

# 'Sivaranjanikum Innum Sila Penngallum'

## Vasanth brings out nuances of 3 women to the fore

Ram murali

A short story about a tumbler. That was one of the things that filmmaker Vasanth S Sai recalled fondly in a commemorative speech on writer Balakumaran. He went on to elaborate on how Balakumaran, during an outdoor shooting of "Punnagai Mannan", had brought with him a tumbler that would serve to remind him of his wife. And that Balakumaran had created a short story around it, infusing the inanimate object with a lot of life. An avid reader, Vasanth too, over the years, has mastered the art of finding much depth, beauty and meaning in the minutest of details. With immense assurance, he lets his camera dwell on minutiae for just enough time for a viewer to drink in the details without ever feeling the need to spoon-feed them. In this anthology, he skillfully adapts three stories (by Ashokamitran, Adhavan and Jeyamohan) and presents richly detailed portraits of three women who seek to find ways to rise above the system that rarely gives them the opportunity to breathe.

A chair, a diary and a trophy. These are 'objects' that gain life during the course of the stories that feature them. In the first story, the protagonist (played by a stupendous Kalieaswari Srinivasan) never sits in the sole chair of their modest home. Even during afternoons when she is by

herself, she sits beside the chair, never on it. There is a superb shot where we see her seated on the floor, through the arms of the chair. But by the time the story ends, her posture while comfortably ensconced on the chair, says a whole lot without a word being uttered. The way Ilayaraja's background gradually increases in intensity as the camera gets closer to her is a masterful audiovisual moment where Vasanth demonstrates, "show, don't tell." But as mentioned previously, Vasanth is too secure a filmmaker to not know the difference between "show" and "show off." The shift in perspective of the camera is as gradual as the increase in intensity of the score. (Spoiler ahead) We also realize, as the story wraps up, that the first time we see her smile is in her husband's absence. We are left to fill the gaps with our imagination but we are given enough detail to savor and reflect on.

In the second story headlined by Parvathy thiruvothu the lead character is rather happy and well-settled at the beginning of the story. She lives in a joint family setup where she seems to be respected and loved, not least of all by her nephew, through whose perspective we see the tale unfold. Their relationship is underlined through the most lifelike of gestures such as the gifting of a geometry box. The manner in which the kid asks her to hug him is delightfully sweet.

So is the amusing "netta Mani... kutta Mani" conversation. We get an early hint of resentment in the way her sister-in-law refers to her mockingly as "Elizabeth maharani." Early on in a scene outside her room, notice how Parvathy waits for a split-second for her sister-in-law to leave along with her. It is a subtle character-establishing moment where we see that the Parvathy character is acutely aware of her space. Later on, an issue regarding her diary snowballs into something monstrous with damaging implications.

The diary and the perceptions around her rights are, as with the first story, focused on just enough to give us something to mull on while Vasanth trusts us with some blanks to fill on our own. In what is a departure from the typical cinema grammar that we are used to, he does not always give us the payoffs that we are used to. For instance, there are at least three instances towards the end where we wonder why Parvathy does not make eye-contact with her nephew. Does the boy feel guilty? How does Parvathy feel about the kid now? They do not have a final moment that offers a neat closure to their relationship or for the story, for that matter. But isn't that how life is? Do we always get the goodbyes and the catharses that we get to see in fiction?

And in the final story, we get to witness a character who does not, on the surface, seem

to undergo the hardships of the characters in the first two stories. But we slowly see how the life that had been chosen for her - not by her - has saddled her with a plethora of familial duties and responsibilities with rarely an instance where anyone seems genuinely interested in her needs and desires. But the character's core trait is internalization. She rarely speaks a word more than is necessary for her to get through her chores, be it instructions for her daughter - the two disparate moments involving the small vs big "Ra" in "Karka Kasadara" is a fine example of Vasanth's attention to detail - or responses to her man-child of a husband.

