



Relevance of Tea Shops and Cafes as Spaces for plot progression in Malayalam Cinema

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Article History	Abstract
Received: 06 June 2023 Revised: 05 Sept 2023 Accepted: 17 Nov 2023	<p>Currently One of the most significant mass media for communication and storytelling is film. The film uses images, music, and sound effects to convey creative ideas, concepts, and emotions. Through its capability for visual portrayal, films engage, comprehend, and influence audiences. This paper entitled 'Relevance of Teashops and Cafes as Spaces for Plot Progression in Malayalam Movies' studies how films especially Malayalam films use the space of teashops and cafes in movies as a space of plot progression. Even though these locations are a necessary component in the production of Malayalam films, the role of teashops and cafes in the making of a film is a less-explored topic. The concept of space is crucial to the creation of films. A perfect setting is necessary for conveying all of the essence of the movie to the audience as well as the core idea of the movie. The movie makes use of space for a variety of things, including setting up sets, filming scenes, and establishing distinct places. When Malayalam movies are taken into consideration the presence of a teashop or a cafe has always been an inevitable part. The locations of teashops and cafes were given a lot of attention in movie narratives, particularly in Malayalam films. In the atmosphere of these places, significant story developments and character growth take place. The teashop settings have been a major part of setting the overall tone and portraying the beauty of the film's setting in the majority of ancient Malayalam films. The cafes in the new Malayalam film function similarly by improving the mood of the film by creating lovely settings. The audience will be drawn to these locations as a result. The study attempts to provide a comprehensive understanding of the significance of teashop and cafe scenes in Malayalam films. The study focuses on the purpose of the teashop and café environments in the development of the story and other significant events in the film's narration. The study will use a qualitative methodology. Six major Malayalam films will be the subject of the analysis. For the study, a content analysis of six films from different periods that prominently featured cafe and teashop settings was chosen.</p>
CC License CC-BY-NC-SA 4.0	<p>Keywords: Malayalam Cinema, teashop, cafe, cinematic space, mise-en-scene, narration, spatial relevance</p>

1. Introduction

Cinema is a medium that has an incredible power to fascinate its audience. The way of storytelling in cinema can impact the human mind tremendously. Cinema combines visuals, story, and acting to make us feel the ideas and themes they are intended to convey. Cinema is one of the primary influential mediums in this digital world. The fan base of cinema is huge when compared to other mediums. The audience acknowledges that films reflect our nation's culture while also claiming that films have an impact on their personal lives (Mary & Bullard, 2018).

Cinema is not just a medium of entertainment, it is also a way we connect with the world around us. Cinema has the power to evoke different emotions in the audience. The way they depict the narration has a great ability to attract the viewers. People are becoming more and more immersed in the world of mass media as information technology advances. The cinema takes up a significant portion of the media items that are consumed (Kubrak, 2020). It offers a respite from everyday routine and lets you feel excited and comfortable while watching a movie. It also immerses the audience in various worlds, sensations, and emotions. One of the most significant advantages of watching films is that they allow

viewers to empathize with the characters and their stories, allowing for a cathartic or healing process. Cinema introduces viewers to various socioeconomic structures, customs, and cultural practices from around the globe. It plays a significant part in promoting cross-cultural understanding, developing empathy, and raising awareness of various perspectives on people coming from various backgrounds and experiences.

When analyzing Malayalam cinema, the stories depicted in these films are incredibly rich in ideas and depth. Malayalam cinema's storytelling structure helps the audience feel more closely linked to the characters' emotions. In contrast to other language films, the narrative space chosen by Malayalam film writers always stands out. The Malayalam film industry's directors consistently strive to create films that are simpler for viewers to engage with. This study, "Relevance of Tea Shops and Cafes as Space for Plot Progression in Malayalam Cinema," primarily focuses on the use of cafes as a narrative space for plot progression in Malayalam cinema. The narrative of the majority of Malayalam films is heavily reliant on tea shops and cafes. Since its inception, the teashop and cafe have been a necessary component of Malayalam film's narrative. In Malayalam films, the teashop setting gives the narration a more authentic tone. The atmosphere of the teashop is where the main story developments and character growth occur. These spaces are also utilized to elicit an emotional response from the audience towards the characters. The teashop settings merit a significant role in influencing the audience for the same by influencing the political opinions, perceptions, and attitudes of the people who enter the teashop. Six Malayalam films have been chosen for analysis in this essay. When examining Malayalam films from the past to the present, it is easy to see that the majority of the films feature a teahouse or cafe. The story, which takes place in a rural area, has chosen the teashop environment for significant plot twists and progressions, but the urbanization happening in the narrations has chosen a cafe location to expose certain crucial emotional events in the movie.

