the affected were isolated and self-quarantined for 28 days compulsorily. At the onset of the epidemic, health care providers, local municipal authorities, police, the public, and the media worked together and honestly to keep COVID numbers low. These actions helped in reducing the daily number of positive cases and resulted in a pandemic curve that differs dramatically from the national trend. The state and the strategies and various measures taken to manage the pandemic era were appreciated nationwide and Kerala was marked as an example to look on to in the future.

1.2.1 Pandemic and Malayalam Cinema

The COVID-19 Pandemic has impacted practically every facet of life, and the entertainment industry was not an exception. The film industry was one of the greatly affected sectors during the pandemic, because by their very nature, movie theatres are high-risk environments, as they frequently fill hundreds of people into a small space for extended periods. Furthermore, cleaning them can be difficult and time-consuming, making them unsuitable for a highly contagious virus like COVID-19. As the COVID-19 pandemic worsened earlier this year, several hyped and minor releases were forced to stop their theatrical releases early. Instead of waiting months for digital and Blu-Ray sales to start, some studios decided to distribute their films digitally first.

Kerala's government has revealed plans to launch an OTT platform for the business. Its goal is to assist in the distribution of low-budget films. It remains to be seen whether the scheme succeeds, but the timing could not have been better. When the epidemic broke out, streaming sites became the new home for movies. As surprising as it may seem, this year has seen 45 Malayalam direct-to-OTT releases.

This fantastic development follows several excellent Malayalam films released during the pandemic's peak in 2020. Malayalam filmmakers' most successful strategy has been to inject new life into old subjects. The sheer diversity of plots is worth investigating. They revolutionized the concept of film locations by reacting to the constraints posed by the pandemic.

Even though the Malayalam film industry was burdened with unexpected crises and uncertainties, its reaction to the pandemic was inspiring. India remained at home during the pandemic, on the other hand, the Malayalam films were widely distributed throughout the country and around the world. With sleek subtitling, higher internet speeds, and several streaming platforms, what started as a trickle in the years before Covid-19 became a downpour. People who had never heard of Kerala cinema a few years ago now regard it as the country's most forward-thinking and anchored industry. Aficionados were taken back by the 'new generation cinema.' Malayalam cinema served common people's stories that cinema has frequently consigned to the periphery, while other film industries were preoccupied with building up superstars (MV Vivek, 2021)

The increased popularity of OTT platforms increased the confidence in the directors to come up with more digital releases, and with *Sufiyum Sujathyaum* (2020) being a great success on the OTT platforms there came many more films like *Joji* (2021), *Kala* (2021), *The Great Indian Kitchen* (2021), *Aarkkariyam* (2021), *Sunny* (2021), and much more that celebrated the pandemic era of Malayalam film industry. While filmmakers in other languages struggled to make sense of Covid-19's disarray and how to adjust to the age of streaming platforms, Malayalam filmmakers continued to produce high-quality films. The pandemic constraints were used to their advantage by these filmmakers.

It is no exaggeration to claim that the coronavirus epidemic of 2020 altered the path of human history. It has also quickened a shift in how we consume entertainment, as well as our cinematic preferences. The Malayalam cinema industry gained the most from the rapidly changing face of entertainment.

1.3 Need for the study

The sudden wake of COVID 19 in India followed by lockdown and restrictions gave rise to an unexpected crisis in the whole film industry. The theatres were shut and the releases were suspended. The Malayalam film industry witnessed the mass suspension of production duties and the cancellation and postponements of projects for the first time in history. There were no more theatrical releases and the theatre experience was never practical during the lockdown days. This became a reason for the rise of unemployment and the issues of uncertainties, especially among people working in the industry who were clueless about the upcoming days. These became a big threat to the entire film industry. Here, it was essential for the industry to bring about workarounds to tackle the issues of joblessness and uncertainties.

Even though the industry was in a great crisis, the workarounds found were innovative and creative. The pandemic era saw the production of short films and creative solutions to the localized nature of filming with the help of mobile cameras and online platforms. The restrictions and limitations of the pandemic brought out many artistic and technical changes. OTT releases were the first major shift resulting from the pandemic. With *Sufiyum Sujathayum* (2020) as the first Malayalam movie to release on the OTT platform, many more releases came on different streaming platforms. Thus there was a hike in the number of paid subscribers of OTT platforms and people began to watch movies sitting in the comfort zone of their homes. As the

film *Sufiyum Sujathayum* (2020) was well accepted and discussed, it became a ray of hope for the rest of the actors, technicians, and filmmakers. Then there came films that have been shot completely in a single location, in a single room, and also there came movies where the whole is captured in a single shot. The pandemic brought out movies with limited characters and so many new actors and filmmakers came up with beautiful and inspirational content with discusses themes and plots which is socially relevant. The dialogues and characters became so raw and realistic in a way that people feel like watching their own lives on screens. So many films performed well in OTT when compared to theatres and many of the hidden talents got recognition. The content and quality of the film were discussed rather than the actors performed.

These shifts came in all of a sudden as a result of the pandemic and for all the film audiences this was much unexpected. Here this study aims to analyse the perception of youth, who is a large part of the audience, on these shifts caused by the pandemic and also to examine the artistic and technical changes that happened by analysing the content of the film *Sunny* (2021) the movie starring Jayasurya directed by Ranjith Shankar, *Love* (2020) directed by Khalid Rahman starring Shine Tom Chako and Rajisha Vijayan and the film *Santhoshathinte Onnam Rahasyam* (2020) starring Rima Kallingal and Jithin Puthanchery directed by Don Palathara. The purpose of the study is to analyse the major shifts in the Malayalam cinema caused by the pandemic and to find out the perception of the youth on the same.

1.4 Objectives of the Study

1. To find out the major shifts in the Malayalam cinema industry caused by the pandemic.
2. To understand the perception of youth regarding this recent shift in Malayalam cinema.

1.5 Research Question

1. How is the pandemic affecting the Malayalam cinema industry?
2. What are the major shifts that happened in the Malayalam cinema industry during the pandemic?
3. What is the attitude and perception of youth regarding these shifts in Malayalam cinema?

Chapter 2

REVIEW OF LITERATURE

Since the study is conducted to find out the perception of youth on “Pandemic and the shift in Malayalam Cinema” along with the content analysis of the movies that have been released during the pandemic, it is necessary to review related literature. As the pandemic brought out a crisis in the film industry worldwide, they had to establish certain workarounds to resolve the issue. The theatres were shut down and the movie releases were postponed which ended up with the issues of uncertainties and unemployment, also there were no more theatrical experiences for the public which formed a major threat to the industry. Even though the industry was in a great crisis, the workarounds found were creative and innovative. The Malayalam film industry witnessed many shifts which include the production of many short films, filming through mobile cameras, shooting at a single location, films with limited artists along with the emergence of OTT platforms as a result of the absence of theatre releases. Thus pandemic brought out many artistic and technical shifts in Malayalam cinema. In this chapter, previous research works on pandemics and cinema, changes brought out by the pandemic, the emergence of OTT platforms, and so on are reviewed. The main source of finding previous literature on pandemic and shifts are mainly the web.

2.1 Pandemic and OTT Platforms

Patel (2020), in his study titled *A Study: OTT Viewership in “Lockdown” and Viewer’s Dynamic Watching Experience*, aims to evaluate the impact caused by the increasing viewership of OTT platforms during lockdown to evaluate the future of India’s collective watching experience. As India witnessed an unexpected lockdown period in this digital era there came a great interest to spend their leisure time at home simply sitting in front of the screens. Accordingly, the time spent in front of screens had an immense increase.

Also, the study focuses on analysing the different factors that affect the future of cinema halls as the lockdown became a major threat to their existence. Report analysis and online survey are the methods used for the study through which they found the reasons for the increasing viewership of OTT platforms. The data collection was with the help of a questionnaire where respondents of various age groups from different universities were considered the sample in which 100 of them formed the sample size. The responses resulted in a conclusion that the current generations are more into immediacy rather than waiting for content for so long. They need it instantly on-demand. The study found this as one major factor that results in the increasing viewership of OTT platforms. The deep attachment between the OTT platform and the audience brings out the fact that this new mode of watching will continue in the future, and this will make a shift in the audience’s collective watching experience and will be having a great impact on the future.

Patel (2021) in his study titled, *OTT Viewership and Pandemic: A study on New Trends of online video content and cinema hall footfalls* explores the future of collective watching experience in India by analysing the impact of these new trends,

particularly the increasing OTT video streaming platforms like Netflix, Hotstar, Amazon Prime, Zee5, and the audience in lockdown. The wake of COVID 19 in India followed by the lockdown restrictions and quarantine gave rise to a crisis in the industry with the cancellation and postponements of projects and the suspension of production duties. As movie theatres close and film distribution is halted across the country, the internet has ushered in a new kind of viewing experience. The time we spend looking onto the screen has increased nowadays. This article seeks to study the emerging new trends in the online video content, also to find out the consumer need that is changing day by day so that we can help them by creating offerings that cater to their needs. It assesses numerous vantage points that mark alterations in the watching experience to frame Indian people's attitudes towards cinema venues. Analysis and survey method is followed throughout the study to find out the causes of increasing OTT viewership, and the survey was conducted online with a questionnaire to collect the essential data. People between the ages of 18-40 from Bhopal who have experience of watching cinemas in theatres before the lockdown was considered as the sample for the study. Finally, it concludes on the note that the OTT platforms are heading to a bright future and the televisions and theatres have to bring out better content with good infrastructure to regain their viewers.

C and Babu (2021), in her study titled: *The future of Over- the- Top platforms after COVID 19 pandemic* aims to find the most popular OTT platform that has been used over this time along with comparing the difference in the watching experience both in theaters and OTT platforms. As the pandemic was followed by a period of lockdown, the cinema halls were shut and shootings were suspended. This made people think about an alternative to watching movies sitting at home, and the OTT platforms were the major boom in the pandemic era. The subscription for every

platform had an immense increase and people started enjoying movies sitting at home. To find out the future of OTT platforms, the quantitative survey method was used. The survey was conducted online with a questionnaire for data collection. The sample selected for the study was the subscribers of several OTT platforms of which 350 formed the sample size. From the results, it was found that there is nothing to question about the future of OTT platforms. People admitted that they enjoy watching movies and they will not be withdrawing their subscription so that the subscriptions have a great increase. Also, they argue that OTT platforms are so much helpful for aspiring filmmakers because they can bring out low-budget productions in the industry through this. The study concludes with a prediction that televisions are going to be replaced with these OTT platforms in the future.

Patnaik et.al (2021) in her study titled "*Rise of OTT Platforms: Effect of the C-19 Pandemic*" aims to find out the shift in consumer behavior from the old to new entertainment, and also to analyze the future scope of the OTT platforms that emerged in this pandemic era. Another major objective of the study is to analyze the increasing consumption of OTT platforms during the pandemic. The pandemic brought about a significant shift in the way of entertainment consumption, as the cinema halls which were considered as the hangout places got shut down and the consumers moved to the period of Netflix and chill at their homes. Thus because of the pandemic, the graph of subscriptions had an upper curve and the popularity got increased. For the data collection process, a questionnaire was made for the relevant target group. OTT consumers between the ages of 18 - 45+ were selected as the target group in which 100 formed the sample size, and the questions were presented to them on screen. And the study resulted in the conclusion that over 91.7% of the sample were aware of the OTT platforms, and the majority of the entertainment consumption is in-house via the

OTT platforms. People began to consider OTT platforms as a popular medium to watch films/entertainment.

Sharma (2020) in his article *Will movies released directly on OTT platforms become a norm post-COVID 19? Experts think otherwise* tells that the sudden wake of the pandemic has forced the theatres to shut down. So movies started released on the OTT platforms directly. This has become a matter of discussion among the theatre owners and the producers that the users might shift from watching movies in theatres. The experts say that OTT is a short-term source to overcome the financial difficulties faced by the industry. OTT helped the filmmakers who doesn't have a platform to release their content, it helped the OTT vice versa with the fresh content. The author says that shift is not permanent and it is just until things get back to normal. Films generate more revenue in theatres than OTT platforms so once when entertainment market is free from covid-19 difficulties movies will get back to theatres.

Parikh (2020) in her paper titled *The emergence of OTT platforms during the pandemic and its future scope* aimed to study the rise of OTT platforms amid the pandemic. It is important to know the immense increase in the popularity of OTT platforms during the pandemic to evaluate their future scope. OTT platforms, from their launch till now have only witnessed an upper curve in their graph of popularity and usage. As the people were compelled to stay home during lock down the number of subscriptions also increased. The method used for the study is was a survey method and the public's opinions were analyzed. It was found that individuals utilized OTT more than any other platforms like television and YouTube to spend their time on entertainment. People of Gujarat watching OTT platforms between the ages 14 – 45+ formed the population of the study and they were evaluated accordingly. And the

results showed that most of them experienced an immense increase in their times in front of the screens and were looking forward to films being released on OTT and in cinemas. The audience was also enjoying watching films on OTT instead of cinema halls. But for a few, it depends on the nature of films. This research has concluded that there's the future scope for OTT platforms in the future and the major part in this is played by the pandemic.

2.2 The impact of pandemic on Movies

Kang et.al (2021) in their study named *Pandemic Cinema (Team 2)* discusses today's society, the COVID-19 pandemic has claimed countless lives and compelled people to take unprecedented precautions. As a result, designing an ecologically friendly theatre with filtration devices to reduce germ growth is a worthwhile undertaking, as it would benefit struggling enterprises and allow people to enjoy a day outside safely. The implementation of filtration systems and contactless food delivery networks is crucial while delivering a joyful and memorable impression for the visiting audience, with safety being the priority. However, to achieve the aforementioned objectives, considerable barriers must be overcome. This entails engineering a robot that moves consistently while avoiding impediments in its environment, constructing an energy-efficient cooling system, and developing a filtration mechanism to filter COVID-19 particles. The team shows the "COVID-less Movie Theatre," which incorporates these overall concepts inside a regular movie theatre.

Blasco et.al (2021) in his study named *Cinema in times of the pandemic COVID: Movies helping to moderate emotions and supporting the health team* presents COVID-19 pandemic highlights the importance of looking after the health

team's physical as well as emotional health. The current crisis has two components: on the one hand, a biological threat, and on the other, dealing with anxiety, dread, and disordered emotions, which pose a threat to mental equilibrium and the serenity required to deal with such a massive challenge. It is critical to boost the morale of individuals who deal with this extraordinary challenge daily. A depressed doctor contributes to the issue by instilling fear in patients and their families. SOBRAMFA - Medical Education and Humanism - has distributed advice for assisting professionals in maintaining an objective view of the reality they are encountering through short movies. The use of cinema in the form of movie clips from various films aids in clarifying the intricacies of the recommendations that have been remarked on.

