

**FROM SILENCE TO RESISTANCE: A RADICAL FEMINIST READING OF  
*THAPPAD AND DARLINGS***



*Project submitted to St. Teresa's College (Autonomous) in partial fulfilment of the requirement for the degree of BACHELOR OF ARTS in English Language and Literature*

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## DECLARATION

I hereby declare that this project entitled “From Silence to Resistance: A Radical Feminist Reading of *Thappad* and *Darlings*” is the record of bona fide work done by me under the guidance and supervision of Ms. Lissy Jose.

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Radical feminism is a branch of feminist thought that seeks to address the root causes of gender inequality and places a strong emphasis on the social dominance of women by men as well as the patriarchal roots of gender inequality. Radical feminists define marriage as a patriarchal institution because it treats women as men's private property. One of the biggest forms of oppression faced by married women is domestic violence. Women learn to tolerate it even though it seriously impacts their mental health and well-being. *Thappad* and *Darlings* are both Bollywood films that represent the injustices faced by Indian wives through forms of domestic violence. The films portray how the female protagonists in the movie fight back at the injustices and claim their identity back. This project is an attempt to study the movies through a Radical Feminist perspective. It seeks to illuminate the ways in which radical feminism manifests in cinematic narratives, examining the motivations, challenges, and triumphs of female characters that defy conventional expectations.

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## Introduction

Feminism is a social, political, and cultural movement that advocates for the rights and equality of women in various aspects of life. Feminism aims to confront and combat the institutionalized injustice and inequality that women have historically experienced in fields including law, work, education, and healthcare. By promoting women's rights on the grounds of political, social, and economic equality with men, feminism aims to advance gender equality. With branches like liberal feminism, radical feminism, ecofeminism, and intersectional feminism, it embraces a wide range of viewpoints and methodologies. These various branches could have different priorities for concerns or perspectives on how to achieve gender equality.

Radical feminism is a perspective within feminism that seeks to address and challenge the root causes of gender inequality. The founder of radical feminism is Kate Millet. Numerous ideas of the radical feminism movement have originated in her book *Sexual Politics*. The broader radical movement of today served as the foundation for radical feminism. Radical feminists often argue that patriarchy is a systemic social structure that privileges men and oppresses women. They seek to challenge and dismantle patriarchal systems. Marriage is considered as a highly patriarchal institution that oppresses women and condemns them into losing their freedom and happiness in life.

In the earlier days, married women were treated as property of the husband, hence turning marriage into a 'state of slavery' as women lacked political and economic rights. Radical



feminists believe that women are submissive to two sovereigns: the state and the superior power of men. The institution of marriage promotes male dominance and subjugation of women. Radical feminists urge for the complete elimination of the concept of marriage. Radical feminism has made advancements during the second wave of feminism, especially when it comes to women's relationship with their own bodies and the violences against women. Due to the protests made by Radical feminists, sexual assaults such as rape and domestic abuse is considered to be illegal in most western countries. When it comes to problems like domestic abuse, radical feminists believe that patriarchal power relations are at play. They draw attention to the pervasiveness of sexual assault and harassment and condemn a culture that condones these behaviours.

*Thappad* and *Darlings* — each in its own manner tackles societal concerns that affect women. The movies explore the consequences of domestic violence faced by married women. The common element in the movies *Thappad* and *Darlings* is that they both address cases of domestic violences faced by women, exploring themes related to gender roles, empowerment, and social expectations and gender inequality. These movies represent the lives of women who are exploited by the men in their lives. The female leads had to endure domestic violence from their husbands. This is a major social injustice faced by women everywhere, however most women in India refuse to protest against it due to fear of getting shamed by the society. They are also forced to believe that all women have to endure such injustices in order to survive peacefully. In both of the movies, the female leads seek justice

in the end by getting back at the male oppressors by standing up for themselves and by asking help from their loved ones.

In this project, Chapter 1 will discuss about Marriage as a patriarchal Institution and delve on a Radical feminist point of view on marriage. Chapter 2 will be the analysis of the two movies and the aspects of Radical Feminism portrayed in the movies.

## Chapter 1

### Marriage as a Patriarchal Institution

Marriage is a social institution that is deeply entrenched in patriarchy. One that is seen as such an obvious milestone that we have barely started to ponder about its inevitability.

