Aparichitudu-Substance, Style and Structure -an analysis

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సాధారణంగా మనం చదివే reviews సినిమా బాగుందో లేదో, చూడొచ్చులేదో, ఫలానా యాక్టర్ బాగా చేశాడో లేదో- రాస్తారు. మనలో చాలా మంది already review చదవడం, కొంత మంది ఏకంగా సినిమా చూడడం జరిగి ఉంటుంది. కొంత మంది సమీక్షకులు ఈ సినిమాని ఆకాశానికి ఎత్తెయ్యగా, మరి కొంత మంది శంకర్ prestige కి భంగం కలిగించేలా ఉందని రాసారు - వాటిలో కొన్ని మనం చదివాం.

ఈ సినిమాకు మరో review ఇవ్వడం నా writing ఉద్దేశ్యం కాదు. Film లో Scenic design, అంటే ఏ Scene ఎక్కడ ఎంత ఉండాలి అనేది సరిగ్గా లేదని నా అభిప్రాయం.ఒక శంకర్ fan గా కాకుండా, ఒక honest and objective analysis ఇవ్వడాని కి ప్రయత్నం చేస్తాను. Shankar is the story writer for this film,as with all his films,he conceives the whole idea and visuals and then makes the film. Here, I would try to give an alternative to, what I think, went wrong in the film.

a)వస్తువు: చెప్పదలుచుకున్న విషయం,కథకు మూడి సరుకు, content/substance/essence/core/crux:

ఒక రీవ్యూలో హీరో చిన్న తప్పులకి పెద్ద శిక్ష విధించడం అంత convincing గా లేదని రాసారు. అది ఎంత వరకు కరక్టో చూద్దాం. Shankar తాను asia లో కొన్ని దేశాలకు వెళ్ళినపుడు, especially south east asian countries కు, అక్కడ development తనకు మన స్థాపం కలిగించగా, దానిలోంచి ఈ వస్తువు పుట్టిందని చెప్పాడు.

ఎప్పుడు కూడా, ఏ medium లో అయినా, వస్తువు అనేది, తాను చూస్తున్న లేదా అనుభవిస్తున్న వాతావరణం లో నుండి వచ్చినట్లయితే, ఆ వస్తువుకి ప్రాధాన్యత కానీ గుర్తింపు కానీ ఎక్కువ ఉంటుంది.ఇలాంటి వస్తువుని ఇంత వరకు ఎవరూ touch చేయలేదు. That's why he is Shankar.

premise: మనం,indians, చేస్తున్న నిర్లక్ష్యపు పనుల వల్ల country ప్రగతి కుంటు పడింది, మన ఆలోచనా సరళిని తక్షణ మే మార్చుకోవాలి.

Theme: Indian city chennai లో రామానుజం అనబడే సంప్రదాయ కుటుంబంలో లాయర్ , city లో జరుగుతున్న రక రకాల నిర్లక్ష్య, అసుద్ధ, చట్టాతీక్రమపు పనులకు మనోవేదన చెందగా,అపరిచితుడు గరుడ పురాణ ప్రామాణికగా శిక్షలు అమలు పరుస్తుండగా, రామానుజం నస , మరీ ముఖ్యంగా ,తన ఇల్లు registration విషయంలో ఎక్కువ డబ్బులు ఖర్చు పెట్టించబోగా, నందిని అతనికి దూర మవగా, రేమో అనే modern boy నందినికి దగ్గర పుతాడు,ముగ్గురూ ఒకరేనని తెలియడంతోటే,అపరిచితుడు తను చేస్తున్న హత్యల వెనుక ఉన్న సామాజిక స్పృహని పివరి స్తాడు.

వస్తువులో ఒక చిన్న ప్రాబ్లం ఉంది. ఏ సినిమా అయినా analyse చెయ్యాలనుకున్నప్పుడు first అడగాల్సిన question what's the hinge or pivot or fulcrum point around which the entire story revolves.

