

Demystifying Women's Affordances in Spaces towards Nurturing Noetics An Analysis of the Movie Thappad (2020)

Saviera Mut Jabraj A¹, Dr. Christopher G^{2*}

Abstract

Thappad by Anubhav Sinha is a movie which tells us about the struggles of various aspects of being a woman affecting them in the societal and domestic praxis. The article investigates the availability of space in the context of Indian women to tend their mind for their well being as portrayed in the movie. It also contrasts the realization of women performing their gender as they lose their individuality. The search of 'self' is a modern concept in Indian literature often associated with women after long years of being daughter, wife and mother. Gender is a repetitive performance according to Judith Butler. Scholarly debates show that the kitchen tales all around the world signifies the unending entrapment loop of women in the kitchen space still. Though there are women achieving great heights, there are movies like this showcasing the demarcation of gendered spaces and entrapment of women. As Confucian school of thought with its theory of mind helps us to foster the authenticity of mind for the well being of humans. Mencius claims the mind as an entity that exists in space. Its dimensions can be altered with human experiences in turn affecting its horizon. Psychologist Gibson also expresses that space is what constitutes the mind. And the visualizable spaces affecting the mind. Space here has no disparity of physical, mental, and temporal dimensions. Qualitative analysis of space as a category for the mind's wellbeing and self realization of women losing their self portrayed in the movie is discussed in the article.

Keywords: *Theory of Mind, Domestic space, Confucianism, Capabilities approach, Indian Women.*

Introduction

“Gender is a guiding factor that shapes our thinking and make us perform the ascribed role consciously and unconsciously making them appear seeming natural” (Butler, 1990) The repetitive gender performativity inside the gendered spaces densely fenced by the hallmark of ‘ideal woman’ restricts the play in Indian women’s context seen in the plot. Indian cinema is set to have culture framing ideologies as it is derived from and delivered to the community. It opines, criticizes, upholds, constructs, celebrates ideologies related to gender nationwide. Movies such as *Ki and Ka*, *The Great Indian Kitchen*, *Thappad*, *Kumbalangi Nights*, *Ponmagal Vandhal*, *36 Vayadhinile* offer strong criticisms towards gender constructs in Indian society. The reception of these movies is recorded with positive notions in abundance. This paved the way for much scholarly debates in the Gender studies, Feminism, Sexualities and Sociological academia of film studies. Also the developing countries like India with facades of gender construct prevailing in the

¹ Teaching cum Research Associate, School of Social Sciences and Languages, VIT-Vellore, Tamil Nadu, India, saviermut.jabraj2020@vitstudent.ac.in, Orcid: 0009-0007-7909-5434

² Assistant Professor Sr., School of Social Sciences and Languages, VIT-Vellore, Tamil Nadu, India, christopher.g@vit.ac.in Orcid: 0000-0002-8536-2574

society are in a need to alter the eyes of it as women crave for health, career, interests and space of their own same as that of men. To be precise, equal to men.

However, a recent study by Issabella Jose & Sunitha Sivaraman states that despite India's growth in healthcare, economic growth, education and political participation globally, Women's participation in labor force and formal education substantially decreases resulting in a gender gap between male and female genders as a conclusion (Jose & Sivaraman, 2023). The catering attitude should be there in the heart of the society as it reforms and revamps the category of women paving the way for new generations defining the role of women as equal to man. Delony Manuvel expresses that violence on women still needs to be addressed in mainstream media and states that as an "irony" to be considered relevant (Manuvel, 2020). The contemporary relevance of this proves that the cause is not yet addressed practically in a way it should be and the solutions are temporal. For every domestic violence the cause is getting explored being the patriarchy as central. But the fuel which feeds the patriarchy is not yet completely addressed as the tiny bits and fragments are still alive for the naked eye of the society. One such fragment is the advocacy of women for themselves. The resisting voice of women is not heard enough for their own causes. Equal to the mishaps caused to the women in the domestic arena, considerable legislative arrangements are available at their disposal. Mehta and Krishna points out that women owe herself the fight she has to for herself "wound is not woman's responsibility, but healing is definitely her responsibility" (Mehta & Krishna, 2020) The argument does not disqualify the struggles of women to live equally; rather, it is to notify them that lack of agency should not be a cause or a reason to be blamed for the subjugation of women. "Law empowers women by protecting her rights, Movies empowers women by showcasing and educating her and more importantly, the woman herself empowers her by treating herself worthy and competent in the society." (Mehta & Krishna, 2020)