Yet, choosing not to get married is still considered a taboo. It is a decision that invites suspicion, scrutiny, and even disgrace. Certainly, more so for women. While single women have no positive term to describe themselves as other than spinsters, single males are referred to as bachelors and their existence is not as stigmatized. Therefore, the only alternative that society will accept is for women to find men who are committed to challenging conventional gender roles and attempt to make their marriage progressive. Considering all the things that marriage has historically and currently represented, including the dowry system, women's subordination to childcare and housekeeping duties, and the erasing of their identity, money, and career. It is strange that instead of challenging its applicability in a society where feminism is becoming more prevalent, we are attempting to rectify its fundamental injustices.

In a married relationship, women are in charge of nurturing a sense of affection within the family, adjusting their sexual needs to suit their husbands, maintaining peace within the relationship and settling disputes from an inferior position, while retaining as much independence as they can without compromising their husbands' position. In terms of the progress in marriage equality - sharing household responsibilities for instance, does not follow with a feminist perspective that promotes equality.

In other words, embracing equality did not imply that the gendered customs of marriage were obsolete. A majority of women found it challenging to break their ingrained gender norms, therefore becoming feminists did not automatically make the marriages equal. For a very long time, women have been taught that they should get married and start a family. Although, it does not appear as risky, a closer look into it exposes many problems. Firstly, women have fewer options as career choices as becoming mothers is their first and foremost obligation. Secondly, women are trained to be kind and compassionate. Under the guise of preparing for marriage, they are indoctrinated into learning appropriate behaviour, morals and value of forgiveness at a young age. This implies that women must submit to their husbands, which is undoubtedly the key element of most of the relationships. When a woman chooses to become a housewife, or is forced to do so, her and her husband's financial situation usually shifts. In certain sad situations of domestic violence or just an unsatisfactory marriage, the wife may not have the financial means to leave the marriage due to her dependence on her partner. Power dynamics clearly play a crucial role in marriages.

While some may claim that there is nothing wrong with people falling in love, getting married, and starting a family, they fail to take into account the possibility that if weddings were primarily about love, it would be easier to avoid involving the government in matrimonial matters. Rather, it is the loss of one's physical independence and autonomy. The traditions and beliefs in marriage play a significant part in the establishment of patriarchal norms that favour male supremacy. Marriage is evolving into an institution we have never

had before as it has been detraditionalized. However, its core remains entrenched in patriarchy, an oppressive ideology that cannot be overcome by any amount of feminist modifications on the part of its followers. The process of repurposing marriage is still approached from the angle of rectifying the errors of a system that started out by viewing women as property. The objectives of marriage may have changed over time, but the inherent gender stereotypes have not. Although, studies show that a feminist can co-exist in a married relationship, marriage itself carries a lot of burden that needs to be rejected and defeated.

Simone De Beauvoir's attempt to identify the origin of these radically imbalanced gender roles is examined in *The Second Sex*. In book I, Facts and Myths, she asks how women came to be viewed as less significant members of society. To tackle this subject and gain a deeper comprehension of her own-self, De Beauvoir first refers to historical materialism, psychoanalysis as well as biology. These domains show the obvious fundamental differences between men and women, but they do not validate women's inferiority. They all believed that women's lesser fate is inherent. De Beauvoir's primary claim is that women are fundamentally oppressed by men because they are constantly viewed as the "other". Woman is the object or the other and man plays the role of subject or self. He is essential, sublime and absolute. She is inessential, lacking and unnecessary.

Simone de Beauvoir defines marriage as the destiny traditionally offered to women by society. The society expects women to marry for two reasons. First, to make a contribution to society by producing children and second to satisfy the sexual desires of men and to provide

for their families. As marriage is the only base to social integration, mothers have worked hard to arrange "suitable" marriages for their daughters. Beauvoir says, "women's work within the home gives her no autonomy; it is not directly used to society, it does not open out on the future, it produces nothing". A woman's hard work at home does not impact society in a negative or positive way, it is essentially meaningless. Beauvoir writes that "to ask two spouses bound by practical, social and moral ties to satisfy each other sexually for their whole lives is pure absurdity". She describes the work of married women, including housecleaning, writing that it is "holding away death but also refusing life". She thinks, "what makes the lot of the wife-servant ungratifying is the division of labour that dooms her wholly to the general and inessential". Beauvoir writes that a woman finds her dignity only in accepting her vassalage which is bed "service" and housework "service". A woman is weaned away from her family and finds only "disappointment" on the day after her wedding. Beauvoir points out various inequalities between a wife and husband whom find themselves in a threesome and finds they pass the time not in love but in "conjugal love". She thinks that marriage "almost always destroys woman". Beauvoir thinks marriage is a perverted institution oppressing both men and women. Beauvoir asserts that although women are equally capable of being active, productive, and silent as men, their circumstances restrict them from being effective in providing for their needs, such as clothing, food, and housing. She worries because she does not do anything at all. She cries, complains, and maybe even make suicide threats. Despite her efforts of protests, she is unable to escape her reality.