What's the problem in Shakespeare's master piece "Romeo and Juliet"?. బీదా గొప్ప తేడా(family fueds indirectly). Romeo Juliet కలవకుండా ఒక ఫోర్స్ ఆపుతుంది. అదే rich poor difference. This is the pivot around which the story is built. There is some story before they realize their love can not sustain(say first half-they fall in love), and there is some story before they decide to die together. One of the main aspects in any story is the hinge point which should not only be logical but should be identified and moved by it. So the 3 key aspects to any problem in a story, would then, be: it should be logical, should be identifiable, and the receiving person or persons   should be moved by it. Let's apply this to AparichituDu.

మన దేశం వెనక పడి ఉంది అనేది ఇక్కడ స్టోరీ ప్రాబ్లం లేదా pivoT. Let's ask 2 questions, then,on this pivot point.1)దేశం ఎందుకు వెనక పడి వుంది? దీనికి సమాధానం రామానుజం పొద్దన లేచి సాయంత్రం దాకా చూసే సంఘటనలు (ఉమ్మి ఊయడం, inferior quality product in the form of broken clutch) -we have story beginning. 2)సరే వెనకబడితే ఏమీ చేయాలి? we have the rest of the story where Aparichitudu punishes wrong doers and creates awareness.

Let's look closely at the problem. India వెనక పడి ఉంది. This is the assertion shankar made in the film. This is the pivot around which everything will rotate. Demonstrate the assertion. Everytime an assertion is made but without adequate reasoning, it lacks conviction. It defies logic untill proven. How does Shankar proves this:
1) On his way to office, Ramanujam is spit on face(no sense of sanity)-good starting as a preparatory phase
2) People driving on wrong side/s(no traffic sense)
3) Ramanujam's clutch is broken (a direct result of inferior product making)
4) Rent issue (tyranny)
5) Preparing contaminated and unhealhy food (no concern for fellow citizens)
6) Nandini trying to register a house by undervaluing it to take adavantage of registration fee (Depriving the government of an income due to it-in otherwords illegal act).
7) Unclean toilets and food in Indian Railways(no sense of sanity)
8) A typical day of a drunkard shown in climax (Indians are lazy,only interested in bodily pleasures)
9) In Ramanujam's childhood, his sister is a victim of electric shock,a life altering experience which is a direct result of negligence,indifference and no respect for one's duties(The pathetic attitude of Indians who take everything lightly).

Now,let's return to premise.
premise: మనం, indians చేస్తున్న నిర్లక్ష్యపు పనుల వల్ల దేశ ప్రగతి కుంటు పడింది,మన ఆలోచనా సరళిని తక్షణమే మార్చుకోవాలి. ఇందులో ఇప్పుడు మనం 'నిర్లక్ష్యపు పనుల వల్ల దేశ ప్రగతి కుంటు పడింది

అనే విషయం గురించి మాట్లాడుతున్నాం. మన ఆలోచన, ఆచరణ మార్చుకోవాలి అని అపరిచితుడు చెప్పాలంటే దేశం వెనకపడిందని నిరూపించాలి. అంటే దేశ ప్రగతికి అడ్డు మన నిర్లక్ష్యపు పనులు కారణం అని explicit/concrete గా చెప్పాలి. ముందు చెప్పిన 9 incidents చాలా గొప్పగా ఉన్నాయి, కానీ Shankar ఈ reasons Country progress కి అడ్డం అని చెప్పడంలో fail అయ్యాడు.

Let's look at the incidents again.

1) What if someone spits on your face-It's plain simple that it doesn't need any more dramatisation, as we are living in a civlized society and not in a jungle. Let's probe the incident deeper by taking an exaggerated route here: what if someone spits on Ramanujam's face and it results in some kind of swelling on his face, due to the virus ridden saliva the person was carrying - what if Ramanujam goes to see a doctor and amputation of the swelling (face) is prescribed - what if the doctor uses unclean scissors and introduces another problem - what if the virus turns out to be contagious and Ramanujam is house arrested, which will hamper his bread earning activities(his job-lawer)- The point is spitting on the face should translate to something like 'lawer being deprived of performing his duty due to hospitalization and aftermath'. In shankar's scene, Ramanujam wipes away the saliva and moves on.