Literature Review

Women's subjugation starts from limiting their access to spaces. Women in the kitchen are seen as equivalent to the colonized people and kitchen space being the agent to bring the first and third world inequalities together subjugating women "the kitchen as the arena for the domestication of the colonized or exploited female 'other'" (Floyd, 2004). Janet Floyd highlights the fact that kitchen space which is the most attributed space with women and is a matter of "intimate and socially significant" in a global context generating discourses of "gender, class and nation" (Floyd, 2004). Leonard defines benevolent subjugation as "domestic romance" glorified by society where women are domesticated and with all their selflessness and devotion towards the well-being of the family members. These "archetypally apolitical" traits deny their space for self actualization. The limitation of access to space "fosters female stereotypes of happy housewives" (T. S. & Jose, 2022). Krishnaja and Soumya quoting Betty Friedan argues that limiting women to the 'four walls' "nameless aching dissatisfaction" supporting the argument of kitchen space as an entrapment of women "leaving no space for self-realization" and the lack of private space negates "to simulate and institute their identities" (T. S. & Jose, 2022). The compromise which women make for her image as an "ideal woman" or "perfect wife/mother" in Indian context is criticized as the agent which pressurizes women to push away their "own health, mental peace, aspirations and feelings aside" (Manuvel, 2020). The tiresome routine of women as "double day" working a shift outside home with running the household and childcare limits or omits their "imaginative and cognitive faculties" (Nussbaum, 2000). The authority of male in a household is ascertained firmly by confining women within the kitchen experiences and limiting her access outside. Simone de Beauvoir states, the qualifying aspects of an ideal woman/wife corrodes their self and restricts them from realizing their 'self' resulting in losing their potential further becoming second sex.

While this notion of kitchen space persists, Gosh and Reddy suggests kitchen space as a “dually oppressive/liberating private space” and “men as an agency” forcing them to realize their self and attain it (Ghosh & Reddy, 2022). The debates on kitchen space have a dual notion of oppression as well as a creative space in the scholarly society. Despite the nature and functionality of transnational kitchens, kitchen space is attributed to the feminine gender and the social construct which was institutionalized and the toils of the subject remains the same.

However, The tiresome work undergone by women along with the ‘double day’ limits their mental capabilities. Nussbaum points out that in general “ A person may prefer to work with an intense dedication that precludes recreation and play”(Nussbaum, 2000) In the case of women and their unending, tiresome, mundane care-taking routine takes rest in between. But the question arises when the creative capability of women’s self is left hanging. “She peels, chops, grinds, cooks, serves, does the dishes, sweeps and mops the floor. He eats. She's rushed off her feet. He sits calmly, doing yoga - breathing in, breathing out" ('The Great Indian Kitchen', 2021). This denotes the feminist inquisition of women being in charge of the domestic space (home) and men being the authority enjoying all the care and leaving women no space of her own. Edward T Hall marks space as “the silent language”(Hall, 1959) and “the hidden dimensions”(Hall, 1966) shaping human actions. Space is what constitutes the cultivation of mind. Virginia Woolf's notion may be taken here as a key insight by providing women a place of her own and financial independence to treat the problem of cultivating the creative capability of women in a household amidst her busy schedule. In a study analyzing the gendered spaces in communities by Daphne Spain, psychological components on spatial arrangements are observed as spaces influencing the gendered practices in communities “the spatial perspective acknowledges the variety of ways in which people shape their social systems and are shaped by them in turn” (Spain, 1993). Butler argues that gender is “a stylized repetition of acts” Women in the kitchen are stratified as same. Doing gender for women in domestic spaces is related to caregiving which consists mainly of kitchen responsibilities(Butler, 1990). Thus the “double-day” routine of women restricts their space/time accessing their creative ventures. Kitchen is seen as the redundant spatial experience which a woman gets in her life mostly. Especially middle class women tend to spend most of their life in the kitchen's vicinity and their mind never gets an escapade to think out of that region. Floyd also mentions that the kitchen is a place where the “dirty work” of everyday takes place converting the raw and untidy to give nourishing and relishing experience. Alex and Justin denoted the unpleasant cleaning experience in the kitchen as a symbolization of “microcosmic expressions of the larger society’s extreme sexism in all its manifold forms” (J. Alex & Justin, 2023). In certain aspects, even if women manages to escape the confined spaces to go expose herself to the outer space, The accessible spaces for women are considered the house of socially constructed knowledge and Daphne Spain finds those as places of gender stratification inturn let the performance of women to fall under institutionalized gender stratification “schools and workplaces are more likely than homes to contain the most socially valued knowledge; yet all three spatial institutions operate to sustain gender stratification” (Spain, 1993, p. 147). Spatial criticisms are getting importance in scholarly arena of gender studies these days, the gendered spaces and demarcation of spaces while performing genders are discussed with accordance to movies such as *The Great Indian Kitchen* (Baby, 2021) and *Jaya Jaya Jaya Jaya Hey* (Das, 2022) in the Indian context. These movies portray the unfiltered reality of dirty work in the kitchen and its effects on women. Women characters are depicted as picking up resistance from resilience to patriarchal gender norms in this movie. Scholarly discourses are found discussing the qualitative usage and “binary demarcation of space” where the gendered bodies move at “leisure and will” in *The Great Indian Kitchen* (2021) (M. R. & Chaudhary, 2023). However, the need for space in nurturing the mind of women to help facilitate their creative ability or the self needs are not addressed enough. Meanwhile confucian thinkers such as Wei-Ming Tu state