D Mini (2021) in her study *Where is Cinema? COVID-19 and shifts in India's Cinemascope* explores the recent shifts in the Indian Cinemascope that has been brought out by the sudden wake of COVID 19, the pandemic. The entertainment industry was fighting with this unexpected crisis of pandemic lockdown and quarantines which involved shelving of projects, postponement of releases, cancellation of production works, and shutting down of cinema halls. In response to this, the industry has to come up with workarounds to deal with the issue of uncertainties. One major shift that acted as a solution for this was the OTT platforms through which the films reached the audience. The study concludes by stating that the prominence of virtual space encountered a task to the film professionals to reorganize the entire production of the film which thereby can be done with even small caste and at a single place where the entire storyline goes. Producers must assure the availability of protective safety equipment, thermal screening, and physical distancing techniques as part of the phased reopening process, which includes changing scripts or employing digital effects to reduce instances of fights, intimacy, and crowds. As a

result, pandemic entertainment has evolved into a genre in which the product is redefining the market as much as market concerns influence film form. Ad-supported video-on-demand, for example, has begun to gain traction alongside drive-ins and open-air theatres. If OTT platforms and virtualization hint to one possible future of film exhibition, a nod to open-air cinemas looks back into the past to try to reframe the trajectory of cinema's future through a re-physicalization, rather than virtualization, of its settings.

Erkilic et.al (2021) in their study named *Covid-19 pandemic and crisis in the film sector: Opportunity to confront structural problem* aims to look at the film industry's crisis during the Covid-19 outbreak, also the support packages available to behind-the-scenes workers, movie theatres, and film projects. The method used for the study was semi-structured in-depth interviews with samples selected from the field to investigate potential support packages. Covid-19 became the potential to be a catalyst for resolving the film industry's structural issues, which have multiple aspects in this process. Even beyond the crisis, cinema should be encouraged since it is a vital reflection of national culture and it generates significant economic value in the cultural economy.

Khalilov (2020) in his study named "*Pandemic Culture*" in the *U.S Cinema* discusses how epidemics are depicted in American films, which has become increasingly important as global disease outbreaks have increased, including the most recent one, COVID-19, which had far-reaching consequences worldwide. The author examines the origins, evolution, and proliferation of pandemic narratives in film and culture in recent years, revealing a huge rise in public anxiety, also fears associated with globalization, the weakening of national borders, and fears of scientific

development and interference in nature. Despite the world community's efforts and preparations for all kinds of catastrophic scenarios, both in reality and on-screen, while facing natural challenges, including invisible pathogens, the author concludes that humanity still has limited resources, both external and internal, as evidenced by the panic over the coronavirus infection.

Kavas (2021) in his study titled *Cinema & New media possibilities in the pandemic* discusses Cinema, which began to digitalize within the 20th century, proceeds to coordinate with computerized distributing stages that developed with the improvement of new media innovations. The pandemic that influenced the entire world in 2019, advanced broadcasting stages got to be prevalent as an elective cinema occasion within the isolated handle. Due to the safety measure which was taken because of the pandemic, the neighborhood and worldwide cinema industry were contrarily influenced. The Cinema industry, a collective generation, and screening handle have been hindered by the suspension of the shooting and closing down theaters amid the isolation. Modern media made a development range for the cinema industry. This article analyses the impact of modern media devices on the cinema segment.

Shet (2020) in her study titled *Are pandemic slasher films scintillating better than ever before?* seeks to analyze whether the three slasher movies taken for consideration may flicker with great principles like uniqueness, adherence to feministic speculations, overseeing the Rating, and decreasing savagery in movies. The waves of women's liberation brought forward women's activist film speculations that request the movies, a shape of art, to alter the lives of marginalized voices with its possibility. Tragically slasher movies with their nature and standards to frighten

individuals have been choosing ladies to be their substitutes. Amid Widespread times when the entire world went on lockdown and the address, “Would cinema survive the pandemic?” emerged. Right away there was a befitting reaction from OTT Stage: Netflix, Amazon Prime Video, etc., -the saviors of Cinema. Just like the other classes the slasher movies too popped up to engage the individuals. The method used for the study was the content analysis of the movie scenes in which woman appears and the factors like gender inequalities, feministic theories, and stereotypes were analyzed. The outcome depicted the depictions of ladies and scenes have changed due to the odd thoughts coming about in less stereotypic depictions. All the three movies offer a treat to isolated society with all their uniqueness and they seem to get minimal appraisals as well, in showing disdain toward their imperfections. Encouraged by their victory, the future slasher movies would certainly loan a hand to the women's activist developments by displaying solid ladies as the fourth wave of woman's rights demands.

Shah et.al (2020) in htheirstudy titled *Post-pandemic Impacts of COVID-19 on Film Industry Worldwide and in China* aims to analyse the post-pandemic impact of COVID _19 in the film industry worldwide along with analysing the shift and developments brought out by the pandemic Chinese cinemas. The sudden wake of COVID _19 paralyzed the entire film industry and related businesses worldwide. Cinema halls were shut, releases were postponed, and many lost their jobs. After a long gap, the theatres got reopened with safety measures and COVID protocols, but the audiences are still nervous to enter cinema halls which are closed places.

As the study is exploratory, the data is collected through secondary sources, including books, articles, journals, and newspapers. The study concludes by stating

that, even though the emergence of OTT platforms and the theatres can bring out significant changes in the ideologies, the confidence of the consumer inner the market has stable growth. Also, the Chinese box office performance is prominent and the situations are much improved. The future of the film industry seems bright and hopeful here.

Singh (2020) in his article *How is coronavirus impacting the streaming platforms with an increasing appetite of viewers* analyses that the COVID-19 had a great impact on OTT platforms causing a boom in consumer behavior and the lack of enough subscribers. As per the recent survey by InMobi, 46% of the audience is watching most of the content online. Experts believe that OTT will take over the traditional networks. The traditional channels became outdated since they couldn't shoot anything new due to the lockdown. According to Paritosh Joshi (media consultant and principal), people will depend on OTT platforms to watch fresh material in such situations. To increase the popularity and subscription platforms like Amazon Prime Video and zee5 distributed their series for free viewing. As a result, Zee5 received an 80% subscription and a 50% increase in time spent on it. Various genres like young romance, urban drama, and thrillers were released, and also the viewership of the films was drastically increased.

Chapter 3

METHODOLOGY

The study “Pandemic and the shift in Malayalam Cinema” is carried out with the objective of analysing the perception of youth regarding the shifts in Malayalam cinema that have been caused by the pandemic. Research methodology is a way to systematically solve the research problem and all those methods which are used by the researcher during the course of studying his/her research problem are termed as research methods (Kothari, 2004). It is the systematic and theoretic analysis of the methods applied to carry out the study.

This chapter describes methods of research that have been used to answer the research questions and thus carry out the research effectively. The chapter consists of different sections which include the research design, sampling design, tools, and methods for data collection.

The sudden outbreak of the pandemic impacted the entire entertainment industry and this led to many unexpected shifts in Malayalam cinema. The Malayalam film industry commonly called Mollywood is well known for its realistic story-driven plots, cinematography and talented filmmakers. The arrival of the pandemic followed by restrictions and lockdown ended up in an unanticipated crisis and there came a big pause in the entire film industry. There were no Malayalam movie releases and upcoming projects and shoots were postponed. To tackle the situation, the industry came up with workarounds that were innovative and creative and this led to new shifts in the Malayalam film industry.

3.1 Research Design

A research design is the arrangement of conditions for the collection and analysis of data in a manner that aims to combine relevance to the research purpose with economy in procedure. It is a plan or framework for conducting the study and collecting data. It is defined as the specific methods and procedures you use to acquire the information you need (Smith, 2012). Research design has to be thoroughly specific as to what methods of data collection are followed.

In order to satisfy this objective of the thesis with the topic “Pandemic and the shift in Malayalam cinema”, the study uses the triangulation method of data collection. Triangulation means using more than one method to collect data on the same topic. This is a way of assuring the validity of research through the use of a variety of methods to collect data on the same topic. It involves different types of samples as well as methods of data collection. A triangular method combining both the qualitative and quantitative methods of research along with content analysis is taken for the study where the youth between the age group of 18 to 25 are selected on a voluntary basis and would be surveyed with the help of a questionnaire containing 20 questions created and passed on to them as a survey via google form and the responses are being recorded.

The research analyses the content of three OTT-released Malayalam movies to figure out the recent shifts in the industry after the pandemic. The films selected for the purpose are *Sunny* (2021), directed by Ranjith Shankar starring Jayasurya, *Santhoshathinte Onnam Rahasyam* (2020), starring Rima Kalingal and Jithin Puthanchery, and *Love* (2020) starring Shine Tom Chacko and Rajisha Vijayan. The

content of these films is analysed to understand the different changes that have been brought out by the pandemic as a workaround to the ongoing crisis situation.

3.1.1 Quantitative Approach

Quantitative research is based on the measurement of quantity or amount. It is applicable to phenomena that can be expressed in terms of quantity (Kothari, 2004). The quantitative data collection methods rely on structured data collection instruments that fit diverse experiences into predetermined response categories. They produce results that are easy to summarize, compare and generalize.

In this study, a structured questionnaire was the tool used to get quantitative data from the respondents, especially to measure their perceptions, opinions, and suggestions about the recent shifts in Malayalam cinema that have been caused by the pandemic with the help of three selected pandemic release movies and thus to find answers to the research questions and meet the objectives of the study.

3.1.2 Content Analysis

The study of records and communication artefacts, such as words in various formats, photographs, audio and video is known as content analysis. Content analysis is a primary means of understanding films. A brief content analysis of the selected movies was employed to gain a deeper understanding of the shifts that have happened as a result of the unexpected pandemic, thus enhancing the dimension of the study and making it more relevant.

In the online survey conducted, there was a set of questions for the respondents to give in their opinions on the films, which allows the researcher to do a content analysis of those films by considering these opinions as part of the study, and

it was totally voluntary. Thus, the survey had 100 responses and considering this the content of the films was analysed. The opinions of the respondents on each film helped to know how the youth is perceiving each and every change in the movie that has been brought out by the pandemic.

3.2 Questionnaire Design

An online survey was used as the main research technique. According to “*Introduction to Using Online Surveys*” (Ritter & Sue, 2007), an online survey works best in a situation where a list of potential respondents is known to have emails and Internet access, and it is especially useful when the target respondents are geographically dispersed. Here as the study is about the pandemic and the shift in Malayalam cinema, where the youth is the major consumer of the OTT released movies during the pandemic, an online survey was much more suitable and easier for collecting responses. A structured questionnaire was used that contained both open-ended and closed-ended questions. The online questionnaire was designed with the help of Google Forms, the link to which was sent to the respondents via Instagram and WhatsApp.

3.3 Sample for the Study

A survey method was selected from all the other forms of data collection to collect comprehensive data directly from the primary sources. In order to find the perception of the youth regarding these recent shifts in the industry, a questionnaire containing 20 questions was created and passed on to them in the form of a survey via google form and the responses have been recorded. The population selected for the purpose of the study consisted of young people between the ages of 18 to 25 in the Ernakulam district, of which 100 of them formed the sample size. The sampling

methods chosen for the study were convenient sampling and snowballing methods that come under the non-probability sampling methods, as the survey was conducted online. Through the survey, the research records the views and opinions of the youth on these shifts and the new pandemic cinema culture, and the data collected through this survey is analysed to find out how the youth is feeling about these shifts in Malayalam cinema that have been brought out by the pandemic.

3.4 Sample Size

From the overall population of youth in the Ernakulam district, a total of 100 young people between the age of 18 and 25, including both males and females was the sample size of the study. This included people who are interested in watching Malayalam movies, especially movies which have been released on OTT platforms during the pandemic.

3.5 Sampling Method

Apart from the various forms of sampling methods available in the field of research, convenient methods of sampling and snowballing sampling methods were selected for this particular study. In this field, there are mainly two types of sampling methods, probability, and non-probability methods. The methods used for this study comes under the category of the non-probability type of sampling.

3.6 Tools used for Research

The major tool that has been used for carrying out the entire study was the survey conducted online. The survey was structured in the form of a questionnaire. It consisted of 20 questions, out of which 18 questions were multiple-choice questions and 2 were open-ended questions. These questions were circulated among the desired

sample audience as a Google form, utilizing various social media platforms such as WhatsApp and Instagram. These methods helped in facilitating effective data collection by understanding the perception of youth on the recent shifts caused by the pandemic in Malayalam cinema. All the responses were collected and recorded to carry out the data analysis in order to satisfy the objective of the study. The whole research has followed proper ethical and moral principles throughout the study and every participant involved was informed about the purpose of the entire study. Any personal data or information was neither collected nor used in the study and it was ensured that all of the participants have given their consent to take part in the study and are aware of the purpose and their role in this particular research that had been carried out.

Chapter 4

ANALYSIS AND INTERPRETATION

4.1 Introduction

The main objective of the study was to analyse the recent shifts in the Malayalam film industry that have been caused by the pandemic and to identify the perception of youth towards these shifts in cinema. All the information gathered for the study to answer the research questions and meet the study's objectives is thoroughly analysed and interpreted. This chapter presents the analysis and interpretation of the data gathered from youth through the use of questionnaires and also by analysing the content.

Responses from the survey are emphasized using various forms of graphical representations and a simple percentage analysis is done to analyse and further describe the data. First, data collected from the survey will be analysed followed by interpretation of data collected through interviews and content analysis, respectively. This chapter is also divided into sub-headings to throw more light on questions asked to the respondents.

The following demographic data shows the distribution of age and gender among the respondents.

4.2 Age

The respondents were asked to mark their age from the two age groups given in the questionnaire. A total of 101 responses were collected. Table 4.2 and figure 4.2 illustrate the result.

Table 4.2 Age

Age	Frequency	Percentage
18 – 20 years	8	7.9
20 – 25 years	93	92.1
Total	101	100

The data from table 4.2 has been represented as a chart as shown below which gives the overall percentage regarding the different age groups to which the respondents belong.