Tea shops are frequently referred to as 'Chayakada' in Malayalam, and the term is also utilized in film. The societal and cultural fabric of the state is significantly influenced by this space. These settings are frequently used in Malayalam films to reflect different facets of life, culture, and society. In Malayalam films, teashops are typically represented as a center of culture and a place where people congregate. This place serves as a gathering place for locals and friends who come to talk about local news and anything else that piques their interest. The communal aspects of Kerala society are highlighted in these sequences. Kerala cuisine's distinctive flavors are depicted in Malayalam film through the teashop scenes. The teashops are seen providing authentic and traditional snacks, as well as tea (chai), coffee, and other regional specialties. These aspects of the teashops give the Malayalam cinema a natural and realistic feel. The atmosphere of a teashop offers a backdrop for striking up a general discussion with everyone who enters. The majority of writers use this area to develop compelling character arcs in their films, which is a crucial component of the plot. Some films show the financial hardships of the teashop owners or employees while simultaneously emphasizing their socioeconomic standing. These visuals give the audience a clear picture of the plot and character image. In most of the films the architecture of the teashop, the seating arrangements, the accessories used, the body language everything provides a glimpse of the character's status.

Along with the portrayal of teashops in Malayalam cinema, the cafes have also earned a huge amount of importance in the screenplay. One of today's items that has evolved into a battleground for lifestyles is the cafe. The Cafe eventually changed into a lifestyle icon for urban society, supported by a culture of materialism and product fetishism (Sriwulandari, 2022). In general, cafes are portrayed as being popular places to meet where individuals from various backgrounds come to mingle. The area has also been thought of as a location to strike up a discussion and create connections. The majority of millennial cafe customers came to the establishment to socialize (Sakina, 2020).

They frequently provide a backdrop for conversations on a variety of topics, including politics, philosophy, and private issues. Cafes are frequently depicted in Malayalam films as places where intelligent talks can occur. To debate literature and current events, characters pick a cafe setting. These scenes will emphasize the sophisticated and illuminating nature of Malayali society. Cafes are portrayed as centers of culture where people gather to read, listen to live music, and take in art exhibits. These scenes demonstrate cafes' important role in promoting artistic and cultural expression. While studying recent Malayalam movies, the cafe space has been portrayed as a spot to reveal so many emotional scenes. The space has been opted by the writers to deliver the romance between a couple.

On the other hand, the location has also been used to display breakups of couples. In many movie sequences, the location serves as a setting for settlement, cordial interactions, family get-togethers, and business meetings. These days, a variety of scenes are filmed at cafes.

In many movies, the architectural pattern of the cafes plays a pivotal role in providing unique shade to the movie. Cafes as creative spaces are one of the main aspects of cafes used in movies. Both the teashop and cafe spaces have played a crucial role in the narrative of Malayalam Cinema. The portrayal of both spaces has helped in the plot progression of the movie. Many character shifts and developments happened in the ambiance of these spaces. The impact of these spaces in movies is huge. Major turning points in many movies happened in the backdrop of a teashop or cafe. Malayalam Cinema which is filmed in a rural location has a teashop in its frame. It is the teashop where almost all the major scenes are carried out.

The teashop space has been used as a property to enhance the rural aesthetics of the movie. Undoubtedly, a cafe may be found in films with urban settings. The cafe is a prominent location for plot development in contemporary stories. The gorgeous contemporary setting has also been emphasized with this. The two main objectives of the paper are to analyze the integration of teashops and cafes into the narrative of movies and the second is to study the characterization of teashops and cafe spaces in movies. There is only a few researches have been done on the area of the treatment of the teashop and cafes as a narrative space for plot progression especially in Malayalam cinema. The detailed analysis of teashops and cafes as more than just backdrops or locations for character interactions is frequently overlooked in previous studies. Even though these settings are frequently depicted in Malayalam films, more research is necessary to fully understand their precise narrative impact and thematic contributions to story development. This is the major research gap of the study. The study has put a future suggestion of utilizing the portrayals of teashop and cafe spaces for developing cafe tourism in the state.

2. Literature Review

Representation of Tea Shops

Tea shops became a recognizable part of the film industry after being gradually introduced into Malayalam films. A coffee shop which not only a place to get beverage products but also a place where we can find happiness, satisfaction, and prestige (“Fungsi Coffee Shop Bagi Masyarakat Surabaya,” n.d.). At teashops, people from diverse social classes get together. By voicing their opinions on any topics, whether they relate to serious or little situations in these roadside eateries, individuals may demonstrate their individuality. Thus, these teashops provide a platform for everyone who would not otherwise have the opportunity to voice their thoughts in public. The modest roadside eateries, commonly referred to as "tea shops," which are largely found in villages, were essential in establishing panthibhojanam as a way of life in Kerala. Two significant societal developments that were occurring at the time gave rise to the teashops (*TEA-SHOPS IN MALAYALAM CINEMA*, n.d.). According to the information (Cinematters, 2013) considering how it has developed, the ubiquitous, modest teashop in our daily life appears to have been the finest measure of our "social progress". The location of the teashop is typically in the center of the town or hamlet, where the major characters must pass at least once per day, making it an easy place for them to enter and exit for something as basic as a steaming hot cup of tea (Izzaahsan, 2023). A study by (Shao, 1998) says that the Teahouse is a multi-social structure and multi-level system for integrating cultures, and it has displayed the ideals and influences of various eras, social classes, individuals, and styles on a historical screen.