2) No traffic sense-what if someone doesn't drive according to the rules laid out - The rule breaker in a comic way tells Ramanujam that it will take him the whole day to get to office, if he were to follow rules - Let's alter this: Make this person a direct cause of an accident that's going to happen on this road ahead, moments later.

3) Ramanujam's clutch is broken-what happens then? He goes to Auto parts shop, complains, and threatens that he will write to the manufacturer. Then what? it triggers 3 incidents a) Manufacturer gets the goons to bash Ramanujam b) Ramanujam in the form of Aparichitudu retalites by beating the goons to black and blue c) Aparichitudu punishes manufacturer with కి మిభోజనం. Idlebrain review లో చిన్న తప్పులకు పెద్ద శిక్ష? అన్నారు. Excellent point. ఈ చిన్న తప్పుని పెద్ద తప్పుగా మారుద్దాం.

What if the broken part happens to be a brake, instead of a clutch - what if the vehicle happens to be a bus instead of a moped - what if the bus happens to be a school bus instead of an ordinary bus - what if the wrong side driver at point number 2 comes in front of the house all of a sudden - what if the bus driver tries to save the children but the brake fails. ఇక్కడ కూడా తప్పుకి కారణాలు రెండే; wrong driving, inferior product, కానీ తప్పు స్కేల్ పెరిగింది. climax లో అపరిచితుడిని ఇదే ప్రశ్న వేస్తారు - ఇంత చిన్న తప్పులకి అంత పెద్ద శిక్షా అని. అపరిచితుడు దానికి 'చిన్న తప్పే కదా అని వంద సార్లు చేస్తే అది పెద్ద తప్పు అవుతుంది అంటాడు '. In one dialogue shankar tried to convince that he is not talking about himalayan blunders, but the

little mistakes that go unnoticed in our normal lives. He is right, but failed to articulate what that little mistake would cost us at the end of the day. The exaggeration of 9 events I am presenting is to address that. అసలు ఒక సారి ఒకడు ఉమ్మి వేస్తే ఏమి జరుగుతుందో చెప్పక పోతే, అది వంద సార్లు చేసినంత మాత్రాన ఏమి జరుగుతుందో ఎలా ఊహించగలం. ఒక సారి ఉమ్మి వేస్తే ఏమి జరుగుతుందో చెప్తే, however wild that might be, అదే ఇంకో సారి చేస్తే ఏమి జరగవచ్చో మనం అలోచించగలం. ఒక సారి చిన్న తప్పు చేస్తే ఏమి జరుగుతుందో, ఏమి జరగవచ్చో, అది ఎలాంటి పర్యవసానికి దారి తీయ వచ్చో- Shankar చెప్పలేదనేదే ఇక్కడ point.

4) Rent issue-what is shankar trying to tell here-I got little confused!

5) Preparing adulterated food,knowing fully well that there is a dead lizard in sambar-owner condones that it's OK to serve the food and aparichitudu fries him - I would leave the "what if the food is served?" part of the analysis to your imagination.

6) Nandini's undervalued registration-what if government gets right amounts-what if it's used for good schemes-what if it 's used for the people living in poverty?

7) Train scene-toilets and food-nothing more required,as already incidents are overloaded.

8) Drunkard's daily routine scene shown in the end by Aparichitudu-unnecessary - Shankar sending some wrong signals here - What if he shows a white collar job holder sleeping in office? What if he shows office workers chatting and idling away time instead of carrying out their duties?

9) Flashback-sister's death: A very important scene and should be elaborated for more screen time. A very important personal tragedy.

Everytime any of the above incidents are shown, the point being articulated should be this: 'Here is a little(what we indians think it is) mistake, see the chaos and trauma it caused, and the result is hindering countries' progress'. Shankar ఒకే ఒక్క చోట,కేవలం ఒక్క చోట, మన దేశం వెనక పడి ఉంది అని explicit గా చెప్పాడు. అది climax లో singapore, japan countries footage చూపించి చెప్పాడు. But it was too late and too little.