Sivaranjani (the central character of the third story) internalizes all her emotions from anguish to ecstasy. And Lakshmi Priyaa Chandramouli turns in an enormously moving performance. Be it the longing look at the athlete in the playground, the nuanced manner in which she says that she would have "bought" her trophy or the way her eyes widen when she sees the school kids applauding a little 'feat' of hers, her work in this film deserves a lot of praise. In this segment too, Vasanth leaves it to us to determine what will be the future of the lead character. Is she content with the little joys of her domestic life? Or will the little bus chase serve as a spark to revive the athlete in her? What we are left with is a ray of hope as seen in Lakshmi

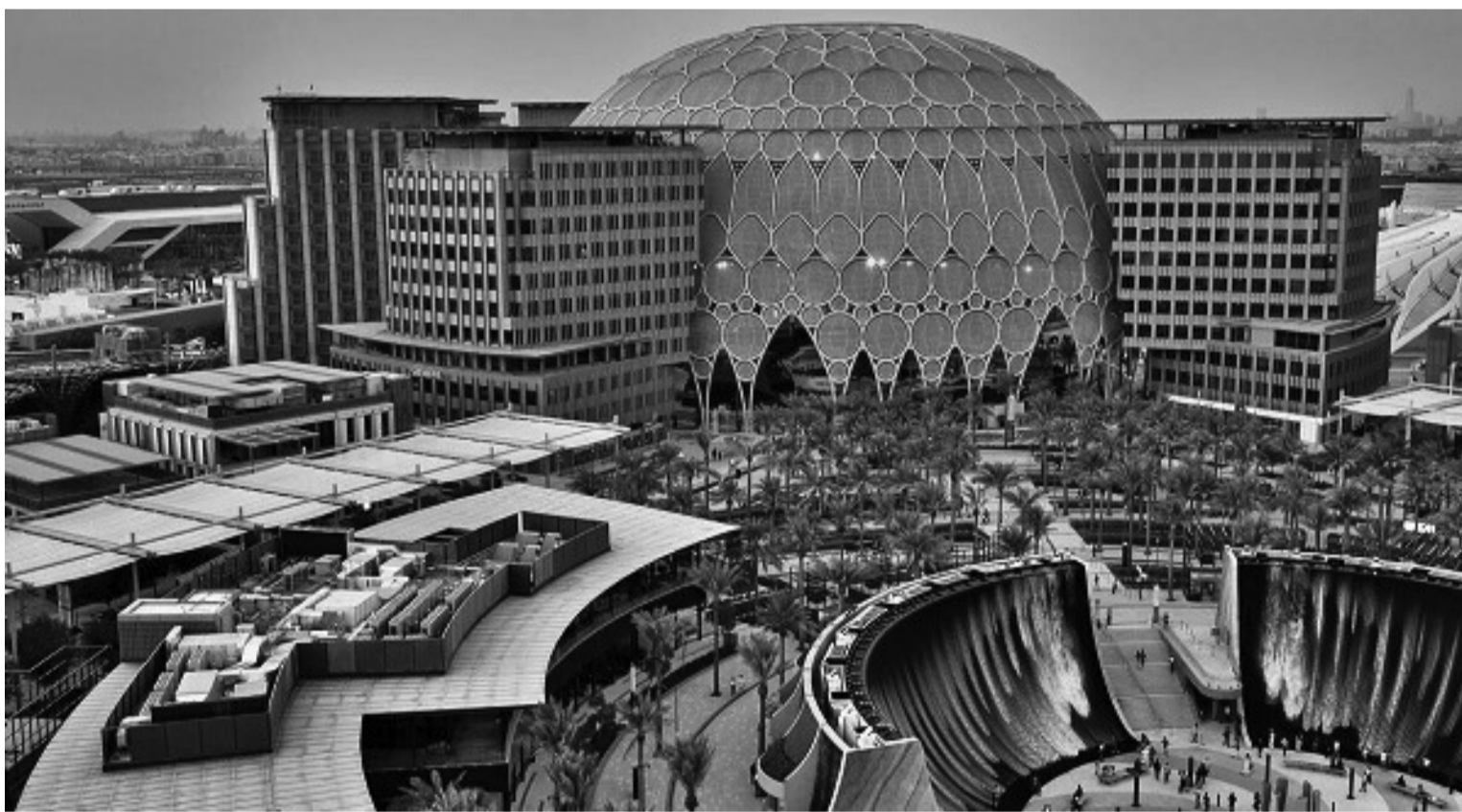


Priyaa's contained smile as she walks back.

