

NEW HISTORICAL CONTEXT IN THE BAHUBALI

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Abstract:

Bahubali is a series of two movies about kingdoms and betrayals. It is a story about a young prince's quest to find his parents, and rightful place, as the heir to the throne. Despite the brilliant cinematography, we find the blockbuster to be heavily male-dominated with traditional sex role typing that tries to reflect the social norms of a mythical age and subtly reinforce the idea of gender and the absolute power of patriarchy. A critical approach developed in the 1980s in the writings of Stephen Greenblatt, New Historicism is characterized by a parallel reading of a text with its socio-cultural and historical conditions, which form the context. New Historicism, an approach which believes and insists that all systems of thought and literary texts must be situated within a historical perspective, has been significantly influenced by the ideas of Derridean post-structuralism, Althusserian Marxism and Bakhtinian dialogism. BAHUBALI is essentially a work of fiction, the two parts of the film have history interspersed in between. History is working as the cementing material for BAHUBALI. BAHUBALI seems to be a compendium of patches of history from kingdoms spread over large time-periods and across the length and breadth of the country.

Keywords: Bahubali, cinematography, New Historicism, post-structuralism,.etc

Bahubali is a series of two movies about kingdoms and betrayals. It is a story about a young prince's quest to find his parents, and rightful place, as the heir to the throne. Despite the brilliant cinematography, we find the blockbuster to be heavily male-dominated with traditional sex role typing that tries to reflect the social norms of a mythical age and subtly reinforce the idea of gender and the absolute power of patriarchy. This perpetuation of stereotypes in movies that are based on myths and fantasies may seem to have no direct link to social reality. However, the effect and the influence of films on the viewers are far too great to be ignored. This paper attempts to read the movie *Bahubali* from the perspective of new historicism.

A critical approach developed in the 1980s in the writings of Stephen Greenblatt, New Historicism is characterized by a parallel reading of a text with its socio-cultural and historical conditions, which form the context. New Historians rejected the fundamental tenets of new criticism, Liberal Humanism and the poststructuralist practice of close reading.

Thus, the text and the co-text are perceived as expressions of the same historical moment. Stephen Greenblatt's *Renaissance self-Fashioning: From More to Shakespeare* (1980) does a New Historicist reading of Renaissance plays, revealing how self-fashioning was an episteme of the era, as depicted in the portraits and literature of the time. Analyzing the nature of power, Foucault expounds that power defines what is truth, knowledge, normalcy Foucault observes that history is characterized by gaps and fissures and that the history, rather than write in a coherent manner.

New Historicism, an approach which believes and insists that all systems of thought and literary texts must be situated within a historical perspective, has been significantly influenced by the ideas of Derridean post-structuralism, Althusserian Marxism and Bakhtinian dialogism. This approach, which reads history to locate its fissures and discontinuities, partakes the Derridean notion that texts involve modes of signification that war against each other – hence the text and the co-text inform and interrogate each other. They are sites of conflicts that engage in a dialectic relationship; while the concept "textuality of history and historicity of texts", may be said to have drawn from the Derridean belief that there is nothing outside the text and reality is textualized. New Historicism's anti-authoritarian attribute owes itself to Bakhtinian carnivalisation and dialogism that challenges the authoritative and commanding monologue of the author, breaking into a celebration of a multiplicity of voices that successfully subverts and ridicules power. In analyzing the historical narratives to locate the subtle and clandestine manifestations of power, New Historicism echoes Althusserian concept of ideology, which like Foucauldian discourse is omnipresent in all institutions, including literature and operates covertly to "subjectivity and subordinate members of a society to the interests of the ruling class.

Both tell some kind of story, and therefore stories can be analyzed using the tools of literary criticism. In bringing to the foreground the suppressed historical narratives of

marginalized groups- such as women, people of color, the poor, the working class, gay men and lesbians, prisoners, the inhabitants of mental institutions, and so on- new historicism has deconstructed the white, male, Anglo-European historical narrative to reveal its disturbing, hidden subtext: the experiences of those people it has oppressed in order to maintain the dominance that allowed it to control what American's know about history.

A focus on the historical narratives of marginalized people has been such an important feature of new historicism that some theorists have asked how new historicists can accept narratives from oppressed people any more readily than they have accepted narratives from the patriarchal Anglo- European power structure. His primary concern has been with power's relationship to the discursive formations in a society that make knowledge possible. BAHUBALI is essentially a work of fiction, the two parts of the film have history interspersed in between. History is working as the cementing material for BAHUBALI. BAHUBALI seems to be a compendium of patches of history from kingdoms spread over large time-periods and across the length and breadth of the country.

BAHUBALI is the story of the internal tussle within the ruling dynasty at Mahismati, which also has to fight off external aggression. Mahismati was the capital of the ancient kingdom of Avanti. The Antagonist of the movie, BHALLAL DEVAN is also historical. BHALAL was a real king from Hoyasal and Kalchuri dynasties. Hoyasal were very powerful rulers in Southern India between the 11th century and first half of the 14th century. Another strong character is Kalakeya.

The story of Bahubali is also raised by tribal appears to be taken from the life of Maharana Pratap. In Bahubali first part of the climax, Bijjaladeva(Nasser) says his son should be the king, but Shivagami (Ramya Krishnan) announces Bahubali to be the king and people started hailing him as the king of 'Mahishmati'.The biggest reference that it is influenced by Rajput customs and traditions such as marriage with swords. This movie may pave way for such stories which rather than fiction will be based on real stories.

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