

A Comparative study on Portrayal of women in South Korean film Miss Granny and its Telugu remake oh! Baby

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Abstract:

The basic purpose of this research is to study how women are being portrayed in two different culture (Korean and telugu) films. This study help us to understand two different cultures. And characterization of women in both Korean and its Telugu remake. Hence this research focuses on parameter like characterization, customs, narrative structure, cultural context. The research has chosen Korean film Miss Granny and its telugu remake oh baby! To make the better understanding of women role in films. The reason behind choosing this particular movie and its remake are Miss Granny talks about universal issues about the women ignorance in the society when they reach old and Miss Granny is remaked all Asian language the reason behand chossing Telugu remake is one reason is the reasercher is comfortable with telugu and the other main reason is Telugu women has done by women director Nandini Reddy and almost 50% of crew worked in this women are women and the special thing is Korean producers personally approached Nandini reddy to make a remake of there movie and after the movie fined the Koreans producers were very much happy for the better improvement done on the movie.

Introduction:

What would you do if you had a second chance to relive your youth? Would you do things differently? Or perhaps you've lived your life without any regrets?



Picture from Miss Granny(2014)



picture from oh! baby(2019)

In view of the Korean blockbuster Miss Granny, the Telugu-language Indian film Oh Baby! handles these inquiries with an story around a multi year-old female authority scratch named "oh baby" who gets another opportunity at youth. While Oh Baby! remains dedicated to its Korean source, it likewise settles on masterful decisions taking into account an Indian group of spectators out and out making a beguiling, however marginally spent, family-driven story. It's additionally a general story which has components of enchantment, family relations, humor. It's in a Disney group; it's entirely relatable to Indian setting as well. Nandinni Reddy who revamp it likewise part of a board of trustees managing women issues in the film industry in one the meeting she advised Government has delegated an advisory group to investigate the issue of inappropriate behavior and think of suggestions to manage it. Not at all like different businesses which manage this issue by rejections or moving, in the film industry it is unimaginable. It is an intricate spot. There's a great deal of affiliations like film essayist's affiliation, executive's affiliation, and so on. There are likewise individuals who are not part of any association. So what do you do? How might you boycott somebody like that. There's a ton of complexities engaged with request to discover forms that work. So what is the security and protection that we can offer to those griping with the goal that they won't free out on different works. We are attempting to locate the legitimate base for this. Which will keep going for another 20 to 25 years. This will take a brief period however the means being taken are the correct way. We are focused on working admirably at this.

Oh baby! is a motion picture that has functioned admirably in seven nations as of now. It has a Disney palette... which means Disney films, on the off chance that you have seen, function admirably in various nations in various dialects. Since its soul is so general. People, be it from any nation, have a lot of

fundamental human feelings. Oh baby! is a story that will play hooky. You can't arrange it as a urban or a provincial film or one for a refined group of spectators. It's an ideal blend of feeling and silliness just as secret and enchantment. It's a mystical yet genuine story. It's a motion picture that just makes you wish, 'Stunning! In the event that lone I had those forces!'

Ensuring the film fit the Indian reasonableness also significant.

1.1 Background of the study:

The Telugu film industry situated in Hyderabad Telangana. The Telugu film industry has a rich history of filmmaking and throughout the years, the industry has created movies of numerous sorts, gazing with adjustments of legendary writings. This was the underlying stage in the business and as time advanced, the industry proceeded onward to making films about social issues to in the end making films only for amusement reason. Be that as it may, off late in the Telugu film industry, there have been reactions about the uncaring depiction of ladies in Telugu film. Alongside that, the Telugu business, similar to some other film industry is wildly. Male overwhelmed and ladies once in a while have jobs of substance to play on screen. Not to mention works behind the Screen. As the time changes the job for ladies is being evolving. In 90's stage which the externalization of ladies become a staple on screen, as ladies were progressively observed in scanty garments or in 'thing melodies'. It made a generalization that ladies will be incorporated into the films just to appear there style. In 21st stage the typification turned out to be increasingly vocal on screen. I was persuaded to pick this subject.

Changes are dubious. Revamps turn out badly when you consider outmaneuvering the story. Each story has its own qualities and shortcomings. You need to improve on the qualities of the motion picture without updating the whole structure. It resembles on the off chance that someone has just manufactured the ground floor to a house, you should keep the structure unblemished and afterward construct the subsequent floor. You are silly on the off chance that you thump down the base and take a stab at reconstructing the structure. Chiefs need to set aside their conscience and not look at revamps as a space to demonstrate your ability.

1.2 Aim:

To study the women portrayal in south Korean film and its Telugu remake.