Confucianism as a philosophy of self cultivation of the human mind (Tu, 2009). Confucian philosopher Mencius states that the human mind should be away from petty thoughts to be authentic. Meanwhile Xunwu Chen (2016) deals with the dimensions of mind with horizon. Including the mind as a “distinctive mental substance” which can be “extended and should be constantly extended through cultivation of the mind” (Chen, 2016, p. 180). His articles on cultivation of human mind necessitates the “rectification of mind” (Chen, 2017, p. 9) tending to be cultivated for authenticity. The movie in discussion here is sought out to highlight the importance of spatial aspects in nurturing women’s mind and societal experiences in a woman’s life to be a better human in a society.

Objective and Methodology

The study incorporates a qualitative analysis of tolerance and stubbornness of the protagonist Amritha and her unique way of regaining her dignity. The women characters’ realization in need and the usage of personal space to device solid judgment calls is the ultimate goal of the study; which encompasses appraising of space in nurturing one’s mind to think for self as portrayed in Confucian theory of mind. Also it aims at contrasting the character of Amritha with other similar modern women characters. The study asserts Martha Nussbaum’s notion of ‘play’ through her capabilities approach and its importance in women’s life in nurturing her noetics.

Thappad as a non-blaming war for dignity

Entertainment times comments the movie as “should it be that way? And that is what we need to start talking about... now!”(Purkayastha, 2020). The movie portrays the characters who follow patriarchal instincts are instead seen also as victims of patriarchy when seen from the lens offered by various feminists like bell hooks instead of blaming them. It is a movie of regaining the respect to women’s self without villainizing any of the norm followers of patriarchy. The movie portrays the characters who follow patriarchal instincts are instead seen also as victims of patriarchy when seen from the lens offered by various feminists.

The movie revolves around the protagonist Amritha who gets slapped by her husband for interfering with a heated debate. The slap is not a punishment deserved rather a momentary reaction to help stop destroying the husband’s image by trying to divert him from a heated conversation. More than the act of slapping, the movie discusses the effects and society’s institutionalized ideologies around the slap expecting Amritha’s compromise in this regard. The stubbornness and advocating for her ‘self’ fighting for her own accord to gain her value in life is the essence of the plot. The plot also showcases other women characters like Sandhya ji (Amrith’s mother), Sunitha, Sulakchana, Nethra, Shivani and several other characters too to make understand the worthiness of women’s life and various scenarios where most for them sacrifice, suffer, subverts obeying the institutionalized societal notions on gender performance. The celebratable nuance seen in the movie is that it stands away from alarming portrayals of men as villains yet it exposes the inability of them to understand the depth of issues in a marriage. Unlike its other counterparts such as *The Great Indian Kitchen* (2021) and *Jaya Jaya Jaya Jaya Hey* (2022) The plot expects the characters to see through the issues of marriage leaving aloof the institutionalized ideologies which are dogmas for a marital relationship in the current scenario. The movie qualifies to be a good example for feminism to be followed where it aims only for the betterment of the life of the female characters disturbing the existing familial relationships not beyond the necessity.

