

# SHAPING NARRATIVES:

TAMIL CINEMA AND ITS RENDITION  
OF WOMEN'S EMPOWERMENT: AN  
AVENUE FOR SOCIAL CHANGE

Dr. G Radha | Dr. P Panbuselvan

Volume II



**Shaping Narratives: Tamil Cinema and its Rendition of Women's  
Empowerment - An Avenue for Social Change**

**Edited by**

**Dr.G.Radha / Dr.P.Panbuselvan**



Indian Council of  
Social Science Research

Shaping Narratives: Tamil Cinema and its Rendition of Women's Empowerment - An  
Avenue for Social Change

Editors: Dr.G. Radha / Dr.P. Panbuselvan

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VOLUME II

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## *Foreword*

### *Message from the Principal's Desk*

It is with immense pleasure and a sense of scholarly camaraderie that I extend my warm appreciations for having published the proceedings of the ICSSR sponsored national seminar, "Shaping Narratives: Tamil Cinema and its Rendition of Women's Empowerment - An Avenue for Social Change".

Cinema, as a powerful medium, holds the potential to shape societal perceptions and attitudes. In this context, Tamil cinema, with its rich history and cultural influence, provides a compelling lens through which we can explore the multifaceted dimensions of women's empowerment and its portrayal on the big screen.

This national seminar aimed to foster intellectual discourse, encourage critical analysis, and promote a nuanced understanding of how Tamil cinema, over the years, has been a dynamic force in shaping narratives around women's empowerment. The diverse range of papers presented in this publication reflects the depth and breadth of the discussions that took place during the seminar.

As we navigate the pages of this publication, we embark on a journey that offers valuable insights that vividly contribute to our understanding of the intricate relationship between cinema and societal transformation.

I extend my heartfelt appreciation to the organizing committee, the authors, and the reviewers for their meticulous efforts in ensuring the scholarly rigor of this publication. I am sure that the insights shared within these pages will inspire further research, critical discourse, and a renewed commitment to advancing the cause of women's empowerment.

May this publication serve as a catalyst for continued exploration and dialogue, fostering a deeper understanding of the transformative potential of cinema in shaping narratives that empower and uplift women in our society.

With warm regards

Dr.D.Brindha

Principal

## *Foreward*

### *Message from the Secretary's Desk*

Dear Distinguished Participants, Scholars, and Guests

In the vast landscape of academia, events such as the ICSSR sponsored national seminar, "Shaping Narratives: Tamil Cinema and its Rendition of Women's Empowerment - An Avenue for Social Change" play a pivotal role in fostering intellectual exchanges and shaping scholarly discourses. The response to the call for papers, which sought conceptual, empirical research presentations, and case studies, was overwhelming, reflecting the collective enthusiasm and dedication of our academic community.

As we leaf through the pages of this publication, we embark on a literary journey that encapsulates the myriad perspectives and insightful analyses shared by our esteemed contributors. The diverse array of themes explored within the framework of Tamil cinema's portrayal of women's empowerment is a testament to the multifaceted nature of this dynamic relationship.

I extend my gratitude to the Indian Council of Social Science Research (ICSSR) for their invaluable support, enabling us to host this intellectually enriching seminar. Their commitment to advancing the frontiers of social science research aligns seamlessly with our college's ethos of promoting academic excellence and knowledge dissemination.

A special word of appreciation goes out to our esteemed authors, whose research papers have contributed to the intellectual vibrancy of this publication. Your dedication to advancing our understanding of the intricate interplay between Tamil cinema and societal change is truly commendable.

I look forward to witnessing the impact of this publication on the academic landscape, and I express my sincere hope that it sparks further curiosity and investigation into the transformative potential of cinema in shaping narratives that resonate with the spirit of empowerment.

With warm regards

Dr.T.Kannaian

Secretary

## *Foreward*

### *Message from Vice Principal's Desk*

With a profound sense of enthusiasm and eager anticipation, I am honoured to contribute a few words to the preface of this exceptional book woven into the fabric of an upcoming cinematic masterpiece that intricately captures the essence of our educational odyssey through the ICSSR-Sponsored One-Day National Seminar “Shaping Narratives: Tamil Cinema and its Rendition of Women's Empowerment – An Avenue for Social Change”. As the Vice Principal of PSG College of Arts & Science, I am honoured to have the privilege of observing the evolving storyline, vividly illustrating the dynamic interaction between academia and the world of cinema.