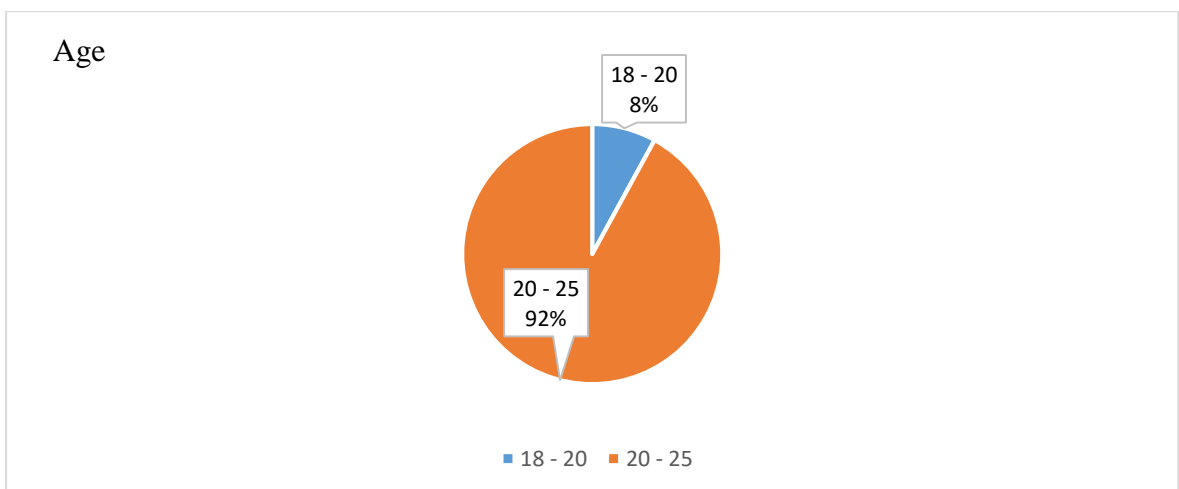
Figure 4.2 Age

Table 4.2 and figure 4.2 show that 92% of the respondents are those who have an average age of 20 - 25 years. It can be seen that only 8% of them belong to the age group of 18 - 20 years.

4.3 Gender

In dealing with gender, there were 74 females and 27 males out of 101 respondents. Table 4.3 and figure 4.3 illustrate the results.

Table 4.3 Gender

Gender	Frequency	Percentage
Male	74	73.3
Female	27	26.7
Total	101	100

The collected data has been represented as a table based on the gender of respondents. The chart given below shows an overall percentage of gender distribution among the youth.

Figure 4.3 Gender

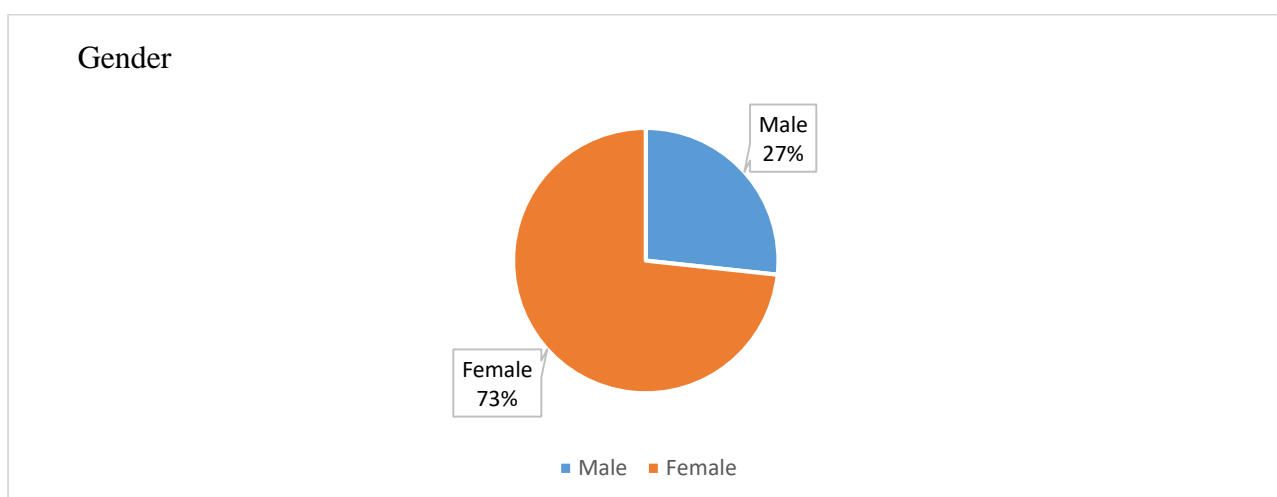


Table 4.3 and figure 4.3 show that 74 of the respondents representing 73% of the total number of participants are females while the remaining 27 of the respondents representing 27% of the total participants are males.

4.4 OTT Consumption

Respondents were asked to mark the extent to which they are consuming the OTT contents from the four categories listed in the questionnaire. Table 4.4 and figure 4.4 illustrate the results.

Table 4.4 OTT Consumption

OTT Consumption	Frequency	Percentage
Daily	34	33.7
Often	40	39.6
Rarely	24	23.8
Never	3	3
Total	101	100

The data from table 4.4 has been represented as a chart as shown below which gives the overall percentage regarding the extent to which the respondents are consuming the OTT contents.

Figure 4.4 OTT Consumption

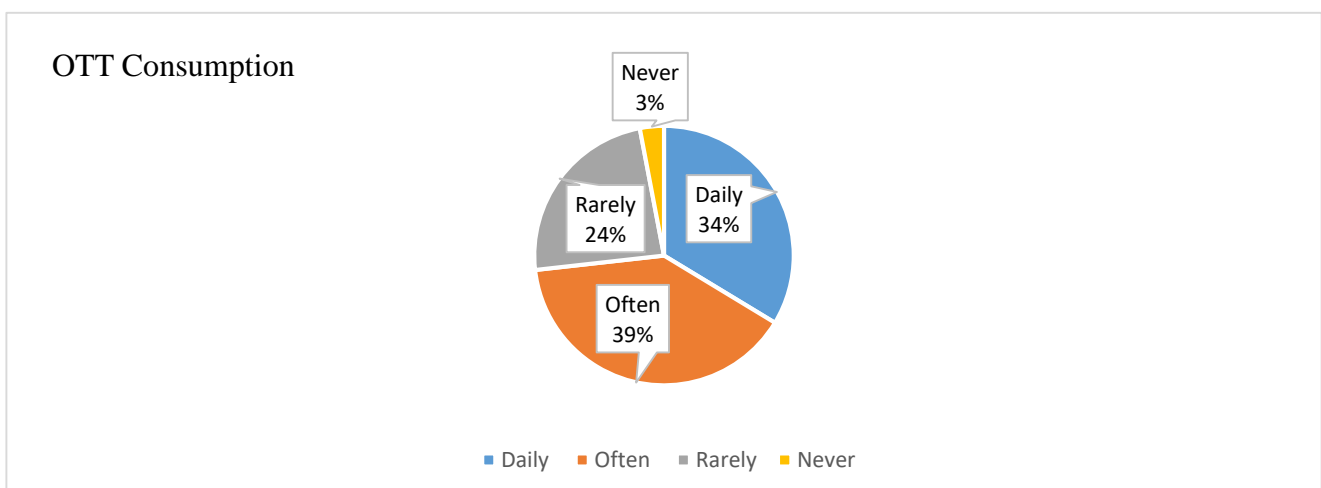


Table 4.4 and figure 4.4 shows that 39% of youth who responded to the question consume the OTT content frequently whereas 34 % of the respondents consume the OTT content daily. It can be seen that 24% of the respondents are the ones who rarely consume the content on OTT platforms whereas the remaining 3% are not at all interested in OTT content.

From the above data, it can be inferred that the majority of the youth (39%) often consume the OTT content. It can also be understood that the youth who is not at all consuming the OTT content are a minority (3%).

4.5 Preference for OTT over Theatre Release

The respondents were asked whether they prefer the movie releases on the OTT platform over the theatre releases. Table 4.5 and figure 4.5 illustrate the results.

Table 4.5 Preference of OTT over Theatre Release

Preference for OTT over Theatre Release	Frequency	Percentage
Yes	51	50.5
No	50	49.5
Total	101	100

This data has been represented as a chart as shown below which gives the overall percentage of youth who prefer the OTT platforms over the theatre release of movies.

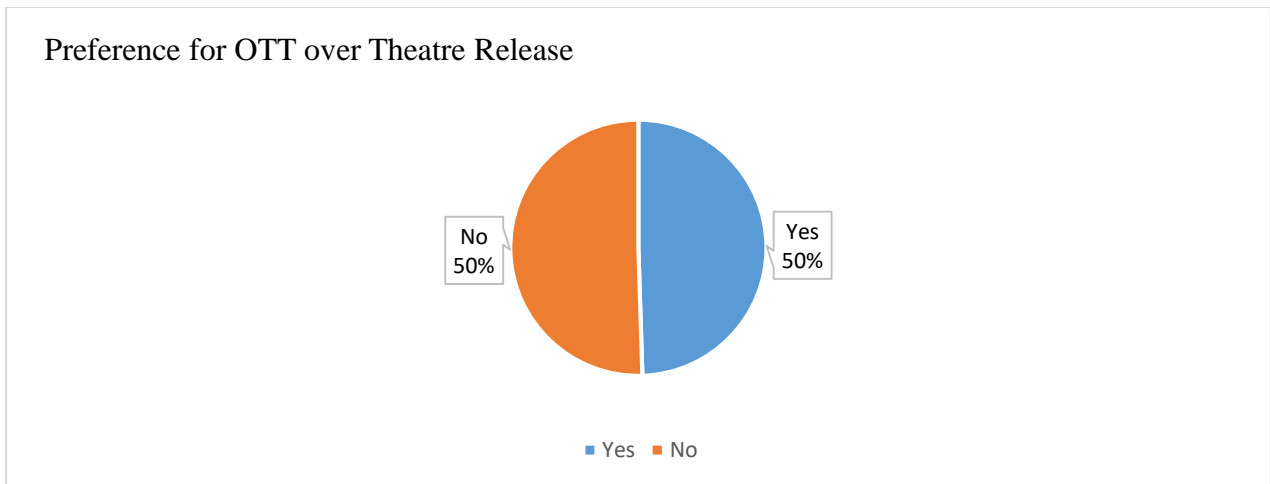
Figure 4.5 Preference for OTT over Theatre Release

Table 4.5 and figure 4.5 illustrate that 50% of the respondents didn't prefer OTT platforms over the theatre releases, while the other remaining 50% prefers the OTT release of movies over the theatre releases.

4.6 Better Performance of Movies in OTT

The respondents were asked to denote their extent of agreement and disagreement with the statement that the performance of movies on OTT platforms is better than that in theatres. A total of 101 of the participants responded regarding their agreement and disagreement. Table 4.6 and figure 4.6 illustrates the results.

Table 4.6 Better Performance of Movies in OTT

Better performance of movies in OTT	Frequency	Percentage
Strongly agree	41	40.6
Agree	34	33.7
Neutral	18	17.8
Disagree	5	5

Strongly Disagree	3	3
Total	101	100

The data from the above table has been represented as a chart as shown below, which gives the overall percentage regarding the agreement and disagreement of the participants on the better performance of movies on OTT platforms.

Figure 4.6 Better performance of Movies in OTT

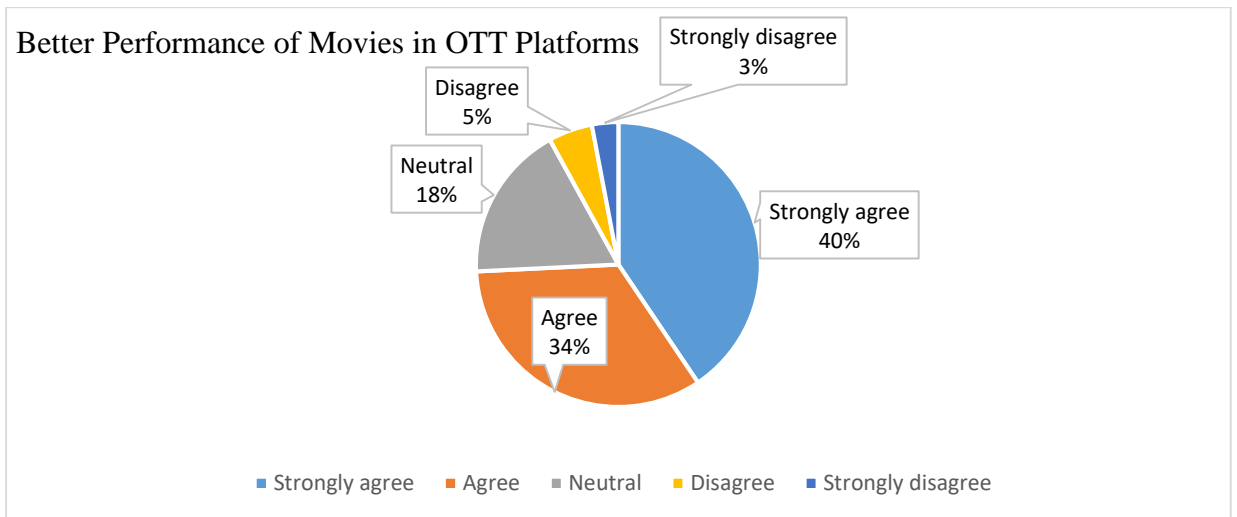


Table 4.6 and figure 4.6 show that 40% of the total respondents strongly agree that the movies are performing better in OTT than in theatres. It can also be seen that 34% agree to the same that movies perform better in OTT than in theatres. A percentage of 18 have given their response in a neutral state whereas 5% disagree that movies are better performing on OTT platforms. The amount of the participants who strongly disagree with the statement is a minority of 3%.

From the above data, it can be concluded that the majority (40%) agree with the statement that the movies are performing better on OTT platforms when compared to the theatres.

4.7 OTT Platforms and Theatre Experience

The respondents were asked to express their state of agreement and disagreement with the statement that, OTT platforms deliver satisfying theatre-like experiences in the pandemic era. A total of 101 of the participants responded regarding their agreement and disagreement. Table 4.7 and figure 4.7 illustrates the results.

Table 4.7 OTT Platforms and Theatre Experience

OTT platforms and theatre experience	Frequency	Percentage
Strongly Agree	15	14.9
Agree	23	22.8
Neutral	35	34.7
Disagree	25	24.8
Strongly Disagree	3	3
Total	101	100

The data from the above table has been represented as a chart as shown below, which gives the overall percentage regarding the agreement and disagreement of the participants on the statement that OTT platforms deliver satisfying theatre-like experiences in the pandemic era.