Discussion

In *Thappad* by Anubhav Sinha, the kitchen is not depicted as a space of oppression or of a place filled with negative connotations. But, the kitchen in *Thappad* is a place with mundane activities, it is seen clearly from the morning routine of Amritha by making tea for herself and catering the husband and mother-in-law with preferences. The way she gets up before everyone and does the routine carefully and presentable is an aspect of gendered aspect. Scholars opine that these resonances however modern confines the women's performance of caring and domestic work and confines them in the cycle limiting their exposure (Swamy D, 2022). Also her efforts are criticized by the husband with an unpleasant note on her rotis not matching the level of his mother's. The efforts here are nullified with the criticism. Although with an ideology of a modern housewife, she takes it sportively and tries to improve her skill. The division of labor and preferences are set to the patriarchal hierarchy and not a single objection or alteration is made. The routine coffee and rotis along with the importance associated with Amritha's management of the household seems to matter to her husband when she leaves the house after the slap. This is a highlighted example of the 'inside/outside' text being discussed around the culinary fraternity. Kitchen is seen as a separate space from the entire household and the place where it was served. Janet Floyd notes that In restaurants and in Domestic places, the preparation of food and the hardships around it are screened from the place where it was served and relished. She observes the "sense of alienation" between the cook and the person who eats it. Further she quotes the discourses of "secretive practices" in the kitchen and often kitchen being addressed as "out in the kitchen" makes the labor in kitchen perfectly screened from the other spaces (Floyd, 2004, p. 67). This depiction in the movie gives out the subtle importance of unpaid labor of women in the household and its significance. The same showcases the mundane resonating cooking, caring related activities as the elixir of a house to be felt as home for its inhabitants.

Indian literature and cinema portrays the distinction, transformation, importance of the ideology of modernity in women and its feministic importance in women's empowerment for decades now. The movie's clear distinction between traditional and modern women is portrayed in the characterization. The personation of conventional women is set to the mother (Sandhya ji) and mother-in-law (Sulakchana) of Amritha from the elder generation where they follow traditional institutional norms of patriarchy to ascribe the roles of gender in a household. On the other hand Amritha, Nethra, Shivani and Sunitha are set to portray the modern wives who change their lives according to the struggles they face and they claim their space for self, respect, dignity and autonomy with their course of action. The 'compromise' and 'rebellious' aspects of women are marked here with clear distinction of generation. The ideal widow of modern context is portrayed with shivani's character where she sticks with her widowhood as she wants and makes clear decisions on her needs. She raises her daughter, the next generation woman with all the attributes of modern women safeguarding her from all the gender clutches associated with being a girl child of the patriarchal, gender attributing society. The approach of her is normative, rational, free from any agitations and most importantly conscious and clear minded which other modern women lack in the movie at the beginning.

Compromise as a Gender performativity model

The act of compromise is the centrality of the movie. Characters in the movie expect Amritha to get compromised with the slap and let go of the issue. Compromise is seen as the survival strategy in most of the literature and media representations regarding women. Woman in India is a portrayal of an enduring, peaceful, loving, caring, feminine model. Many ecological studies have been conducted and as a part of it ecofeminism is in effect in academia. Compromise as a key survival strategy is not enough for the contemporary societal feminist view. Manuvel distinguishes cooperation and compromise "In cooperation the effort and sacrifice made are not one sided whereas in compromise it is taking advantage of one party" (Manuvel, 2020, p. 21). Her idea opposes the societal

views on unifying compromise and cooperation in a women's context. This should be noted as the underlying cause for all the mishaps caused to women. The compromises which women make are often a sacrifice for the family in societal, career related, psychological and even physical in most cases. The conventional women of the elder generation agents patriarchal institutional ideas and advocates the notion of domestic violence which was unintentional as an accepted behavior. The phallogocentric idea of men taking things for granted with their wives as the 'breadwinner' and 'provider' of the family is supported by Sandhiya and Sulakchana. Sulakchana being the female authority of the household doesn't address the slap and expects the scenario to be 'moved on' inturn normalizing the behavior. When Amrita is seen processing the happenings around her, she explicitly advises her to let it go, saying that women should learn to go through hard times accepting it through compromise. Women are taught that suffering is a "value" from the time they are young. Motherhood plays a great role in this aspect. A mother teaches her daughter the rules of society and what is expected of a lady that she learned from her own mother. "We raised her well, educated her, married her into a good family." Sandhiya sides with and acts as an agent of patriarchy thinking where her parenting and her daughter went wrong rather than thinking about where it went wrong for Amritha to undergo this experience.