Betty Friedan in her book *The Feminine Mystique* talks about the concept behind the term “feminine mystique” which is the idea that women were naturally fulfilled by devoting their lives to being housewives and mothers. The “devouring wife” is essentially a housewife who seeks to use her husband’s life and accomplishments to supplant her own lack of professional accomplishments. The housewife who does not live vicariously through her husband’s career actively pursues a “home career”, resulting in aggressive and domineering behaviour around the household that mirrors that of the “devouring mother”. Women were restricted to their sexual biological obligations as housewives and mothers and were warned that act otherwise would upset the social equilibrium.

In the essay “Understanding Patriarchy”, bell Hooks analyses patriarchy through a different approach. According to her, patriarchal gender roles are assigned to us as children and we are given continual guidance about the ways we can best fulfill these roles. Patriarchy is a political-social system that insists that males are inherently dominating, superior to everything and everyone deemed weak, especially females, and endowed with the right to dominate and rule over the weak and to maintain that dominance through various forms of psychological terrorism and violence. Parents instill gender roles in their children by their actions. Parents also force their kids to act according to their prescribed gender roles. Boys are indoctrinated into patriarchy by forcing them to feel pain and to deny their feelings. Our culture is shaped by patriarchal ideology. Patriarchal ideologies indoctrinate men into believing that having power over women is beneficial, even though it is not. This system is

ingrained into both men and women. Most people learn patriarchal concepts from their mothers as they grow up within their households. Men who passively take up sexist notions may falsely perceive this harmful behaviour as positive. As long as men are taught to believe that physical control and abuse of women are signs of privilege, they will not be aware of the harm done to themselves and to others and they will be unwilling to make changes. Being a man in American culture is defined as being in charge at all times and having control in all situations. The patriarchal system has robbed men of their entire emotional potential, which is different from feeling rewarded, successful or strong due to one's power to impose authority on others. The harsh reality that patriarchy has historically and negatively impacted men must be accepted. Boys who are abused and victimized by patriarchy typically become patriarchs themselves as adults, adopting the abusive patriarchal masculinity that they previously viewed as sinful. If men truly gained benefits from being superior, there would not be the pervasive addiction and violence in families.

Radical feminism is a perspective that calls for a radical reconstruction of society, abolishing the male supremacy in all domains of the society. It acknowledges that the lives of women are impacted by social differences along with racial, class and sexual orientation. Radical feminists view society as inherently patriarchal with men ruling over women. In their struggle to free women from a society that they view as unfair, Radical feminists aim to undermine established institutions and social norms. This struggle opposes women's sexual objectification and raises public awareness of topics such as assaults and other forms of



violence against women. The Radical Feminist movement gained significance in the late 1960s and early 1970s. It focuses on addressing the root causes of women's oppression and advocates for relevant modifications to social structures that take advantage of women.

Radical feminism is associated with the second wave of feminism, which emerged in the 1960s and continued till the 1980s. The primary issues of the first wave of feminism were women's suffrage and legal rights and the second wave focused more deeply on subjects including gender inequality, sexuality and reproductive rights. Radical feminists claim that patriarchal culture is mostly to blame for women's subjugation. The extent to which men take control over a woman's body including her sexuality and motherhood is a sign of how they view women in patriarchal societies. As a result, while patriarchy is seen in every aspect of society, it is most noticeable in the family. Radical feminists consider marriage as a patriarchal institution because it views women as the exclusive property of men, initially their fathers and then their husbands. It promotes their control over women's bodies, particularly with regard to their reproductive rights. Marriage was originally viewed as a contract in which the woman swore to obey and submit to her husband, in exchange for him making sure that her material needs were met. Thus, marriage can still be viewed as an institution that perpetuates inequality by promoting patriarchy. This is demonstrated by the numerous cases of abuse that women experience in their own marriages and even by the amount of unpaid domestic work they carry out in their homes. Radical feminists claim that the patriarchal nature of marriage has historically oppressed women and hence it should be abolished. They

also argue that women are pressurized into marriage because of male supremacy and gender inequality. They believe that marriage was primarily established as a means of subjugating women even more.