Figure 4.7 OTT Platforms and Theatre Experience

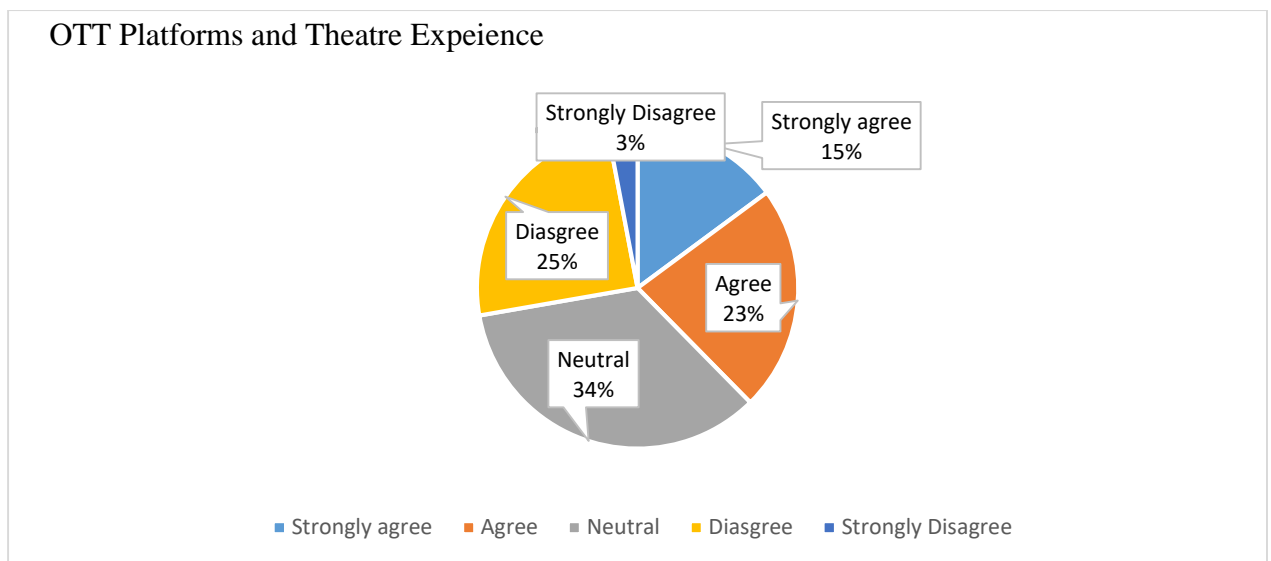


Table 4.7 and figure 4.7 make it clear that 34% of the 101 respondents stay neutral on their extent of agreement and disagreement with the statement that OTT platforms can deliver a satisfying theatre-like experience in the pandemic era, whereas 25% show their disagreement with the same. It can also be seen that a 23% of the total participants agree with the statement while 15% strongly mark their agreement with the statement. Only 3% of the total respondents have shown their strong disagreement with the statement given.

From the above data, it can be inferred that a significant number of the respondents (34%) show a neutral state on the statement regarding the performance of OTT platforms and the theatre experience. It can be also understood that participants who strongly disagree with the statement are a minority (3%).

4.8 Social Distancing and Watching Experience

Respondents were asked to choose their level of agreement and disagreement from the five options given, with the statement that social distancing in cinema halls

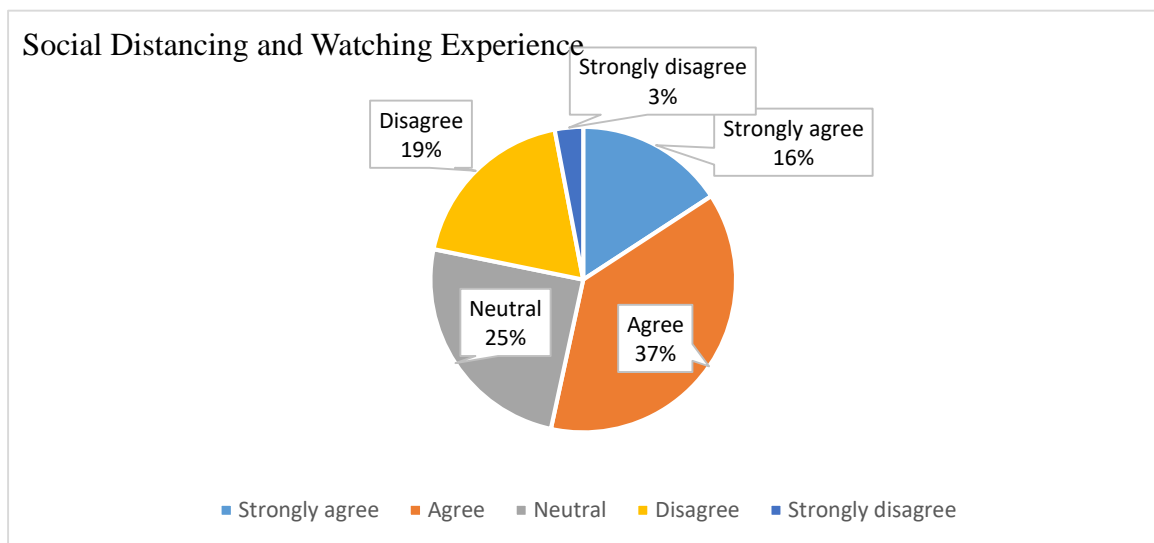
would impact the overall watching experience of the audience. Table 4.8 and figure 4.8 illustrate the results.

Table 4.8 Social Distancing and Watching Experience

Social distancing and watching experience	Frequency	Percentage
Strongly Agree	16	15.8
Agree	38	37.6
Neutral	25	24.8
Disagree	19	18.8
Strongly Disagree	3	3
Total	101	100

This data has been represented as a chart as shown below which gives the overall percentage of youth with the level of their agreement and disagreement on the statement that social distancing in cinema halls would impact the overall watching experience of the audience.

Figure 4.8 Social Distancing and Watching Experience



From table 4.8 and figure 4.8, it is clear that 37% of the total respondents agree with the statement that the social distancing in cinema halls would impact the overall watching experience of the audience, whereas 25% show their state as neutral with the statement. It can also be seen that 19% of the respondents disagree with the statement whereas 16% show their strong disagreement with the same. There is only 3% of the respondents show a strong disagreement with the statement that social distancing in cinema halls would impact the overall watching experience of the audience.

From the above data, it is obvious that a majority (37%) of the respondents agree that the social distancing in cinema halls after the pandemic would have an impact on the overall watching experience of the audience. The amount of the participants who strongly disagree with the statement is only a minority (3%).

4.9 OTT Films and the Concept of Heroism

The respondents were asked to select their level of agreement and disagreement from the five options given about the statement that the pandemic and

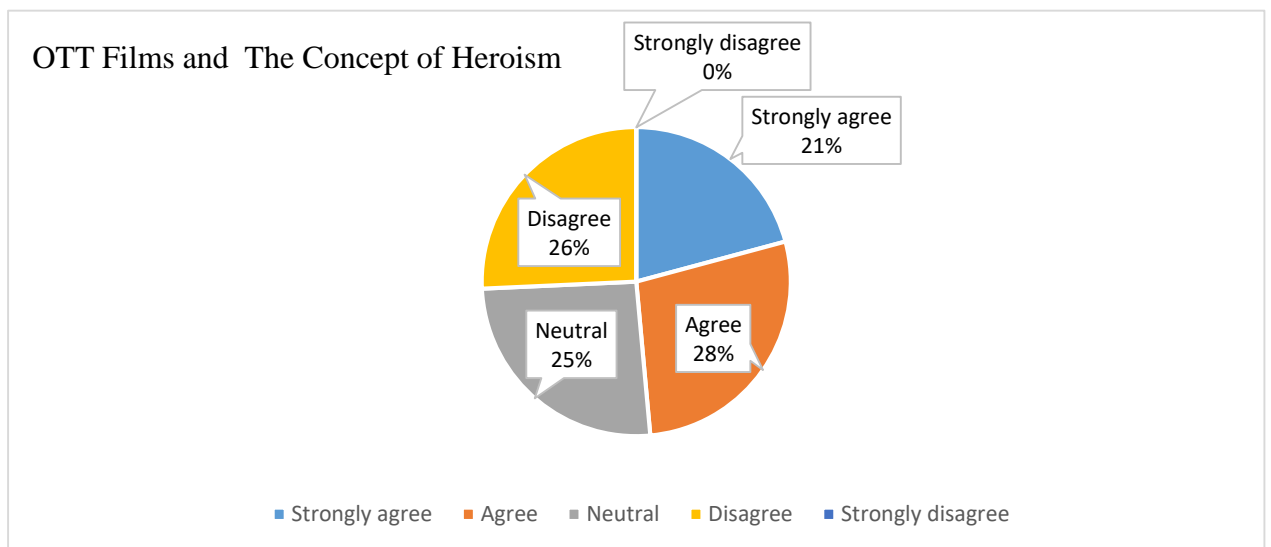
OTT films put an end to the concept of heroism and heroic films. Table 4.9 and figure 4.9 illustrate the results.

Table 4.9 OTT Films and the concept of Heroism

OTT Films and The Concept of Heroism	Frequency	Percentage
Strongly Agree	21	20.8
Agree	28	27.7
Neutral	26	25.7
Disagree	26	25.7
Strongly Disagree	0	0
Total	101	100

The data from the above table has been represented as a chart as shown below, which gives the overall percentage regarding the agreement and disagreement of the respondents on the statement that the pandemic and OTT films put an end to the concept of heroism and heroic films.

Figure 4.9 OTT Films and the concept of Heroism



From table 4.9 and figure 4.9, it is clear that 28% of the total respondents agree with the statement that the pandemic and OTT films put an end to the concept of heroism and heroic films, whereas 26% have shown their disagreement with the statement. From the results, it is also clear that 25% have shown a neutral state of opinion while the other 21% strongly agree with the statement. Nobody among the respondents has strongly disagreed with the statement as it denotes a 0% in the results.

The above data makes it clear that a somewhat significant number of the respondents (28%) agree with the statement that, the pandemic and OTT films put an end to the concept of heroism and heroic films. And there is no one among the respondents (0%) who are strongly disagreeing with the statement.

4.10 Perception of Audience towards Heroic Films.

The respondents were given an open-ended question to understand the perceptions of their reason for the heroic concept. The results are summarised as follows.

From a total of 101 respondents, the majority came up with an opinion that the pandemic and OTT platforms have played a crucial role in shifting the perception of youth about the concept of heroism. In their opinion, today the audience mostly focuses on the quality of the theme, story, and concept rather than the Hero or the actors in the film. Reality-based plots that deal with the lives and plight of the normal people are, what is celebrated in this pandemic and OTT cinema culture. In their perception, the pandemic has changed the cliché movie concept and has shifted to more experimental kinds of movies. One of the respondents even presented the film *#Home* [2021] as an example of this trendsetter, as it does not have any lead actors, but still, it is widely watched due to its content. Up to them the development of movies through OTT has made a great impact in showcasing concepts that are unsaid, breaking barriers, and keeping them gender neutral and socially relevant. “OTT has changed the ‘so-called’ definition of a hero. That look, feel, skin color, and body type, which people consider a hero should have, has been completely changed”, says one of the respondents. Many of them stay with the opinion that heroism is to be celebrated in theatres and when it comes to OTT films it does not have much relevance, but the concept and plot are what matters more to the viewers.

A significant number of the respondents had a different opinion from the majority, where they say that the concept of heroism will not have an end, as there is a great fan following for actors. Up to them the concept of heroism will have a forever existence. “Heroism and star-driven films will have a huge following forever”. Says one respondent. A minority among the respondents had a neutral state here as they did not respond to the question with a reason.

4.11 Pandemic and Movie Locations

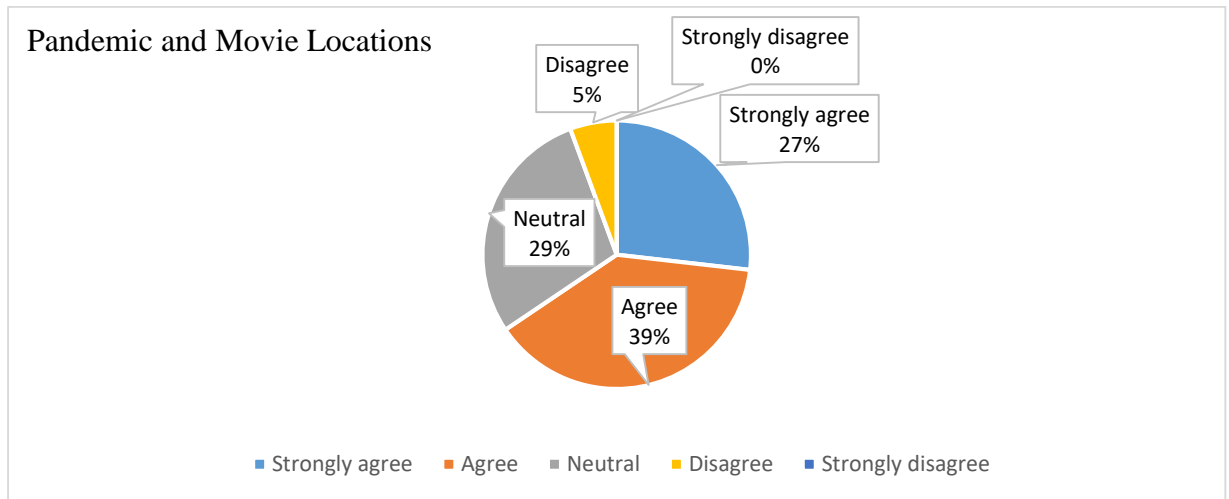
Respondents were asked to choose their level of agreement and disagreement from the five options given, with the statement that pandemic movie culture significantly reduced multiple location-based themes and brought a new era of single location-based movies. Table 4.11 and figure 4.11 illustrate the results.

Table 4.11 Pandemic and Movie Locations

Pandemic and Movie Locations	Frequency	Percentage
Strongly Agree	27	26.7
Agree	39	38.6
Neutral	29	28.7
Disagree	6	5.6
Strongly Disagree	0	0
Total	101	100

The data from the above table has been represented as a chart as shown below, which gives the overall percentage regarding the agreement and disagreement of the respondents on the statement that pandemic movie culture significantly reduced multiple location-based themes and brought a new era of single location-based movies. And there is no one among the respondents (0%) who are strongly disagreeing with the statement.

Figure 4.11 Pandemic and Movie Locations



From table 4.11 and figure 4.11, it is clear that 39% of the total respondents agree with the statement that, the pandemic movie culture significantly reduced multiple location-based themes and brought a new era of single location-based movies, whereas 29% of the respondents show neutrality with the statement. From the results, it is also obvious that 27% strongly agree with the statement, while the other 5% show their disagreement.

The above data make it clear that somewhat a significant number of the respondents (39%) agree with the statement that the pandemic movie culture significantly reduced multiple location-based themes and brought a new era of single location-based movies.

4.12 Perception of Pandemic Cinema Culture

Respondents were asked to mark their perspective on the pandemic cinema culture from the five categories listed in the questionnaire. Table 4.12 and figure 4.12 illustrates the results.

Table 4.12 Perception of Pandemic Cinema Culture

Perception of Pandemic Cinema Culture	Frequency	Percentage
Self-Reflective	30	29.7
Gender Sensitive	13	12.9
Politically nuanced	4	4
Experimental	48	47.5
Others	6	5.9
Total	101	100

This data has been represented as a chart as shown below which gives the overall percentage of their perspective on the pandemic cinema culture.