Compromise is another aspect may be seen as a subplot in the course of the movie, amidst all these confusions and emotional drama, Amritha's father who is depicted as a reasonable man of respect, is found disowning the phallogocentric privileges leading a life of gender equality. He is seen partaking in the chores and mutually caring for the family. The character seems appreciative for the better treatment of his wife and daughter of the opposite sex and advocacy for his son's girlfriend against his son's dominant arrogance. Even such a character was found making a mistake of not caring enough for her wife. When he was arguing with Sandhiya regarding their daughter's uncompromising attitude towards the slap, He mansplains the reason for Sandhiya leaving her interest in singing. He further goes on and questions her. "Did I ever stop you ?" (Sinha, 2020).

The compromise in Sandhiya's part as a mother, wife is seen in the reply with, "You didn't but I have a mind of my own ... Did you ask why I stopped ?" (Sinha, 2020). Compromise becomes a woman's role when in society she faces a less solved puzzle. The lack of answers paves the red carpet for patriarchy to step up surviving through generations of struggle to eradicate it. This is a fact that patriarchy is not yet non-existent but is out of the limelight. Given the situational lack of sustainable solutions and irrational rebellious actions disrupting the social order, patriarchal institutions are the only fix which our society holds. Patriarchal ideologies lurking back in the scenario, having compromise as a training wheel with it, Amritha's uncompromising search for her dignity and self gains momentum in the plot. When she was posed with the words "It's just a slap, you may seem unreasonable"(Sinha, 2020). Her lawyer Nethra advocated filing for material compensation in the divorce to support her stand. Amritha refuses to file for what is granted by law as a chance and expects just the solution for her dignity saying she doesn't need him to be portrayed as a bad husband meanwhile she clarifies her sole stand with the words "I can't value me anymore. It's just a slap, but he can't "(Sinha, 2020) This makes sense of what she was up to until then. The repeated interventions of her husband Arjun along with his unapologetic behavior makes her sacrifices and compromises that she was making felt invalid in their relationship. Confucianism distincts petty minded and an authentic one in terms of the petty external factors affecting the mind in a human experience. Amritha here embraces just on the goal of claiming her dignity and rejects all the other prospects which might lead her cause to compromise or devalue her fight for dignity. Her composed character and pettinessless mind could be observed from her career aspects. Dancer by passion, she possesses a talent and restricts herself not taking dance as her profession. But her balance could be justified by limiting her lessons to the girl next door. Her actions on claiming dignity makes her standout from other stereotypical women who subjugate them with the role of ideal wife losing all her

career aspects leaving self away from the light. The distinction of choice and exertion of her play by investing time for her well being limited to teaching could be seen as a healthy sacrificial choice from her side.

The experiences and conversations with Amritha change the views of her attorney Nethra in parallel. The renowned lawyer in the city with no financial constraints, seems under the benevolent influence of her husband as he reminds her of her current position and privilege is nothing but a privilege she enjoys being his wife and daughter in law of a renowned Judge. Her character also gives a view of an unhappy wife in her marital relationship and she takes the friendly company of a male often to gain her momentum back for her routine. Her busy schedule gets to her and she vents her worries with the help of conversations with this friend. Nussbaum's notion of recreational play before a focused routine may be referred here for her actions. Back in the house, she was constantly reminded by her position as a slack which she enjoys being associated with her husband. Her husband exploits psychologically and sexually deploying the model of phallogocentric natured man in the plot. This tempts her to think of the quoted privilege. She was deprived of enough credits she deserves. She lacks her private space (play) to think clutterfree as pettiness of her husband affects her everyday. The confucian scale of pettiness affecting authenticity of mind is observed here and Nussbaum's role of play in recreation is seen absent in her case. She associates with a man outside of her marriage to claim her play without sexual linkage. Upon noticing Amritha, she examines her own role in her marriage which makes her value herself less. The movie portrays her as a skillful and successful lawyer who flies under the radar of her father in law's fame. She was also seen taken for granted by her husband as he values her less than her worth. Nethra towards the end of Amritha's case along with a professional achievement parallel to it encounters the media which again drags her success as a reef under her father-in-law's fame. The prolonged dilemmas make her step up for a decision to leave her husband to make a life of her own. This decision cannot be termed momentary as she was suffering with the relationship for a long time. The experiences of Amritha makes her realize that her horizon is beyond the societal views of her breaking free from her marriage with a man of fame and limelight. This decision of her renouncing the phallogocentric circled male partner puts her modernist woman aspects seeking change in her life changing her path away from compromises.