1.3 Research Objectives:

1. To analysis the characterization of Women in South Korean film Miss Granny and its Telugu remake.
2. To identify the cultural differences in the portrayal of women in these two films.

1.4 LIMITATIONS:

- There is a language barrier which restricts choice of films selected for the purposed study, as the researcher is fluent with only telugu language. Thus, remfilm made in only these language is studied.
- There is a limitation of time, thus the study may not be as explicit as of could be according to its nature. This makes a scope for further study in this area.
- It is not feasible to personally interview the concerned people (like directors, actors, ect.) to provide first hand and in-depth information about the film selected to be studied for the proposed research. Thus, the sources for primary and secondary information are limited.

1.5 Scope of the study :

Film is Associate an articulation, it licenses others to envision another's creative mind. Accordingly, film is more than just a workmanship, it's a state. The arrive at that film has is unfathomable and with globalization and communications, films from countries round the world travel every alcove and corner of the globe. With such a gigantic blessing close by, why can't or not it's acclimated recount accounts of motivation, or approval, and duplicate the general public we will in general live in? This idea roused American state to pick this subject because of it dives into the inward functions of film and in this way the Telugu screenland, which isn't only one of the most significant film ventures inside the world, anyway it's conjointly one in everything about preeminent gainful enterprises.

The film business has for quite a while been a to a great extent male ruled industry, that has for an all-encompassing time been a generally male overwhelmed industry, as Women following vocations among the exchange ar principally either on-screen characters or playback vocalists. This pattern has altered as of late with young ladies making their imprint as choreographers, outfit creators, editors and screenwriters anyway their numbers are as yet copious littler contrasted with their male partners. just a couple of young ladies are lyricists or authors. While a couple of them have wandered into course, they need not made the modern progress their male partners have" (Nandakumar, 2011, p.2) In such an outsized exchange, it is very shocking that there are along these lines couple of young ladies identified with it as once one appearance at the film business, they exclusively consider the ladylike on-screen characters and that they will in general overlook the contrary young ladies WHO work as directors, makers, scholars, or possibly as fans. Subsequently, this causes an enormous hole inside the way ladies and men are delineated inside the exchange.

Aside from an extremely few explores, there has not been inexhaustible considered concerning movie chiefs. assortment of studies might be refered to that square gauge done on numerous viewpoints and territories of film anyway the one among the premier essential field isn't tossed light-weight upon, the circle of heading. Executive, the creator of the movie predictable with the auteur hypothesis that holds that a film mirrors the chief's close to home masterful vision, as though he's the creator of the story he's picturising. Notwithstanding

and some of the time in any event, inferable from the gathering of the film as a piece of A procedure, the auteur's imaginative voice is unmistakable enough to radiate through studio obstruction and furthermore the aggregate technique. Additionally, assortment of studies led in a few parts of the planet at various purposes of your time counsel that there has been and might be a tremendous sexual orientation predisposition and contrast towards women inside the field of film. Their diligent work, capacities and ability is regularly unnoted by the people of the business. It is the need of great importance to highlight the commitment of women movie producers in Indian film. this can energize more investment of females inside the field of film. There is a huge differentiation inside the pace of alteration and advancement of the general public and that of women as AN element. what's more regrettable is that the general public doesn't have to recognize this hole. Be that as it may, it must be brought inside the notice of everyone influencing the lives of a woman. a genuine stockpile of that might be film. Movies square measure irrefutably intelligent of the general public that we will in general board, the durable connection among "reel" and "genuine" is here to remain and film impacts our direction and the other path around correspondingly.

Consequently, the arranged investigation targets learning the depiction of women inside the scenery of rising changes inside the social structure winning inside the nation, through the investigation of widely praised tollywood film coordinated by ladies, with a plausible idea that woman comprehends another lady higher.

2:1 Purpose of review of literature

The main purpose of the research is to compare the portayal of women in two different cultures (Telugu and Korean) by taking the movie “ho baby” which is a remake of “Miss Grani”. By this research we understand how women are being portrayed and is there and stereotype.

Content analysis

Content investigation is an insightful technique to watch and assess content in any type of media. It looks at the patters, associations and hypotheses applied in any works. Interpreting the shrouded substance in movies is spreading generally. It differs as per disciplines. It requires precise perusing and perception of writings and movies. Information are dissected in content investigation.