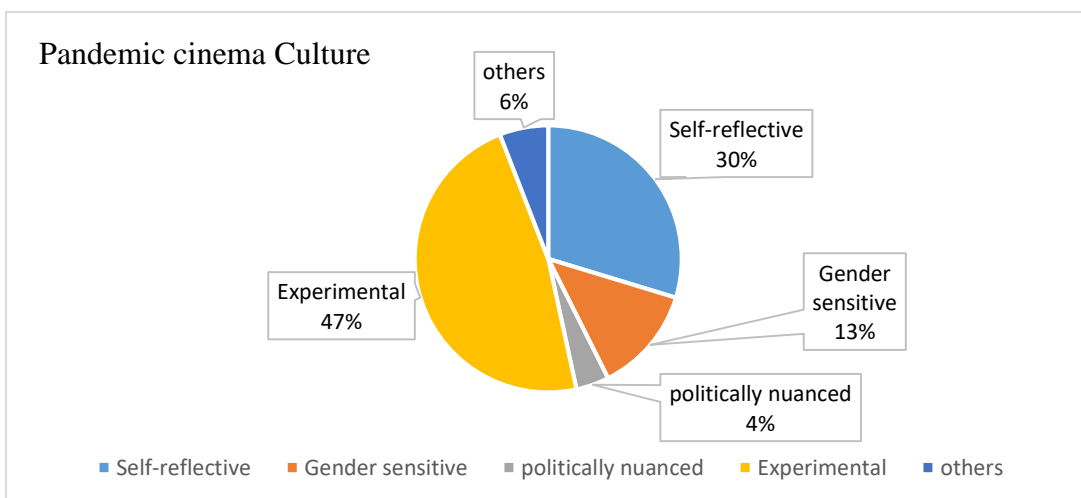
Figure 4.12 Perception of Pandemic Cinema Culture

Table 4.12 and figure 4.12 makes it clear that 47% of the total respondents stick to the perspective that the pandemic cinema culture is more experimental, whereas the perspective of another 30% is says that it is self-reflective. From the results, it is also clear that 13% of the respondents have a perspective, that the pandemic cinema culture is politically nuanced, while 6% opted for other, where they came up with perspectives other than the given categories. Among the respondents, only 4% came with the perspective that, the pandemic cinema culture is more politically nuanced.

The above data makes it clear that a majority of the respondent's perspectives (47%) on the pandemic cinema culture are experimental, whereas only a minority have a perspective that the pandemic cinema culture is politically nuanced.

4.13 Role of Men and Pandemic Cinema

The respondents were asked whether the leading men are shown as failures often entangled in problems and incapable of avenging in the recent films released during the pandemic. Table 4.13 and figure 4.13 illustrate the results.

Table 4.13 Role of Men and Pandemic Cinema

Role of Men and Pandemic Cinema	Frequency	Percentage
Yes	62	61.4
No	39	38.6
Total	101	100

This data has been represented as a chart as shown below which gives the overall percentage of youth who agreed that in the recent films released during the pandemic, the leading men are shown as failures often entangled in problems and incapable of avenging.

Figure 4. 13 Role of Men and Pandemic Cinema

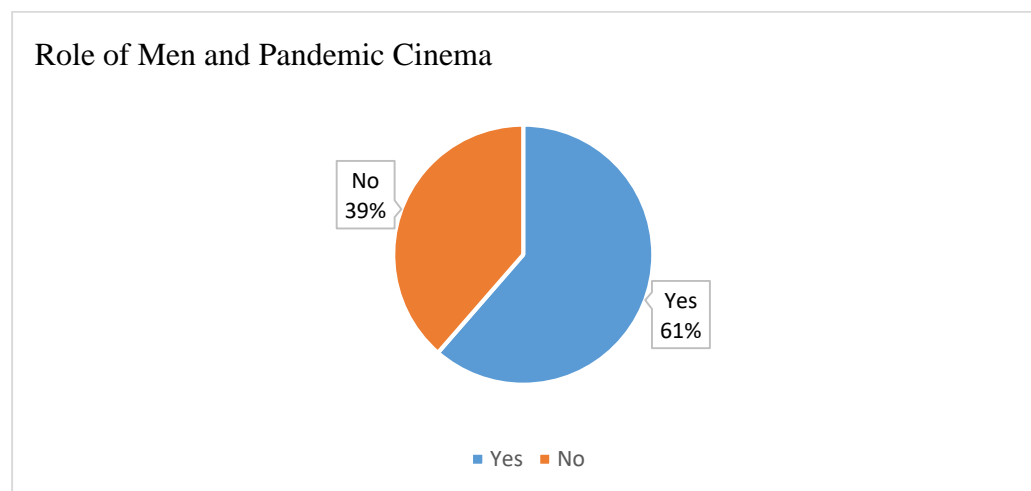


Table 4.13 and figure 4.13 shows that a majority of the 101 respondents stayed with the statement that in the recent films released during the pandemic, the leading men are shown as failures often entangled in problems and incapable of avenging, whereas the remaining 39% didn't stand in favor of the statement.

From the above data, it is clear that the majority of the youth (61%) feel like men are shown as failures often entangled in problems and incapable of avenging in the recent films released during the pandemic, while a minority of the respondents didn't felt the same as they opted no.

4.14 Growth of Aspirant Filmmakers and Artists

The respondents were asked whether the pandemic era and OTT platforms are giving career growth to aspirant filmmakers and artists. Table 4.14 and figure 4.14 illustrates the results.

Table 4.14 Growth of Aspirant Filmmakers and Artists

Growth of Aspirant Filmmakers and Artists	Frequency	Percentage
Yes	92	91.9
No	9	8.9
Total	101	100

The data from the above table has been represented as a chart as shown below, which gives the overall percentage of youth who say that the pandemic era and OTT platforms are giving career growth to aspirant filmmakers and artists.

Figure 4.14 Growth of Aspirant Filmmakers and Artists

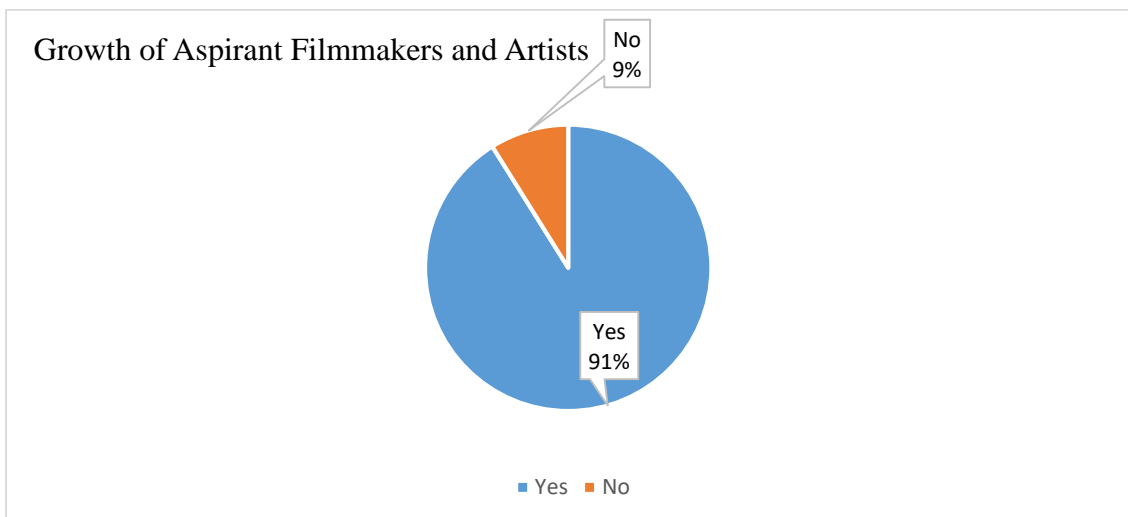


Table 4.14 and figure 4.14 shows that almost all the respondents (91%) stay in favour of the statement that the pandemic era and OTT platforms are giving career growth to aspirant filmmakers and artists. The remaining 9% does not agree with the same,

From the results, it can be inferred that the majority of youth (91%) agree that the aspirant filmmakers and artists had a career growth due to the pandemic and OTT platforms. Those who did not stay in favour of the statement id only a minority (9%).

4.15 The Difference in Film Making Aspects - *Love* (2020)

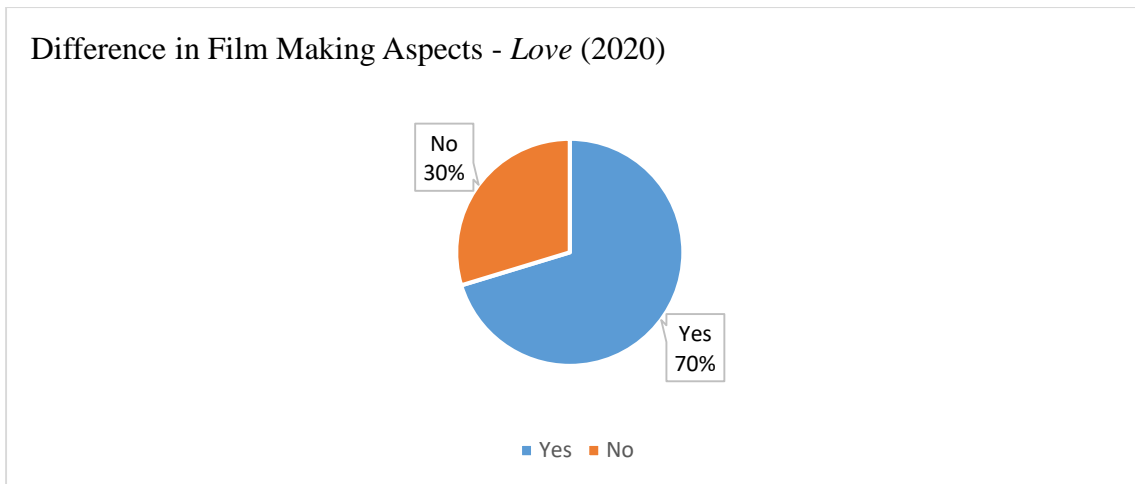
The respondents were asked the question that, Shot during the lockdown, the narrative of *Love* [2020] is confined to the four walls of an apartment, resembling a domestic drama. Does it differ from the previously seen filmmaking aspects? Table 4.15 and figure 4.15 illustrates the results.

Table 4.15 The Difference in Film Making Aspects – *Love* (2020)

The difference in Film Making Aspects – <i>Love</i> [2020]	Frequency	Percentage
Yes	71	70.3
No	30	29.7
Total	101	100

The data from the above table has been represented as a chart as shown below, which gives the overall percentage of youth who say that the making aspects of the film are entirely different from what is seen previously.

Figure 4.15 Difference in Film Making Aspects - *Love* (2020)



From table 4. 15 and figure 4.15 it is clear that the majority of the respondents (70%) have given a yes which says that the making aspects of the film *Love* (2020), are entirely different from what we have seen before, whereas 30% of the respondents have reacted to the question with a “no”.

From the results, it can be inferred that a majority of 70% of the 101 respondents have felt that the making aspects of the movie are different from what has been seen before and only a minority of 30% have responded the opposite.

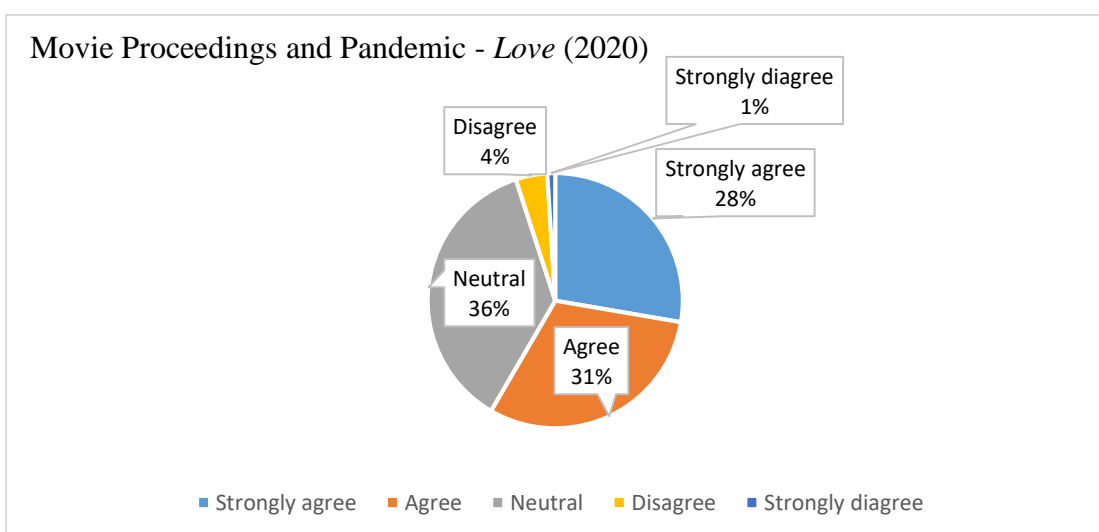
4.16 Movie Proceedings and Pandemic - *Love* (2020)

The respondents were asked to state their level of agreement with the statement that, in the movie *Love* (2020) the proceedings are cleverly designed to mask the shortcomings posed by the pandemic, from the given five options. Table 4.16 and figure 4.16 illustrate the results.

Table 4.16 Movie Proceedings and Pandemic - *Love* (2020)

Movie Proceedings and Pandemic <i>Love</i> [2020]	Frequency	Percentage
Strongly Agree	28	27.7
Agree	31	30.7
Neutral	37	36.6
Disagree	4	4
Strongly Disagree	1	1
Total	101	100

The data from the above table has been represented as a chart as shown below, which gives the overall percentage regarding the agreement and disagreement of the respondents on the statement that, in the movie *Love* (2020) the proceedings are cleverly designed to mask the shortcomings posed by the pandemic.

Figure 4.16 Movie Proceedings and Pandemic - *Love* (2020)

From table 4.16 and figure 4.16 it is clear that a somewhat significant number of the respondents (36%) stay neutral with the statement, whereas 31% show their agreement on the same. It can also be seen that 28% of the total respondents show strong agreement with the statement that in the movie *Love* (2020) the proceedings are cleverly designed to mask the shortcomings posed by the pandemic. Only 1% of the respondent shows a strong disagreement on the same.

From the results, it can be inferred that a majority of 36% show their neutral state with the statement that in the movie *Love* (2020) the proceedings are cleverly designed to mask the shortcomings posed by the pandemic, while the amount respondent who strongly disagrees with the same is a minority (1%).

4.17 Watching Experience of the Audience – *Love* (2020)

The respondents were asked to mark their answer in a yes or no to the given statement that as the entire film *Love* (2020) is shot in an apartment, watching the same location and mise-en-scene(background, properties, and costumes) for longer than one hour affects the watching experience of the audience. Table 4.17 and figure 4.17 illustrate the results.

Table 4.17 Watching Experience of the Audience – *Love* (2020)

Watching Experience of the Audience – <i>Love</i> [2020]	Frequency	Percentage
Yes	53	52.5
No	48	47.5
Total	101	100

The data from the above table has been represented as a chart as shown below, which gives the overall percentage of youth who says the statement is correct and is not.

