

An Aesthetic Approach to the Tamil Film *Imaikka Nodigal* (Blinkless Seconds)

Jeyanthi Rajendran

II- M.A., English, St. Joseph's college, (Autonomous), Trichy-02

E-mail: rockvishnu393@gmail.com

Abstract

This paper endeavours to draw out the quintessence of feel and scholarly qualities in the movie *Imaikka nodigal* directed by Ajay Gnanamuthu. The film is loaded up with a mixture of different artistic components. The film additionally implies the life of a human which is profoundly impacted by intrinsic and extrinsic factors. The movie is viewed as a mix of rushes, tension, activities, feelings and love. With respect to Literature, this film can be viewed as a mirror which stands before the society. In an abstract point of view, this movie can be seen as the accumulation of numerous speculations and 'isms'. The most beguiling component is that each character in the film has its own flashback (past) and their new return (present). Moreover, this film doesn't give any space to the group of onlookers in discovering the real hero and the villain. Literature is nothing but the experiences of humans at different levels and is the reflection of the society. With reference to select literary theories and approaches, this paper clarifies the aesthetic essence of the film *Imaikka Nodigal* (Blinkless Seconds) through a literary-theoretical approach.

Key words: *Quintessence of feel, Imaikka Nodigal, Speculations.*

Introduction

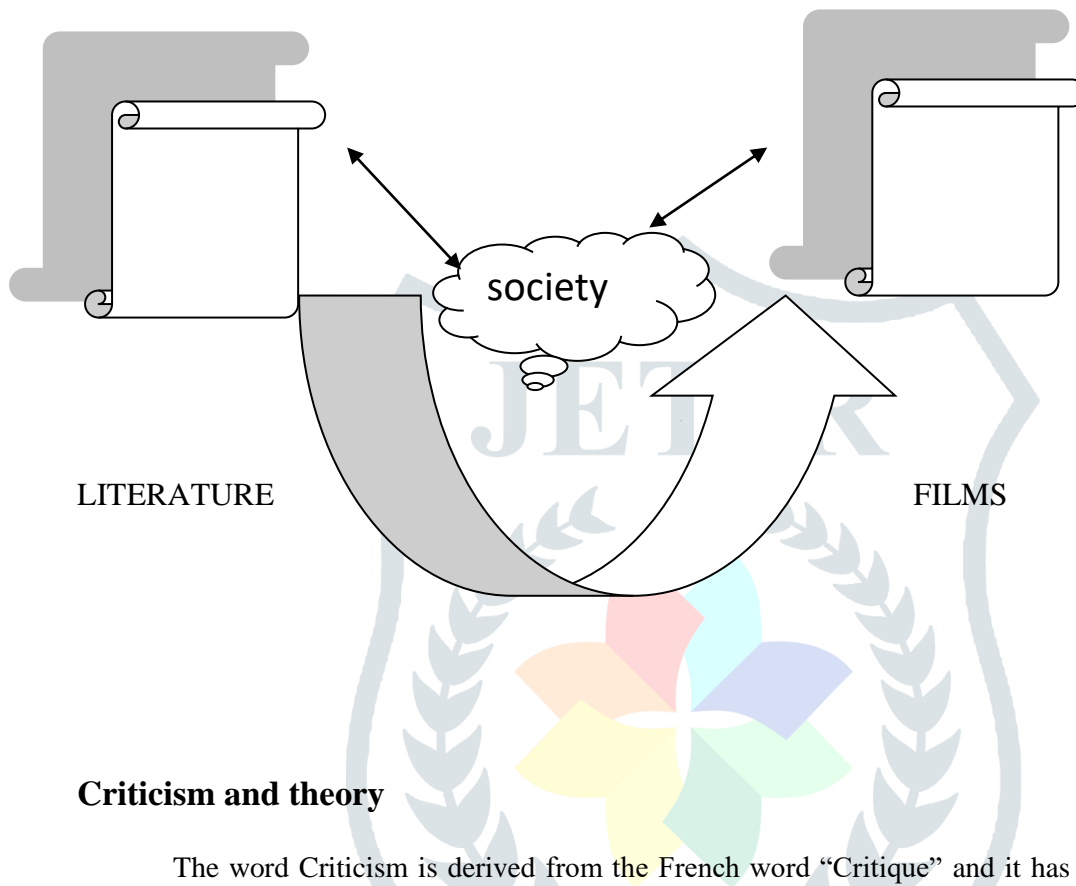
Literature refers to an art of writing with the mind of aesthetic and intellectual values. Literature is the bundle of human minds and it is regarded as the asset of the society. Unlike History, literature can reflect the society in an intense and expressionistic way. Literature is the room for untold stories, unfulfilled fantasies, emotions, passions, intuitions and insights, traditions and laws of people living in the society. The course of literature has conveyed how the human minds get moulded and how the thinking power of the people vary from ages to ages. It is crystal clear that literature is deeply influenced by the social, political, and economical issues in the society.