Robert Weber notes: "To make substantial derivations from the content, it is significant that the order technique be dependable in the feeling of being reliable: Different individuals should code a similar book similarly"

As of late, especially with the appearance of mass correspondence, content examination has realized an expanding use to profoundly break down and comprehend media substance and media rationale. Content investigation can likewise be depicted as contemplating follows, which are archives from past occasions

One culture movie into other culture remake

what's picked up and what's lost inside the change procedure, that work in issue of social learning (groupism, uniqueness, sexual orientation jobs, and marriage) and methods of medium articulations (time-space MA versus extreme continuity). According to think about portrayed on (August 2008) says in American culture and film, verbal correspondence is organized on the grounds that the implies that to keep up a solid alliance in wedded life. In Japanese society, the thoughtful correspondence style of sassuru impacts individuals' mode. The true to life style of the American change pursues David Bordwell's escalated congruity, an a posteriori hypothesis on Hollywood filmmaking generation which incorporates fast alter and short shot terms. Bordwell's perspectives point to Western producers' present affinity for certain true to life standards and show what spectators are utilized to and anticipate from the film. In particular, American watchers anticipate quicker pacing in the story and have censured remote movies for their gradualness. Japanese spectators, then again, anticipate that their movies should have thick and questionable narrating and true to life style. In addition, ideas like MA (signifying "space," "time," "interim") archingly affect all parts of Japanese film stories and generation. The Japanese see life as a progression of interims and are utilized to exhibitions depended on postures and uncertainty.

Women in Indian cinema:

Indian film depicted ladies' in horde jobs as the sex object, the vamp, the mother, spouse and furthermore at times as the vocation ladies. The motion pictures identified with ladies' accomplishing their vocation are invited in tamil cinema's, however it is discovered that the ladies in profession job are depicted to be solid, autonomous, independent and independent in tamil motion pictures simultaneously she will be pesters explicitly and will be the casualty of male look, it is guaranteed that the present tamil films have gone past housewife and educator jobs for ladies and depicts ladies in IT and media industry. This sort of jobs will bring positive impression of ladies' among men's and group of spectators (rupa subside). As far back as media assumed a significant job in modernization of society and enormously influences the picture of ladies in present day world. Despite the fact that the pretended by ladies in indian film are been good example for other ladies' in the indian culture and indian ladies' can relate themselves with the female character in the motion picture and this sorts of autonomous motion pictures will make great recognition about the ladies among society (ruchi Agarwal).

A large portion of the Bollywood motion pictures depicts ladies in odd manners and just as powerfull character, along these lines it is asserted that womens in india has a place with various social gatherings from different monetary foundation and they have diverse sort of aspirations so it isn't on the whole correct to depict ladies in indistinguishable manner on cinema it is recommended that film need to make a different and

autonomous space for ladies to accomplish their fantasy and profession and motion pictures should light the fire for social change through amusement and it should think of dynamic portrayal of ladies on screen however such things will do equity to ladies in the general public (vatika sibal). In indian film ladies assumed exceptionally critical job in carrying accomplishment to individual movies and over the timeframe their job have been changed from common to autonomous job. Accordingly, in male commanded society ladies' particularly from indian film have accomplished their status however in the storyline of the fill from first to consummation the male entertainer will get undue inclination from the female, in present indian champions needs to break the generalization and give more inclination to solid female character even these sort of story lines were ladies' depicted in free job are energized by the two executives and crowd (sonu sharma, 2016).

Women in Telugu film

In a for the most part male commanded exchange, the idea that ladies were chargeable for movies is nearly new. Truly, there are playback artists and various artistes that are there since the start of the movie anyway ladies chiefs, makers, or possibly aides square measure still just a couple during this exchange notwithstanding having swollen incredibly inside the past couple of years. the ladies entertainer (remembering this can be seeing her calling, not her depiction on screen) is moreover thought of a ladies behind the screen because of anyway she is portrayed on screen and the manner in which she is in genuine world is somewhat totally unique.

The film business has for quite a while been a generally male commanded industry, as(Nandakumar 2011) points out that ,Women seeking after professions inside the business are basically either entertainers or playback artists. This pattern has changed as of late with ladies making their imprint as choreographers, outfit planners, editors and screenwriters yet their numbers are still a lot littler in contrast with their male partners. Not many ladies are lyricists or arrangers. While a bunch of them have wandered into bearing, they have not made the business progress their male partners have" (Nandakumar, 2011) In such a huge industry, it is very astounding that there are so couple of ladies related with it as when one takes a gander at the movie business, they just think about the female on-screen characters and they will in general overlook different ladies who work as chiefs, makers, journalists, or even as fans. Accordingly, this causes a gigantic hole in the manner in which ladies and men are depicted in the business.