Now let's return to premise once more.
premise: మనం,indians చేస్తున్న నిర్లక్ష్యపు పనుల వల్ల దేశ ప్రగతి కుంటు పడింది, మన ఆలోచనా సరళిని తక్షణమే మార్చుకోవాలి.
మొదటి part already discuss చేశాం. 2nd part కి వద్దాం. మన ఆలోచనా సరళిని తక్షణ మే మార్చుకోవాలి. It's a 2 way process; a)first try to cajole the bad people b) if step a is oK good. Else employ coercive methods. Ramanujam employs step a, which obviously doesn't work, as the

problem is deep rooted. Up on failure of step a, Aprichitudu employs step b and goes on a killing spree and advertises the problem to a very good affect. Shankar makes absolutely no mistake here.

One of the complaints read-'Film doesn't look realistic'. The source of the problem is raw and unchiselled content. Let's look at how Shankar uses genre mixing to fit this content and then we will discuss the plot/style and structure later.

b)Genre Mixing:

Indian movies are potpourri of anything you could imagine: drama, comdey, tragedy, action, suspense. Historically films that have good genre mixing did well. Let's see what Shankar did in 'Gentleman" and 'Bharateeyudu'.

'Gentleman' is a perfect blend of drama, supense and mystery. For analysis' sake we are not considering love interest(with Madhu bala & SubhaSri) as a genre here. When some information is known to audience, but unknown to a character, in the story, it's suspense. When information is not known both to audience and character it's mystery-both of them will learn the truth at the same time in the film. A statement on the Education system and it's loopholes comprises drama,rather the subject-reservations in Educational system-is drama. 44 కోట్ల దొంగ ఎవరో మనకు తెలుసు కానీ చరణ్ రాజ్ కు తెలియదు-అది suspense. అసలు 44 కోట్ల దొంగతనం ఎందుకు అర్జున్ చేశాడో చరణ్ రాజ్ కు తెలియదు (మిగిలిన కొన్ని characters కీ తెలుసు-అది వేరే విషయం) , మన కూ తెలియదు-అది mystery. Another 'Gentleman' is due from Shankar.

In 'భారతీయుడు ': Subject(bribery) is drama. We know the man(సేనాధిపతి) behind the killings, the cop(నెడు ముడి వేణు) doesn't know-that's suspense. Both venu and we don't know why he is killing till it's revealed very late in the story by a second flashback, when his family is destroyed by a social malady-bribery.

'AparichituDu' is very very promising-it adds one more genre, myth(Garuda puranam). Let's analyze 4 genres in 'aparichituDu'.

Myth: Punishing the evil doers in accordance with the sacred book is amazing and beyond the scope of our so called "good writers/directors". That's why Shankar is shankar.

Drama:The reasons for country's sorry state of affairs provide drama. Shankar partly failed to properly propagate the drama due to the reasons we already discussed in content of the film.

Suspense:We know who the killer is, but Prakash Raj doesn't. Prakash Raj trying to figure out the killer and his persuit-forms supense.A complete failure here, we will talk about it later in plot discussion.

Mystery:There are 2 parts to mystery in the film. First: Who are Ramanujam, Aparichitudu and Remo: Are they one and the same or different? We don't know, neither does sadaf-forms mystery.Shankar was only partly successful in this genre.We are not talking about how skillfully he explained Split personality disorder, but whether he aroused enough interest in the viewers's minds is the question.

Second part to mystery: Why is RamAnujam like ramanujam? why can't he be like a typical indifferent Indian? Is there a reason for it? Yes there is. Shankar reveals an important info (sister is a victim of electric shock-a direct result of one not performing one's duty out of negligence) in a flashback. Shankar did it just perfect in Gentleman and Bhartiyudu, but fails here. There is an intended pun in the speech his sister gives during independence day about our country.That marred the intensity of the flashback little bit. If not for anything else, it fails because of little screen time Shankar alotted for this very very important, life altering event, traumatic and character shaping childhood experience that Ramanujam undergoes. What if the flashback opens with a song of family - What if the bond between sister and brother is shown in a concrete way - What if together they had some future dreams as great citizens of this country.