Films are the visual medium and considered to be the major reflections of an age. It picturizes the nuances of the society, in which the mind-set of the people, their way of living, social set-up, political, economical, cultural aspects, customs and traditions which pertains to that age is clearly portrayed. It has the ability to question the malicious events and incidents which has occurred and through which it alarms the people living in the society. Watching film is a kind of grasping knowledge which feeds the observation skill. The impact of films varies from people to people. For some set of people it is an entertainment for other it is gaining knowledge and for some others it is their passion and profession. Every film is a story. But behind every film there is a story and a story

teller. Something has influenced him/her in the society to come up with his/her own tale. Thus films are the products of human minds and society.

Films and literature

Films and literature thus have taken society as its central figure. Society is like a central point in a compass where films and literature set their radius. They are the adjacent mirrors with various dimensions and angles. Thus the human mind revolves or confine around with these three major aspects in one or the other.



Criticism and theory

The word Criticism is derived from the French word “Critique” and it has its roots in Latin (Criticus – judger/ decider/critic) and in Greek language Krites means judge and Kritikos means able to make judgments on the critic. The word Theory is of Greek origin. It is derived from the Greek word “Theoria” which means Contemplation and Speculation.

Criticism doesn’t mean to find fault with the things rather it evaluates and judges and paves way for the betterment of the work. It mostly requires a good deal of knowledge in that particular field. Literary criticism is basically the estimation and value of a particular work, and its importance, ideas delivered, themes, effects and impression it has given birth. Literary theory presents a sub-structure for the study of work of Literature. Theory is the contemplation of the practice of writing literature and comes after it. Thus literary theory and criticism are closely related.

Imaikka Nodigal: A Glimpse of Literature

Imaikka Nodigal is regarded as a crime thriller film of 2018 in Indian Tamil language. The film is directed by Ajay Gnanamuthu and produced by C.J. Jayakumar and music is directed by Hip Hop Thamizha. The cinematography is done by R.D. Rajasekar and edited by Bhuvan Srinivasan. In a

literary perspective, it is a film filled with various theories and –isms. Ajay Gnanamuthu has stuffed the film with both aesthetic and intellectual values.

Anjali Vikramadhityan (Nayantara) a CBI officer who handles the case of a serial-killer named Rudra closes the case stating the later is no more. After some months Rudra takes rebirth that leads to chaos among the people whether he died or not. With his continuous and ruthless murder he exploits peace in the city of Bengaluru. In the course of the story, the audience are introduced with the character named Arjun (Atharva) brother of Anjali who struggles with the rough phase of life because of his break up with Krithika (Rashi Khanna). A twist is set when the CBI wrongly assumes that Arjun is Rudra. After many complications the audience come to know the real Rudra and a story behind.

Literary Approach to Films

Literature as well as film has played a greater role in creating impact and influence among the lives of the people. With this keen observation a conclusion can be brought out that both are the replica of the same philosophy with differences in their mediums. There are various theories which provide a framework for the deep analysis of Literature as well as the films and thus it yields the blend of aesthetics. By applying theories to the films, conclusion can be made at what has been imported and exported from the society.

