

Aandavan Kattalai: The Aesthetics of Neo-Realism Cinema

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Abstract

Nowadays the cinema is a big connection to people and follow up in the day to day life. Art is the result of an urge of an individual to perpetuate his experience and through it recreating the emotion for himself and others as well. Besides, each art has a purpose: individual gratification, social responsibility and an economical gain. Making movies, besides a collaborated artistic phenomenon is also a means of gaining global recognition and monetary benefit.

Tamil film director Manikandan's second newline "Aandavan Kattalai" also journey in his conviction that a film med to the realistic filmmakers itself is recreation, the closest it is to objectivity, the more realistic it will be. This paper is going to analyze the characteristic of the protagonist in Aandavan Kattalai.

Keywords:cinema, social responsibility, realistic filmmakers and protagonist.

Introduction:

Realism is an art of depicting the actual be it an image and emotion. "A Plausible range of character action and interaction within the specific circumstances depicted" Mike Wayne, further recommends the three-level of realism: referential in relation to reality, representational mode of representation-techniques and the viewer's thought process reflexive.

Social realism is a style that finds its roots on the Italian neorealist movement known for naturalistic depiction. Consequences of the Industrial Revolution of urban centres erupted and side by side slums proliferated. The co-existences of dissimilar societies created new consciousness, the change in attitude, the working class and the poor, demanded a new conceptual theory, that recording the actuality with an overwhelming element of social welfare.

Realism is contrary to idealism, the reaction of men and women of society to a given situation where the decision is not conforming to the standard conclusion nor take the already set route of idealism were new and never have been existed or exhibited in idealistic romantic society. This altogether different octave rooted in altogether new trend-setting factors of industrialisation.

Industrialisation revolution indented into the long-standing notions of marriage, lone, opportunities to deviate from the hidden path and questing the co-relation of natives in the present consumerised, liberalised and economical setup. To be freed from clutches and get engulfed in moves of new trends, the transition period is marked by the liberty that was absent before revolution.

Consequential to the industrial revolution and world war, the liberty and aesthetic activities revolved rounded the changing environment. It was necessitated by the newly springing up working-class units to redefine the concept of art, the object of focus and the mode of making itself changed. The new trend turned away from queens, kings, knights and upper class heroes and their nurtured behaviour and rehearsed actions and reactions toasted to the worker community.

The working class, its problems and life mere celebrated in celluloid. Liberalisation in all aspects of life, manifested hither to unheard of debates on legalisation of abortion, social-economic injustice, redemption measures focussing on the poor, awakening a new social consciousness which deliberated to constrict welfare swelters to the homeless.

Realism, the dispassionate depiction of the object specified required many techniques of narration, even the linear narrative mode changed. Metaphoric precise juxtaposition of conflicting notion was promoted. Evaluation was not conforming to the old school of thought.

The relaxed censorship made possible to talk openly of prostitution, homosexuality, camaraderie of war period, stuff stricken economic conditions and the dispassionate documentation of the hurting ugliness of the society marked the era of realism filmmaking.

The western contributors in the literary period to name a few one John Galsworthy, G.B.Shaw, Thesen, Oscar Wilde. Galworthy's "Shife" (1909) narrated the hardship of the workers when their company experienced a huge loss. He interpreted "Justice" as a law enacted with a dosage of mercy, taking into account the circumstances before penalizing. It argues to the less inhuman to understand that it is human to ere and more humane to correct it, an accused argument of course.

The Indian cinema also reflected the world wide changes Starting with V.Shantharam (The Indian Sherlock) followed by Satyajit Ray's (The Apu Trilogy), "Nagarik", "Neetha Nagar" and Bimal Roy came under the genre of social realism. They captured the Indian scenario of its days.

Slowly, this enactment of misery lined out to be etched in portraying the hero as an angry young man questioning the wrong dress and redeeming them. Entered the marked as easiness well experienced day to day scientific innovations and have less miserable and the working class has now preoccupied itself with making more advances, that it convent forgets to realise and accept the existence of the erstwhile, post-war, scribe stricken, downtrodden members. Hence, the lower-middle-class empathised itself with the "angry young hero" thereby gratifying its dream of moving into the strata of upper-middle-class or to the highest rung in the society.

This trend slowly gave way to neorealism, was in the concept of beholding the cause of the down socially, economically and educationally- through highlighting the notoriety of silent contribution in

perpetuating discrimination at all levels of the society, under the cover of a straight narrative of a specific concept.

The neorealism demands subtlety and prognance in picturisation narration, characterisation and casting.

