

Article

Analysing Gautham Vasudev Menon as an Auteur

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A B S T R A C T

This study examines the commonality and identity in a few chosen films in order to demonstrate the limitations of "Auteur Theory." The research presents the director's personality in a distinctive way. The "Auteur Theory" is a French film theory that examines the character, skill, and inner meaning in movies that deal with the concept of Auteur notes. The director should emphasise on their unique aesthetic, point of view, methods, creativity, personality, and originality when crafting a film because these elements add fascination. According to the "Auteur Theory," a director and a writer are on an equal footing because they both have unique artistic styles. The study paper examines the personal style of filmmaker Gautham Vasudev Menon in Cop trilogy films.

Keywords: French Film Theory, Auteur Theory, Writer, Gautham Vasudev Menon

Introduction

The most crucial concept in every film is auteur theory. Even if you have struggled, It probably changed how people watch movies. several credits goes for filming and how much the director is emphasised as the work's "Auteur," movie. The idea behind the director's Auteur Theory as a film's primary auteur or auteurist that film is a mirror of the filmmaker's field of vision. a unique director develops a voice from style and narrative as well as topics. Some filmmakers pay closer attention. similarity entirely obvious in the films of Mani rathnam, Anurag kashyap, Lijo jose Pellissery, and Vetri Maaran. It is clear that they are referring to cinematic voices in their movies. The director using his lens is almost similar to writing with a pen. Gautham Vasudev Menon is an Indian filmmaker, He directed 19 films in the languages of Tamil, Telugu, Hindi. He's popularly known for the picturisation of songs and characters submissively along with the thread of his plots. Gautham Vasudev Menon has stated that he is largely inspired by the depth and aesthetics that are created by American films.

The primary sources of Auteur Theory were two works by two distinct critics. First appeared in 1954 from Francois Truffaut's essay "A Certain Tendency of the French Cinema" in the French publication Cahiers Du Cinema.

Second, from American critic Andrew Sarris, from his book "The American Cinema Directors and directions in 1929-1968" and his 1962 essay "Notes on Auteur Theory" Each recognized the director as an artist. However, it also recognized the greatest of Hollywood. Where they shared a characteristic with his own films, directors are on par with artists, authors, and musicians. It is difficult to simply demonstrate and establish the director's role as an auteur in movies. Additionally, it demonstrates the director's creative vision for the movie, much to how Ingmer Bergman, Akira Kurosawa, Martin Scorsese, and Satyajit Ray are examples of independent filmmakers whose work shares some traits.

Literature Review

Kanika Kachroo Arya (2017), Heroes of Imtiaz Ali experience internal struggles and lead straightforward middle-class lives. The performers have nuanced acting styles, the scenery alternates between Indian and other countries, the

music is ordinary but deeply related to the story's theme, and the narration is quite surprising and heavily reliant on symbols and themes. Imtiaz Ali is a director with a cult following rather than one who appeals to a broad audience. He doesn't use any typical Bollywood techniques in his filmmaking. His romances also have parallel storylines and flawed individuals, which add realism to the plot. The youth can relate to the physical and intellectual presentation of his cinema because of the lifestyle and scene, which is current metropolitan life. The director uses unorthodox editing and camerawork in addition to nonlinear storytelling techniques. Unquestionably, Imtiaz Ali is a modern auteur whose films receive high praise from critics and a devoted audience.

Abiya moses (2021), This article examines how caste is portrayed in Tamil cinema, one of the regional Indian film industries with its roots in Tamilnadu. In Tamilnadu, caste is one of the major and most pervasive issues because it determines one's lifestyle, status, line of work, and overall existence. The way that has been portrayed has undergone multiple concept changes Caste in Tamil cinematic history in terms of upper and lower castes, intercaste relationships, and lower social classes. The researcher has selected a few recently released films, specifically Karnan, PariyerumPerumal, and Asuran. The concept of caste is firmly embedded in Indian culture and is subtly intertwined with daily activities. Understanding the connection between caste and cinema is essential since the film industry is not just a business and a source of entertainment but also an ideology factory. The caste system has a significant impact on the movie experience. There are several ways in which caste affects movies. It affects filmmaking at various stages, including the creation of a plot idea, the selection of the main characters, and even how the movie is promoted and received by viewers. Sometimes these choices are made intentionally, other times they are more subtly and unconsciously made.