c) Setup and pay-off:
Gentleman: 44 కోట్ల దొంగ ధరించే ఉంగరం అనేది setup. ఉంగరం clue ని ఎలా చరణ్ రాజ్ వాడు కుంటాడు అనేది payoff. First wrong inferences and then right conclusions. When right conclusions are reached, Arjun escapes from charanraj right in the nick of time.
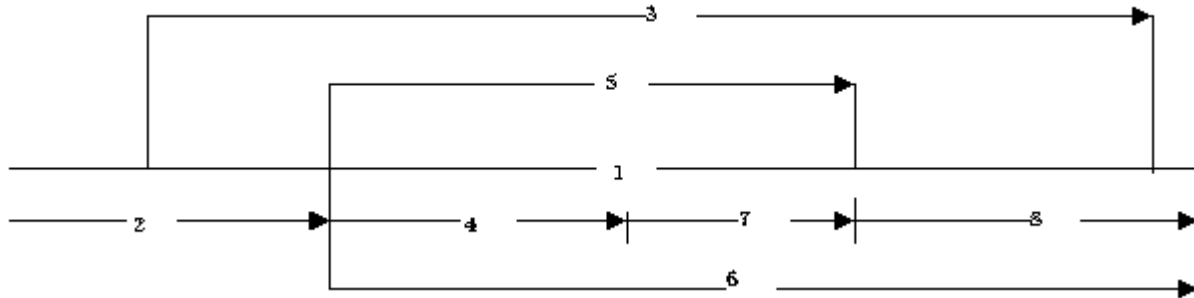
భారతీయుడు: హంతకుడి రాత దీర్ఘాలతో, కొన్ని సంవత్సరాల క్రితమే అంతరించి ఉన్న, ద స్ఫూరితో ఉంటుంది. హంతకుడు కొట్టే దెబ్బలు మర్మకళలకు సంభందించినవి. 'ద స్ఫూరి ',' మర్మ కళ ' ఇక్కడ setups. నెడు ముడి వేణు వాటిని వాడుకుని హంతకుడిని పట్టుకోవడం payoff. హంతకుడు interval point లో దొరికినట్టే దొరికి తప్పించుకుంటాడు.

ఆపరిచితుడు: punisher గరుడ పురాణం లోని హత్యా పద్ధతి పేరుని Jumbled word గా రాస్తాడు. క్రిమి భోజనం తర్వాత తన పోడవాటి వెంట్రుక ఒకటి చెట్టుకు తగులుకుని ఉంటుంది. ఇక్కడ Jumbled word, తల వెంట్రుక అనేపి setups. What happens then? Prakashraj with Vivek goes to Ramanujam and he happily deciphers the word. Thereby shankar lost a potential payoff value. Information is revealed too early. The scope for further working on 2 important setups is eliminated by Shankar. We will talk more about this in handling subplots later. Shankar did

not use 2 excellent setups to a desired effect. This is another example where story has good material, but required a jolting to give it a proper shape. I will give a reason(what I think might be) why shankar did deliberately close the setups in subplots section.

d)Plot/style/structure/technique-subplots-కథాంశం:

Take a look at the picture below. The numbers in the picture are subplots, that drive the story, which are explained below the picture. The size of the arrowed line approximates the beginning, ending and length of the subplot.

1) This is the main spine/through line/trunk-which will have a beginning(setup), a middle(conflicts) and an end(resolution) - Shankar is perfect in this. What ramanujam sees and feels is setup. Aparichitudu's killing spree and introduction of mystery is conflict.' All 3 are one and the same' and 'explaining motive behind killings' comprise resolution.

2) For any good film setup needs to be right. There simply can not be any room for error. If you can't makeout what the film is about in the first 20 minutes, it's not worth watching, simply because the director, himself, doesn't know his stuff. When the director doesn't know, he will take you for a ride. Shankar succeeds extremely well in the scene one itself. Ramanujam's character is used as a witness to & sometimes direct sufferer to the so called "little mistakes". Shankar is successful in 2 ways:Ramanujam's character is established and also the problem of the story is presented very quickly. There is no ambiguity on what the film is going to be about.