Representation of Cafes

The phenomena of the "Café Society" can be seen as an illustration of the way of life in a city or neighborhood where seeking out new entertainment experiences is valued highly (Sakina, 2020b). According to (Ahmad et al., 2022) in addition to being a means for someone who intentionally seeks an atmosphere, as well as comfort in completing his work, or holding meetings with coworkers and relatives, the coffee shop is now subtly perceived as a place where one can gain pride, and the satisfaction of feeling not left behind by the times. An excellent cafe should have its own fresh and distinctive features to draw in new customers (“TEENS AND THE HANG OUT LIFESTYLE: WHAT DRIVES TEENS SATISFACTION AND ATTITUDINAL LOYALTY?” n.d.). The unique style and ambiance of the cafe are what attract the filmmakers to use that space in their narrative. Each customer should have a completely different experience as a result of the distinctive ambiance of each cafe, which should be able to produce a different ambiance from that of another cafe (Collins, 2010). Portraying these different characteristics of the cafe space through the cinema drives more attention from the audience to the cafe. The study done by (Simkin & Schmidt, 2022) found the three main purposes of the cafe are as follows: first, offering an alternative setting for tasks typically performed at home or work; second, fostering a sense of global affiliation; and third, offering a place for solitude in a society that is otherwise communal and family-based, thereby facilitating the process of individualization. The

rapid expansion of contemporary coffee shops in the city is connected to the emergence of urban public space. Although the concept of a café as a public space is not new, how a café produces a convenient public space for people from various backgrounds is nevertheless a fascinating development (Lukito & Xenia, 2018).

3. Materials And Methods

The two objectives of the study are as follows:

- To analyze the integration of teashops and cafes into the narrative of the movie
- To study characterization through teashop and cafe spaces in the movies

A qualitative methodology is used to study how the teashop and cafe spaces are treated as spaces for plot progression in Malayalam Cinema. The content analysis method is been considered appropriate for the study under qualitative analysis. Qualitative analysis is a technique used for examining a particular topic utilizing non-numeric and non-quantifiable indicators, behavior, and features to know a subject's overall situation, quality, value, or any other aspect. Qualitative research also aids in preparing for the future since it helps researchers employ a variety of methodologies to examine the effects of future events and comprehend the behavior to come (*Medium*, n.d.). Various elements of the qualitative research approach are universal, such as a natural environment, researcher participation, subject-based communication, subject intentionality, and pragmatics (ANAS, n.d.). In this study content analysis of six Malayalam movies is done to analyze the portrayal of teashops and cafes in Malayalam movies and how these spaces have been used as a space for plot progression in the movie. Major teashop and cafe scenes in movies have been analyzed and different aspects of mise-en-scene are also discussed. How the teashop and cafe space have been used in the narrative, and how it has helped in the plot progression and character development is also discussed in the study.

Significance of the study

This research aims to provide a thorough understanding of the intricate relationships between these seemingly commonplace settings and the rich narrative fabric of Malayalam cinema. This study highlights their deeper significance in plot advancement and thematic exploration within cinematic narratives by analyzing their significance as more than physical places.

Theoretical framework

In 1989 David Bordwell founded Cognitive Film Theory. The captivating, fascinating, mesmerizing, and enigmatic world of cinematic films is greatly influenced by cognitive theory. Cognitive Theory on Films serves as a graphic and commonplace portrayal of imagery, character representation, and feelings anticipated for a given scene, as well as for a particular movie's topic and characterization. This particular theory offers more depth, essence, framework, eloquent recapitulation, vivid extemporization, and symbolization of every facet of a movie, including the lighting, the settings, the sound choices, the casting, the characterization, the staff, the crew, and even the pool of scriptwriters, as well as how the script is perfectly and wisely written. This theory is apt for the study as it explains how the portrayals in movies create perceptions among the audience. The perception created by the portrayal of teashop and cafe space can be clearly explained with the theory. The sub-variables of the objectives such as mise-en-scene, narration, setting, ambiance, and characterization can be analyzed using the theory. The narrative comprehension in the cognitive theory helped to understand the story's structure, causality, temporal order, and character development in the movies selected for analysis.

3. Results and Discussion

Analysis

Peruvannapurathey Visheshagal

Peruvannapurathey Visheshagal is a Malayalam romantic comedy movie released in the year 1989. The film was directed by Kamal, written by Ranjith, and produced by Castle Productions. Cinematography was done by Vipin Mohan and music by Johnson. Jayaram and Parvathy are in the leading roles. Mohanlal plays a cameo role in the movie. The theme of the movie deals with Shivashankaran (Jayaram) and his fight with the Kuvampattu family. The Kuvampattu family is a wealthy aristocratic family in the village. Shivashankara comes to Pervannapuram village to join as a peon at a college run by the Kuvampattu family. Later there arises a rift between the family and Shivashankara and he challenges them to marry their young sister Kunjulakshmi (Parvathy). Another leading character in the movie was Keeleri Padmanabhan which was enacted by Jagathy Sreekumar. Keeleri Padmanabhan was known by the name Pappan in the village. He was the one who worked as the peon in the college before Jyaram

was appointed. Pappan was replaced by Shivashankaran for not giving the promised money for the post to the college authorities.