In the light of Feminism

The main objective of feminism is to make women stronger and enable them to understand that their rights are within their hands and they are liberal to make their own decisions and they don't need to wait for anybody to grant. Elaine Showalter has rightly said about the three phases of women's development in one of her famous works *Towards A Feminist Poetics*. The three phases are

1. Feminine Phase
2. Feminist Phase
3. Female Phase

The feminine phase is characterized by an effort to equal the intellectual achievements of the male culture. The feminist phase is characterized by an effort to protest against male standards. The third phase is considered to be the stage of self-analysis and self – discovery. In this phase women have come out from all the shackles of the society and started to create their self identity. In this film *Imaikka Nodigal* the heroine Nayantara who has played the major role is considered to be an epitome of this Female phase. Though she has faced many hurdles and impediments she never relinquishes herself and she is very much cautious in moulding herself through her hard times. She brings up her child in the same way and as a mother she is very much successful in feeding her child with courage and valour. The character Shalini (daughter of Anjali) is visualized as a daring and fearless character even in her childhood. Thus Ajay Gnanamuthu wants to imply the significance of being a fearless woman in this scenario.

The character Krithika in this movie is also a perfect example as she is very independent though she has been neglected by her own parents. Thus all the female characters in this movie provide their individualistic aspects in one or the other way. At the same time this film shows its contrast towards the feminist literary theory and depicts its characters in a post modernist way. The dialogues of Vijay Sethupathi bring out the rays of emotions as well as it gives insights of how a girl child should be brought up in the society.

You shouldn't be scared of anything and you should walk with your chin up and you should always speak looking into the eyes; you shouldn't cry no matter how tough it is; i have

never seen your mother cry; you should be the same; you should never be upset because dad isn't with you.

This dialogue has a clear reference to Bharathiyar's song "Puthumai Penn" and all the female lead characters in this film are the real incarnation of this Puthumai Penn. Thus this film has given a good reading of Female phase referred to the work *Towards a Feminist Poetics* by Elaine Showalter.

In the light of Marxism

The Marxist elements found in this film have given a striking expression and Ajay Gnanamuthu has subtly presented the ideas of Marxism in a small story told by the villain Rudra (Anurag Kashyap) to Anjali. He narrates the story with two animals Hyena and Lion.

Lion and Hyena usually don't get along. Hyena always has an eye on lions prey and pride. Lion sits back and meticulously plans and targets its prey and hunts it down. Bringing down all his Hardwork, that hyena will conspire something and take away his prey. All the profits, name and fame will be taken by Hyena. Lion always longed for the hyena to get tangled and die one day.

Here the Hyenas are the rich people (bourgeois) and the Lions are considered to be the labour class People (Proletariat) who has put their heart and soul in their work and who has suffered a lot to produce goods but the name and the fame as well as the benefits has been taken by the rich class people (bourgeois). The main outline of this story runs with this Marxist elements and the rise of capitalism has been cleverly described in the course of this story. Thus this movie alludes to the elements of Marxism which connects with the 21st century.

Cognitive reading of the film *Imaikka Nodigal*

Cognitive psychology derives its name from Latin word 'cognoscere', referring to knowing and information. The main tool of cognitive reading is observation. The theory is used to explain the mental processes as they are influenced by both intrinsic and extrinsic factors, which eventually bring about learning in an individual. It aims at processing mentally in order to build individual learning. The learner has to observe, arrange and found reasoning to make sense of the information offered.

In the film *Imaikka Nodigal*, the mental process of Anjali vikramadhityan in finding out who she is, has given an absolute cognitive reading of herself. The phase between the death of her husband and her rebirth of RUDRA is the place where she finds her individuality and also that is the place where the life learning has happened which has been influenced by both intrinsic and extrinsic factors. This is the same case with the character Anurup kashyag and the rough phase between his Resignment from the Indian police service and his birth of RUDRA is been influenced by both intrinsic and extrinsic factors.

The words between Anjali and Arjun:

I am not like this; you have seen me in a different character; also you knew what Anjali lost in her life. The words of Anjali have clearly described the transformation in her and in that transformation, learning process of herself takes place. Thus cognition refers to the individual's thoughts, feelings, ideas, knowledge and understanding about himself/herself and the environment.

Various –isms in the film Imaikka Nodigal

There are list of ‘isms’ found in the film *Imaikka Nodigal*. Some of the isms are syllogism, careerism, Transcendentalism, and solifidianism.

Syllogism is a kind of logical argument that applies deductive reasoning arrives at a conclusion based on two or more propositions that are asserted or assumed to be true. The result can be true, but often is false. The concept of CBI can be analyzed in this way .The CBI team under Narayan, has arrived at a conclusion that Arjun is a serial killer Rudra with their two or more propositions. It is assumed to be true but it is false.