Figure 4.17 Watching Experience of the Audience – *Love* (2020)

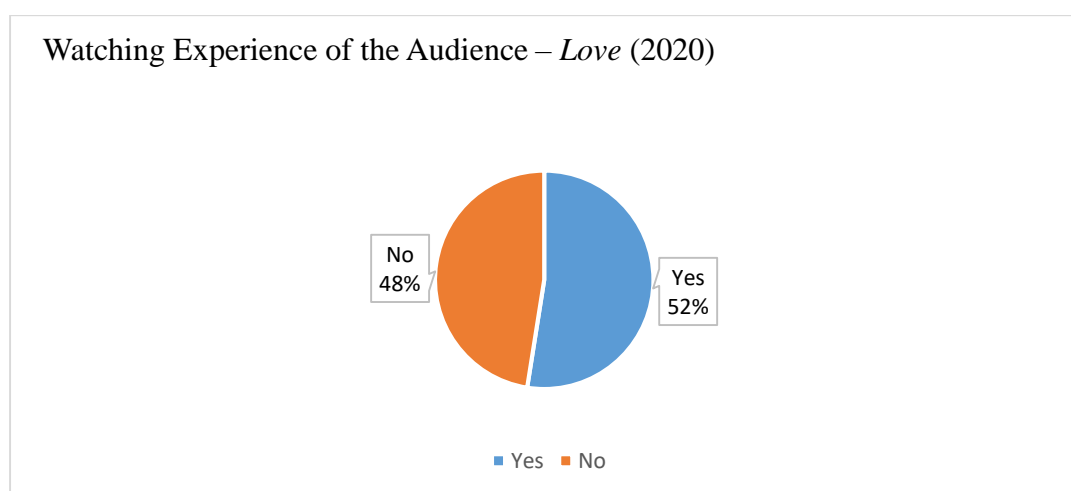


Table 4.17 and figure 4.17, show that the 52% of the total correspondents stay in favour of the statement that as the entire film *Love* (2020) is shot in an apartment, watching the same location and mise-en-scene (background, properties, and costumes) for longer than one hour affects the watching experience of the audience, whereas a 48% shows they disagree with the same.

From the results, it can be inferred that the majority agree that shot in an apartment, watching the same location and mise-en-scene (background, properties, and costumes) for longer than one hour affects the watching experience of the audience, whereas comparatively the amount of respondents with disagreement is a minority (48%).

4.18 The One - Man film Genre - *Sunny* (2021)

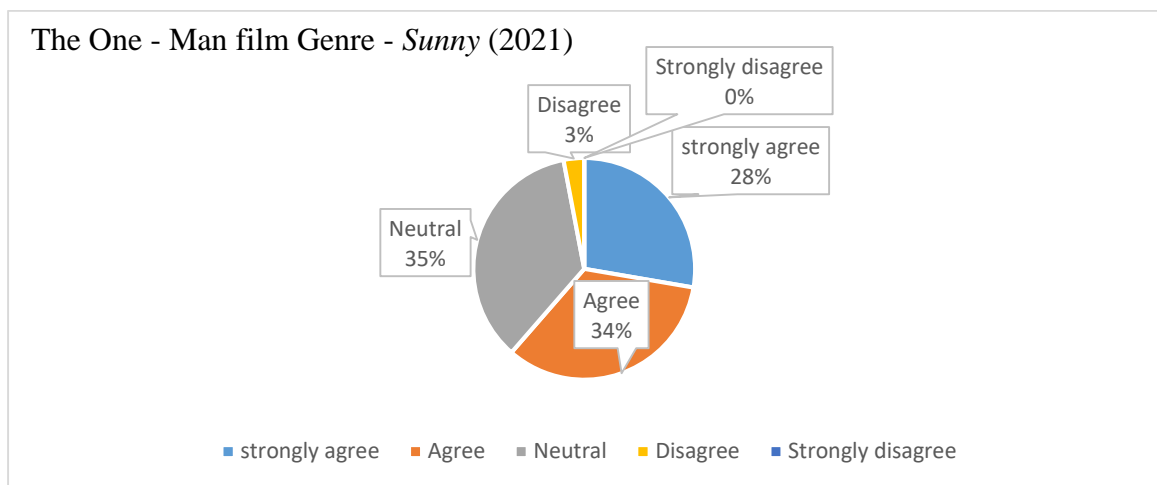
Respondents were asked to mark their level of agreement on the statement that, the limitations induced by lockdowns and restrictions have become a license to attempt novel Story turfs taking *Sunny* (2021) as an ideal example for a one-man film genre, from the listed options. Table 4.18 and figure 4.18 illustrates the results.

Table 4.18 The One - Man film Genre - *Sunny* (2021)

One-Man film Genre - <i>Sunny</i> [2021]	Frequency	Percentage
Strongly Agree	28	27.7
Agree	34	33.7
Neutral	36	35.6
Disagree	3	3
Strongly Disagree	0	0
Total	101	100

The data from the above table has been represented as a chart as shown below, which gives the overall percentage regarding the agreement and disagreement of the respondents on the statement that, the limitations induced by lockdowns and restrictions have become a license to attempt novel Story turfs taking *Sunny* (2021) as an ideal example for a one-man film genre, from the listed options.

Figure 4.18 The One - Man film Genre - *Sunny* (2021)



From table 4.18 and figure 4.18, it is clear that a significant number of the total respondents 35% stay neutral with the statement that, the limitations induced by lockdowns and restrictions have become a license to attempt novel Story turfs taking *Sunny* (2021)]as an ideal example for a one-man film genre, from the listed options. The amount of respondents who shows their agreement with the statement is 34%, whereas 28% show their strong disagreement with the same. It can also be seen that only 3% disagree with the statement given the statement, while from a total, of 101 respondents no one strongly disagrees with the same.

From the results, it can be inferred that the majority of the respondents (35%) are neutral with the statement that, the limitations induced by lockdowns and restrictions have become a license to attempt novel Story turfs taking *Sunny* (2021) as an ideal example for a one-man film genre. And no respondents take the stand of strong disagreement with the statement.

4.19 Attention Span of Audience - *Sunny* (2021)

Respondents were asked to respond with a “yes” or “no” to the given statement that *Sunny* [2021] is a one-hour 33 minutes long film. The movie still might not be suited for the current attention span of all, unless one is a hard-core film buff. Figure 4.19 and Table 4.19 illustrates the results.

Table 4.19 Attention Span of Audience - *Sunny* (2021)

Attention Span of Audience - <i>Sunny</i> [2021]	Frequency	Percentage
Yes	62	61.4
No	39	38.6
Total	101	100

The data from the above table has been represented as a chart as shown below, which gives the overall percentage of youth who says the statement is correct and is not.

Figure 4.19 Attention Span of Audience - *Sunny* (2021)

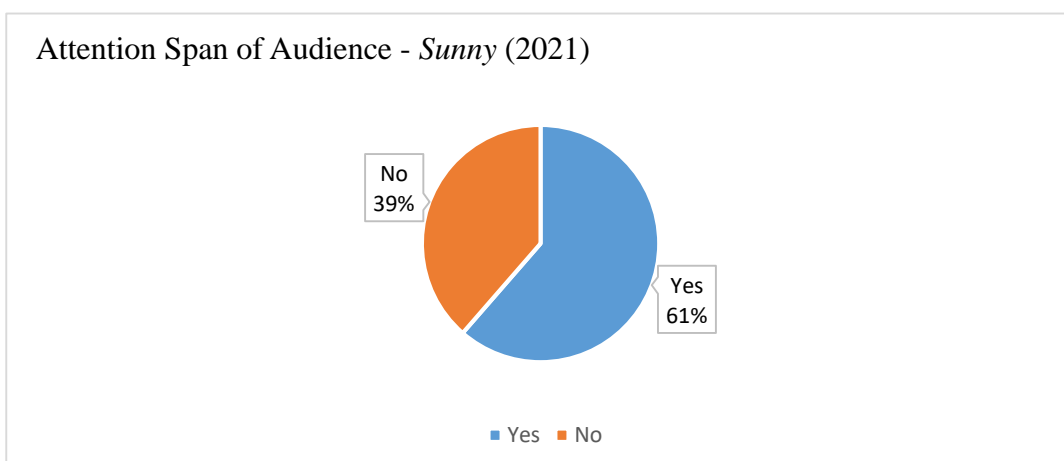


Table 4.19 and figure 4.19 shows that, out of 101 respondents 61% responded with a “yes” as they agree to the statement that the limitations induced by lockdowns and restrictions have become a license to attempt novel Story turfs taking *Sunny* (2021) as an ideal example for a one-man film genre. It can also be seen that 39% of the respondents are not in favour of the statement as they responded with a “no”.

From the results, it can be inferred that the majority of the respondents (61%) agree with the statement that, the limitations induced by lockdowns and restrictions have become a license to attempt novel Story turfs taking *Sunny* (2021) as an ideal example for a one-man film genre, whereas the amount of respondents who act in disagreement with the statement is a minority (39%).

4.20 The One - Man Genre and Common People *Sunny* (2021)

Respondents were asked to mark their level of agreement on the statement that, One-man genre is not a highly edible theme for common people, from the list of given options. Table 4.20 and figure 4.20 illustrates the results.

Table 4.20 The One - Man Genre and Common People *Sunny* (2021)

	Frequency	Percentage
Strongly Agree	22	21.8
Agree	31	30.7
Neutral	37	36.6
Disagree	11	10.6
Strongly Disagree	0	0
Total	101	100

The data from the above table has been represented as a chart as shown below, which gives the overall percentage regarding the agreement and disagreement of the respondents on the statement that, the One-man genre is not a highly edible theme for common people.

Figure 4.20 The One - Man Genre and Common People *Sunny* (2021)

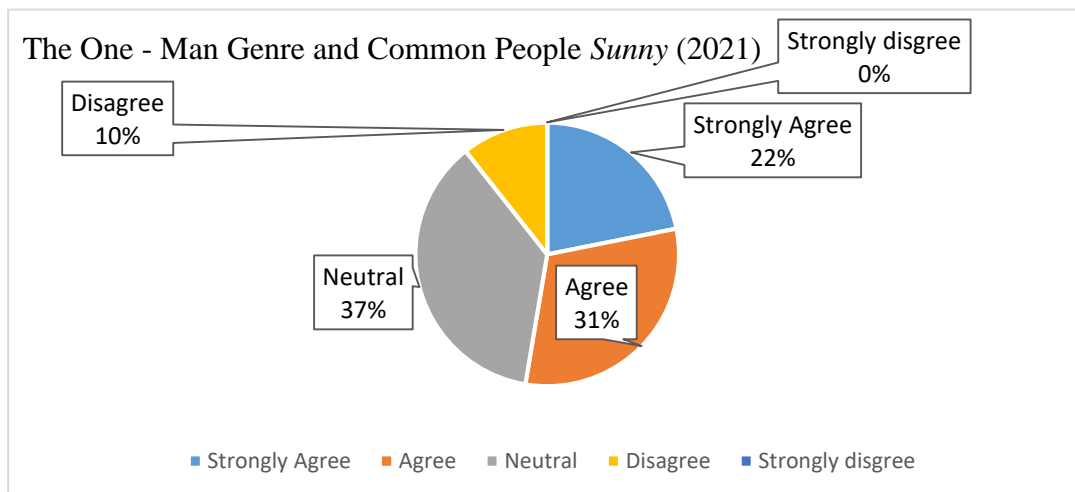


Table 4.20 and figure 4.20 shows that from a total of 101 respondents, a significant number (37%) show a neutral state of mind to the statement, whereas 31% agree with the statement that the One-man genre is not a highly edible theme for common people. It can also be seen that 22% of the total respondents show a strong state of agreement with the statement, while 10% show a disagreement with the same. No one among the respondents shows a strong disagreement with the statement.

From the results, it can be inferred that a majority of the respondents (37%) stayed in a neutral state of mind while responding to the statement that the One-man genre is not a highly edible theme for common people. The number of respondents who have a strong disagreement with the statement is nil (0%).

4.21 The New Normal - a Platform for Experimental Movies - *Santhoshathinte Onnam Rahasyam* (2020)

The respondents were asked to mark their level of agreement on the statement that, the whole of *Santhoshathinte Onnam Rahasyam* (2020) is shot in a single take which is 85 minutes long. This new normal seems to be a platform for experimental movies. Table 4.21 and figure 4.21 illustrate the results.

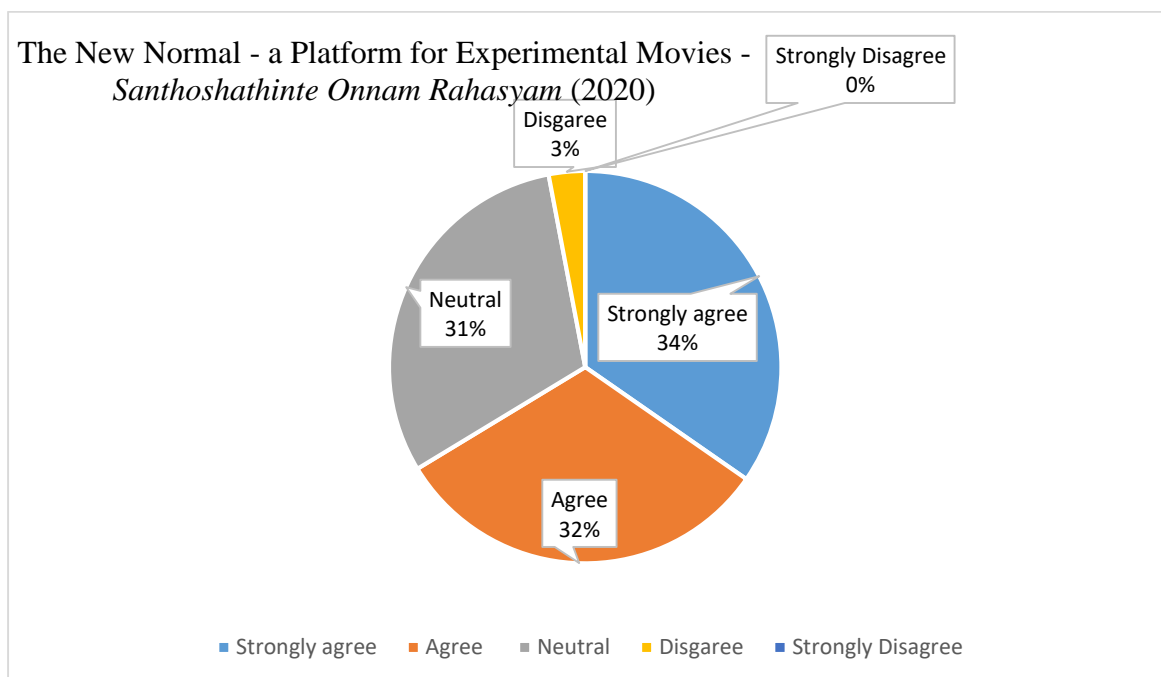
Table 4.21 The New Normal - a Platform for Experimental Movies - *Santhoshathinte Onnam Rahasyam* (2020)

The New Normal - a Platform for Experimental Movies - <i>Santhoshathinte Onnam Rahasyam</i> (2020)	Frequency	Percentage
Strongly Agree	35	34.7
Agree	32	31.7
Neutral	31	30.7
Disagree	3	3
Strongly Disagree	0	0
Total	101	100

The data from the above table has been represented as a chart as shown below, which gives the overall percentage regarding the agreement and disagreement of the

respondents on the statement that, The whole of *Santhoshathinte Onnam Rahasyam* (2020) is shot in a single take which is 85 minutes long. This new normal seems to be a platform for experimental movies.