At the beginning of the movie, the narrator gives a clear description of Peruvannapuram and the peculiarities of the village. The first scene of the movie is the entry of Pappan in his cycle riding fastly to college and quickly reaching the teashop. In this movie, the presence of the teashop has been depicted from the very first scene giving the audience a glimpse about the importance of the teashop throughout the movie. A photograph of five friends who were the main occupants in the teashop and they are also the main locales who participate in all the incidents happening in their village. The teashop was owned by Appunni Nayar (Oduvil Unnikrishnan). The mise-en-scene of the movie in the teashop scenes is designed in a way the audience could easily get the ambiance of a local teashop. The architecture of the teashop implies the vibe of the village and the lifestyle of the people living in Peruvannapuram. Pappan went to the teashop to deliver his heartbroken news of losing his job in the college. From this scene, it is clear that the teashop in the village is considered a main spot for discussing the news happening in and around Peruvannapuram. The teashop has been portrayed as a place where people come together to have tea and discuss each and everything happening in Peruvannapuram. This teashop has been brilliantly integrated into the narrative of the movie. Teashop plays a pivotal role in the plot progression as well as in the character development in the movie. The properties used in the teashop, the seating arrangements, the food served, the tea snacks, and the way tea is prepared all rightly blend with the mood of the narration. 90s time period can be easily felt from each frame in the movie. While the story is progressing Shivashankaran gets into a fight with Kunjulakshmi, who is the younger sister of the five brothers in the Kavumbattu family. Kunjulakshmi is a student in their college. When a guy who is her classmate puts a love letter inside Kunjulakshmi's book, she thinks it was done by Shivashankara because he had returned her book on the same morning that she had left in the classroom the previous day. Because of this, she believes the letter was given by Shivashankaran only. She makes a complaint against him by giving a love letter. When Shivashankaran asks about the complaint she insulted him and walked away. As a result of this Shivashankaran got suspended from the college.

After getting the suspension he sat at the teashop and shared his sorrow with Appunni Nayar. Again, the teashop has become a platform to witness the sorrow of Shivashankaran. Appunni Nayar advises him to go and convince her about his innocence and request her to withdraw his suspension as it is his only source of income. Again, Kunjulakshmi insults him when he tries to convince her and Shivashankaran slaps her face when he loses his temper. This incident creates a huge fight between Shivashankaran and the Kavumbattu family. In between the fight, Shivashankaran declares he will marry Kunjulakshmi in 15 days. This statement was made in front of the teashop. Soon after he declared the statement everybody including Pappan who was standing inside the teashop started praising Shivashankara and supported him in fulfilling his word of marrying Kunjulakshmi. In this scene, the teashop is the major mise-en-scene used. Every property related to the teashop had contributed to the scene. The teashop in the movie is the place where first Pappan discusses his grudge towards Shivashankaran for taking away his job and it has also become the place where Pappan and all his friends start to praise and support Shivashankaran in his fight against Kavumbattu family. Teashop has witnessed the emotion of grudges and love at the same time. Pappan and all his friends make many plans to make Kunjulakshmi fall in love with Shivashankaran. After all the failed attempts they plan a fake story that Shivashankara is the son of their servant Devaki who was betrayed by a man in the Kavumbattu family. This hooked-up story again created more rift among Shivashankaran and Kavumbattu brothers. Meanwhile, the guy who had put the love letter in Kunjulakshmi's book apologized to her and told the truth. When Shivashankara realized that there was no way to win against the Kavumbattu family and Kunjulakshmi's heart, he decided to run away from Peruvannapuram. Before leaving the place Shivashankaran meets Kunjulakshmi and apologizes to her for everything he did and says goodbye to her. Suddenly Kunjulakshmi expresses his love towards him and her interest in marrying him. When the story moves ahead, the real son of Devaki Achu enters the scene. Again, the teashop has witnessed the arrival of the cameo role of Achu. this arrival has shifted the plot in another direction. In every pivotal scene, the teashop space is utilized throughout the movie. The rural village named Peruvannapuram, its beauty, culture, innocence, verbal language, body language, and the traits of each person living in the village were portrayed through the space of the teashop. Teashop has been used as a major property to convey the whole essence of the village. Apart from being a mere teashop, the space has been used as a platform to reveal the emotions of the character. The character development of Shivashankaran, Pappu, and all the major characters happened inside the teashop. The major scenes of fight and revenge happened in the ambiance of the teashop. If anything happens in and around Peruvannapuram it will be discussed in the teashop. Anybody who enters the village will be a

discussion topic in the teashop. Thus, teashop has been an inevitable part of the narration of the Peruvannapurathe Visheshagal.

Ponnmuttayidunna Tharavu

Ponnmuttayidunna Tharavu is a Malayalam romantic comedy-drama movie released in the year 1988. The film was directed by Sathyam Anthikadu and written by Raghunath Paleri. The lead roles were starred by Jayaram, Sreenivasan, Urvashi, and Innocent. The film was produced by B.Sasikumar. Cinematography was done by Vipin Mohan and music was composed by Johnson. The main theme of the movie is the story of a Goldsmith Bhaskaran (Sreenivasan) and his love story with Snehalatha (Urvashi). The story happens in a very rural village. Soon after the introductory scene of Bhaskaran, the writer takes the audience to one of the major space in the movie which is a teashop. Through this teashop scene, the main supporting actors in the movie are introduced. Along with the main character the teashop and its space have been portrayed with all its importance. The teashop is introduced by showing a dance school which is in the upstairs of the teashop run. This dance school is run by a poor dance teacher named Parvathy. Due to the dance practice happening upstairs, this creates a trembling effect in the teashop making all the things and properties fall. This makes the teashop owner Abubakar very irritated and shouts at the dance teacher to stop her class. From this scene, it is very evident that the condition of the building where the teashop is very poor. By depicting the weak condition of the teashop building the narrative gives an idea about the village and the socio-economic background of the people living in the village. Through the teashop scene the main supporting actors like the teashop owner, the dance teacher, and the Panchayat member, vellichapadu were introduced in the movie. These characters play a major role in the plot progression of the movie. The architecture of the teashop is designed in such a way that the complete essence of a rural vibe exists throughout the movie.