Education embarks on a multifaceted and profound voyage, and this collaboration between literature and film offers a rarefied vantage point from which to contemplate the transformative odysseys that sculpt the lives of both our students and educators. The cinematic medium, with its unparalleled ability to imbue words with vitality, serves as a potent amplifier for the voices of those fervently dedicated to knowledge and personal growth within the hallowed confines of our institution.

Within the pages of this tome, readers will immerse themselves in a rich and multifaceted tapestry of film narratives, anecdotes, and profound insights, reflective of the myriad trials and triumphs encountered within our esteemed academic community. As the film masterfully captures these poignant moments with visual eloquence, its reverberations are poised to resonate deeply with audiences far beyond the confines of our campus, transcending geographical boundaries to ignite the hearts and minds of individuals across the globe.

In humble acknowledgment of the tireless dedication, I extend my heartfelt appreciation to Dr. P.Panbuselvan, Organising Secretary, and Dr. G. Radha and team, Department of Visual Communication whose steadfast commitment has brought this ambitious project to fruition. May this seamless fusion of academia and cinema serve as an enduring beacon of inspiration, eloquently illustrating the profound and enduring influence that education holds in shaping the trajectory of our shared future.

With warm regards

Dr.A.Anguraj

Vice Principal



## **Forward**

*Message from Convenor's Desk*

Greetings!!!

One Day National Seminar on "Shaping Narratives: Tamil Cinema and its Rendition of Women's Empowerment - An Avenue for Social Change" was organized by the Department of Visual Communication and Electronic Media on 7th February 2024. The core idea of the seminar was to provide a platform for the participants to discuss about Tamil films, female roles, character significance, and their issues. Discussion on how the female characterization is built from the writer's and director's perspective that affects the story, Screenplay, audience and society was highlighted during the seminar. Four Keynote speakers: Ms. Priya V. (a) Kamakshi - Film Director, Screen Writer, Chennai; Dr.V.Ilamparithi -Assistant Professor, Centre for Film and Electronic Media Studies, Madurai; Dr. Elango Natesan - Associate Professor and Former Head, PG Department of English, The American College, Madurai; and Dr. Uma Vangal Shiva Kumar - Dean of Research, Academics and Networking, International Institute of Film and Culture, Chennai made a diligent representation of the portrayal of women empowerment in Tamil cinema and its potential impact on societal perceptions through each session and gave new insight about the gender perspective.

The seminar, which served as the foundation for this note, explored the intricate ways in which Tamil cinema has evolved as a powerful medium for shaping narratives around women's empowerment. Through a comprehensive analysis of selected films and their portrayal of empowered female characters, the seminar highlighted the nuanced role that cinema plays in influencing social attitudes and contributing to progressive change. We appreciate the participants who came out with research papers for the seminar and as an acknowledgement for their contribution, the organizing secretary of the seminar Dr.P.Panbuselvan – Assistant Professor, Department of Visual Communication and Electronic Media, PSGCAS has taken utmost care in the compilation of the articles and research papers into a publication with ISBN.

Thank you all for your participation, representation, and support for the seminar.

HAPPY LEARNING AND HAPPY READING!!

Dr.G.Radha

Associate Professor & Head

## *Acknowledgment*

Anbu Vanakkam to Everyone!!!

I extend my heartfelt gratitude to Nature and God Almighty for their unwavering support throughout the planning and execution of this seminar.

My sincere appreciation goes to ICSSR, New Delhi, and the management of PSG College of Arts & Science, particularly to the Department of Visual Communication, for their invaluable assistance in bringing this seminar to fruition.

I am deeply thankful to Dr. T. Kannian, Secretary of PSG College of Arts & Science, whose encouragement, inspiration, and moral support were pivotal in ensuring the success of the national seminar "Shaping Narratives: Tamil Cinema and its Rendition of Women's Empowerment - An Avenue for Social Change".

Special appreciation is owed to Dr. D. Brindha, the Principal of PSG College of Arts & Science, who served as my mentor and advisor throughout the entire process of planning and executing the seminar. Her guidance and steadfast support were indispensable. Similarly, I am grateful to Dr. A. Anguraj, the Vice Principal of PSG College of Arts & Science for providing invaluable insights and guidance throughout the conference.