3) Sadaf's relation with ramanujam and later remo: The span is very long. This is a very important subplot on 2 fronts. First: in order that you tell a story for 3 hours this subplot has to be used after every other 5 or 7 minutes. Second: it can be used to depart from serious main spine and thereby creating some scope for comic scenes. Shankar succeded extremely well in both parts. For a change, Shankar runs very lighter vein comedy using this subplot (see the way ramanujam writes love letter-there are many). Compare this with comedy in previous films with his regulars-Goundramani and Senthil. However, shankar did confuse little bit here. Sadaf is annoyed by ramanujam? But does that mean she is decided

to go to someone else like Remo? No clues. Ramanujam is rejected by Sadaf and he suffers, out of which Remo is born. Shankar tried to nail down Ramanujam's suffering (you could see 2 scenes where harris Jayraj excells in background music). However, it did not create the intended effect, simply because we could not empathize his suffering. Why? because any girl can not stand stubbornness and uniqueness of Ramanujam's proportions.

The source of the problem is creating a third character in the form of Remo. It was just a convenient ploy, so that he could chase her, have a fight with karate master and then reveal his Split personality syndrome. Remo's character helped the film for Vikram to display his histrionics and spellbind the audience. But the point is, Remo's character did kill the story's clarity, conviction and did not look very coherent in the whole schema of narrative. Ideally, Sadaf should hate him first, get separated and then come back to him, after realizing the noble cause behind his behaviour. That will create a character arc for Sadaf. Comic value in this subplot is the main reason for successful first half. Comedy coupled with Aprichitudu intro saw the first half through. Some commented that first half is boring, but it's the second half that lost little steam.

At about 45 minutes in to the film, right after the setup is complete, Shankar introduces 3 subplots viz: AparichituDu subplot, mystery subplot and suspense subplot. We are into a Shankar's film.

4) Introduction of aparichituDu and his killing spree.simply superb. సెల్యులాయిడ్ పై ఓ అద్భుత ఘట్టం, అనిర్వచనీయమైన అనుభూతి,వర్ణనాతీతం. సినిమా ఎవరైనా చూడక పోతే చూసి ఫీల్ అవ్వండి. అంతకు మించి దాన్ని గురించి చెప్పడానికి మాటలు చాలవు.

5) Mystery: Immediately we are subjected to a mystery here: who is this guy, all of a sudden, from nowhere? But is enough mystery aroused? I am not a right guy to comment on this, as I read,unfortunately, the review as a big big Shankar's fan before watching the film and partly because film released a week late in IMC6, Sanjose. For this reason, my comment would be biased and I would leave it to your reasoning. Mystery is further intensified with the introduction of 3rd character, Remo. Finally, this subplot is closed,later in the second half, when Nazar explains split personality syndrome.

6) Suspense: We saw aprichitudu punishing the evil doers. But Prakash Raj and co have no clues and are in a hot persuit for Aparichitudu. This is the subplot in which Shankar blundered. The scope for this subplot is nipped in the bud when 2 setups (Jumbled word, తల పెంట్రుక) are wasted. Jumbled word meaning is revealed too early when Vivek with Prakashraj visits Ramanujam at his home. Ramanujam deciphers the jumbled words.

Prakashraj వాళ్ళు అక్కడ నుండి వెళుతుండగా ఒక జలగ కనిపిస్తుంది. అది కూడా ఒక setup, which had potential to further delay the suspense, but not given any importance by Shankar. తల పెంట్రుక is not further probed.