They also view the institution of family as “dangerous to women” because it causes women to lose their identity and experience oppression and subjugation. According to these feminists, marriage and being married are immoral acts because it represents a social institution that has never acknowledged the equality of women. Marriage is considered to be a “risky practice” because they believe that male-dominance is the primary flaw in the institution.

According to Radical feminists, men oppress women not just through physical abuse such as rape and domestic violence, but also through prostitution and pornography. Men use violence or threats of violence as a way of controlling women. Women’s bodies are misused violently, reminding men of their inferior status. Radical feminists oppose all kinds of violences against women including domestic abuse. Radical feminists claim that societal frameworks are employed by men to oppress women and non-dominant men alike. Radical feminists believe everyone will be freed from an unfair society if patriarchy is eradicated, and they aspire to do so by opposing established institutions and social conventions.

## Chapter 2

### Resisting Patriarchy: An analysis of the Movies *Thappad* and *Darlings*

*Thappad* is a 2020 Indian Hindi-language drama film directed by Anubhav Sinha, starring Taapsee Pannu. The movie explores the theme of societal norms surrounding marital relationships. It depicts the impact of a single slap on a woman's life and questions the tolerance of such behaviour. It also skillfully addresses problems related to gender roles, self-worth, and the significance of maintaining personal boundaries. The movie *Thappad* raises awareness on the issue of patriarchy, an ongoing problem that continues to affect our society. Unfair practices have been imposed on women since the very beginning. Patriarchy is well ingrained, and it is very challenging to eradicate it entirely. The movie makes an effort to highlight the moral errors and logical contradictions that corrupt the idea of patriarchy. It demonstrates how treating women like inanimate objects who are owned by men has become the standard. It also portrays how a woman's marriage is seen as an attack to her character if it fails, and that she must compromise her individuality and happiness to keep her marriage together. For the well-being of her family, she is expected to accept her subordination in the marriage. Amrita, the protagonist of the movie had been a good housewife since the beginning. She made the choice to become the best housewife instead of pursuing her dream of becoming the best classical dancer. In addition to looking after Vikram (her husband), she used to look after his elderly mother, who was unwell. She was happy and content with her life and her role in her wildly ambitious husband's career. She would take pride in her

husband's accomplishments until one day, when Vikram got into a fight with his boss about his official position and slapped Amrita due to frustration. She was humiliated in front of all the people at the party. Marriage is an institution based on mutual love, trust and respect. But in our society, the need for a happy marriage is considered less important than the expectation to have a successful marriage, which has a huge impact on a woman's happiness in life. Unable to move on from the unfortunate slap, Amrita filed a petition for divorce on the grounds of "mutual consent" from her husband because she could not accept such a marriage. It was a marriage based on women's subordination instead of mutual love and respect. Her husband even refuses to express regret to her for his inappropriate behaviour and feels that a single slap shouldn't be the reason for ending a marriage. Both Amrita's mother-in-law and her own mother advises her against filing for a divorce. This indicates the ingrained patriarchal mentality and biased perception of marriage that exists in our culture. Her father is the only person who supports her and considers the situation as an issue to be addressed.

Injustices faced by women in their marriages is also shown through the film by the portrayal of the life of Amrita's maid. She is a victim of domestic violence. Her husband abuses her both mentally and physically by slapping her and cursing at her every day. However, she does not clap back to the violent behaviour as she has learnt to stay subordinate to her husband by accepting it silently. Until later when she realises that it is not normal for a husband to beat up his wife just because he thinks he has authority over her. She comes to

this conclusion only after she sees Amrita fight for herself. She screams back at her husband and threatens him not to ever lay hands on her again.



Fig.1 Woman is slapped by her husband in front of a large crowd, *Thappad* (00:28:45)



Fig. 2 Woman is being physically abused by her husband, *Thappad* (00:32:26)