I extend my eternal gratitude to my mentors: Ms. Priya V (a.k.a. Kamakshi), esteemed film director and screenwriter; Dr. V. Ilamparithi, my guide and well-wisher, also an Assistant Professor at the Centre for Film and Electronic Media, renowned for his prowess as a writer, speaker, and academician, Dr. Elango Natesan, Associate Professor and Former Head of the Department of English at the American College, Chinthamani Madurai, Tamil Nadu, known for his scholarly contributions; and Dr. Uma Vangal, Dean of Research, Academics & Networking at the International Institute of Film & Culture, Velachery, Chennai. Their generous allocation of time, humility, and unwavering commitment to continuous teaching have profoundly impacted both the forum and aspiring media professionals.

Dr. G. Radha, Head, Department of Visual Communication and Electronic Media deserves special acknowledgment for her prompt assistance and guidance during the seminar. I also wish to thank my colleagues, Mr. D. Soundra Rajan, Mr. Pradeep P (Anna) and Mr. S.R. Ravikumar, for their consistent encouragement.

I am deeply grateful to the individuals who worked tirelessly behind the scenes, contributing in every possible manner to ensure the seminar's success. While they prefer to remain anonymous, their dedication is invaluable.

I extend special thanks to Dr. Naachimuthu KP, Assistant Professor of Psychology, Dr. Venketachalam, Assistant Professor of Commerce, Dr. B. Bharathi, Dr. B. Pavithra and Dr. Nancy Thambi, Associate Professors of English for their significant contributions and support.

With deep appreciation, I thank my dear friends and guiding sources, Dr. L. Ramaraj, Assistant Professor, Department of Tamil and Mr. V. Sathish, Associate Professor, Department of Catering Science and Hotel Management. All your reinforcement and mentorship have been invaluable in my journey.

My special thanks go to Mr. Mohan, the Administrative Officer, for his invaluable guidance and expertise throughout the planning process. A sincere appreciation goes out to the Principal's Personal Assistants for their meticulous coordination behind the scenes. I am deeply grateful to Ms. Selvi, Receptionist, Mr.Sathish, Principal Office, Mr. Selva Ganesh, Vice Principal Office and Mr.Jayabalan, Secretary Office for their indispensable assistance in the conduct of the seminar. I am truly grateful for the support rendered by Aided and Self-Financing Office staff.

I wish to extend my sincere gratitude to the III VC A Students (2021 Batch) for their enthusiastic participation and invaluable support as volunteers during the seminar. Your dedication and commitment have been truly commendable. Special thanks to Abinaya.K, Chlipton Siso, S.Janish Prabu, Karthick Raja, P.Muthu Lakshmi, R.Navaneetha, Krishnan, P Navaneetha Krishnan, Nikita Ann John Muthakottu, K.Rishikasaom, Sakthi Murugan A, Sakthivel K, Santhosh.S, S.Sudharsan, Suryadas KJ, V.Tamilarasan, as well as alumni students Thilak, Sundar, Sneha, Keerthana, Gideon, and many others whose contributions were instrumental in making the seminar a success. Thank you all for your invaluable support and dedication.

I am honored to acknowledge the contributions of my family members who played both direct and indirect roles in the success of the event. I express my profound love and respect to my father, the remarkable academician, and extraordinary human being, Late. Mr. Panneer Selvam Muthusamy, whose influence as a poet, teacher, and social reformist has shaped countless lives. I extend my heartfelt appreciation to Dr. N. Anna Poorani, my spouse, as well as to my son, Adhi Dhuruvan, and my daughter, Yazhesai. Their support, encouragement, and understanding have been invaluable throughout this endeavor.

Thank You!!!

Anbudan,

Dr. P. Panbuselvan

### *Report of the Seminar*

It's my great pleasure to present the report on the ICSSR-Sponsored One-Day National Seminar titled - "Shaping Narratives: Tamil Cinema and its Rendition of Women's Empowerment – An Avenue for Social Change".