Why is Shankar, a master at suspense, is not making Prakashraj catch the killer or rather why there are not good attempts to decipher the modus operandi of killings - what is Prakashraj doing when aparichitudu is giving speech in the climax - earlier, why is he trying to be in disguise (మారు పేషం)-this plot is least explored and unexploited by Shankar? There is a reason. AparichituDu is nonexistent, rather is another form of Ramanujam. If Shankar makes Prakashraj catch Aparichitudu, he will put Ramanujam in jeopardy, in which case Ramanujam will be projected as the killer, which he is not. Let's ask , then, why did Shankar make Aprichitudu as a split personality? Let's far fetch this question. Why did Shankar introduce a third character Remo? My point is, by introducing split personality concept, he had to sacrifice a very good suspense subplot in the story, and in the process spent some time explaining the split personality concept, there by making the tempo sluggish. Not only that -split personality concept ఏదో సిని మా పరంగా చూశారు కానీ ఎవరికీ న మ్మ శక్యంగా లేదు-ఇది కూడా మనం పింటున్న ఒక comment. Part of a writer's job is to suspend this kind of disbeliefs-unfortunately, split personality arouses disbelief.

With due respect to shankar's talent, let me take another wild route- Ramanujam and Aparichitudu are brothers (both of whom were deprived of their dearest sister in childhood), Ramanujam is a sufferer of mess he goes through on a daily basis. రాత్రి ఆఫీసు నుండి ఇంటికి వచ్చిన రామానుజం తన క ష్టాలను ఇంట్లో చెప్పగా, అపరిచితుడు పరోక్షంగా విని గరుడ పురాణాన్ని అమలు చేస్తాడు. ఇద్దరు చాలు స్టోరీ కి, Remo అవసరం లేదు. Subplot 3 ప్రకారం చూసినా 3rd character అవసరం లేదు, we only need 2 characters to play our content. Now there is a scope to catch Aparichitudu, who is a man in flesh and blood and not some imaginary figure. Let me think very wild and run this subplot like this: పొడవాటి వెంట్రుక దొర గా Prakashraj team హత్య చేసింది హంత కురాలు అనుకుంటారు-ఒక ఆడామెను పట్టుకుని ఆమె కాదని నిర్ధారి స్తారు-కాల క్రమంలో ఆ వెంట్రుక ఆడ మని షిది కాదని తెలుస్తుంది-మగ వాడిది అయితే అంత పెద్ద జుట్టు పెంచుకున్న వాళ్ళు ఎవరిని ఆలోచిస్తే రామానుజం-రామానుజం ఇంటికి వచ్చి కూపీలు లాగగా అతడు innocent అని తెలుస్తుంది-They initially think the jumbled word to be gibberish, now prakashraj goes to a word specialist to understand jumbled word, the specialist unjumbles the words-They get the jumbled word plates from previous killing scenes-specialist unjumbles the words,but what is the killer's intention behind those words is not known-search is on-all words point to గరుడ పురాణం-so the killer must be versed in పురాణాస్,might be a brahmin, Prakashraj's search continues-Since Ramanujam knows all the killed people(he testifies that in his first interrogation), knows garuda పురాణం(prakashraj learns it in an eventful incident), Ramanujam is accused of murders-Now make prakashraj conclude with cock surity that it's his brother and not

Ramanujam who is behind the killings. Solve the long hair setup by showing that on that killing day, aparichitudu wore his brother's shirt to which clings the long hair. Prakashraj tightens the noose on Aparichitudu and schemes a plan to nab him and Aparichitudu miraculously escapes at the last moment - This is the end of subplot and story joins the main line here.

7) Subplot of Remo's character-If at all he serves any purpose in the film, it's this-To add another character to explain split personality syndrome-to make him chase Sadaf and ends up in a hospital, and his sedation is used to explain split personality. It looks more a conenient ploy than a convincing move. Looks like Shankar was caught up with imaginative split personality idea and build everything around it-It's a futile subplot in short, for the same reason given in 3 and 6 suplots.