*Darlings* is a 2022 Indian Hindi-language dark comedy film co-written and directed by Jasmeet K. Reen starring Alia Bhatt, Shefali Shah, Vijay Varma and Roshan Mathew in the lead roles. The drama, which takes place in a Mumbai chawl, tells the story of an alcoholic husband who beats up his wife for small and big, actual and imagined, incidents while he is drunk. The main female character, fed up with injustice and cruelty, seeks her mother's assistance to take revenge on her husband by assaulting him back. *Darlings* effectively exposes the horrors of toxic masculinity while drawing attention to the widespread social evil of domestic abuse. Badru, the female protagonist is portrayed as a wife whose love for her husband is comforting, unwavering and all pervasive. For her, Hamza (her husband) is like an ominous dark cloud that is unpredictable. Their marriage is like a play between light and dark. In one moment, Hamza looks happy and is enjoying his meal; in another, he is dominating her. The next day he hugs her trying to make up for his bad conduct of behaviour. This pattern of love and abuse has been continued for years in their marriage. Badru continues to accept Hamza's abusive behaviour as she thinks that he abuses her only when he is drunk during the night and believes that she could get him to stop drinking which would resolve the issue as a whole. She hopes that Hamza would mend his ways because he loves her and that it is upon her to change him. Badru is a reflection of a huge majority of women who have been gaslighted and conditioned by patriarchy to think that abuse and love can co-exist. Hamza is quick to charm Badru with false assurances and extravagant displays of love whenever he feels that she is losing interest in him. Even when she eventually files a

police complaint against him, he manages to escape by using her desire to have a child to his advantage. He convinces her that his abusive behaviour is due to his alcoholism and it is unrelated to who he is as a husband. Even after his several promises to change, Hamza continues to remain abusive and toxic. He gets suspicious of Badru's loyalty towards him as he accuses her of cheating on him with another man called Zulfi. He does not even consider the fact that she is pregnant and beats her and then eventually pushes her down from the stairs. Due to the fall, Badru loses her child in a miscarriage. This is the major turning point in the movie when Badru's character decides to fight back and get revenge on Hamza for his actions. With the help of her mother, she drugs him and ties him up as she tortures him just as he did to her all these years. At the end of the movie, Hamza is tied to the railway tracks but, Badru changes her mind and frees him. He threatens her and during that moment he gets run over by a train. His death is covered up as a case of suicide. Later, she also learns that her mother too resorted to extreme measures to get rid of her abusive husband in the past.



Fig. 3 Woman is being beaten up by her husband, *Darlings* (1:04:08)



Fig. 4 Woman is being tortured by her husband, *Darlings* (00:28:30)



Fig. 5 Woman is pushed down from the stairs by her husband, *Darlings* (1:05:19)



The key element that the films *Thappad* and *Darlings* have in common is that they all address societal problems and the difficulties that women experience, exploring into themes like gender norms, female empowerment, and social expectations. In each of the films, the female leads are compelled to act according to certain standards set by the society. The narrative of the movies reveal how these characters deal with and resist oppressive standards, demonstrating a radical feminist dedication to overturning patriarchal systems.

Analysing *Darlings* from this standpoint involves examining the female character's use of agency and decision-making beyond the limits of conventional. Radical feminism embraces intersectionality, which acknowledges the connection between gender and all the other aspects of identity such as race, class and sexual orientation. A Radical feminist study would look at the ways in which patriarchal systems are represented in the film. Radical feminism often addresses the issue of reproductive autonomy. Although, *Darlings* does not address reproductive rights directly, its feminist stance is evident from the way the it displays women's sovereignty over their lives. The way that female friendships and relationships are portrayed is crucial in a radical feminist perspective. The way the characters interact with each other, whether as allies or rivals, reveals the film's viewpoint on the complexity of women's interactions.

*Darlings* portrays women's pure and undiluted rage. This rage manifests itself in action. Women's rage is impactful as it shows authority onto the yielder and provides a sense of relief to the women who watch it. Women's wrath is a reflection of the cruelty and

oppression they face. Consequently, all women, both in real life and in the film can identify with Badru's rage. Moreover, Catharsis is an inadvertent outcome of this fury's portrayal, because it is a shared community experience. *Darlings* offers a framework for a Radical feminist study by presenting the life of people that may be examined from the aspects of gender, autonomy and societal criticism.