With registrations of over 366 & 282 participants nationwide, the seminar garnered widespread interest, commencing its journey from the northern territory of India - Jammu, and Kashmir, and extending down to the southern states of Telangana and Karnataka, with participants hailing from over 10 states. Notably, Tamil Nadu boasts a significant turnout with 200 registrations, and 110 student participants from the department. Furthermore, the seminar features 65 paper presentations from seven universities, including the prestigious Ministry of Information and Broadcasting Institute, Indian Institute of Mass Communication, Kottayam, and Bharathiar University in addition to contributions from 35 colleges and media professionals from various states. This diverse and extensive participation underscores the seminar's broad appeal and promises a rich exchange of ideas and insights from across the country.

By setting a positive tone, the day's seminar started with a prayer song by Nikitha Anna, final UG Student, followed by the lighting of the lamp by the dignitaries of the day. To acknowledge and set a warm tone for the event, Dr. G. Radha, Associate Professor and Head, Department of Visual Communication and Electronic Media graciously welcomed the magnificent gathering. The seminar's scope highlighting the transformative potential of Tamil cinema in promoting women's empowerment was presented by Dr. P. Panbuselvan, Assistant Professor, Department of Visual Communication and Electronic Media.

Vice Principal Dr. A. Anguraj sir's greetings heightened the significance of the occasion. Sir's presence and comments elevated the seminar's academic profile while offering the participants insightful information and encouragement.

The seminar comprised four insightful sessions, each led by distinguished speakers in the realm of Tamil cinema. Ms. Priya. V, a notable Film Director, Script Writer, and Documentary Filmmaker, explored the empowering contributions of female filmmakers, emphasizing their unique narratives and impact on women's empowerment within Tamil films. Dr. V. Ilamparithi, an esteemed academician, explored how Tamil cinema portrays stereotyped characters, unconventional female characters, and their strength, independence, and resilience, inspiring audiences with diverse narratives of empowerment and self-discovery.

Dr. Elango Natesan, Associate Professor and Former Head discussed how from early portrayals to nuanced, empowered characters, the evolution of women's representation in Tamil cinema reflects societal shifts, offering a journey from passive stereotypes to multifaceted roles that challenge norms and inspire progress. Finally, Dr. D. Uma Vangal, a Dean of Research, stressed how women in Tamil Cinema face ongoing challenges and critique regarding their roles, and how emerging trends suggest a shift towards more diverse and empowering representations, indicating areas for improvement in addressing gender disparities.

The participant's presence and discussion made the session more alive. The seminar promised a comprehensive exploration of the multifaceted roles of women in Tamil cinema, from historical perspectives to contemporary challenges and future potentials. A diverse range of people with varied levels of experience and viewpoints were drawn to today's inclusive seminar, which encouraged a lively discussion of ideas and observations. This varied mix of participants underscored the event's broad relevance, ensuring a comprehensive exploration of the nuanced roles and contributions of women in Tamil cinema.

Anbudan,

Dr. P. Panbuselvan

(Book Editor & Organizing Secretary of the ICSSR National Seminar, Feb 2024)

## *Prologue*

### *Message from the Editor's Desk*

Greetings to the Esteemed Readers,

It is with a sense of profound joy and scholarly enthusiasm that we extend our warmest welcome as the editor of this significant publication emanating from the ICSSR sponsored national seminar, "Shaping Narratives: Tamil Cinema and its Rendition of Women's Empowerment - An Avenue for Social Change".

Cinema, often described as the seventh art, stands as a harmonious amalgamation of various fine arts. Tamil Cinema, with a rich history spanning a century, holds a special place in the realm of artistic expression. The past hundred years have witnessed an evolution that not only captivates audiences emotionally but also plays a pivotal role in shaping societal, cultural, and moral narratives.

This unique art form has attracted attention from various quarters, leading to the organization of numerous seminars and conferences by national, international, government, and private organizations. These platforms serve as crucibles for intellectual discussions, probing the multifaceted impact of Tamil Cinema on human psychology, culture, and society.

Cinema, as a mirror to society, has the power to bring about significant transformations in the collective mindset of people. It catalyzes positive change, and this seminar focuses precisely on the transformative potential of Tamil Cinema in reshaping societal attitudes, particularly concerning women's representation.

While cinema transcends gender differences, the representation of women within the industry remains minimal. This dearth of female voices in cinema, both in front of and behind the camera, is a stark reality acknowledged not just by observers but, importantly, by women within the industry. The objective of this seminar is to highlight and address these gaps and lacunae in the portrayal of women in Tamil Cinema.