Bhaskaran regularly visits the teashop along with other main characters to have tea and for regular chit chats. Bhaskaran was in love with Snehalatha for a very long and has gifted her a gold necklace worth 10 sovereigns. He has gifted it as a symbol of his love for Snehalatha and also to impress her father. The teashop is considered a main spot for the village inhabitants to gather and discuss everything happening in their village. The importance of the teashop in the movie is well-defined through many scenes, one such is the scene in which Abubakar tells about the history of the village and the building in which the teashop functions. It is inside and outside the teashop where pivotal scenes in the movie happen. Teashop functions as a major backdrop for plot progressive scenes. The properties used in the teashop and the things they discuss inside the teashop give an idea about the perspectives of the village people towards many things. The character of Vellichapaadu (Jagathy) who is a regular visitor in the teashop is one of the main characters who contribute to the social and cultural values of the village. Much of his dialogue in the teashop scenes says more about the religious and cultural context of the village. The scene in which Panicker (Innocent) discusses his dream of getting his daughter married to a rich man working in the Gulf. The teashop has been blended into the narrative in such a way that every character chooses the teashop space to reveal their real perceptions and take on different matters. The space has been used to depict the character of Panicker, his greed, and the perception of his daughter's marriage. The main turning point of the plot happens inside the teashop when Panicker says he has fixed an alliance for his daughter with a guy who works in Dubai. Also, he reveals the gold necklace given by Bhaskaran to Snehalatha to the people who were sitting in the teashop and said it was his dream to give a gold necklace to his daughter so he bought it for her wedding daughter. The teashop is been used as a space to show the selfishness of Panicker and his greedy nature for money.

When Bhaskaran came to know he was being cheated by Snehalatha and her family, he was broken and took revenge against Snehalatha and her family. The emotional breakage of Bhaskaran also happens inside the teashop. Thus, the space has witnessed so many emotional phases of characters in the movie. Later on, when the story moves further Snehalatha gets married to Pavithran (Jayaram) and after going through all the emotional traumas Bhaskaran starts his new Goldsmith store near the teashop. The regular dispute between the teashop owner Abubakara and the dance teacher continued. These scenes always made the presence of the teashop more live in the narrative. Eventually, Bhaskaran falls in love with the dance teacher. The teashop space has also been a part of that love story. Meanwhile, Pavithran returned from Dubai and he invited Bhaskaran to pierce his daughter's ear. The scene of Pavithran coming to invite Bhaskar to the ceremony happens in the backdrop of the teashop. People who were standing inside the teashop did not know why Pavithran had called Bhaskaran and they panicked by watching the scene. Here the space of teashop is depicted as a place where every major incident in the village happens. Pavithran came to know the necklace was made of copper and a little gold when he came to Bhaskaran's shop to pawn the gold for some quick money. This revelation is the major turning point in the plot where Bhaskaran shows his brilliance and wins revenge over Snehalatha and

her family. Bhaskaran proudly said the fact to Vellichapaddu that he had mixed copper in the necklace before gifting it to Snehalatha. Soon after Vellichapaddu went to the teashop and spread the news to everybody sitting there. Again, the teashop has been considered as a place where people come and announce the news that happened in their place. After knowing the truth Panicker admits the truth to Pavithran that Bhaskaran and Snehalatha were in love and the necklace was gifted by Bhaskaran. This made Pavithran more irritated and this led to a huge fight with Bhaskaran. In the end like every typical village, all the fights got settled soon and Bhaskaran found his true love in the dance teacher. In Ponnuttayidunna Tharavu the teashop has been used brilliantly in the plot. The space acts as a catalyst for the plot progression and character development. The teashop was used as a place to reveal the character's traits and emotional state.

Mutharamkunnu P.O

Mutharakunnu P.O. is a Malayalam romantic comedy directed by Sibi Malayil in 1985. The film was written by Sreenivasan and the story by Jagadish produced by G. Subramaniam. The cinematography of the movie was done by S. Kumara and the music by Shyam. Mukesh, Lizy, Sreenivasan, Nedumudi Venu, and Jagadish are the leading characters in the movie. The main plot of the movie is the story of a newly appointed postmaster Dilip Kumar (Mukesh) and his love affair with the daughter of a retired wrestler in the village Kuttanpilla (Nedumudi Venu). Kuttan Pilla challenges Dilip to win over the wrestler Dara Singh to marry his daughter. When coming into the mise-en-scene of the movie. The story happens in a rural village called Mutharamkunnu. The village scenes and the involvement of the people residing in the village play a major role in the story.