Women's Capabilities

Capability approach is an economic theoretical model with interdisciplinary aspects of politics, social and economy. It concerns the well being of individuals from an individual perspective rather than a societal yardstick to value it. Nobel laureate Amartya Sen and Martha Nussbaum are the key figures who propelled this approach. It aims at propagating "the social goal" to be "understood in terms of getting citizens above this capability threshold" (Nussbaum, 2000).

Nussbaum derived a theoretical approach of women's capabilities to make women achieve this "social minimum" by suggesting an equity model which aids people based on their capabilities (Nussbaum, 2000).

In the approach, she lists "Central Human Functional Capabilities"(Nussbaum, 2000) which is needed to achieve basic human level freedom. She finds two of the categories denoting dignity which are "Play. Being able to laugh, to play, to enjoy recreational activities." and "Control over one's Environment"(Nussbaum, 2000) Through the article, I would like to advocate that the material and mental availability of space for women in families to afford play is seen absent in the characters before they set sail towards a search for self. Space referred to in this is a blend of material, mental and temporal (time) in the case of women depicted. In further discussion on Shivani and Sunitha, the affordability of space to enjoy play for regaining/forming a clear distinctive mind could be seen.

The next door neighbor and the widow, who is a mother of a girl child in her adolescence is Shivani. Well paying career with autonomy in her life depicts the character as a viable one for this contemporary lifestyle. “Should the husband die, her (woman) situation is likely to become still worse, given the stigma attached to widowhood in many parts of the world. A tool whose purpose is gone: that is what a widow is, and that is rather like being dead.” (Nussbaum, 2000)

When the society makes comments and advice on her widowhood, she quotes the love she has for her deceased husband and defies all the external factors. Her interest does not get affected by the societal views on her and she is content with the words of “I am happy as I am” (Sinha, 2020). She trains her mind away from petty societal thoughts; it is seen in the movie that she even supports her daughter’s affection towards a boy of her age as she ventures into cycling with him. This clear distinctive mind of hers is the ideal stage of a mind unaffected by the clutters of the everyday life dramas orchestrated by the societal institution. Confucianism offers possible solutions to train the mind to be optimal. The suggestions include decluttering the mind and offering it enough spatial and temporal support to help regain the effectiveness in creative usage of the mind (Van Norden, 2019). According to psychologist Gibson, Space is what constitutes the mind (Gibson, 1950). Apparently the society that offers space to declutter the mind is gender biased. Men venture into the open world unburdened by familial clutches engaging in relaxing activities should they experience difficulties. While women are confined with domestic responsibilities of never ending care. The movie does portray the same with the routine of Amritha after the slap. Next morning she gets back to her routine but engages with it without determination. The rage she has inside is let out in the form of cleaning the house doing physical tasks normally higher than her ability. This confinement of women and their ventures inside the walls of the house is a negative aspect for their mind. If not the physical confinement, patriarchal instructors in the form of mother and mother-in-law advocate and rather try to force her to compromise and let go of the issue to confine it spreading out shielding the ‘family dignity’ calling for psychological containment. The person Amritha seems to listen to is Shivani as her mind is seen without clutters as confucian thinkers suggest (Chen, 2017) and also she never urges Amritha to conclude her stand. All she offers Amritha is her space and time and encourages Amritha to heal at her own phase exerting her space and play. This non-tampering companionship lets her to think and assess her situation and to take up her space both physical and temporal by deciding to move out temporarily and away from the things that remind her of the undignifying treatment she received. As the play of the mind seems restricted and affected by the vicinity of Amritha (Nussbaum, 2000) and she realizes the necessity of spatial endeavors for her mind after the meeting with Shivani. With the depiction of her role, the plot makes a comment through her words as “I am happy as I am”(Sinha, 2020) the meeting with her and the venture outside the affective hostile atmosphere which Amritha was in, indirectly suggests her there to reassess her nature in the family. The problem shall be treated with providing enough time and space for women to nurture their imaginative and cognitive capacities; fight with their own thoughts and actions, not seeking the protection of an elderly or manly phallogocentric figure.