The Telugu film industry has a rich and energetic history of ladies in the business, actually, an article titled "Ladies who changed the essence of Telugu film" showed up in the paper „the Times of India". This article included ladies who were significant in various periods in the Telugu business, in any case, one lady stood apart among these ladies in light of the fact that while the various ladies were increasingly prominent as entertainers, Vijaya Nirmala was the main lady who had changed the substance of Telugu film as an

executive. The article expressed that "what makes Vijaya, who has acted in excess of 200 movies as an on-screen character, a power to deal with is the way that in 2002, the Guinness Book of Records named her as the female executive who had made the most elevated number of movies" (The Times of India, March 21st 2017)

As indicated by (Yamini Nibhanupudi - 2017) The quantity of people may never be equivalent, at any rate soon. Be it on screen or behind the screen, the capacities of a lady to depict a job with a specific goal in mind or to make a film will consistently be addressed. Notwithstanding, this exploration puts out the way that a few makers and a few producers endeavor to utilize ladies. This implies from numerous points of view, the industry is making a stage forward. There might be a long time to go before a more noteworthy number of ladies are effectively taking an interest in the business and there are consistently films where ladies get generous jobs, yet it is a help to realize that the business isn't moving in reverse.

Gender equality in Korean

In the exploration done by (NAYOUNG HA 2019) inquire about demonstrates Korean ladies, Confucian-endorsed progressive sexual orientation relations was as yet the predominant belief system installed and regulated in each division of the mid twentieth century Korean culture. In addition, the various gatherings, with various interests and objectives, had effectively taken an interest in the arrangement of the sexual orientation philosophy of Korea's cutting edge womanhood in the late nineteenth and mid twentieth century Korean present day womanhood was overwhelmed by Korean male erudite people who drove Korean modernization through their westernized points of view on human progress and illumination and who concentrated on Korean patriotism until the 1920s. Before the 1920s when the principal gathering of instructed Korean ladies, New Women (appeared, Korean ladies had little voice in the development of Korean present day womanhood. Korean male scholarly people, then again, were vocal powers with respect to the issues around sex equity and ladies' training since it was an undeniable point for them to condemn the inadequacy of the old framework and underline the prevalence of Japanese progress, Western modernization, and Christian qualities. In any case, their view point on sexual orientation correspondence and ladies' instruction stayed constrained by their male personalities in the overwhelming Confucian male centric culture, by their dreams impacted by Western middle class thoughts just as Christian ethical quality.

(Jihoon kim 2019) contends that these Korean shows' offering of help from these financial conditions thus fortifies Korean culture's current sexual orientation standards and chain of importance "by overemphasizing men's ability to focus on family lives and their very own health." Rhee's knowledge into these shows' "dismissal of ladies' work in household and expert kitchens" makes ready for exploring how contemporary Korean media culture has progressively met with the ongoing bubbling flood of neighborhood women's activist legislative issues, and how this convergence has been reacting to the worldwide ascent of women's activist intercessions in media businesses and portrayals. This must be another developing, crucial disjuncture

of the national and the transnational in Korean film and media that has the right to be a squeezing academic agend

Research gap:

This paper is fully based on the women charcterisation in one particular film and its remake film. As this movie is remaked in all Asian languages the researcher focused on only one particular language. All the parameter were not taken only specific parameters were chosen to find the cultural and characterization differences like characters, costume , narrative structure and cultural context.

3.1 Methodology:

RESEARCH DESIGN- CONTENT ANALYSIS

Qualitative research method will be implemented to analyze the objectives.A content analysis is used. The content analysis is focus many on the parameters character, costumes, narrative structure and cultural context. The detail understanding of this parameter will be given to analysis the women role in the movie.

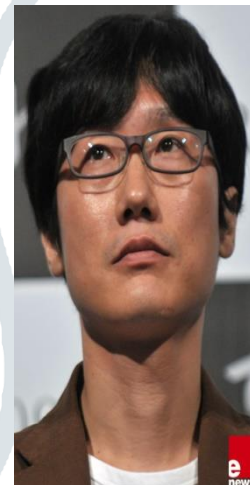
3.2 PARAMETERS

To understand two different cultures and characterization of women in both Korean and its Telugu remake the movie choosen is Miss granny by its telugu remake Oh baby! . The parameters used to analyse are

- characterization
- customs
- narrative structure
- cultural context

ANALYSIS AND INTERPRETATION

Miss Granny is a 2014 South Korean comedy-drama film directed by Hwang Dong-hyuk. Na Moon-hee stars as a woman in her 70s who magically finds herself in the body of her 20-year-old self (Shim Eun-kyung) after having her picture taken at a mysterious photo studio. After opening in theaters on January 22, 2014, it became a huge box office hit, with 8.65 million tickets sold.



This movie got remaked in 2019 Indian Telugu-language fantasy comedy film directed by B. V. Nandini Reddy. The film released theatrically on 5 July 2019 and has received positive reviews, with praise towards Samantha's performance.