Tamil filmmaker Manikandan's Kaaka Muttai presented the yearning of the duo taste of pizza and chasm of difference in the lines of the characters portrayed slums co-existing with towering shelters. The pizza is a metaphor connecting richness, in all dimensions of life. But the miseries of the duo the deliberately not elaborated the movie as an advocacy for the down Godden, this clarity of thought of course ensured a summable collection for the producer. The final rejection of pizza to the home-made delicacy, once again acclaims that anything different from the home can also be relishable.

The director confesses to delineate an idea and sticks to it. His second venture "Aadavan Katalai" opens with a declaration that "middlemen are not required to get public service and he through the film professes to create this awareness.

The protagonist, aspiring to settle in London moves to Chennai, in search of rent houses, he pretends to be married and discloses her name as kaarmeghakuzhali. The first anxiety being pacified the approaches an agency for a fake passport. There the wife name is entered to give an illusion that he intends to only four London and he will return to his homeland precisely to his wife.

The "hero" never deters the agency in flogging the bank manager's signature, preparation of false passbooks all illegalities are just accepted. But British embassy he answers the questions posed by the staff truthfully only to be snubbed and ultimately rejected, whereas, his friend, who lies of seeing the "Taj Mahal" is issued with a visa. But his friend Muthupandi Selvam alias Pandi (Yogi Babu) asses his visa interview and leaves for London with the help of a passport officer. Gandhi alias (Vijay Sethupathi) started work as a manager in Stray Factory troupe, runs by (Nasser) leaving Gandhi in a bind as he now needs to get his "wife's" name removed from his passport. He finds out that the only way to do so is to divorce his "wife", but for that, he needs to find a woman who has the name Karmeghakuzhali. He successfully manages to track down a woman with the name Karmeghakuzhali (Ritika Singh), who is a television journalist and tries to convince her to act as his wife and "divorce" him. He also acts like he is mute. Initially, she refuses, but she soon gives Gandhi the necessary documents to "divorce" her, feeling pity for him. However, since both husband and wife need to be present at court at the time of divorce. The subsequent events at the divorce hearing prove humiliating for Karmeghakuzhali, also she comes to know that Gandhi has been acting mute. Hence she leaves the court in tears with no "divorce" granted. Later, Gandhi finds out that Pandi was deported upon arrival in London by immigration officials for giving false information and address verification while obtaining his passport, and he too finds himself in the dock for doing the same. Pandi reveals that he was sent to Sri Lanka and tortured by prison officials after he had tried to seek asylum in London as a Sri Lankan refugee, and humiliated by the recent events, he returns to his village. At final Gandhi goes to the Regional Passport Office in Chennai and admits his crime to the Regional Passport Officer. The passport officer asks him to pay a fine of ₹1,300 to get

Karmeghakupuzhali's name removed from his passport. But in a last-minute decision, Gandhi chooses not to remove Karmeghakupuzhali's name.

Review of Literature:

Realism started with industrialisation, it gave them the confidence to move higher in the social and economic strata. Consumerism slowly took hold of the agrarian society. Depicting the era as it is in painting, literature and cinema, that a man did, invariably rooted in social upliftment and post-war effects- social, economic, moral and psychological.

Idealism and romanticism took the back seat. Industrialisation threw open a plethora of inventions techniques that felicitated an easy living and a new trendy lifestyle which again questioned many concepts which to far held high or unspoken of.

According to G.B.Shaw stated that arms and the mass: satirist the military operations where heroism is stuffed of its glamour and heroism, hear has long been looked at as an object to be avoided by all means, but yet looms around even today.

A specific occurring pattern of lighting, point of view, that disclose personality unvalued in authoring the film- a signature phenomenal is the writer of auteur director. It is too early Tamil filmmaker Manikandan's venture for the phenomenal to scan the movie being only his second newline. The inference hopes with that in the second commitment he still clings to a realistic portrayal of happenings where the individual's say has no hearing.

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Galsworthy stated that strife (1909) and exited (1929) dramatizes the plight of the labour class, the injustices meted out to of the working community-a new concept, realistic as it was true life. The oppression date back to time immemorial but disclosure of it, through art awakens the guilty consciousness in the viewer and makes an attempt to think of redeeming it.

Methodology:

For this study use the qualitative and data were collected as secondary sources, to apply the Auteur Theory. This theory was derived from 'Astrucs' elucidation of the concept of camera pen, holds that the director, who oversees all audio and visual elements of the motion picture, is more to be considered the "author" of the movie than is the writer of the screenplay.

Analysis and Interpretation:

The director M.Manikandan wants to project the injustice forced on the culturally and economically poor people. The same happened during the Italian neo-realism age. "The Bicycle Thieves" is a great neo-realism movie which shows the inability of the poor and needy. Here, in his first movie "Kaaka Muttai", the

director perfectly picturizes the sufferings of the needy people. They have a single room to dwell without any facilities. Manikandan is the first person who initiates his art in the Tamil film industry like the directors of Italian neo-realism. Also, he followed his second film “Aandavan Kattalai” in a social realistic dark comedy based subject, which has happened in Chennai.