I am pleased to share that the Indian Council of Social Science Research (ICSSR) recognized the societal impact this seminar could generate and wholeheartedly approved the proposal. This recognition underscores the significance of the endeavor to initiate a paradigm shift in societal perceptions through the lens of Tamil Cinema.

This seminar, hosted by PSG College of Arts & Science, serves as a groundbreaking platform for students, academicians, and cinema enthusiasts to delve into the nuanced exploration of women's empowerment in cinema.

By extending its focus to UG, PG, and research scholars in Visual Communication & Electronic Media, Mass Communication & Journalism, as well as filmmakers, academicians, and policy-makers, the seminar aims to cultivate a comprehensive understanding of the subject.

The collection of articles presented in this journal is a testament to the dedication and scholarship of our participants. Through their insightful research and nuanced perspectives, we hope to create awareness in society regarding the portrayal and empowerment of women in Tamil Cinema.

As we peruse the pages of this publication, let us embark on a journey of exploration and introspection. May the narratives shared within these articles serve as catalysts for meaningful change, inspiring future research, and contributing to a more inclusive and empowered cinematic landscape.

With academic fervor

Dr.G.Radha / Dr.P.Panbuselvan

Editors

**Disclaimer**

It is hereby declared that the papers submitted by the participants for the ICSSR Sponsored One Day National Seminar on "**Shaping Narratives: Tamil Cinema and its Rendition of Women's Empowerment - An Avenue for Social Change**" organized by the Department of Visual Communication & Electronic Media at PSG College of Arts & Science, Coimbatore, Tamil Nadu, have been published as they were submitted. The responsibility to defend these submissions rests solely with the contributors. This publication aims to provide participants with a platform for expressing themselves and to inspire them to continue sharing their perspectives through writing in the future.



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## **A Comparative Analysis of Cultural Perspectives: Kantara's *Bhuta Kola* and Nigeria's *Ijele Masquerade***

Mr. V. Hari Prasad, Research Scholar, Department of English  
PSG College of Arts & Science, Coimbatore.

### **Abstract**

This research article plays the light in the 2022 movie 'Kantara' which showcased the tribal rituals and traditions of the Tulus people in the rural regions of Karnataka, India. One of the religious dance performances featured in the movie was Bhuta Kola, which has been practiced by the Tulus community for centuries. Similarly, the Ijele Masquerade is a famous Igbo masquerade practiced by the indigenous people of Nigeria. Although these two rituals are separated by history and region, this study aims to understand their history, culture, and spirituality. The environmentalist approach was applied to both the rituals to analyze their similarities. Bhuta Kola is a dance performance that involves the worship of spirits and the belief that they protect the community and their land. The Ijele Masquerade, on the other hand, is a masquerade dance that is believed to bring prosperity and blessings to the community. Both rituals are deeply rooted in the spiritual beliefs of their respective communities and are closely connected to the environment and the natural world. In the case of Bhuta Kola, the spirits are believed to protect the community and their land, and the dance is performed to appease them and seek their blessings. The Ijele Masquerade, on the other hand, is believed to bring prosperity and blessings to the community, and the dance is performed to honor the spirits and seek their protection. Both rituals involve the use of masks and costumes, which are believed to represent the spirits and help the performers connect with them. In conclusion, the environmentalist approach to understanding the history, culture, and spirituality of Bhuta Kola and Ijele Masquerade reveals the deep connection between these rituals and the natural world. Both rituals are deeply rooted in the spiritual beliefs of their respective communities and are closely connected to the environment and the natural world.

**Keywords:** Bhuta Kola, Environmentalist Approach, Ijele Masquerade, Kantara, Tulus People.

This research focuses on the importance of rituals which was followed across dissimilar cultures by comparing the rituals of Bhota Kola and Ijele Masquerade. This paper emphasizes comprehending cultural viewpoints in the context of Nigeria's Ijele Masquerade and Kantara's Bhuta Kola. The first was practiced in the African continent and the latter was practiced in the southern part of India. Both India and Africa had their roots deep in the origin of civilization. Studying this promotes mutual respect and understanding between various communities by enabling the safeguarding and enjoyment of unique cultural heritages. Furthermore, it offers valuable perspectives on the values, customs, and societal frameworks of the communities from which these customs arise.