Director Nandini Reddy



Director Nandini Reddy with oh! Baby team

Women Roles played in the movie:

Korian : Mal-soon/ Oh Doo-ri, a 74-year-old widow, daughter-in-law Ae-ja, Mal- soon friends daughter Na-Young, Ha-Na (Mal-Soon's granddaughter), Hospital director's wife, Du-ri the younger mal-soon,a 20 years girl.

Remaked : Savitri / Bebakka aka (Baby), a 70-year-old woman, Madhavi as Baby's daughter-in-law, Divya, Baby's granddaughter, Anasuya, as baby friend daughter, sulochana-hospital directors wife, swathi the younger baby , 24 years girl.

Characterization:

Mal-soon



Mal-soon: A 74 years old widow, who lost her husband in her young age and brought up son alone and made him a university professor of Gerontology. Lives with her son and his family, she has a difficult relationship with her depressed daughter-in-law and she always trys to guide her daughter-in- law and complaints she don't know how to be a good wife and good mother. Highly flawed character. Her defect is revealed early in the film when she betrays those who helped her in her earlier years, with the sole purpose of better supporting her son. Mal soon has been potrayed in such a way that she dont want to dependent on anyone and runs a own café in her sons working university. And gives her earning for Grand son for his uses and encourages him for making his musical band.

Remake: savitri/Baby, a widow who runs a restaurant and lives with her son's family, initially seems naggy and rude. Her disgruntled attitude is the product of hardships she endured as a youth. Though Baby aspired to be a singer, she instead got married young to a soldier, who died in the Sino-Indian War of 1962 shortly after she gave birth to their son Sekhar. Baby then sacrificed her own ambitions and dreams to raise Sekhar, who becomes a university professor with a beautiful home and family. Savitri is obsessed



with her son Nani and has a soft corner for her wannabe musician grandson Rocky .And scolds God Savitri/baby from oh! Baby everytime for making her life so hard and made her to leave her dreams and her young life.

Ae-ja: A mother of two children and a housewife. Clearly depressed, puffy-eyed daughter-in-law's who's health suddenly worsens. Who is been controlled, listen complains about her food from his mother-in-law, and always feels insulted in front of her children because of her mother-in-law. Director potrated this charcter as a household women who totally take care of the family and the the women who feel depressed because of her mother-in-law domination in the house. She want to make control of her children but it wont happens. And she will be not able to express her feeling to her husband also. She becames hospitalized and show the reason for illness as her mother-in-law.



Ae-je

Remake: Director Nandini reddy had didn't made any changes in this character.

Madhavi: A house wife who want to make her children study but not able to control her son to make a career in music because her mother-in-law control over her. Who want to live away from her mother-in law. In this movie, the daughter-in-law's sufferings are undoubtedly realistic; she is constantly controlled and railed at by her mother-in-law, who rationalizes everything she does, including her betrayal in the past, in the name of her love for her son.



Madhavi

Du-ri : Is a younger, and arguably a much more pleasant version of Mal-soon, who still speaks with a regional accent and walks like an old lady. For most people, Du-ri acts very strangely and motherly for her age this is the main entertainment of the film but they find it amusing at the same time. And Du-ri sings very well. She joins a band led by her struggling teenage grandson, who does not recognize her, of course, and the group becomes famous. The rest of the movie is dedicated to showing what Mal-soon could've done and enjoyed if she didn't give up her dream in order to raise her



Du-ri

child. Everything Du-ri is capable of doing her musical talent and her physical beauty is what Mal-soon gradually lost while bringing up her son.

Swathi: A 24-year-old girl. She gets a second chance in life and wants to fulfill her dream as a singer. Although she has become 20's self, her mind is that of a 70-year-old. Director had succeeded to show that difference should reflect in her expressions. As she turns 24 years from 70 she still speaks and behave like a 70 years old lady and when comes to feeling, dreams they are young this gets proved when she feel for vikram love. And feels bad about him and tell end she will not reveal her secret with vikram



swathi

Na young : Mal-soon friends daughter Na-Young A girl of 30 years and still unmarried and use banmal language with her father. Who is afraid to get married because her mother-in-law may be like Mal-soon. The director portrayed her bold unmarried girl who don't care about the people taking about her marriage and her language and who is possessive about her father being close with other lady.



Na young

Remake:

Anasuya : Anasuya is Rajendra Prasad's daughter and his only child. She was meant to be very possessive and when the old lady Bebakka (his friend) leaves him, she's delighted. Her happiness is short lived when Bebakka returns in the form of Baby and Anasuya does all she can to evict her from the house but her father will have none of that and wants to leave his daughter instead. From her character director tired to convey "A woman is always possessive, about her father before her marriage, her husband later on and then she latches on to her son.