Mutharamkunnu is a village where people uplift the sport of Gatta Gushti. While watching the movie the audience could feel some major presence of two teashops in the while. The teashops were built opposite to each other. The shops were run by two brothers who were in a rift with each other in the name of their maternal properties. The scenes of two brothers fighting for their teashop business add more life to the movie. It also enhanced the spirit of the wrestling sport. Everyday fights of these brothers is an entertainment to the people who visit the teashops. When we talk about Mutharamkunnu, both the teashops and the brothers' fights are an inevitable part of the movie. The mise-en-scene of the movie is set in such a way that the complete ambiance of the village can be felt in each scene in the movie. The teashop owners Nakulan and Sahadevan and their fights keep the story more entertaining. The design of the teashops, the food they serve, and the way they compete in the preparation of each food item to impress the villagers to visit their teashops denote the culture and lifestyle of the people. The teashop space reflects different flavors to the movie. The dressing style of both Nakulan and Sahadevan perfectly matches a typical village teashop owner. They both make different attempts to spoil each other's business and backstab each other. The teashop has been used as a space to visualize the grudge between two brothers.

When someone enters the village for the first time, Nakul and Sahadevan are the main two characters who encounter them and convince them to visit their teashop. They were also keen on giving a glimpse of Mutharamkunnu to the visitors. The teashop has also been used as a space to portray the typical nature of the inhabitants in a village by showcasing certain scenes in which Nakulan gossips about his brother to the people visiting his teashop and the same by Sahadevan about Nakulan to his customers. People considered the teashop as a place to discuss about others and gossip. This shows the perceptions and attitudes of the people in Muthramkunnu. Teashop is the space in which both Nakulan and Sahadevan are known. Also, these two teashops are something that cannot be avoided when we think about Muthramkunnu. Teashop has a very crucial role to play in the film narrative. When Dilip enters Mutharamkunnu as a newly appointed postmaster, he falls in love with the daughter of Kuttanpilla. As the story moves forward the plot gets more crucial and Kuttan Pillai challenges Dilip to win over Dara Singh in Gatta gushti. Even in the wrestling scene, the teashops in the village have a great role. The teashop builds more spirit among the villagers in witnessing the wrestling with Dilip and Dara Singh. When Dara Singh realizes the true love between Dilip and Amminikutty, he decides to stop the Gatta gushti and make Kuttanpillai understand the Gatta Gushti is a real sport and that shouldn't be used as a way to express grudge. When Dara Singh convinces Kuttapillai about the love of Dilip and Amminikutty, Kuttan Pillai agrees to their marriage. In Mutharamkunnu P.O. the teashop space is used beautifully in the mise-en-scene of the movie. The emotional and social background of the major characters in the story are revealed in the presence of the teashop. The space of both teashops has been meshed meaningfully in the narrative of the movie.

Premam

Premam is a Malayalam romantic drama directed by Alphonse Puthren in the year 2015. The film was produced by Anwar Rasheed. The movie's cinematography was done Anand C Chandran and the music was composed by Rajesh Murugesan. Nivin Pauly, Si Pallavi, Anupama Prameshwaran, Madonna Sebastain, Sharafudeen are the primary characters in the movie. The main focus of the film was George, the protagonist, as he transitioned from his teenage years into adulthood. All of his personal relationships and romantic-related events are covered in the film. George and his friends, who supported him on his trip, are also included in Premam's film. George's life in high school and college is portrayed in the first half of the film. His hometown and the college campus were the key filming locations in the first half. The main site used to capture George's adult life was a cafe called Cafe Agape. The cafe plays a pivotal role in the movie.

Around this cafe is where the second half of the film is set. Throughout the second part of the movie, George's character development is greatly influenced by the cafe. His growing romance with Celine, whom he eventually marries, had been spotted in the cafe. After all the unsuccessful romantic experiences he had as a teenager, he decided to open a cafe. Numerous emotions and aspects of the characters in the film are represented by how the cafe is shown. In the opening of Actually, Sharafudeen's etiquette is referenced in every humorous scene that the audience finds amusing. More comical aspects are added to the film in the sequences where Sharafudeen orders meals and engages in conversation with the cafe's waiter and his friend. All of the crucial scenes in the movie's second half revolve around the cafe. The passage from youth to maturity was marked with a brand-new cafe. The ambiance at the cafe also exudes serenity. For those seeking seclusion, the cafe acts as a gathering place. The cafe's menu reflects Western influences. It offered cakes, pastries, and a range of coffee and beverage flavors. The architecture of the cafe was modern in design and painted white. The movie's many emotions are greatly influenced by the Cafe Agape. In the cafe, George finds love. There are some of the funnier scenes in his friend's story.