“Do I need a license to hit you ?”(Sinha, 2020) asks the husband of Sunitha, a victim of bourgeois conventional patriarchy related and worsened with class status classification economically in society. Sunitha, Victim of patriarchy as she has a haunting fear which makes her unaffordable to resist “If he locks me out of the house someday, where will I go?”(Sinha, 2020). The lack of affordance to resist makes her endure the treatment of physical abuse as a routine. She is even seen celebrating when her husband comes drunk and sleeps. As an individual, she cannot endure much more than this. “the woman is likely to have no recourse from abuse in the marital family, and no good exit options. Her natal family will probably refuse to have her back, she probably has no employment-related skills, and the law is not very interested in her predicament”(Nussbaum, 2000). The resonating cry of victims lacking autonomy longing for a safe shelter which is a basic

affinity, is the explicit depiction of demerit to resist the subjugating norms. Nussbaum's principle of each individual as an end is seen extended from her husband to Sunitha as she was blamed for not being able to conceive a child. Even after medically opining as she is completely capable of it, the husband and mother-in-law fail to accept the notion of the man in the question of child bearing potential. The conventionally constructed ideology of masculinity and the pseudo societal norm of not having that in question may very well be witnessed here. This bourgeois level of patriarchal norms are seen dealing with backlashing violence of Sunitha over her husband to get him to listen to her is portrayed in the movie. She exerts violence as her resistance to stop being a compromised victim of domestic violence. It is the farcical status of our society omitting the status of women like her as they start practicing to accept domestic violence as a right exerted to their men in the family. The economical status of the family acts as a factor for sunitha to be seen accepting her state as an endurer of domestic violence. Thus causing the lack of affordance for a clear mind of her own affected by everyday pettiness. It is only through witnessing the struggle of Amritha, she starts to think using the mind of her own and finds herself to retaliate for her good. Irrespective of the economical clauses Nethra and Sunitha, they were seen accepting or compromising over the mental and physical abuse respectively. Unlike Amritha, they were seen not exerting rights. Mehta & Krishna (2020) argues that women are seen not exerting their available rights enough. Amidst all the factors of lack of awareness, affordance and familial interferences the argument stands stating the fact that women are less seen reaching out to their rights granted by the constituted law. The article upholds the character of Amritha in Thappad (2020) as the highlighting fact of exerting the rights which are termed as women owing to "Her Own Self"(Mehta & Krishna, 2020).

Conclusion

The argument of Virginia Woolf 'a place and financial independence being a basic necessity' to get women away from shackles rather than being productive in life. A well-debated valid call for feminine autonomy. History and human experiences denote that space is a necessary category for a life and the provider acclaims authority over the dependent of the space accordingly by the power hierarchy. Women are barred from having the right to access spaces (Spain), not provided with their 'space' in physical, mental and temporal categories (Woolf), not even the idea of needing a space of their own to exert 'play' as recreation amidst their never ending 'double day' (Nussbaum, 2000). Their mind seems tamed mostly into domestic responsibilities as they are deemed as the caregivers for the family and caretakers of the dignity associated with their glorified subordinate state.

Need for space to think clearly could be observed in the movie. The protagonist Amritha clearly asks for space of her own to process the situation. This also states her mind as a less corrupted one compared to other elderly women characters and the characters of Nethra and Sunitha who were seen thinking towards a quick fix rather than a clear estimation of Amritha's standpoint. The clear attempt to estimate the scenario and a clear distinctive non-blaming act of Amritha to claim her worthiness in life as an individual could be observed only in the characters of Amritha and Shivani who are seen affording their play. The characters Nethra and Sunitha were depicted to transform and enjoy their freedom from their previous ties through a resisting attitude towards the phallogocentric clutches holding them from enjoying their freedom in their profession as servant maid and lawyer respectively.

These experiences of female characters in the movie aids in the argument that the idea of private space and its affordability in the cases of Indian women is observed missing. Modern depiction in the characters has an aspect of exerting their play to regain their originality of mind to make better judgment calls. Nussbaum's notion of play together

with the confucian theory of mind validates the argument that space is a necessary category to form and nurture a mind of one's one resulting in the well being of an individual.

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