J. D. Koduthor (2022), The film director communicates opinions and ideologies to the intended audience through her or his film. Compared to other forms of media, film has evolved and grown in popularity overtime. The pioneer in demonstrating how movies may dissect many aspects of societal reality is the director. The plot is designed by the filmmaker to develop and communicate that ideology within the context of nature. Descriptive content analysis has been utilised by the researcher to examine the director Pa. Ranjith's chosen movies. In his films, director Pa. Ranjith discusses the difficulties that members of lower castes confront in trying to get by in everyday life. Pa. Ranjith uses imagery to disassemble the realities of common people. He introduces Dr. Ambedkar's philosophy in an effort to empower people and advance living standards. The films of Pa. Ranjith have helped to amplify the voices

of those from lower castes. They have served as a tool for developing the community's identity. By doing this, the filmmaker has frequently supported ideas and identification traits associated with Dalits and other underprivileged communities. The upper caste and class have employed dress codes to keep their place in the system. Their attempts to go beyond the set standards are halted by this reinforcement. Clothing, colour, figures, and visuals have always played an important part in Pa. Ranjith's film had a crucial part in foretelling the community's worldview.

Methodology

The cop trilogy films of Gautham Vasudev Menon films such as Kaakha Kaakha (2003), Vettaiyadu Villayadu (2006), Yennai Arindhal (2015) are taken into consideration for this research to examine the director Gautham Vasudev Menon as an auteur. Qualitative methods are used for this study. Analysis is to be done on the basis of three components of auteur theory such as Technical competence, Inner meaning, and Personal style. Relevant scenes are interpreted and only techniques that contribute to the main narration are analysed for the role of study of auteur theory adding to the narration of the movie.

Theoretical Framework

Auteur Theory is a way of looking at films that state that the director is the "author" of a film. The Auteur theory states that a film is a reflection of the director's artistic vision, so, a movie directed by a given Director will have recognizable, recurring themes and visual queues that inform the audience who the director is (think a Manirathnam or bala film) and shows a consistent artistic identity throughout that director's filmography.

Data Interpretation

Kaakha Kaakha (2003)

The world of the Kaakha Kaakha movie revolves around three characters, where the drama juggles and makes the narration move forward with Anbuselvan, Maaya and Pandya. Anbuselvan and Maaya share a relationship in the narration and the cop - criminal rivalry between Anbuselvan and Pandya puts Maya in danger.

The film runs on the shoulder of Anbuselvan, From the start of the movie till end, we can listen to the narration part that travel along with the story.

The opening scene of narration, Anbuselvan breaks the wooden house and plunges into the lake while screaming "Maaya." The struggles he goes through to lift his own body over the lake's grass to land there alone forewarn the viewers that the protagonist's inner manhood would drive him to search for and save Maaya, which is the story's main motive of the story.

The pre-climax event happens with the situation of Pandya taking Maaya from Anbuselvan and how Anbuselvan tries to rescue Maaya from Pandya.

The resonance of the narrative happens at the end of the night where the epilogue acts as a medium of transition for Anbuselvan to behave as Pandya where we could observe the action choreograph of Anbuselvan accelerates the emotion of wildness inside him, kills Pandya and the film ends on the early morning.

In the scene of Maaya and her friend Raja been caught by the cops for violating the traffic rules at night, Anbuselvan and clears the situation and when Anbuselvan saves the school girl Roshini from area people, we could observe that Anbuselvan has this nicheness of conversing in english unlikely other cops in the film has.