She

that

Anasuya

Ha-Na (Mal-Soon's granddaughter): A most familiar character for every collage going girl in this generation. Who listen to her mother and study well and hurt her grandmother attitude towards her mother and herself.



Ha-na

Remake

Divya: A bold girl who can go against to anyone for her mother. She has been told like a young babyaka attitude. Who is not afraid of her grandmother and don't like listening to her trolls. Who is portrayed as villain in middle of the movie when she makes the declaration, telling her father that just as he loves his mother, she cares about her own, we're inclined to understand her point of view despite watching hundreds of films with overblown mother sentiment. Finally when she comes to know her grandmother value she starts aspiring has she has the same talents like her grand mother she joins to musical band and makes singing as her profession.



Divya

Hospital director's wife: The director have not mentioned her name. The women who left alone by her son and sent to nursing home in some village after her request brought back to home but told to stay separately. But she did not any problem. After she brought up her grandchildren into adulthood, she's no longer useful to her son and family.

Still she acts everything is normal and her son is requesting her to come back to his place. And make showoff in front of everyone and makes fun of Mal-soon and her way of dressing and shoes. And praise her son everytime.

Remake:

Sulochana(hospital directors wife) : A fully makeup lady and dressed up like a young girl and trys to fault with chanti to make babyakka irritated and makes fun of baby shoes and praise her son and compares him babakka son. The Director reveals in the end of the movie that the praising that she did and the way she act is all drama and her child never calls her and speaks to her they left her alone. When she is ill on one care to look about her.



Sulochana

Oh bok: Frustrated women eldest daughter of the restaurant owner where Mal-soon worked in her stragging days. Oh bok is very angry and want to take revenge of Mal son for stealing death from her fathers restaurant and which made her father lead to and when she meet Mal-soon gets angry and beats her very badly.



oh bok

Remake: This character is not shown in remake.

1. Costumes:

Executive Nandini Reddy chose to nearly imitate the Korean unique scene-for-scene, obtaining the primary story and characters, yet in addition exceptional subtleties from inside those scenes. For instance, youthful Baby's hairdo is essentially indistinguishable from Shim Eun-Kyung's haircut roused by Audrey Hepburn, and not that of Savitri Nassakara.

The costume for Korean original character and telugu revamp were utilized the equivalent. Be that as it may, the costume relatability chief kept it just for driving character for child and swathi characters and for other character she performed ordinary Indian wear.

oversized shirt and flared pants most often used outfits which are adopted from Korean original



swathi look from oh! baby movie.



The remake not only done only in story but the director



did it in costume too.

Director took care of every small detail like in the above picture the bag, hair style ,dressing and bag everything .Most the dresses used are loss top and palazzo or tuck shirts with long skirt in the bottom.

The old age character used chudidhars which are normal look with dull colour and sweater on the top and torn chappal in Korean film the mal-soon wore dull colour long skirt and torn shoes.

Even the main poster look dressings made similarly



Mal-soon



Narrative structure :



Babakka wore chuddidars

As the movie Miss granny is remake as Ho baby! Nandini reddy did some changes in the narration for eg:

- In Miss granny the movie starts with the director talking about Women and there ages by comparing them with balls, like he says if a woman is equated as to a ball, Teenage girl who've just bloomed are like basketballs. Even if the ball bounce high in the air, men will be reaching out to it. Ferociously, women in their 20's are like a rugby ball in order to grab the ball, the men will tear each other like wolves. This is also the moment wherin men fought desperately to get the ball. In 30's the women was just a ping-pong ball although significant, the number of men who compete for the ball has reduced, they only pay a decent amount of attention to the ball. Middle aged woman are like golf balls one ball one guy. The man who owns the balls, will swing his stick and toss the ball as far as possible. Women who have excede the age limit ...Can only avoid the ball.

Nandini Reddy in her remake totally avoided this narration.

Official Nandini Reddy decided to almost impersonate the Korean novel scene-for-scene, getting the essential story and characters, yet what's more outstanding nuances from inside those scenes. For example, energetic Baby's haircut is basically vague from Shim Eun-Kyung's hair style stirred by Audrey Hepburn, and not that of Savitri Nassakara.

The costume for Korean original character and telugu redo were used the proportional. In any case, the custome relatabilty boss kept it only for driving character for youngster and swathi characters and for other charater she performed normal Indian wear.

