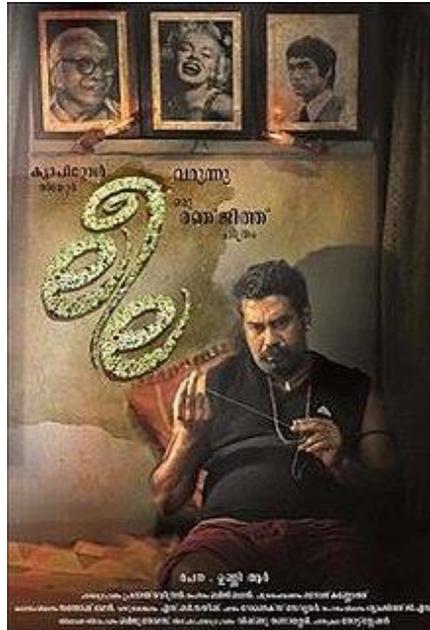


Leela: Text to Movie - A Visualization of Critical Creativity

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Courtesy: [https://en.wikipedia.org/wiki/Leela_\(2016_film\)](https://en.wikipedia.org/wiki/Leela_(2016_film))

Abstract

It is always a herculean task to transform a literary work into a piece of movie without compromising on the elaborative and imaginary freedom a writer enjoys over a film maker, especially for a post-modern story like 'Leela', written by Unni R. 'Leela' is a daring attempt by renowned director Ranjith, to explore a story through the psyche of Kuttியappan, a carefree Christian man with instinctive and manic desires. But for a viewer who has not read the actual story written by Unni R, there is every chance of leaving the theatre with a load of unanswered questions and might even crib about the lack of clarity. The director has managed to visualise the climax sequences without losing the much-needed severity that the script demanded, overshadowing the limitations he must have faced until then in visualizing the original story. The close-up shots of an elephant and Kuttിയappan in the climax reminded of the imposing shots of similar kind from the critically acclaimed French movie Dheepan. The epilogue is one pivotal move that reassures the truth that the power of nature is beyond man's imagination and even a slight change in its behaviour can ruin all the plans and dreams that men weave, irrespective of their motives. Overall, 'Leela' is one of those inconclusive movies that provoke disturbing questions about the vulnerabilities of man's natural instincts and is also an attempt to mock the average mallu's hypocritical moral values and ethics. In Ranjith's 'Leela', the protagonist Kuttിയappan steers his jeep across a multi-tentacled wasteland that ravenously gorges on the very

lives that thrive on it. Hope has almost become extinct, souls have long fled the flesh caverns that they dwelled in and angels lie dangling from electric lines. A scalding indictment of the essential barbarity of humankind that has ingeniously been concealed under sly smiles, Leela is as raw as the bleeding bruises that it vehemently rips open.

Keywords: imaginary freedom, hypocritical moral, natural instinct, and creativity.

Sex and Sexuality in Motion Pictures

Unni R. wrote, “Leela is the first time I am adapting one of the stories into a script. This is a departure from the story, a complete rewriting.”

How would you unravel an account of sex and sexuality into the medium of motion pictures? This was the general interest encompassing the making of Leela, part saw, part created and promoted by the business that mainstream film at last is. The producers of this film could take advantage of this curiosity and influence Malayalees to sit tight anxiously for the entry of something the crowd thought would have been another titillating display.

Leela – Malayalam Dialect Movie

Leela is a 2016 Malayalam-dialect mocking Indian movie, coordinated and delivered by Ranjith. The film is an adjustment of a short story by a similar name by Malayalam scriptwriter Unni R. which was distributed in Mathrubhumi week after week. Biju Menon does the lead part, while Vijayaraghavan, Suresh Krishna, Indrans, Sudheer Karamana, Parvathy Nambiar, Jagadish, and Priyanka do the supporting parts. The motion picture was discharged on 22 April 2016. It is the primary Malayalam film in history to make its global debut online around the same time of its showy discharge. The film is a parody based deplorable show set in focal Kerala, the film takes after the hero Kuttiyappan, Biju Menon who is on a ridiculous mission. He is helped by his confided in assistant, Kuttiyappan, Vijayaragavan goes looking for a lady who can satisfy his wants. He experiences ED (Erectile Dysfunction) so he is looking for an elephant, a prime tusker for being a piece of his sexual dream.