The life of Anbuselvan was designed in the space of living in the individual villa, with mostly the wooden furniture which creates an image for the protagonists being brought up in a classic sophisticated zone of living.

The costumes of Anbuselvan were designed with the use of blue shades of shirts, majorly tucked their shirts in with rolling their sleeves to their arm, wearing the kadaa in their hand and having an outlook which is very neat, neatly shaved.

The bond between characters of Anbuselvan - Srikanth - Swathi - Arul dignifies friends as part of their family and breaks the stereotype of portraying not only the blood relatives, people are family even friends and colleagues can also be part of the famil.

Though this film is largely recognized as an action film, the narration handles the emotion of love where Pandya takes revenge for his brother and Anbuselvan fights back Pandya to save Maaya. And underlines the emotion of loneliness with the character Anbuselvan.

Vettaiyadu Villayadu (2006)

The world of the Vettaiyadu Villayadu movie revolves around three characters, where the drama juggles and makes the narration move forward with Raghavan, Aradhana, and Amudhan. Raghavan and Aradhana try to develop an understanding after both of them, coping up with the past life of their both marriage life in the narration and the cop - criminal rivalry between Raghavan and Maaya puts Aradhana in danger.

The film runs on the shoulder of raghavan's instinct, From the start of the movie till end, we can listen to the intuition that leads the narration forward to track the murders.

The opening scene of Raaghavan and Royapuram mani where he daringly walks in then challenges Royapuram mani and the montages of Karka Karka song shows the

characterisation of Raaghavan where we could know that his intuition is an immediate understanding or knowing something without reasoning and It is a form of knowledge that appears in mind without obvious consideration and is characterised as an immediate understanding or knowing something without reasoning which makes him follow the case through the network.

The pre-climax event happens with the situation of Amudhan kidnapping Aradhana and how Raghavan tries to rescue Aradhana from Anbuselvan.

The resonance of the narrative happens at the end of the night where the epilogue acts as a medium of transition same as Kaakha Kaakha where Raaghavan kidnaps Ilamaran to makes him equal to Amudhan at the end, and shoots amudhan and Ilamaaran, the film ends on the early morning.

In the conversations of Raghavan during the investigation of murders with detective Anderson, we could observe again that Raghavan has nicheness of conversing and adapting the american accent english just unlike the other cops in Chennai and Thirunalveli cops has.

The costumes of Raghavan were again designed with the use of blue shades of shirts, majorly tucked their shirts in with rolling their sleeves to their arm, wearing the kadaa in their hand and having an outlook which is very neat, neatly shaved.

The bond between characters of Raghavan - Arokiaraj again dignifies friends as part of their family and breaks the stereotype of portraying not only the blood relatives, people are family even friends and colleagues can also be part of the family.

The narration tries to juxtapose the emotion of love between Raghavan - Aradhana and Amudhavan and Ilamaran. And underlines the emotion of loneliness with the characters of Raghavan and Aradhana.

Yennai Arindhal (2015)

The world of the Vettaiyadu Villayadu movie revolves around three characters, where the drama juggles and makes the narration move forward with Sathyadev, Victor , and Thenmozhi. Where Sathyadev voluntarily enters into the life of Theanmozhi to save her from threat but the cop - criminal rivalry between Sathyadev and Victor puts Sathyadev's daughter Eesha and Theanmozhi in Danger.

Including in this narration, The film runs on the voiceover of Sathyadev, From the start of the movie till end, we can listen to the narration part that travel along with the story

The opening scene of Sathyadev is when Theanmozhi pukes. Sathyadev holds her pulse and makes her feel comfortable in the plane then his conversation with Eesha shows the

characterization where Sathyadev tries to save Theanmozhi is the motive of the story.

The pre-climax event happens with the situation of Victor kidnapping Eesha, then he traps the situation and takes Theanmozhi from Sathyadev as Sathyadev tries to rescue Theanmozhi from Victor.