Many of the movie's scenes benefited from the cafe's additional color. In addition to serving coffee, Cafe Agape in the film Premam serves as a stage for numerous episodes. The cafe is utilized in the film as a vehicle for character, plot, and mood development. The way the cafe was portrayed gives the movie more life. In the film, various emotional nuances are depicted in cafe scenes. The cafe in this movie has done more than just serve as a place to have coffee—it has been crucial to the growth of the characters and the portrayal of emotions. The cafe's atmosphere did an excellent job of portraying friendship, romance, and comedic situations. The cafe's architecture and food menu's resemblance to Western design suggest a unique and social element in the film. In the beginning of the movie when the teenage phase of George was filmed, the period was the 90s, and a tea shop named Gopu's Tea Shop was taken as a main spot by the director to picturise the village scenes. It is in the tea shop where George and his friends meet and have tea while watching his first love walking to school. The tea shop was portrayed in a way that will help the audience understand the village where the movie was shot. Scenes of sweets and snacks being sold in the store perfectly capture the spirit of a community. These teashop sceneries help us to understand that back then, people in rural areas thought of teashops as places to enjoy daily chats while sipping tea. As a tool of mise-en-scene in the film, the teashop and café spaces are both exquisitely depicted. This has contributed to many narrative progressions in the movie

Anuraga Karikkinvellam

Anuraga Karikkinvellam is a Malayalam romantic comedy film directed by Khalid Rahman. The movie was his directorial debutant. The movie was starred by Biju Menon, Asif Ali, Asha Sharath, and Rajisha Vijayan in lead roles. The scriptwriter of the movie is Naveen Bhaskar. The movie was produced by Shaji Ndeshan, Prithviraj Sukumaran, Santhosh Sivan, and Arya under August Cinemas. Music was done by Prashant Pillai and cinematography by Jimshi Khalid. A typical police officer named Raghu (Biju Menon) and his son Abhilash (Asif Ali) are the focus of the narrative. Elizabeth (Rajisha Vijayan) is the girlfriend of young architect Abhilash, who is looking for a job. Abhilash and Elizabeth have a lot of romantic dramas throughout the film. Abhilash anticipates that his partner will be more mature and liberal because she treats him with kindness and shows possessiveness. Abhilash becomes more agitated and disturbed as a result of Elizabeth's actions. All of these romantic disagreements and the romance between Abhilash and Elizabeth are covered in the first half of the film. Raghu is a stern police officer who leads a fairly ordinary, everyday existence. Things take a different turn as he runs across Anuradha, his ex-girlfriend. He began to be kinder to everyone in his immediate vicinity.

A local teashop and cafe both have important roles in the film. At a neighborhood tea shop, Raghu talks to his friend about his feelings for his ex-girlfriend and expresses his delight for her. The teashop is located close to a river with boat service in a rural area. Before and after their boat ride, the guests used the space to have tea and snacks. The tea shop has served as a stage for Raghu to express his feelings

for Anuradha. Raghu opens up and explains his previous relationship with Anuradha in detail. The teashop has been chosen as the ideal location for him to express himself in this situation. While talking about Raghu's past at the tea shop, we come across an unseen Raghu. He has selected the teashop as a place to unveil himself in front of his friend. Raghu had taken up the space of a teashop more than any other setting to talk about his feelings, which made the audience nostalgic for Raghu's former existence. Teashop had made it possible to discover Raghu's unknown side. Teashop played a significant role in the plot for the character development of Raghu. When Raghu expresses a desire to speak with Anuradha, his friend gives him the courage to approach her. He made numerous attempts to speak with Anuradha once his history was revealed. Raghu later displays his affection for his wife and kids under the influence of Anuradha. Raghu's persona and the plot's course have both been altered as a result of the teashop incident.

When analyzing the second act of the film, the teashop was replaced with the setting of a cafe. One of the crucial climactic sequences took place in the cafe where Abhilash and Elizabeth were having their conversation. They both decided to end their relationship after all the arguments and confusion they had experienced. Here, the cafe's setting has been selected as a platform for communicating the couple's sentiments. Elizabeth walks into the cafe for one last talk with Abhilash and he feels an interest in her. Abhilash has developed a fondness for Elizabeth as soon as she enters the cafe wearing a saree that blends in with the environment. The cafe was chosen by the director as a tranquil setting for ending their love affair. The peace of the cafe brought deeper emotional undertones to the couple's breakup. More depth and beauty have been added to the image by the cafe's peaceful atmosphere. In their talk that took place in the cafe, Elizabeth and Abhilash both displayed excessive emotions. Those scenes in the cafe have made Abhilash regret leaving Elizabeth. He thinks back on all the fun times he shared with her while sitting in the cafe.

In this movie, the cafe has served as a venue to portray the emotional anguish experienced by two young couples in addition to serving as a place to have coffee. There have been depictions of the cafe as a place of suffering, regret, love, and optimism. The mise-en-scene of the movie set in the ambiance of a teashop and cafe contributed to the feel of the movie. The space has given the narrative and its development additional depth. The author utilized a teashop to represent Raghu's former romance, while his son Abhilash's newer romantic engagement was shown by a cafe. A significant part of the film was centered around the teashop and café settings. The film's plot has a masterful way of incorporating both settings. Many of Raghu's and Abhilash's feelings have been expressed in the space. The setting and atmosphere of the teashop and café have been used to convey the emotions and unseen faces of both the father and the son. The emotional and mental journeys of Raghu over his former relationship and Abhilash and Elizabeth regarding their current relationship took place in a tea shop and a cafe. Thus, creating the teashop and cafe space as a narrative space to develop the plot.