Kuttiyappan

There is Kuttiyappan in extremely Keralite man. This will be a removal of it. The travel investigates characters Kuttiyappan meets and occasions in these crossing points. Kuttiyappan discovers his prerequisites. He feels feel sorry for a lady he picks and chooses to wed her. In any case, shockingly the elephant he purchased for the time kills that lady. The story slices through open spaces of manhandle and personality’s as a blade through margarine in a unique way. Unni R, who composed the screenplay, doesn’t appear to be agreeable in changing over his own story while endeavoring to locate the true to life scope in it. There is an absence of sharpness in exchanges to inspire the vague idea of the motion picture, which the content author did capably well in Venu’s ‘Munnarayippu’. The discussions amongst Kuttiyappan and Dasappan (Indrans), a pimp, has looks of repressed dull cleverness. The over the top utilization of liberal images and pictures and the consideration of a hallucinating blessed messenger to include surrealism were diversions while pursuing the genuine Kuttiyappan on screen. Be that as it may, Venu is cheerful in saying ‘It’s a fantasy undertaking of sorts. It’s a motion picture so it can’t be a correct portrayal

of the story. All things considered, I am totally happy with how the motion picture has turned out.'

Not Losing the Seriousness

The executive has figured out how to picture the peak groupings without losing the truly necessary seriousness that the content requested, dominating the impediments he more likely than not looked until then in imagining the first story. The nearby shots of an elephant and Kuttியappan in the peak helped to remember the forcing shots of comparable kind from the widely praised French film 'Dheepan'. The peak is one significant move that consoles reality that the intensity of nature is past man's creative energy and even a slight change in its conduct can demolish every one of the plans and dreams that men weave, regardless of their thought processes.

Actor Biju Menon's Role

Ranjith has utilized his performing artists to full impact, particularly Biju Menon, who handles the primary character. Menon glimpsed great inside his customary range of familiarity of light funniness and natural discourse conveyance. The executive investigated the flexibility of Biju Menon by giving him complex circumstances that are practically identical with Mohanlal's part in 'Thoovanathumbikal'. Vijayaraghavan additionally sparkles as 'Pillechan' with his ideal non-verbal communication and signals of a withdrawn old man while for Jagadeesh, the part of 'Thankappan' will be one to be pleased with, in his ongoing vocation studded with cliché jokester parts. Indrans, then, has not a lot to demonstrate after his much-assessed part in 'Munroethuruth', trying his part 'Dasappan' easily. Parvathy Nambiar completes a not too bad employment as Leela, considering that she needs to keep up a dead face with miserable eyes all through her shots.

Human Relationship as It Occurs

Manic men and powerless ladies have for some time been portrayed in Malayalam silver screen. Leela conflicts with the crush. This film is a festival of dark funniness and it reflects and speaks to everybody in a family, which the dad, mother, girl or spouse can recognize it, believe it and react to it. The film endeavored to depict human relationship the way it occurs, all things considered. As a general public, we will enhance just on the off chance that we sit and observe this reality.

We run over bunches of positive and negative news in regular daily existence. Tragically, the things we tend to detest are huge in numbers. What is the point in overlooking them? We read irritating reports of alcoholic dads assaulting their little girls. There are additionally various occurrences of ladies being constrained into prostitution because of neediness.

Leela

All things considered, pale, anorexic, assaulted by her own dad, Leela is a young lady who through her lack of involvement, focuses a finger at the Malayalee's dishonest thoughts around the matrimonial family, the man centric heaven which moms need to so maintain that they would preferably quiet the fierce savagery against their little girls than break their 'holy thali' string. Young ladies require not be sexually assaulted in families, but rather there is such a

large amount of viciousness in policing their bodies and wants, in controlling their developments and dreams, in shackling them to the unbending structures of ordinary mores and a customary instruction. The broken family is exceedingly emblematic in Leela: the mother deadened in bed, the dad whose inebriated trance offers him vainglorious illusions of himself as the ruler and defender of his ladies, and the little girl so docile and faithful to the requests of that awesome perfect called the family, regardless of how undemocratic it be.