8) Resolution: All we need here is a solid lecture by Aparichitudu. Why is this scene short? This climax scene ended very abruptly and what is Prakashraj doing by the way? Why didn't shankar compare a singapore road with chennai road? How would a person never went abroad understands what it's like in other countries-many of the film goers in Andhra and Tamilnadu belong to this category. This scene could have been properly elevated as it's the statement he wants to make. Instead, he prolongs the scenes that come after the climax-Scenic design is the main source of the occasional boring nature of the film.

e) Recurring visual motif: There are visuals that haunt us after the film is over. అపరిచితుడు ముఖం మీద జుట్టు పడడం-అపరిచితుడు కళ్ళు close-up లో sharpగా చూడడం. హతుడి ముఖంలో భయాన్ని అపరిచితుడి జుట్టులో నుండి frame చేయడం. Need I say more? Shankar is Shankar. Displayed amazing visual sense.

f) Cast: Vikram-watch the film just for him, if not for anything else. Some commented replacing Sadaf would have been better. I will hold back from commenting, as I like sadaf.

g) editing-Vijayan: గతంలో విజయన్ లెసిన్ తో కలిసి పని చేశాడు. వాళ్లిద్దరి విడిపోవడం తన వర్క్ మీద ఎఫెక్ట్ ఉందో లేదో తెలియదు. దున్నపోతులతో చంపించే సీన్ లో షాట్స్ క్లారిటీ లేదు. అలా అని visuals బాగా లేవని కాదు. అంటే ఎడిటర్ ఫెయిల్ అయ్యాడని. frying in the pan scene is slightly better. దున్నపోతుల సీన్ లో హడావిడి తప్ప ఒక propagation, escalation, archestration of action కనిపించవు. విజయన్ ని తీసేసి ఇంకొకళ్ళని పెట్టుకుంటే ఈ scenes పండేవా? కొంతవరకు yes. మరి audience కి ఈ విషయం తెలియదా? Yes, they know it -ఏంటి రా ఇలా అర్థం పర్థం లేకుండా ఉందీ సీన్ అంటారు.

h) Cinematography: Ravivarman-Manikandan:

సిని మాలో బాగా ఇబ్బంది కలిగించిన విషయం ఇదే. There are 3 types of shots:one-A shot with out any specific meaning;for eg,the ones we take with our family using a point and shoot or digital camera-the only purpose here is to get a picture of the family member. Second shot- is a frame created with a purpose-An example is cinematic imgage, which has 3 attributes to it;the size or compostion, the angle or view point and lighting(color). The third example is aesthetic imgage-it's basically second kind but has a larger implied meaning and is difficult to cut into pieces to analyze-you can see these kind of shots in Eropean art filmmakers's works. Since we are talking about second variety here lets's return to it. Since there are 2 artists here, who shot which footage is not clear. Anyway the main problem with almost all shots of the film is lighting and color. The first impression I had was" Am I watching a 70' eastman color film where only certain kind of colors are used. In all probability, they did not use right filters. Again, the other 2 aspects:compostion and angle are perfect from them. What prompted shankar to opt for these two? I don't know, but he paid price for going for these two. Any of these would have done a first rate job-Santosh Sivan,Rajeev Menon,Anil Mehta, Binod Pradhan,PC Sriram, Madhu Ambat,Chota K Naidu, Sekhar V Joseph,KV Anand, and not to forget Shankar's regular and one of the greatest, Jeeva. Are the regular movie goers aware of this? I am not sure. I felt it, you might have felt it too.

i) Music+Background score: Harris Jayraj:

Let's put this straight. For the first time shankar doesn't have AR Rehman. It proves again that it's tough to replace Rehman. Rather, Rehman's absence is felt strongly. What Shankar lost in the process is 3 songs and some background score in parts. It would be incorrect to dismiss Jayraj completely: 2 songs are good. On 2 occasions the background score is excellent.First occasion: Ramanujam is partly rejected and completely rejected by Nandini-Jayraj uses classical vocals combined with drum beats. Second is: When Aprichitudu enters and leaves the killing scene-adapts slightly horror music. Except the 2 songs and some background music, Jayraj's work is mediocre. His failure is   critical on 2 fronts: first the audio alone which could not really rake up interest before the film released, second when you watch songs, with out the songs being good no director can make them really good on screen. We have a best example here: Shankar failed in atleat 3 songs,mostly because of Jayraj's uninspiring music.

                    In conclusion, the film is a big big hit already and it would have been still bigger hit had he worked little more on chiselling things out. I hope you agreed on some points while disagreeing on the rest. Please feel free to respond - 'ymadhava2000@rediffmail.com'.