The cinematographers Ravi Shankaran and NK Ekhambaram offer stellar support to the director. The aforementioned shots of the chair in the first story are astounding yet unobtrusive. The craft never overshadows the story. Even with respect to the much celebrated single-take sequence - I timed it; it lasts an astonishing 4 minutes and 24 seconds - in the third story, it is only when we reflect on it do we realize that we 'experienced' the exhaustion of Sivaranjani and that we did not get yanked out of the mood of the sequence by the precise choreography. As paradoxical as it may sound, the craft is as understated as it is palpable. And as mentioned earlier, Ilayaraja's score is marvelously in sync with the look and feel of the first story. In the third story, his score for the moment when Sivaranjani prepares to leave the dilapidated godown, is pitch-perfect. Although I must say that for the bus chase scene, I preferred

the version that I had watched in the NY film festival with just ambient sounds - a special shout-out to sound designer Anand Krishnamoorthi. Somehow the dramatic flourish of Ilayaraja's score here didn't seem as impactful as the grunts and the heavy breaths of the version that I had watched previously.

In the final analysis, Sivaranjanikum Innum Sila Penngallum is an immensely fulfilling experience from both a form and content point of view. I had remarked earlier this year that his "Payasam" episode in the Navarasa series was just an appetizer for the wholesome meal that was Sivaranjanikum... Now, I will sign off with the hope that this film is the harbinger of a new innings for him where he makes profound, personal films. Balakumaran may have brought to life a tumbler in his short story. But having watched this film, it is my tumbler of joy that is brimming!



## India Pavilion at Dubai Expo marks 100 days

Dubai, Jan 11: The India Pavilion at EXPO 2020 Dubai marked its 100th day on Monday, becoming one of the most popular enclosures at 7,40,356 footfalls, showcasing the country's business potential as well as cultural and geographic diversity.

On the occasion, Minister of Commerce & Industry Piyush Goyal tweeted, "100 glorious days of the India Pavilion shining bright at the

@Expo2020Dubai. The world is witnessing #IndiaAtDubaiExpo as a hub of innovation, growth and opportunities. Visit the pavilion to experience the grand celebration of India's growth story.

The India Pavilion was inaugurated on October 1 last year by Goyal, who is also the minister of consumer affairs, food, public distribution and textiles.

The Expo, inaugurated on

October 1, 2021 will conclude on March 31, 2022. It was originally scheduled for October 20, 2020 to April 10, 2021. It was postponed due to the COVID-19 pandemic.

As on January 8, the Indian enclosure recorded 7,40,356 visitors - one of the highest among participating nations.

The Indian Pavilion has hosted various delegations from key sectors and states, highlighting business opportunities, focused

on local diverse geographies, cultures and the socio-economic assortment.

A key project at the India Pavilion is 'Elevate', which demonstrates unconventional solutions developed by 500 Indian start-ups to everyday problems.

The India Pavilion is currently hosting the Jammu & Kashmir (J&K) Week' and the Tourism Week' which were inaugurated on January 3.



## Snow leopard sighting expedition suspended in Ladakh

Leh, Jan 11: Winter tourism activities in Ladakh, including the Chadar trek and the snow leopard sighting expedition, have been suspended in the wake of a surge in COVID-19 cases in the union territory, officials said on Sunday.

Ladakh has recorded over 1,500 new Covid cases and 13 deaths linked to the disease since November last year, with a majority of the infections being reported in Leh. In January, the union territory has recorded 288 cases and two deaths.

Ladakh's COVID-19 caseload increased to 22,472 on Sunday as 59 more people tested positive for the virus, while the death toll stood at 221 in Leh and 58 in Kargil.

District Magistrate, Leh, Shrikant Balasahab Suse has ordered the suspension of the Chadar trek 2022, snow leopard sighting expedition and other winter tourism activities in the district till further orders in view of the Covid surge, the officials said.