The sit-tight for Leela had implied something unique for some individuals. It emblemized the desire to perceive how a splendid story that busted the fantasy of manliness could be adjusted to the to a great extent man centric territories of famous silver screen. Unni R's short story was eventually around a weak legend. A saint who could just form accounts around his manly ability, whose outrageous narcissism neglected to observe the truth around him, who required the underdogs of society, sex labourers and pimps, to help his self-assurance by giving him a similarity of virile quality that he needed, all things considered. The story has a saint who weaves an expound sexual exhibition around the 'thought' of having intercourse with a nubile young lady laying on the storage compartment of an elephant. Nonetheless, the brightness of the story is in its peak when Kuttiappan's manliness is uncovered to be an unfilled sign, a scene without any significance. It is right then and there when the barrenness of the male saint, the assumed guardian angel of his ladies, is uncovered in the entirety of its exposure that the grand mammoth of the wilderness finishes the story that Kuttiappan had woven, reclaiming the young lady in a sexual grasp of death.

Fantasies of Manliness and Womanliness

Quite a bit of our prevalent silver screen gets its appeal from the fantasies of manliness and womanliness it makes and tries to sustain as characteristic and true blue. The characteristic of a Ranjith scripted movie, particularly his trademark ones like Devasuram, Aramthamburan and Narasimham and his directorial make a big appearance Ravanaprabhu are these displays of manliness. In these movies, the executive places his story of manliness inside a primitive wistfulness and accordingly re-instates the past 'masters' and 'thamburans' (whom we battled to expel from a common society) unequivocally once again into the well-known creative ability.

From the mid 1990's onwards, this started off a religion of hegemonic manliness in Malayalam silver screen, where a mustache whirling, forceful and sexually virile legend reigns over the majority and furthermore his ladies. Despite the fact that Ranjith endeavored to step far from such sickening exhibitions of manliness in his later films, the apparition he had released upon Malayalam silver screen ended up being its bane. These goliath manly self image goals turned into a social gauge similarly as numerous Malayalee people were concerned.

Working around Narcissistic Sexual Perfect

By adjusting Leela, Ranjith would have the capacity to bust the specific same fantasy he had settled in the brains of the Malayalee group of onlookers. Nonetheless, it's the legislative issues of prevalent that triumphed to a specific level at the cost of Unni R's story that had conveyed the seeds of an unprecedented subversive vitality. The weak Kuttiappan with the intricate ceremonies he works around his narcissistic sexual perfect, the rise of which is pricked toward the finish of the story, is traded for a hero, played to magnificence by Biju Menon, who is

a heap of erraticism which is moderate to him as a result of his rich heredity. In any case, the film attempts to extend him as a hero, and the climatic arrangement makes them announce that he will give an existence to poor people, hapless Leela by taking her home with him, inferring a wedding.

The short story's weak legend has a smart makeover in the film in the picture of a saint with an endearing personality. For the observing observer, Kuttiappan's whimsies are pieces of information to an extraordinary narcissism as is inconspicuously proposed in the story. In any case, the film neglects to build up that. Along these lines, a motion picture which had the capability of busting the rise of hegemonic manliness in Malayalam film gives in to the rationale of the normal motion picture buff and misses the mark concerning it.

In any case, it's in a radiant throwing that the motion picture triumphs. Biju Menon, through his simple, unconstrained acting, great voice balance and a splendid influenced machismo, is a delight to watch, however this execution hasn't inspired the best from him. The dark amusingness that was such a trademark highlight of the scholarly Kuttiappan is absent in the filmic partner, who is more dismal in his endeavors to maintain the boasting. Vijayaraghavan amazes the eye with a staggering execution, so inconspicuous and underplayed that he looks too normal to ever be true to life. Jagadish is shocking in most likely what could be his untouched best execution. Indran pulls off to a great degree persuading portrayal with perfect aesthetics and control. Parvathy Nambiar is eerie and ethereal, offering a relatively strange impact on the film.

The movie sells out the quintessential tension of well-known silver screen – How to maintain our fantasies of manliness, regardless of how emergency ridden we are?

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