The preservation of intangible cultural assets and the advancement of cultural diversity can both benefit from this understanding. It can also encourage cross-cultural communication and collaboration, both of which are critical for tackling world issues, advancing peace, and advancing sustainable development.

As now most people move towards the traditional way of living, it is necessary to study the relationship between various cultures and their relationship with nature through the humanitarian perspective. Understanding unrelated cultural rituals from most rich cultures will help to understand how the cultures around the world function.

A person's ideas, customs, and values that shape their way of living life are all part of their culture, which is a vast and diverse concept. Cultural groupings establish their members' worldviews, values, and customs, which include their dietary habits, acceptable pastimes, and socialization styles. Culture has been the center of a source of stability, identity, and belonging, culture is essential to local community action. For several reasons, though, including economic opportunity, community growth, stability and security, identity and belonging, and a link to the past, it is imperative to comprehend and preserve traditional culture.

Culture and society have a mutual, complicated relationship in which each shapes and influences the other. The framework that society offers for policing conduct and upholding social order shapes the values and customs of culture that people and communities accept. However, culture gives individuals and communities within a society an understanding of identity and belonging. It is passed down through schooling, language, and other socialization processes, and it is ever-evolving and changing. Society and culture are inextricably linked and shape one another; society shapes culture's values and behaviors, and culture provides the framework for the community's expression and upkeep. A community's culture plays a crucial role in shaping its reactions, responses, and growth. It gives people a sense of security, economic opportunity, and community within a society. As technology develops it keeps on having its impact throughout its history.

In the present-day world, the lives of people are mainly portrayed through literature and movies. Movies are more effective as they reach the common people more easily even the illiterate can able to understand them. Through a variety of spoken, written, and visual media, Tamil cinema has depicted the daily struggles of native people and their interaction with nature. Novels and films are becoming crucial platforms for showcasing the traditional ways of life. The subject concerning the Tamil tribal community and their continued existence, along with their living in harmony with nature, is explored in the most current Tamil drama film, *Jai Bhim*. The Tamil Nadu tribal land conflict is addressed in the Tamil cinema *Jigarthanda Double X*. Indian literature and film have developed into instruments for using their words and acts to present the tribal way of life to the outside world.

One of the movies which gained more attention in the past years throughout the world was the 2022 movie “Kantara”. This movie explores coastal folklore and indigenous cultures. The movie mainly focuses on the relationship between nature – human bonding and also the hierarchy system in society. The movie is set to take place in the southern part of Karnataka. The earlier plot of the movie dealt with the deity Panchurili’s promise to the king to stay with him in return, it demanded the king to give his part of the land to the villagers. As the years passed, the descendants of the king became greedy to possess all the land given to the villagers. While the plot moves, the forest officer is involved in the process of making the land a reserve forest. At the end of the movie, the land remains safe in the hands of villages with the support of a forest officer. The movie gained its popularity because of the perfection in the execution of cinematography, plot, and how culture was projected in the movie. Simultaneously, the ritual of Bhuta Kola gained attraction throughout the world.

In the southern regions of Karnataka, as well as parts of Kerala, the Tuluvas of the Tulu Nadu region are known for their ceremonial performance known as Bhuta Kola. Ritual professionals from specific scheduled castes are usually the ones who perform this evocation of deities, called daivas. The ritual, which entails music, dancing, recitals, and ornate costumes, is said to bring prosperity, settle disputes, and administer justice. Every year, between December and July, a show is planned that features intricate preparations, drumming, and nonstop chanting. Through the use of masks, makeup, and costumes, the ritual invokes a variety of creatures, including mountain and forest deities, animal deities, ancestors, and tribe guardian deities. The ceremony is an essential component of Tulu culture and is regarded as the core religious doctrine of the Tulu people.