Figure 4.21 The New Normal - a Platform for Experimental Movies - *Santhoshathinte Onnam Rahasyam* (2020)



From table 4.20 and figure 4.20, it is clear that from a total of 101 respondents, a significant number (34%) strongly agrees with the statement that, The whole of *Santhoshathinte Onnam Rahasyam* (2020) is shot in a single take which is 85 minutes long. This new normal seems to be a platform for experimental movies, whereas 32% of the respondents agree with the same. It can also be seen that 31% of the respondents show a neutral state of mind, while the remaining 3% disagree with the statement. No one among the respondents has a strong disagreement with the statement.

From the results, it can be inferred that a majority of the respondents (34%) strongly agree with the statement that *Santhoshathinte Onnam Rahasyam* (2020) is shot in a single take which is 85 minutes long. This new normal seems to be a platform for experimental movies. No respondents have a state of strong disagreement with the statement (0%).

4.22 Claustrophobia and *Santhoshathinte Onnam Rahasyam* (2020)

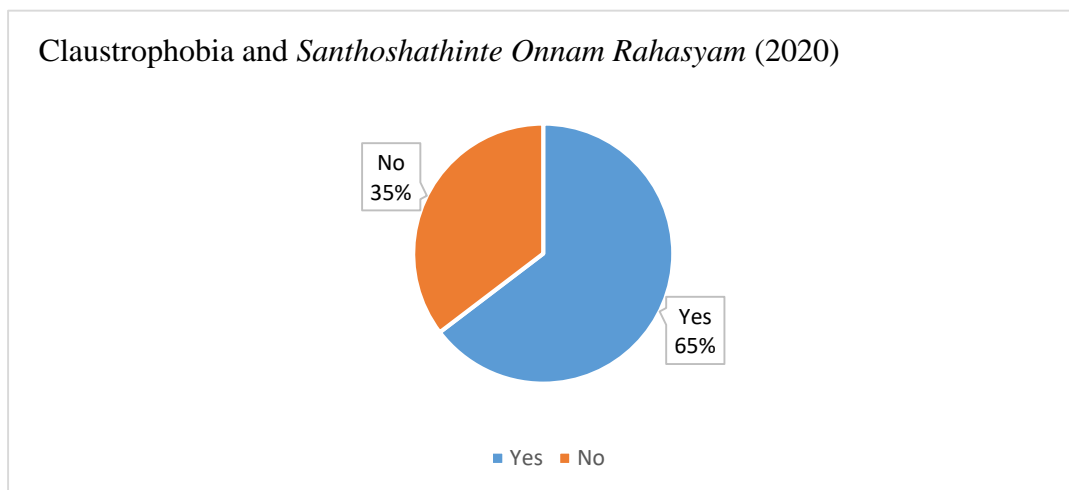
The respondents were asked to respond with a “yes” or “no” to the statement that, the film *Santhoshathinte Onnam Rahasyam* (2020) gives claustrophobia (fear of confined places) feel as if we are stuck in the car with the couple for more than an hour. Table 4.21 and figure 4.21 illustrates the results.

Table 4.22 Claustrophobia and *Santhoshathinte Onnam Rahasyam* (2020)

Claustrophobia and <i>Santhoshathinte Onnam Rahasyam</i> (2020)	Frequency	Percentage
Yes	66	65.3
No	35	34.7
Total	101	100

The data from the above table has been represented as a chart as shown below, which gives the overall percentage of youth who says the statement is correct and is not.

Figure 4.22 Claustrophobia and *Santhoshathinte Onnam Rahasyam* (2020)



From table 4.21 and figure 4.21, it is clear that 65% of the total respondents have responded with a yes to the statement that, the film *Santhoshathinte Onnam Rahasyam* (2020) gives us claustrophobia (fear of confined places) feel as if we are stuck in the car with the couple for more than an hour, whereas a 35% have responded to the statement with a “no”.

From the results, it can be inferred that the majority of the respondents (65%), agree with the statement that, the film *Santhoshathinte Onnam Rahasyam* (2020) gives us claustrophobia (fear of confined places) feel as if we are stuck in the car with the couple for more than an hour and the number of respondents who did not agree to the statement is a minority (35%).

4.23 Watching Experience of Audience - *Santhoshathinte Onnam Rahasyam* (2020)

The respondents were asked an open-ended question to understand their feelings while watching the movie *Santhoshathinte Onnam Rahasyam* (2020),

which is entirely shot in a car with two lead characters. The results are summarized below.

From the total of 101 respondents, the majority came up with the opinion that, the film was not at all engaging. It was more of lagging and boring content as they couldn't enjoy watching it. "Can't sit through one hour to watch it", says one of the respondents. Another significant number of respondents came up with a different opinion that that the film *Santhoshathinte Onnam Rahasyam* (2020) is good watch experimental content. According to them, the movie was a perfect reflection of the new age of Malayalam cinema which comes up with relatable content. "It delivers a new experience for the movie buffs who expect changes from previously seen old school pieces of stuff", says one of the respondents. For them the theme was so relevant and relatable, also the efforts that are put into an experimental piece by the cast crew are appreciated. Another amount of respondents are there, they have not shown any interest in watching the film, as they have responded as not aware of the story.

4.24 Content Analysis of Movies.

Content analysis is a qualitative research approach or tool that is used to study content and its characteristics. It is a method for quantifying qualitative data by sorting and comparing various bits of data to summarise it into meaningful information. Therefore content analysis was done with three Malayalam OTT released movies during the pandemic to understand and analyse the recent shifts in Malayalam cinema that have been caused by the pandemic. The movies were analyzed based on three variables, which are the theme, number of actors, and location. The results are depicted as follows:

4.24.1 Theme

By analysing the genre, it was found that the theme of the movies selected for the analysis is focused on Love, Death, Faith, Relationships, Mental Health, and the Pandemic. The theme is considered so much relevant and relatable to the audience. In the movie *Sunny* (2021), directed by Ranjith Shankar, the protagonist played by Jayasurya, has returned from Dubai and is quarantined in a luxury hotel suite in Kochi. One can understand that he is not in the proper state of mind through his early gestures and hints. Sunny is soon discovered to be in distress and the plot revolves around how this is eventually resolved.

While telling the larger-than-life story of Sunny, the delicate balance between the human struggle to put things right under the isolation and uncertainty of the pandemic has been subtly presented. The film depicts a yearning for the human need to remain in the social world despite the isolation and social seclusion and portrays the actual struggle that someone faces in isolation.

Love (2020) directed by Khalid Rahman begins with a nearly beautiful description of violence, that ends up in a thriller about how love can turn to hate in a marriage and how a couple strives to overcome their trust concerns. Deepthi (Rajisha Vijayan), who has been trying to conceive for a long time, finds from her doctor that she is two months pregnant. She doesn't look overjoyed about the good news, Anoop (Shine Tom Chacko), her spouse, is also worried and is planning a drink at home. The audience eventually finds out the causes for Deepthi's discontent and Anoop's sadness as the film progresses. They have problems in their relationship and are struggling to make up things back to normal, but things get into even more trouble.

The movie contains thrills, suspense, and multiple layers of relationships. Also, there is violence, which is well captured; while viewing, one should keep in mind that domestic violence - whether at female or her husband - can be entertaining to watch on television and provide catharsis, but it is a crime in reality.

Santhoshathinte Onnam Rahasyam (2020) is a plain drama and did an excellent job of revealing human hypocrisy and vulnerabilities. It doesn't have a gender agenda, and as the film unfolds, director Don Palathara, the director uses this odd concept to show us some of the human behaviour and its grey shades. Maria and Jithu, the two main characters, live together, and their family is unaware that Maria played by Rima Kallingal is taking a pregnancy test. On the surface, the entire film is about their disagreement over their dire circumstances.

Maria is a journalist and Jithin is an aspiring actor who is now struggling due to the lockdown situation. As the film begins, we learn that the couple is visiting a lab to determine whether Maria is pregnant or not. The question of whether they are ready to parent sparks a heated conversation between the two, which is at the heart of the film. *Santhoshathinte Onnam Rahasyam* (2020) doesn't take sides, therefore it becomes an intriguing third-person perspective on a practical relationship riddled with problems.

4.24.2 Number of Actors

After analysing the actors involved in the film, it is found that all three movies have only a very limited number of characters in the film. Jayasurya is the only actor in the film *Sunny* (2021) where he is shown in quarantine in a luxurious hotel. No other actors have performed in the movie and what supports the single actor here is the voiceovers of other individuals revolving around his life. Those

characters are just given to the imagination of the audience, and the movie shows a perfect example of the one-man genre.

Santhoshathinte Onnam Rahasyam (2020) is another experimental attempt, where the movie revolves around the two basic characters and their conversation. Here the characters are in a car seeking solutions for their issues. Other than that one lady character enters the screen only for a few minutes and for the rest of the hour the total film revolves around these two characters. Multiple rehearsals with spontaneous inputs from both performers were used to achieve the fluidity of the exchanges. The movie does not demand more characters and people in the run time as the audience's attention is bagged by these two characters and their interactions.

While analysing the actors in the movie, Khalid Rahman's *Love* (2020) also revolves around a countable number of actors which is not more than 10. Even though the story has the scope of different characters in it, the director made it crisp and clear with the six characters involved. From there, it's more of a mind game with curious characters, mysterious happenings, and twists and more twists. The internal conflicts, shocking truths, critical situations, trust issues, and all those tensions are conveyed pretty well with this limited number of characters. The director way compellingly tells the story through these characters. The audience can hardly take their eyes away from the screen, as each character and frame appears to contain clues to a riddle that is unfolding on screen.

4.24.3 Location

Through analysing the locations of the selected movies, it is found that all these movies were shot in a confined place instead of using multiple locations. All these were a sort of experimental attempt by the directors on how the audience will

accept the experience of watching the same confined place throughout the movie. The only location of the movie *Sunny* (2020) directed by Ranjith Shankar starring Jayasurya, is the Grand Hyatt Hotel at Bolgatty Kochi. As the film portrays the pandemic period and the protagonist Sunny is dealing with quarantine breakdowns, the entire movie is shot in the apartment, its balcony, and the corridors. This has played a crucial role in making the audience feel the intensity of isolation and pandemic. Filming inside those confined walls has helped people to comprehend to harsh stories they have heard from multiple people who had to lock themselves away from others in quarantine and for those who have experienced it, the use of a confined place made it much more relatable.

The critically acclaimed film *Santhoshathinte Onnam Rahasyam* (2020) is one perfect example of new age Malayalam cinema, as it is an 85-minute long, single-shot film, which owns a unique voice set against the backdrop of the COVID-19 pandemic. The plot centers around Maria and Jithin, a live-in couple, and the entire film takes place during their vehicle drive together during the pandemic period. Thus the movie does not have a place or area as a location as such, instead, the whole film is shot inside a car, where the camera is placed on the dashboard focusing on the two central characters and their interactions. The film has given a very rare but new watching experience to the Malayalam film audience, by succeeding in nailing an experiment, while it does not have the benefit of diverse locations as seen in previous films.

Love (2020) directed by Khalid Rahman, a domestic drama, that is shot during the pandemic and has succeeded in gaining the audience's attention. The location of the movie is restricted to the four walls of an apartment, where a set of minimum characters interacts with each other. The director of the film has

succeeded in making the best use of the location as the apartment in the film portrays different emotions concerning the characters. There are moments of love, violence, emotional breakdowns, and mysteries that are presented to the audience with the use of a single location. Even though the entire movie is shot in an apartment, the viewers do not have a confined feeling as the way of storytelling and the performance of the actors are placed at the core of the film.

Through the content analysis of the movies, it is found that how has pandemic led to various shifts in Malayalam Cinema, in case of the theme, actors and locations. These films have proven that sometimes the challenges and restrictions lead to smarter outcomes and novel ideas.

Chapter 5

CONCLUSION

The purpose of the study was to analyse the recent shifts in Malayalam cinema that have been caused by the pandemic and to find out the perception of youth toward these shifts in the industry. This chapter is organized as follows: the first section will present the study's findings by discussing the data collected through an online survey and content analysis. The second half concludes the thesis project with a summary and limitations of the study and offers recommendations for further research in cinema.

5.1 Findings

- A majority of the youth especially females (40%) began consuming the OTT contents often during the pandemic, and a half of the youth prefer these OTT contents rather than the theatre releases. According to them the performance that a movie display on the OTT content is much greater than that of the performance of movies in theatres.
- The youth have a mixed opinion while discussing the OTT platforms and theatre experience, where a (25%) disagree that OTT platforms can deliver satisfying theatre experiences. At the same time, 23% of youth agree that the OTT platforms can provide a satisfying theatre experience. As the pandemic has brought out so many changes and uncertainties, according to the youth the social distancing practiced in the theatres has an impact on the watching experience of the audience, because of which people prefer the OTT content more.

- Most of the youth agrees that the pandemic has put an end to the concept of heroism, and they justify this with different reasons. In their opinion, today the audience mostly focuses on the quality of the theme, story, and concept rather than the Hero or the actors in the film. Reality-based plots that deal with the lives and plight of the normal people is celebrated in this pandemic and OTT cinema culture. In their perception, the pandemic has changed the cliché movie concept and has shifted to more experimental kinds of movies. There is also an amount of youth who claims that the heroism and star-driven will have a fan following forever.
- The pandemic has brought a new era of single location-based films according to the majority of the audience, and 48% of the youth say that the pandemic cinema is mostly experimental in nature which brought out new ideas and concepts. It has also paved the way to the shift in the role of men in movies, as they are mostly shown as failures entangled in problems.
- The majority of the audience brought out the opinion that the pandemic and OTT releases have led to the growth of aspirant filmmakers and artists. It is an era that welcomes new talents and novel creations so that there are so many opportunities for the aspirants.
- Regarding the discussion on the three Malayalam movies released in OTT, the majority of the audience says that these films are entirely different from the previously seen filmmaking aspects. The films are perfectly and cleverly designed to mask the shortcomings of the pandemic. According to them lockdown and pandemic have been a license to try new plots and ideas like a one-man film genre, and the new normal seems to be a platform for experimental movies.