The Chadar trek or the Zaskar gorge is a winter trail in the

Zaskar area of Leh. Traditionally, the only means of travel in the area during the harsh winter months, the trail has become popular with adventure tourists over the years.

The officials said the district administration suspended the tourism

activities after consultations with all stakeholders.

They said Suse, who is also the chairperson of the district disaster management authority, has warned of punitive action if the directions are violated.

FORM B PUBLIC ANNOUNCEMENT (Regulation 12 of the Insolvency and Bankruptcy Board of India (Liquidation Process) Regulations, 2016)	
FOR THE ATTENTION OF THE STAKEHOLDERS OF MPL AUTOMOBILES AGENCY PRIVATE LIMITED	
RELEVANT PARTICULARS	
1 Name of Corporate Debtor	MPL AUTOMOBILES AGENCY PRIVATE LIMITED
2 Date of incorporation of Corporate Debtor	21/08/2003
3 Authority under which Corporate Debtor is incorporated/ registered	Incorporated under the Companies Act 1956 and registered with Ministry of Corporate Affairs RoC - Chennai
4 Corporate Identity Number / Limited Liability Identity Number of Corporate Debtor	U34103TN2003PTC051429
5 Address of the registered office and principal office (if any) of Corporate Debtor	Registered Office as per RoC records: F1, Abul ReGENCY, 1st Floor, No.6, South Mada Street, Srinagar Colony, Saidapet Chennai Chennai TN 600015 IN
6 Date of closure of Insolvency Resolution Process	06/01/2022
7 Liquidation commencement date of Corporate Debtor	07/01/2022 (Hon'ble NCLT passed Liquidation Order dated 07/01/2022)
8 Name and registration number of the Insolvency Professional acting as Liquidator	C. Prabhakaran IBBI/IPA-001/IP-001596/2018-2019/12444
9 Address and e-mail of the Liquidator as registered with the Board.	Address: Plot No 9, Kavi Gardens, Opp. Chavara School, BU POST, Somaiyampalayam, Coimbatore, Tamil Nadu- 641046 Email: cpninsolvency@gmail.com
10 Address and e-mail to be used for correspondence with the Liquidator	Address: BKC Centre, 31E, Laxmi Industrial Estate, New Link Road, Andheri (W), Mumbai - 400053 Email: lq.mplauto@gmail.com
11 Last Date for submission of claims	06.02.2022

Notice is hereby given that the Hon'ble National Company Law Tribunal, Chennai Bench has ordered liquidation of the MPL AUTOMOBILES AGENCY PRIVATE LIMITED vide order dated 07.01.2022.

The stakeholders of MPL AUTOMOBILES AGENCY PRIVATE LIMITED are hereby called upon to submit their claim with proof on or before 06.02.2022, to the liquidator at the address mentioned against item 10.

The financial creditors shall submit their proof of claims by electronic means only. All other stakeholders may submit the proof of claims in person, by post or by electronic means.

Submission of false or misleading proofs of claim shall attract penalties.

Date: 07.01.2022  
Place: Chennai  
(Liquidator of MPL AUTOMOBILES AGENCY PRIVATE LIMITED)

### Did you know??

### Adult cats are lactose intolerant

Like some humans, adult cats don't have enough of the lactase enzyme to digest lactose from milk, causing them to vomit, have diarrhea, or get gassy. Cats only have enough of that enzyme when they're born and during the early years of their lives.

While many cats are lactose intolerant they do enjoy fat, and many dairy products like cream are high in fat, but not as high in lactose. This is because as cream settles, the fatty parts float to the top, which is where the image of the cat dipping its tongue into the milk comes from.

Kittens initially drink their mother's milk for the first four weeks of their lives, this is because the milk contains the fat and other nutrients that the kitten needs to become a fully grown healthy cat. At around four weeks' time mothers will start to push their kittens away when trying to feed, in an attempt to wean them off of milk.

However, as humans, we look to remove a lot of the fat when we process milk in order to make it more consumable for ourselves. This kind of milk is simply not good for cats because of its high lactose content. If we look back through time to when processed milk didn't exist, then humans and cats could have enjoyed the same dairy products more safely.