On the other part of the world, in the dark unexplored continent of Africa, rituals and culture have been performed for generations. Ijele Masquerade is the biggest and most famous masquerade in Africa which is practiced which is a special and popular masquerade tradition in Anambra and Enugu State, Nigeria, and is considered the King of all Masquerades. It is a large, towering figure constructed of colorful fabric on a skeleton of bamboo sticks, decorated with various materials. With a big serpent at its center, the Ijele is separated into upper and lower portions. About a hundred men labor for six months to construct the house and costumes for the masquerade, which includes a four-meter-tall mask. In the community, the Ijele Masquerade has several significant functions. From a spiritual perspective, it symbolizes both joyous and serious events, conjuring up ideas of fertility and community. From a political standpoint, it offers a chance to reaffirm allegiance to a monarch or chief. Little boys and girls sing and dance to the masquerade, serving as popular entertainment in this culture. The Ijele Masquerade is listed as a part of humanity's intangible cultural heritage in the UNESCO Archives.



Selected by ballot, the mask bearers withdraw for three months, fasting exclusively to gain the strength needed to put on the mask. In addition to the masquerade, there are forty-five more masquerades, each of which is a figure atop the Ijele.

Ijele Masquerade and Bhuta Kola are both customary ritualistic activities in Nigeria and South India, respectively. Their ritualistic elements, the masquerades' function in society, and their affinity for the natural world and the divine are commonalities. Ritualistic aspects include complex rites, music, dancing, and the employment of vibrant costumes and masks to represent ancestral spirits or deities in both Bhuta Kola and Ijele Masquerade. A significant part of the Community is played by the Masquerades. In both customs, masquerades are an integral part of preserving social order, passing along cultural information, and commemorating festivals, memorial services, and harvest festivals. Both Ijele and Bhutha Kola have a strong connection to nature and the divine, which dates back to the founding of their respective civilizations. Both Ijele Mask and Bhuta Kola have strong ties to the spiritual traditions of their respective cultures, and they frequently symbolize the interaction of the natural, supernatural, and human realms. Even if the search results were vague, these similarities show how important Bhuta Kola and Ijele Masquerade are to their respective communities on a cultural and spiritual level.

While taking into account the variations in the aspects of cultural significance and context. In the Indian state of Karnataka, the Tulu Nadu region practices Bhuta Kola, a traditional ritual manner of worshipping spirits. It's done to gain the blessings of the dead and placate their spirits for the community's well-being. The Igbos are known for their Ijele masquerade, which is frequently worn during festivals and other events. It stands for prestige, cohesion, and the preservation of the customs and history of the community. Examining the distinction between imagery and meaning: the ceremony represents the community's faith in the afterlife and the significance of preserving peace among living and deceased. It is also a means of addressing societal problems and looking for supernatural intervention to find answers. The Ijele masquerade represents the Igbo people's spiritual and historical significance, as well as the community's collective identity. It also symbolizes the connection between the gods, the living, and our ancestors. Taking into account the distinction between performances and rituals, Bhuta Kola includes ornate ceremonies, dramatic performances, music, and dance. The community's primary priest, referred to as the "Patri," interacts with the spirit by channeling it to answer questions and offer counsel. In the Ijele masquerade, a talented dancer dons a big, ornate mask for a spectacular and colorful performance. The show tells mythological or historical tales about the village while using dance, music, and symbolic movements.

This paper concludes that traditional rituals that are extremely important for maintaining the legacy of their communities are Bhuta Kola and Ijele Masquerade. In the coastal districts of Karnataka, India, people perform a ritualistic dance called Bhuta Kola, which is thought to be a means of placating the spirits of the deceased. However, the Igbo people of Nigeria practice a cultural tradition known as Ijele Masquerade, in which they dress up in ornate masks and costumes to represent many facets of their history and culture.

The local populations' identities are greatly influenced by these cultural activities. They act as a bridge between the current generation and the past, helping to preserve cultural legacy. The customs serve as a means of transferring cultural values and information from one generation to the next.

Moreover, modern art and culture have been impacted by these traditional traditions. These traditions have served as a source of inspiration for numerous modern artists, who have integrated them into their creations. For instance, the Ijele Masquerade is responsible for the usage of costumes and masquerade masks in modern fashion and art.

To sum up, Bhuta Kola and Ijele Masquerade represent two traditional customs that are extremely important for maintaining the history of their respective tribes. Their influence on recent art and culture is noteworthy, as is the impact they have on the communities where they live and their sense of identity.

Finally, it was obvious that the rituals helped humans to maintain a strong bond with nature, and the tradition was passed from generation to generation. Even though there was the upgradation in the society, rituals were intertwined with humans to remain with humanity in the society.

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