The inconsistency in characterization is a common ailment we see in the younger generation. They are not fully aware of the consequences of the supply of face information to government machinery. These pretensions and lies are enjoyable as long as they are disclosed and punished.

The hero then comes under a drama list and as usual steals the show, that the accountant is promoted as the manager of the cultural group on its visit to London. Again, the hero wishing to delete the fake name from his passport approaches a staff and just says that I want to delete my wife’s name and this ineffective communication lands him in the hands of a middle man. Who introduces him to a senior lawyer and without much ado application for annulling a marriage which had not taken places is submitted.

The next twist is that a girl exists in that name in reality and as per providence collides into the hero. In accordance with typical characterization, the Good Samaritan wins the heart of the girl and she agrees to help them by supplying a photocopy of her id and mark sheet for enlisting the divorce application.

Lie Alfie lie, impersonation, fabrication of document- marriage, certificate, and the abolition of files-mention of fake files for strewn with an air of accustomed procedure. There is no tone of moralizing or paralyzing except in end footage. Where the culprits except the hero are brought to books. The providence dictates the hero to propose the acceptance is as expected and the take divorce is left unbothered.

The name of the wife on the requisition in writing can be deleted and on payment of a fine. The imagination of the middle man to go for an unidentified body, a subsequent FIR, postmortem, death certificate reveals the correction that pervades still deeps into the society which even now refuses to admit it lest correct it. We remember the old saying for want of a shoe the war was lost, here for want of the required awareness and practice of knocking at the correct door for redemption the hero surrender himself into humiliating situations and providence and his inner integrity disentangles him from the un scruple, mend less society at large.

Aspiration is good. Achievement is essential, but the means are also necessary be good. This integration of mend message is subdued but is still audible. Besides, in etching protagonist as a simple villager against the so called smart urban dwellers, the thoughtless ness of the brokers, the lawyer’s anxiety to process the case, the easiness with which divorce can be accomplished only shows the tip of detectorists.

No hard case villainy, vengeance, poverty, nothing is brought in. the simple villager at the hands of a smarter guide, and all scenes are pitted one after the other and moves in the expected direction, tickling the audience with curt comments. The portrayal of Madurai men as gangster in each and every movie is not factual lent why Madurai is identified so in spite of its hospitality and calm environment. The director hailing from Madurai recent identifying Madurai as notorious or not could not be inferred from the passing remarks.

Gandhi's characterization is that he naturally truthful but often deviates from it when intercepted by dominance of knowledge. He is compelled to fall in line with the commander-in- chief for the moment, only to roll back to his original integrity. He is magnanimous enough to forgive the fallacy of his comrades, really anxious to help them out of trouble and ready to learn, adapt and never tired in conveying his mind when provoked. To conclude, it may be argued that providence is the root cause for all that happens the life of the protagonist is in the hands of god in disguise the situations. One event lingers another and when he frees from one snare, he set his foot on another.

It is providence the Karmeghazhali exists. It is god sent that she bounce on the protagonist providence prevented Gandhi from touring London on submitting fake documents. The simple, compassionate man who is magnanimous to forgive and forget mistakes of his pals: he never grumbles or is destined to gavel with a legal visa, without any fear of deportation. Culprits shall be brought to books, till these they will be at large. It is the reality and there is only one way to redeem it and that is each of us should resolve not to resort to short cuts. Truth always rewarded. The society has no qualms in lading in illegal activities, it is seen as a way of life by many. The two emulates are prospected by the hero and his friend. The rewards and awards of punishment absolutely creates the awareness to be good and straightpreened. The director of courses succeeds in making us think before we till in any application or withdrawal before approaching the middlemen.

Conclusion:

Few filmmakers' cinema is exposing the reality of the society on screen. So that cinema is a colossal medium of communication between people. One of the Tamil filmmakers M.Manikandan's first movie Kakka Muttai movie exposed the realism of slum to capture the simplicity of the boys and also the families of the slum. The public realized what is happening around them after watching this film. They started thinking about the poor and needy. These kinds of films bring awareness among the audiences and realize their fault. The people in the slum have their own culture, rituals, happiness, etc., in the same way, his next flick "Aandavan Kattalai" emphasized the common man villager to come urban facing the struggle in his life. The working class, facing the problems and so on. By this movie, we could see the role of an unscrupulous travel agent in the society, especially how to rectify the errors via legal procedures. To avoid such an illegal way this flick emphasized it. This is another movie to expose social awareness in society.

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