“In this room there are someone’s fingerprints and DNA –forensic reports has stated. When we analyzed them it matched with Arjun’s DNA and Fingerprints. I have verified this currency numbers, right from the beginning he took this money as ransom.”

Both these propositions are false and conclusion has taken based on this and as a result conclusion is also false.

Careerism is the propensity to pursue career advancement, power, and prestige through any positive or negative non-performance based activity that is deemed necessary. The policy or practice of advancing one’s career often at the cost of one’s integrity. In this film, Arjun has mistaken Anjali for committing three murders only to get power and posting.

“Just for the heck of a posting, a promotion, you did everything for that. I never thought you will be the Rudra, Anjali.....without humanity.....to such a low level.....”

Thus the element of careerism has been spilled out, though it is not the real reason for anjali to commit all the crimes.

Solifidianism refers to the principles followed by the Solifidians. Solifidians are the people who belief that Faith alone, without the performance of good works, is all that is necessary for salvation. Though it is outdated, it perfectly suits the core of the film. Anjali as well as Martin Roy both have taken ‘Faith’ as their only weapon though they are very well aware of the fact that they are going to commit crimes which is against humanity. Self-belief and Faith plays a major role throughout the film *Imaikka Nodigal*.

I knew the nature of those guys; i also knew people like us can’t do anything about it; that doesn’t mean we can just sit ducks without doing anything; I lost my Vikram; I decided; I have to live for my daughter; I shouldn’t get caught; I created a character called RUDRA...that character just kills for the money...

The same dialogue may also have taken in some other way connected with Transcendentalism. A core belief of transcendentalists is that the society has destroyed the purity of the individual and they have the faith that people are at their better level when truly self- reliant and independent. Transcendentalists also believe that human are capable of creating their own insights with their experiences and also with reference to the past events and incidents. With reference to transcendentalism in the film *Imaikka Nodigal*, both the character Anjali and Martin Roy have a firm belief in their insights and they also have the attitude that if they go beyond the society with its confines nothing would have happened. So they strongly believe their insights and they go beyond accordingly.

Aestheticism in the film Imaikka Nodigal

Love between Arjun and Krithika is often seen in most of the Shakespearean plays “Love at first sight”. In this social media world, love scenes are shown in a most stereotypical way that if there is a love, then there should be a break up. Still between these couples Ajay Gnanamuthu has given soul to the language called ‘Silence’.

During their first meet in a hotel krithika says “You have brought me here but u have been just looking at me since we came here in silence”

During their second meet at krithika’s convocation krithika again says to arjun “will you say something or you are going to remain silent?”

During their break up “Are you going to say something or i will leave if u remain silent?”

At the end of the scene when she is in hospital in London, How are you ju? Are you going to stay silent?”

This cute silence has been followed by Arjun till the end of the movie.

The rise and fall in intonations in the film is also one of the good works done by Ajay Gnanamuthu. During their first meet when Krithika has come and hug arjun the stir of happiness has expressed by a cool breeze and he has requested Krithika to remove the mask but she refuses and leaves. There Arjun hugs his friend and hums a music which is the impact of cupid and there cupid has started to make its play.

Then during all the scenes of Martin Roy, there is a sense of music in all his dialogues.

During the first kidnap case.... *Keep walking, keep walking.....*

During the second kidnap case..... *Faster, faster, faster*

Most of the time he is introduced with a musical instrument in his table..... thus these intonations and language of silence has added essence to the story outline as well as the characters.

Conclusion

This paper focuses on the literariness and sense of aesthetics in the film with regard to literature. Literature is the mirror of life and in the same way films are also the reflection of life. Thus this film *Imaikka Nodigal* is seen in a literary perspective. The main essence of life is a mystery. We never expect anything fixed to happen in our life. In a similar way we cannot categorize any human under hero or villain and the heroism and villainies depends upon the situation. The most celebrated beauty in this film is that one cannot find a villain or hero in this film till the last and both are within every human and it will come out when it is deemed necessary. That is the essence of life.

References:

1. Bharathiyar, subramaniyan. Pudhumai penn. Bharathiyar kavithaigal, 2012
2. Ramanujam, srinnivasam. “‘Imaikka nodigal’ film review: The chase is on.” The Hindu, 1 Sep 2018,

//www.thehindu.com/entertainment/movies/imaikka-nodigal-film-review-the-chase-is-on/article24832993.ece