- Oh Baby! emphasizes religion much more than Miss Granny. Baby constantly complains about God and what she's done to deserve such bad Karma. Consequently, Oh Baby! portrays her transformation into a young woman as God repaying his debt to Baby for all the sacrifices and hardships she had to struggle through. Korea's Miss Granny didn't touch upon this theme at all. Compared with Korea, India is still deeply religious—with 99%+ of the population purportedly believing in some faith.
- “Oh Baby” is mostly faithful version of the Korean drama but this one is more sentimental. In oh baby ! Nandini reddy totally avoided the character of old restaurant owner of baby because that character shows baby as a cheater and in Miss granny.and that lady beats granny very badly for cheating them and being a reason for her fathers death. Nandini avoided this scenes oh baby ! because she want to make the movie and comedy and emotional drama.
- The scene where babyaka Grand daughter talks rudely and goes again to her father discussion is not shown in Miss granny Nandini reddy highlighted the grand daughter role.
- The daughter-in-law and mother-in-law relationship were kept in suspence in Korean movie no clarity will be given till the end and no one realizes whos mistake. In oh baby ! nandini reddy gave a clear

narration about the emotional bond the daughter-in-law and mother-in-law shares after she comes to know about her mother-in-law value in home for her husband.

cultural context:

Oh Baby! also highlights the role of marriage in romantic relationships. Newly youthful Baby's "fling" with a music producer named Vikram culminates in a marriage proposal something that didn't happen in the film's Korean counterpart. While perhaps Western and Korean audiences are perfectly fine accepting film relationships as "flings", Indian audiences would find Baby and Vikram's relationship unsavory if marriage wasn't the goal. After all, India is still a country where arranged marriage still accounts for 84% of all marriages, and "dating" usually means "arranged dating."

The film makes you look at elders with more respect than you already do.

In oh baby! Baby always scold and questions God for giving her so much of hardship. Nandini portrayed in such a way that God have came to her and took the photo of her which made her turn younger from 70yrs old lady to a 24 yrs girl and giving her second chance and God doing justice by giving her second chance.

In Miss Granny director didn't took the concept of god but Oh1 baby narrated in such a way that baby is angry on god and god give second change to her to make him mistake correct and make baby happy,

It is narrated in such a way because in India people mostly believe swamijis then scientists.

Magic attracts more then the logic. Because Granny changes suddenly into young lady after taking a photography no one question how it happen? And how it actually possible but people enjoyed the movie in Miss Granny may be Director Nandini reddy got this question in her hand and changed the situation into God taking picture and changing Granny into a young girl.

Findings:

"Miss Granny", this dramatization has intriguing reason. What a grandma would do in the event that she finds the opportunity to live again as a young lady, is a movie idea.

It is beyond the realm of imagination, in actuality, yet this 'dream' thought makes a fascinating story to tell, which is the reason the Korean show turned into a colossal hit and it was changed in numerous dialects.

"oh Baby" is for the most part unwavering adaptation of the Korean show however this one is increasingly nostalgic.

Mal-before long yielded her "beginning and end" including her own joy and in particular, her "childhood" for her child and his prosperity, the film neglects to manage her issues in the present day.

Mal-before long is in actuality a profoundly imperfect character. Her imperfection is uncovered right off the bat in the film when she deceives the individuals who assisted her in her prior years, with the sole motivation behind better supporting her child. She is additionally the primary explanation her obviously discouraged, puffy-peered toward little girl in-law's wellbeing all of a sudden exacerbates.

Mal-soon long will be whipped by the Hospital chiefs spouse and Oh bok severely on account of her conduct this scene of beating an old woman might be advantageous to the Korean group of spectators yet in Telugu redo this scene have been maintained a strategic distance from in light of the fact that Indians can't acknowledge the scene which shows old woman being pounded.

Madhavi a house spouse who is modifying with her relative controlling conduct and the greater part of the Indian house wife can be relate this character. Nandini Reddy gives a conclusion that older folks give recommendation not to affront yet to address us for submitting them again however a ladies who have seen such a large amount of hardship in her presently demonstrating that hardship on other ladies as I would see it.

Divya, all the adolescent young ladies who see her mom being constrained by her in-laws or her dad need to respond yet won't utter a word chief Nandini made a scene of response where a young lady who is watching everything from her youth and who she overblasts on her dad a large portion of the group of spectators may think this character as lowlife yet in genuine this the genuine demeanor a high schooler young lady do when her get hospitalized .