- According to the majority of the audience, watching a single location, same mise-en-scene, same faces, and long shots affects their watching experience in different ways and this is not at all an edible theme for the common people.

5.2 Conclusion

The sudden wake of COVID 19 in India followed by lockdown and restrictions gave rise to unexpected shifts in the Malayalam film industry. The restrictions caused by the pandemic lead to many variations, whereas the aspects of filmmaking and the audience's watching behaviour and tastes have undergone notable changes. After the pandemic, the majority of the Malayalam film audience diverted to the OTT contents as they were forced to sit back at home and be self-quarantined. Even though the film industry was in a severe crisis, it was essential for them to bring out workarounds. The results were so creative and novel as the filmmakers took out advantage of the pandemic environment and started creating plots considering the same.

The major changes came in the areas of locations, actors, and the theme of the films. More realistic and relatable subjects and plots were made which portray the life of common people, especially during the pandemic. The intensity of the struggles during the pandemic, mental health, love, death, and relationships are considered the major themes of the movie. The concept and the matter are much discussed rather than the actors and technicians of the movie. The restrictions for traveling and gatherings during the pandemic have made shift from multiple location-based films to single location-based films. An apartment, a car and all these have been the location for an entire movie this time. The films are perfectly and cleverly designed in a way to challenge the shortcomings caused by the pandemic. Another major shift that has

been caused by the pandemic, is in the area of actors, where filmmakers began to build up one-man genre films like *Sunny* (2020) directed by Ranjith Shankar. The film involves only a single actor during the whole runtime which is more than an hour. Plots and stories have been made in a way, which needs only a limited number of actors, where the supportive characters are shown through photos or voiceovers.

The youth, who are the major viewers of the film, mostly have a positive perception of these recent shifts in the film industry. They are interested in watching experimental movies and realistic plots and they are equally evolving with these changes. The audience mostly focuses on the quality of the theme, story and concept rather than the Hero or the actors in the film. Reality-based plots that deal with the lives and plight of the normal people are what is celebrated in this pandemic and OTT cinema culture. In their perception, the pandemic has changed the cliché movie concept and has shifted to more experimental kinds of movies. The youth truly appreciates the effort taken by the cast and crew for bringing up their workarounds more creative and experimental during this great crisis.

Even though the majority of the youth have a positive perception regarding the recent shifts in Malayalam cinema caused by the pandemic, an amount of the audience is still not ready to go on terms with the changes. These people are the ones who are craving the theatre experiences and heroic films that have been celebrated before the pandemic. For them watching the single locations and actors during the entire movie is boring and lagging to watch. Watching the same place for a long time gives them a claustrophobic feel (fear of confined places) and watching the one-man genre is not an edible theme for common people.

5.3 Limitations of the Study

The research method poses several limitations. First, the convenience sample limits the ability to generalize results though respondents were solicited from the district of Ernakulum, through an online survey. Due to time constraints, it was only possible to carry out the research with small sample size. If the survey was posted online for a longer period, it would yield more responses. The larger the sample, the better the results and external validity of the research will be. As it is a periodical study, there are chances that the study may find it irrelevant after the pandemic era. Pandemic and the shift in cinema is a recent area of study, so the reference materials were very much less when compared to other areas of study. The study was based on movies and, as the method of sampling was snowballing, they were respondents who have not even watched the movies selected for the study, and thus they could not contribute to the research.

5.4 Recommendations for Future Research

As movies are always evolving in nature, continuous examinations of the movies will help to understand the recent trends and changes in the industry, and this is necessary to conduct future studies in this area. Through the study of the shifts in movies that happened over a certain period of time, the future researcher can always assess the upcoming changes to do a comparative study of the same. Increasing the sample size can be taken to work on a broader generalized population. A researcher can also study the perception and taste of the audience on the trends and changes in the movie industry to find out who gets adapted to it and who doesn't.

REFERENCES

- A new wave revives Golden Age of Malayalam cinema* / *Entertainment News, The Indian Express*. (n.d.). Retrieved May 15, 2022.
<https://indianexpress.com/article/entertainment/malayalam/the-revival-of-the-golden-age-in-malayalam-cinema-7470969/>
- Armas, G. C. (2021, December 9). *Back to the big screen: How movie theatres responded to the pandemic*. *UWM REPORT*. <https://uwm.edu/news/back-to-the-big-screen-how-movie-theaters-responded-to-the-pandemic/>
- Awasya, D. G., & Patel, M. K. (n.d.). *OTT Viewership and Pandemic*: 17.
- Blasco, P. G., Benedetto, M. A. C. de, Levites, M. R., & Moreto, G. (2020). Cinema in times of the pandemic COVID: Movies helping to moderate emotions and supporting the health team. *Revista de Medicina y Cine*, 16(e), 57–68.
<https://doi.org/10.14201/rmc202016e5768>
- C, R. D. P., & Babu, D. S. D. (2021). The Future of Over-The-Top Platforms after Covid-19 Pandemic. *Annals of the Romanian Society for Cell Biology*, 25(6), 11307–11313.
- Coronavirus Impact on OTT: How is coronavirus impacting the streaming platforms with an increasing appetite of viewers* / *The Financial Express*. (n.d.). Retrieved December 10,

2021. <https://www.financialexpress.com/brandwagon/how-is-coronavirus-impacting-the-streaming-platforms-with-an-increasing-appetite-of-viewers/1919916/>

(DOC) *History of Malayalam Cinema* / K. C. Sabreena Basheer—Academia.edu.

(n.d.). Retrieved May 01, 2022.

https://www.academia.edu/41329275/History_of_Malayalam_Cinema

Don Palathara's fascinating 'Santhoshathinte Onnam Rahasyam', on Neestream, has Rima Kallingal and Jitin Puthenchery negotiating relationship issues. (2021, August 4). *Baradwaj Rangan*.

<https://baradwajrangan.wordpress.com/2021/08/04/don-palatharas-fascinating-santhoshathinte-onnam-rahasyam-on-neestream-has-rima-kallingal-and-jitin-puthenchery-negotiating-relationship-issues/>

Em_student_project_tt20.docx.pdf. (n.d.). Retrieved November 2, 2021.

http://www.fotojn.com/sites/default/files/em_student_project_tt20.docx.pdf#page=6

Hediger, V., Keidl, P., Hoof, F., & Hagener, M. (2020). *Pandemic Media*.

Preliminary Notes Towards an Inventory.

How COVID-19 Has Affected The Film Industry / Student Union. (n.d.). Oglesby

Union. Retrieved March , 2022. <https://union.fsu.edu/movies/blog/COVID>

How Malayalam cinema ruled in the pandemic / *Deccan Herald*. (n.d.). Retrieved February 22, 2022.

<https://www.deccanherald.com/entertainment/entertainment-news/how-malayalam-cinema-ruled-in-the-pandemic-1004225.html>

Jasak, A. (n.d.). *Theater and Covid-19: Examining How the Pandemic Financially Affected Production Crew Members in the Theater Industry*. 53.

June 16, J. J. K., June 17, 2021UPDATED:, & Ist, 2021 07:53. (n.d.). *Covid-19 impact: Malayalam film industry in trouble*. India Today. Retrieved February 27, 2022. <https://www.indiatoday.in/india-today-insight/story/covid-19-impact-malayalam-film-industry-in-trouble-1815648-2021-06-16>

Kavas, B. (2021). Cinema and New Media Possibilities in the Pandemic. *CTC 2021 PROCEEDINGS BOOK*, 312–321.

<https://doi.org/10.17932/CTCSPC.21/ctc21.027>

“Love” movie review: *A clever Hitchcockian puzzle*- *The New Indian Express*. (n.d.). Retrieved May 12, 2022.

<https://www.newindianexpress.com/entertainment/review/2021/jan/30/love-movie-review-a-cleverhitchcockianpuzzle-2256788.html>

Love Movie Review: A thriller that transports you into the plot. (n.d.). Retrieved May

20, 2022. <https://timesofindia.indiatimes.com/entertainment/malayalam/movie-reviews/love/movie-review/78717783.cms>

Moon, S. (n.d.). *Effects of COVID-19 on the Entertainment Industry*. 5.

Nagarajan, S. (2020, December 28). 2020: *The year of Malayalam cinema*. The Hindu. <https://www.thehindu.com/entertainment/movies/2020-was-the-year-when-many-movie-buffs-discovered-malayalam-cinema/article33437363.ece>

Nandani-The Emergence of OTT Platforms During the Pandemic and its Future

Scope - Bhargav pancholi.pdf. (n.d.). Retrieved November 2, 2021.

<http://27.109.7.66:8080/xmlui/bitstream/handle/123456789/619/Nandani-THE%20EMERGENCE%20OF%20OTT%20PLATFORMS%20DURING%20THE%20PANDEMIC%20AND%20ITS%20FUTURE%20SCOPE%20-%20Bhargav%20pancholi.pdf?sequence=1>

Patnaik, P. R., Shah, P. R., & More, P. U. (2021). Rise of OTT Platforms: Effect of the C-19 Pandemic. *PalArch's Journal of Archaeology of Egypt / Egyptology*, 18(7), 2277–2287.

Raghuvanshi, L., & Saha, R. (2021). Indian film industry and OTT amid the global

pandemic. *Media Asia*, 48(4), 363–365.

<https://doi.org/10.1080/01296612.2021.1958990>

“*Santhoshathinte Onnam Rahasyam*” movie review: *Impressively fluid single-take drama- The New Indian Express*. (n.d.). Retrieved February 17, 2022.

<https://www.newindianexpress.com/entertainment/review/2021/jul/23/santhoshathinte-onnam-rahasyam-movie-review-impressively-fluid-single-take-drama-2333972.html>

Shah, M. H., Yaqoub, M., & Wu, Z. J. (2020). *Post-pandemic Impacts of COVID-19 on Film Industry Worldwide and in China*. 02, 17.

Shet, D. J. P. (2020). *Are Pandemic Slasher Films Scintillating Better than Ever Before?* 7(14), 5.

Sunny movie review: An arresting tale of a man lost and forlorn amid pandemic.

(n.d.). Retrieved May 3,

2022. <https://www.onmanorama.com/entertainment/movie-reviews/2021/09/23/sunny-malayalam-movie-review-jayasurya.html>

Sunny movie review: Surprisingly engaging despite a one-man-one-space format-

Entertainment News , Firstpost. (n.d.). Retrieved February 3, 2022.

<https://www.firstpost.com/entertainment/sunny-movie-review-surprisingly-engaging-despite-a-one-man-one-space-format-9989111.html>

Tripathi, N. M. (2020). OTT v Theatre: Anticipating Trends Post Pandemic.

PalArch's Journal of Archaeology of Egypt / Egyptology, 17(12), 1289–1298.

View of A Study: OTT Viewership in “Lockdown” and Viewer’s Dynamic Watching Experience. (n.d.). Retrieved November 2, 2021, from

<http://management.eurekajournals.com/index.php/IJTMJMC/article/view/449/513>

Will movies released directly on OTT platforms become a norm post-Covid? Experts think otherwise | Business Insider India. (n.d.). Retrieved December 10, 2021.

<https://www.businessinsider.in/advertising/media/article/will-movies-releasing-directly-on-ott-platforms-become-a-norm-post-covid-experts-think-otherwise/articleshow/75808931.cms>

Why Malayalam cinema, not Bollywood, is India’s rapid-response unit for Covid films | Film | The Guardian. (n.d.). Retrieved January 24, 2022, from

<https://www.theguardian.com/film/2021/jul/01/malayalam-cinema-covid-bollywood>

APPENDIX

Survey Questionnaire

The sudden outbreak of COVID 19 had a great impact on the Malayalam Cinema industry and this ended up causing different shifts in various areas of the film industry. The thesis attempts to analyse the perception of youth regarding the recent shifts in Malayalam cinema that have been caused by the pandemic. To gather a better understanding of the youth's perception, a survey comprising of 20 questions is planned on this topic.

Sample Size: 100

Name:

Age:

Gender:

Occupation:

1) How often do you consume OTT content?

a) Daily

b) Some days

c) Never

e) Often

e) Rarely

6) The pandemic and OTT films put an end to the typical concept of heroism and heroic films.

- a) Strongly agree b) Agree c) Strongly Disagree
d) Neutral e) Disagree

7) Pandemic movie culture significantly reduced multiple location-based themes and brings a new era of single location-based movies.

- a) Strongly agree b) Agree c) Strongly Disagree
d) Neutral e) Disagree

8) State the reason for Question No.6.

9) What is your perspective on the pandemic cinema culture?

- a) Self-reflective b) Gender-sensitive c) Others, specify...
d) Politically nuanced e) Experimental

10) In the recent films released during the pandemic, the leading men are shown as failures often entangled in problems and incapable of avenging.

- a) Yes b) No

11) Pandemic era and OTT platforms gave career growth to aspirant filmmakers and small artists.

- a) Yes b) No Give your views...

12) Shot during the lockdown, the narrative of *Love* (2020) is confined to the four walls of an apartment, resembling a domestic drama. Does it differ from the previously seen filmmaking aspects?

- a) Yes b) No

13) In the movie *Love* (2020) the proceedings are cleverly designed to mask the shortcomings posed by the pandemic.

- a) Strongly agree b) Agree c) Strongly Disagree
d) Neutral e) Disagree

14) As the entire film *Love* (2020) is shot in an apartment, watching the same location and mise en scene for longer than one hour affects the watching experience of the audience.

- a) Yes b) No c) State the reason ...

15) The limitations induced by lockdowns and restrictions have become a license to attempt novel Story turfs taking *Sunny* (2021) as an ideal example for a one-man film genre.

- a) Strongly agree b) Agree c) Strongly Disagree
e) Neutral f) Disagree

16) *Sunny* (2021) is a one-hour 33 minutes long film. The movie still might not be suited for the current attention span of all, unless one is a hardcore film buff.

- a) Yes b) No

17) One-man genre is not a highly edible theme for common people.

- a) Strongly agree b) Agree c) Strongly Disagree
d) Neutral e) Disagree

18) The whole of *Santhoshathinte Onnam Rahasyam* [2020] is shot in a single take which is 85 minutes long. This new normal seems to be a platform for experimental movies.

- a) Strongly agree b) Agree c) Strongly Disagree
d) Neutral e) Disagree

19) The film *Santhoshathinte Onnam Rahasyam* (2020) gives a claustrophobic (fear of confined places) feel as we are stuck in the car with the couple for more than an hour.

- a) Yes b) No

20) *Santhoshathinte Onnam Rahasyam* (2020) is entirely shot in a car with two lead characters. How do you feel while watching two people riding in the car fighting with each other for more than one hour?

Give your views...