*Thappad* explores the ways in which women are impacted by societal norms and expectations, particularly in relation with marriage. The main plot is initiated by the single slap Amrita receives from her husband. Although, the physical act is not extremely violent, it makes Amrita reflect on her marriage throughout the years. The film revolves around Amrita's quest for self-identity and the emotional toll the events have on her. *Thappad* focuses on the complex forms of domestic violence by emphasizing the importance of consent, personal autonomy and individuality between two people in a marriage. The film emphasizes that emotional abuse may be equally damaging as physical assaults. It also tackles intersectionality by portraying the diverse lives of women from all socio-economic backgrounds. This highlights the fact that gender-related issues are not always the same and that it can be influenced by a wide range of conditions. *Thappad* attacks the standards imposed on women by the society, especially in the case of marriages. The film also discusses the legal aspects of seeking justice for victims dealing with domestic violence. Amrita becomes a feminist icon who encourages other women to stand up for their rights. *Thappad* also showcases importance of female solidarity by showing instances of women supporting

each other. Amrita receives help from her lawyer, Maya Sarao, along with her friends including her brother's girlfriend. They encourage her to seek justice. In general, *Thappad* contributes to the conversation around domestic abuse by advocating that women should not tolerate violence or disrespect of any kind. The movie inspires the viewers to reconsider societal norms and expectations.

The male protagonists in *Thappad* and *Darlings*, that is the husbands, display traits of toxic masculinity. They consider themselves superior to their wives in every aspect. Such an ideology is engrained in them by the society and their own families. Hamza in *Darlings*, displays the character of a severe patriarch who abuses his wife on a daily basis. Although, the character of Vikram in *Thappad* is not portrayed as violent, he too possesses traits of a patriarch. These men are programmed to be act dominant and superior by imposing control on their wives. Just as bell Hooks writes in her essay "Understanding Patriarchy", men are forced to act in such a manner and to suppress any kind of compassionate nature they possess. Typically, Indian husbands do not perceive the concept of marriage as a partnership as they do not believe in equality between the two partners. This pattern must be changed in order to bring about a change in the current society.

## Conclusion

In conclusion, the movies *Darlings* and *Thappad* can be interpreted through the lens of radical feminist theory as they address issues of patriarchy, gender roles, and women's autonomy. They represent women who need agency in their life, defy social norms, question traditional expectations and challenge the standards of society. The conversation on women's rights and destruction of oppressive systems is advanced by both the films. They portray captivating stories that align with radical feminist ideas. Together, these films challenge traditional expectations, oppose sexism and stereotypes and affirm the autonomy of women.

In *Darlings*, the main characters battle against a complicated web of social norms, cultural traditions and familial pressure. The film evolves into a critique of the systematic issues that uphold gender inequality. Through the lens of radical feminist ideology, *Darlings* portrays women as active participants in their lives who resist forces that attempt to limit their potential. The protagonists embody the radical feminist ideology of resisting oppressive structures throughout their journey in life. Their struggle for independence becomes a narrative that questions gender stereotypes that are imposed by the society.

*Thappad* grows into a powerful condemnation of the need for women to speak out against gender-based violence and the acceptability of such behaviour. The film serves as a call for action, encouraging the viewers to value agency and consent to reconsider the extent to which violence against women is acceptable. Within the context of radical feminist

philosophy. *Thappad* contributes to the ongoing conversation about dismantling oppressive structures and re-establishing social norms. In the film, women are portrayed as individuals with autonomy who can challenge the ingrained attitudes of the society that contribute to gender-based discrimination by demanding equality and respect.

Together, these films present a nuanced portrait of women's lives, highlighting the challenges they face in their marriage and the courage they possess to confront oppressive social structures. Examined through the lens of Radical feminist theory, these movies encourage critical awareness and analysis of contemporary gender relations. They also contribute to a broader discourse of dismantling oppressive structures and promoting gender equality. By portraying women as strong characters who challenge social norms, they inspire the viewers to evaluate and question the conventional gender roles.

This study introduces the argument that the concept of marriage should be changed into a partnership between two people in a committed relationship by eliminating the patriarchal attributes. Both the man and the woman in the relationship should be considered equal and not one being dominant over the other. The customs and practices surrounding marriage need to be revised into a union that supports freedom and equality of both the partners. The issue of Domestic violence must be eradicated from the society by raising awareness and providing necessary help to women who face such injustices in their daily life. Women should also have free reign to walk away from abusive marriages without having the fear of being judged by the society.

To end patriarchy, its psychological and material aspects should be challenged in everyday life. It is crucial to remember that men are the first victims of society and it enslaves them in the same way it does women. In order to eliminate the patriarchal system, one should be able to acknowledge this as a serious issue and strive to end it.

The way women are portrayed in movies has changed dramatically over time, mirroring the socio-cultural dynamics of the era. The silver screen has shaped beliefs and served as a mirror for society's self-perception. Radical feminism is a powerful force that challenges conventional gender standards and promotes the destruction of patriarchal structures in this cinematic tapestry.

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