Swathi, what happen when an old woman gets an opportunity to turn youthful? This film was made dependent on a presumption that a lady's most lovely days are during their 20s, and commendations Mal-soon's childhood which just exists from quite a while ago. Furthermore, Mal-before long's penance of her childhood and physical magnificence for her kid, is featured to evoke appreciation from the group of spectators at last. It's the traditional Korean talk: "Your mom thoroughly took care of you"

Sulochana, each mother needs her kid to be a commended before everybody. As she is being overlooked by her child she never delights it in and keep up it like she is extremely content with her life however in genuine she is being disregarded by her child and attempted to sent to mature age home as there is no utilization of her now for her family. Human and family connections have been take specialty. In any case, for individuals who have not seen the first film, Nandini made the film increasingly local. At the point when somebody gives you an extraordinary story that has just worked, to decipher the story is a tremendous obligation. I didn't need individuals to think back and state 'Man, she destroyed it!' Having said that, we have worked with a great deal of regard for the first form. I likewise took contributions from the Korean creators in light of the fact that at some random purpose of time, they can never turn out badly with the genuine embodiment of the story. I was

extremely anxious about the final result until the Korean group saw the motion picture (that too sans captions) and surrendered their heads for the film. The issue is, such a thought of "appreciation" avoids executive Hwang from unraveling Mal-before long's underlying clashes with her little girl in-law, just as those she sold out previously. The inquiry is, Can every one of moms' deeds, regardless of whether moral or not, be justified in the event that they accomplished for there youngster. The film got its opportunity to reply, however decided not to. The outcome is another vibe great family film that again applauds a mother's affection and penance.

Savitri never apologizes to Madhavi, Divya, or Anasuya (who she reprimands for being an overweight, unmarried lady living off her dad's cash) for her words. Maybe Oh baby! would have been a superior film if Nandini Reddy had required the push to assemble more prominent compassion among the ladies. While Madhavi to a degree comprehends Savitri in the wake of catching Nani's discussion with his child on the penances of moms, we don't see Savitri make a comparative voyage to meet the more youthful ladies at midpoint.

We see her destroying when she knows about Sulochana's (Urvashi) genuine story – the lady she'd derided and appreciated slicing to measure was really having a forlorn existence, overlooked by her NRI child however she'd kept up a veneer that she was spoiled by him. At the point when Vikram's mom (Aishwarya) gives her a not insignificant rundown of how she should deal with her child when she gets back home "to see the lady", Swati bristles at the thought. The equivalent Swati, who as Savitri, had needed her girl in-law to clean her child's shoes off.

The last scene, where the family is back and celebrating together, proposes that life is significantly better now and that the distinctions in the family have been resolved. In any case, notwithstanding this and the minutes referenced over, an expression of remorse from Savitri, regardless of whether conveyed in her hesitant style, would have made this revamp predominant. All things considered, a large portion of the film progresses in the direction of building up the crowd's compassion with Savitri/Swati and the character would have possibly turned into all the all the more charming on the off chance that she had stretched out the liberality to different ladies around her. It would have been considerably all the more astounding if the men also had recognized their responsibility for not facing man controlled society – however one speculates that is as a rule excessively ravenous. In one more decade perhaps?

Oh baby! isn't without its shortcomings, yet it is a film which can possibly make the crowd reexamine that deep rooted axiom – 'A lady's most noticeably terrible foe is another lady'. Does the loathe appear unexpectedly? Or on the other hand is it those old blades we've crashed into her back? Also, should be acknowledged for a great deal of reasons. Be it the practically all-lady group, the feelings it manages or the manner in which that it shows us life, Oh baby! has its heart in the opportune spot. All the more critically, the film makes you take a gander at older folks with more regard than you as of now do.

Conclusion :

Through this research the researcher have analysed that as the movie got remaked but some scene were made according to the acceptance of the culture audience in Korean movie Miss Granny many question marks were kept without answering for eg: The relationship of Mother-in-law and Daughter-in-law, Mal-soon will be sent out of the house and in the end of the movie she sacrifices her second chance and go back to home but the director dint showed what the daughter-in-law is feeling because she is reason for Mal-soon leaving home. In Oh baby! The director shown women attitude changes according to her ages for eg: when baby was old she told her daughter-in-law to touch the feet of her husband and when baby turns young when she told to take blessing of her vikram she feels uncomfortable. In oh baby! The beating scene which are there in Miss Granny were not included because Indian customs not accept old women getting beatings. Director thought this may create negative feeling in audience. The movie fails to focus on the present issues that is Grand parents being sent to old age homes. The movie focused, if a women is not having any restrictions and social rules and society pressures for her she can do anything she want and can achieve her goals. For example swathi left all the dreams and left her passion because of the family responsibility that she have and she need to brought up her child alone. And Madhavi as a housewife, she is not happy with her life because of the domination and control of her life from her mother-in-law when her mother-in-law went out of the house and when there is no control over her she was happy taking care about her children's. Hence all this character try to convey that the stereotype still exist and women are not able to happy and reach their goals because of this stereotypes.