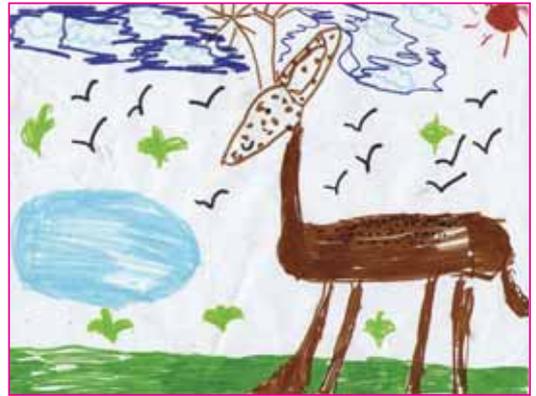


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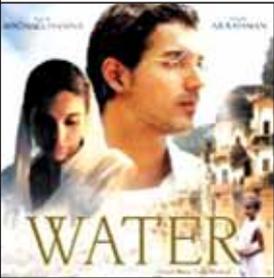


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Nilushi Siriwardhana

**Water**



As society gradually progresses into modernism, embracing new technologies and new lifestyles, traditions of the past become a fading practice, pushed to the back of the minds of modern day citizens. Especially for us, living a culture and nationally outside our own country presents to many families, a certain degree of

allowance to forget the traditions that generations before us viewed as necessities.

As Australians who are living in a country that is not originally their own, every family will, no doubt, experience change and loss of tradition and culture, to some degree. However, it is important to remember even though living in a western society makes it easy to forget, that there are still countries around the world where these traditions, forgotten by many are viewed as the only way to live and taken so seriously that the opportunity or thought of disregarding them is impossible.

The movie, water written and directed by Deepa Mehta embraces this very idea whole heartedly, making these forgotten traditions the focal point of the whole movie. With parts of the

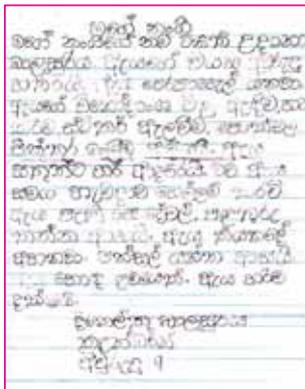


movie, filmed in Sri Lanka, the story begins with the death of an elderly man, the catalyst for the entire story of a young 8 year old girl, thrown into the beliefs and traditions of her society on the basis that she is now a widow. The young girl is, as tradition dictates, required to live in a hostel along with many other aging widows on the basis that her community can no longer have any use of her.

The movie set in India, 1938 (around the time of Gandhi, who also plays an important role), demonstrates how a woman, on becoming a widow must obey these traditions, living her life out in a hostel, until the day she dies as she is seen unworthy of ever marrying again, working or living a life that is regarded as normal in a western society. Chuyia, the 8-year-old girl, is forced don a white robe, shave her head and live in one of these hostels once her parents believe that she too, as a widow, cannot remain with them. The cleverly structured movie takes viewers through a small period of Chui's life, the friendships she develops, particularly with a beautiful young girl by the name of Kalyani, the joys and sorrows that she experiences with her fellow widows and most importantly her exposure to the concealed truths of a widow house that are kept hidden from outside world.

In doing this, the movie has caused some controversy as it boldly presents viewers with ideas of what really happens to widows who are shunned by society in India. The widow Kalyani in particular, is used by Mehta to demonstrate to viewers the irony of society's acceptance. Kalyani is shunned by society like every other widow however; Mehta cleverly yet controversially shows us how, even though men reject Kalyani publicly, they still cannot live without her. This idea is probably one of the boldest statements in the movie and present to us just how duplicitous

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දිනෙල්ක මාලසුරිය - කුරුමිබන් අවු



විධුර රත්නසේකර - අවු 10



Milani Paranehawage 6 yeras old



Sandun Jayasinghe Grade 1

**නව තේජුමක් ... වැඩි රසයක්**  
**ජන හද දිනූ විජය ගින්නකු...**

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**Wijaya**  
 ආහාර ආදාන  
 CURRY POWDER

**Wijaya**  
 ආහාර ආදාන  
 CHILLI PICKLES

**Wijaya**  
 ආහාර ආදාන  
 CURRY POWDER

**Wijaya**  
 ආහාර ආදාන  
 CURRY POWDER

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