

08. 05. 2008

fdk;MrupaUFF>

c ahepy;xfNuhgh;:brkgh; j oiy;Gj patd:nj uptij j fUj J ffs fhdvdJ fUj J ffs;

1. «uj d;pd;tikhrdKk; eJ tpy;ntsptej tikhrdKk;xdW»

, j J d;j p, eJ tpy;ntsptej fl Li ui a, i z j J sNsd;thrfhf;cz j ki amwpa Ntz Lk;

2. «j dgggl l Ki wapy;mhfS l d;fi j fFkNghJ NtWfUj J f;nfhz bUej hhf;vdgJ Gj patd;pd;kwnwhU fUj J.

ehd;vdJ tikhrdj J fF khwhf vej tji fUj J ffs k;nj uptpf ftyi y.c ahepy;ntsptej vdJ«kz » gwwpa tikhrdj j py;nj uptij j fUj J ffs;c Wj pahdi t. FWej pi uggl tpohtpy;Gyk;ngah;ehLfs;ntsptej (2006-2007) gl qfs;rpwej gl khf «kz » mwptpf;gggl l nghOJ k>gl j j py;vkfF fUj J Kuz ghLfs;c z L vdf\$wpa tui j i aAk;nfhLj Nj hk; j wF tBNah rhl rAk;c z L.

3. vdfF , tuJ gl j j j fdl ht pyj pi uaplTj wF gz up;ahd f] uqfs; Uej pUffyhk;vdgJ Gj patd;pd; mlj j fUj J.

Gj patd;ryj l i tfs;fdl ht Utj hf \$wptutpyi y. , Wj pahf rfy VwghLfs k;nraj gddh; th;tutpyi y. , th;tUi fj uhi kffhd fhuz k;ez gh;xUth;%yNk gddh;nj ueJ nfhz NI hk; , J vqfi s khj j pkyy>vqi s Nghy Gyk;ngah;ehLfs;nrhej gz j i j Na f%f e;fo;TfS f;fhf nryt;LNthi uAk;fhaggLj J f;pdwJ.

Gj patd;ahh> , tuJ gl k;vggggl l J vdgJ nj upahkNyc j t;nraj vqfS fF mth;fhl ba edw;fS fF> kdgght;khedw;fS;

4. «ehqfs;aj hhj j rpd;khvdW xUgl j j j vLj J fhd;j pi uggl tpohtpy;Nghl Lt;L mlj j J vdd>«xU rpyupd;ghul i l j j tmuvQRtJ NtnwhdWkpyi y» , J Ngl bapd;Kbt;Gj patd;pd;fUj J ffs;

r%f mffi wAss gi l gghs;fS; , t;thwhd fUj J ffi s nj uptpf fkh l hhfS;

rathan@rogers.com

uj d;
khhf;fk>xduhwpNah
fdl h

Mann

Genre: Social issue

Director: Pudhiyavan

Cast: Vaagai Chandrasekar, Vijith, Shana, ‘Kadhal’ Sukumar

Storyline: A romantic tangle in the backdrop of the existing rich-poor divide in Sri Lanka.

Bottomline: A message both subtle and strong!

Adolescence, sexual awakening, carnal pleasure and subsequent betrayal aren’t unusual themes. Yet treatment can make the essential difference. Cine Range Films’ ‘Mann’ (‘Earth’) (U/A) shot entirely in the Tamil territories of Northern Sri Lanka lends insight into the feudal set-up prevalent among the Tamils, and is a sincere attempt to throw light on little known issues.

Thangiah (Vaagai Chandrasekar of our Tamil screen) who loses his son in civil unrest leaves the place for Kanakarayankulam in another part of the island, along with his wife, and daughter Lakshmi (Sri Lankan actor Shana). His daughter’s fiancé Raja (‘Kadhal’ Sukumar) is keen that Lakshmi should be sent to school. He undergoes much hardship to educate her. Classmate Ponrasa (Vijith of Sri Lanka) worms his way into Lakshmi’s heart and though she’s wary of his wealthy status and refuses to relent, the boy lures her. With that her fate is sealed. The story unravels in flashback. The present shows Ponrasa returning to the village, little realising that nemesis awaits him even after nearly two decades.

The role of an oppressed labourer offers enough scope for Chandrasekar and the veteran actor uses it to the optimum. The scenes when he is shattered on hearing of his daughter’s plight and when very unfairly the landlord labels him a thief are examples of his expertise as a performer.

Subdued portrayal

Another subdued portrayal comes from Sukumar of ‘Kadhal’ fame. The scant concern of the master, a Tamil himself, when a labourer (Sukumar) collapses at the workplace, shocks you. Heroine Shana is natural but the same cannot be said of Vijith. Especially when he guffaws with joy for having duped Lakshmi into physical intimacy, he sounds too artificial.

Lighting in many of the pensive sequences suit the mood yet the visuals are unclear. However, C. J. Rajkumar’s camera captures the beauty of the fields and groves eloquently. Certain scenes appear abrupt, and the contrived song sequences seem to have been interpolated as an afterthought.

Storywriter and director Pudhiyavan and screenplay writer Raj Kajendra ought to have worked more on these aspects. The heroine’s footwork for the classical dance is pathetic.

Choreography as a whole is a sore point. However, Mohan Adams’ art direction needs to be commended — the scenes of action look very natural. Editing (Suresh Urs) lends pace to the narration that’s anyway hampered by song and dance. Foot-tapping music (German Vijay) accompanies only the titles.

It is but natural for debut making director Pudhiyavan R. to dwell on the way of life extant in northern Sri Lanka, the place he hails from. The film revolves round a romantic interlude between two school-going teen-agers at one level and the strong rich-poor divide among Tamils at another. And that’s probably the reason why Pudhiyavan is unable to avoid the obvious docu-feel that ‘Mann’ renders. (The song and dance routines are best forgotten.)

MALATHI RANGARAJAN