The resonance of the narrative happens at the end of the night where the epilogue acts as a medium of transition for Sathyadev to behave as victor where we could observe the action choreograph of Sathyadev accelerates the emotion of wildness inside him for victor killing his wife Hemanika then finally he kills Victor and the film ends on the early morning.

We could observe that the conversations of Sathyadev with other characters in the narration shows that here also the protagonist has the nicheness of conversing in English unlike other cops in the film.

The costumes of Sathyadev were designed again with the use of blue shades and white shades of shirts, majorly tucked their shirts in with rolling their sleeves to their arm, wearing the kadaa in their hand and having an outlook which is very neat, neatly shaved.

The bond between characters of Sathyadev - Richard - Saravanan dignifies friends as part of their family and breaks the stereotype of portraying not only the blood relatives, people are family even friends and colleagues can also be part of the family.

The film underlines the emotions of loneliness with the character of Sathyadev where he was brought up alone after the death of his father in his childhood and lives alone even after the death of his wife Hemanika and love that sathyadev has with Hemanika and Eesha which keeps him forward.

Findings

The director Gautham Vasudev Menon has a signature style of building the world of the narratives, the tool of setting up the story, and concludes the narrative in a similar pattern on the technical competence. The inner meaning of his narratives follows similar mise en scene elements in his narratives. The personal style of Gautham Vasudev Menon is that he follows a pattern of narrating stories with a similar bond of relationships, similar choice of crimes, in one common theme - love and loneliness.

The narration of these three cop films Kaakha Kaakha, Vettaiyadu Vilayadu, Yennai Arindhaal has a common template of mythological influence of Ramayana where Ravana takes Sita from Raman. Similarly, In Kaakha Kaakha Pandya kidnaps Maaya from Anbuselavn at the third act, In Kaakha Kaakha, Amudhan kidnaps Aaradhana at the third

act, In Yennai Arindhal, Victor kidnaps Theanmozhi from Sathyadev at the third act and how the protagonists rescued their woman from the antagonists is what the resonance

The personal style in the portrayals of antagonists as Pandya (Kaakha Kaakha), Amudhavan (Vettaiyadu Villayadu), Victor (Yennai Arindhal) were depicted as having rigorous craziness in order to make a strong impression on the character and elevate the role of antagonist, which builds anticipation among viewers. Those three characters have some unique justification or important method for their insanity or being in a negative light. But according to them, they went through a lot because of a factor that makes them inclined to turn on the protagonist in their distinctive approach to handling crimes.

The most interesting portrayal style in the director Gautham Vasudev Menon's Cop-trilogy movies is that both the protagonist and antagonist male characters cry equally, crossing the line of masculinity. All his male characters are shown to have equal emotion and impact. Every person experiences emotion, which is universal.

Conclusion

Gautham Vasudev Menon is a pop-culture phenomenon. Movies of Gautham Vasudev Menon are incredibly realistic while yet breaking all laws and standards. In addition to his relationship, the realistic plot is influenced by the ideal characters, soundtrack, and backdrop. While watching his films, the viewers may physiologically and psychologically connect to the culture and setting because they depict current urban living.

With his technical perspective in adding to his aesthetic delivery, Gautham Vasudev Menon has created a unique style in Tamil cinema. Although he primarily makes romance, his representation of young people today is extremely different from other Tamil films. In all these three films (including his other body of works of films) the director Gautham Vasudev Menon tries to underline that age is just a number in terms of relationship and concludes his film with the common tagline "Whatever happens, life has to go on" Although Gautham Vasudev Menon is not a popular director, he has a cult following in Tamil Nadu. His movies are out of the mainstream and don't stick to any other claimed commercial Tamil formulas or templates. Urban life is shown as a way of life, and this lets young people relate to the physical and psychological depictions of romance in his films. Gautham Vasudev Menon is undoubtedly an auteur whose films are frequently praised by critics and have a devoted fan base.

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