Bangalore Days

Bangalore Days is a Malayalam romantic drama released in the year 2014. The film was written and directed by Anjali Menon and produced by Anwar Rasheed and Sofia Paul. Fahadh Fazil, Nivin Pauly, Dulquer Salman, Parvathy Thiruvoth, Nithya Menon, Nazriya, and Isha Talwar were the major leads in the movie. Cinematography was done by Sameer Thahir and music by Gopi Sundar. The theme revolves around three cousins who move to Bangalore and their family relations. The majority of the film was shot in several places around Bangalore. Arjun (Dulquer) and Sarah (Parvathy)'s character development and storyline development have both been influenced by a cafe. Arjun, Divya, and Krishnan all relocated from Kerala to Bangalore for various reasons. Krishnan was hired by an IT firm in Bangalore. Arjun was a bike racer, and Divya married Das (Fahadh), a resident of Bengaluru. Arjun was prohibited from racing for a year as a result of some unsavory incidents.

He joins a racer club in the meanwhile to do some mechanical work. In between, he develops feelings for Sarah, a radio host. He used to phone into her show and strike up a sweet connection without disclosing who he was. He meets her in person and discovers that she is paralyzed. He tries several times to meet Sarah in various locations. Anywhere she went, he was right behind her. Finally, they run into one other at a school where Sarah had gone to take a class.

Arjun struck up a conversation with the sister of her cousin, who was accompanying her, despite Sarah being upset with Arjun for following her. Following their conversation, Arjun extends an invitation to both of them for coffee. Sarah initially had no desire to accompany them to the cafe.

The cafe sequences in this film served as a backdrop for the growth of Arjun and Sarah's romance. Given that it is situated in the busiest metropolis, Bangalore, the cafe in the film has an urban vibe. The customers, the cuisine, the seating arrangements, the way the meal is served, the atmosphere, and the

cafe's architecture all perfectly capture the urban aspect. The writer used exact locations in many of the film's scenes to convey the color of the city of Bangalore. One of the loveliest places that the story of the film incorporates is the cafe where Sarah and Arjun go to eat together for the first time. Sarah then begins to watch Arjun and develops an interest in his company, even though she doesn't express it.

Arjun and Sarah's connection is strengthened by the cafe's serene ambiance. There is no better setting than a city cafe to depict the charming first encounter between a girl like Sarah, who was born and raised in Bengaluru, and a man like Arjun, who is very contemporary in his attitude, ideas, and job. The cafe in the mise-en-scene was expertly crafted, adding to the scene's overall significance. Sarah is visibly distressed at the scene where she taps her fingers over the juice glass while initially seated at the cafe. She watches Arjun and her cousin back-to-back. Sarah is a little envious of her cousin's talk with Arjun while they are both sitting at the cafe. When Sarah heard Arjun speaking to her cousin, she was able to identify him by his voice and learn that he was the Malayali caller who frequently called Sarah's program and insisted she speak in Malayalam. He initially refused to admit it when she questioned him about the call, but he eventually gave in and said it was true. Arjun and Sarah had a nice connection as a result of the cafe encounter. Their initial encounter at the cafe led to them both developing a lovely bond, which blossomed into a lovely love affair.

4. Conclusion

Although a variety of interconnected societal factors may affect how we perceive others, portrayals of marginalized groups in the media, particularly when done in a realistic manner in media like movies, unquestionably have a significant impact on how people feel about them (Ramasubramanian, 2005). The portrayal of different concepts in films has a great influence on the minds of the audience. The film is one of the major mass mediums every content portrayed through films will draw the audience's attention. The paper discussed the relevance of teashops and cafes as space for plot progression in Malayalam Cinema, from the research we can draw an inference that the teashops and cafe spaces in the above-mentioned movies have a great role to play in the plot progression. In almost all films, both the teashop and cafe space have been used as backdrops in the major scenes. The introduction of major characters in the movie, the major character arc, and narrative shifts happened in the ambiance of a teashop or a cafe. The film which depicted the rural storyline has made the teashop a significant part of the narrative. The space has been utilized to portray the landscape of the location, the lifestyle of the people residing in the location, and also to reveal the attitudes and perceptions of the people in the village. The space of the teashop has been an integral part of the narrative that acted as a platform to witness many crucial and emotional scenes in the film. From all these significances we can conclude the fact that the teashop space has played a pivotal role in the narrative of Malayalam Cinema.

Cafes also play an equally important role in the narrative of Malayalam Cinema. The space has been opted as a spot to depict the emotion of love in most of the films. The destination has been also used as a space for breakups in many recently released movies. A place for peaceful conversation, creative talks, friendship, and business deals are some other activities that found a place in the cafe space. Many cafes that are shown in the films have gained much acceptance and popularity among the audience. People used to search for the particular cafes shown in films and visit those places. This is another major contribution that film can provide in the field of Cafe Tourism. The beautiful representation of cafes in Malayalam Cinema helps to increase the number of people coming to the cafe thereby giving the aspect of cafe tourism more attraction among the public. The board meaning and perception given to the cafe spaces will promote the destination among the audience by creating a positive image of tourism rather than mere traveling. These observations are the suggestions and scope of the field of tourism.

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