

SATHYA - AN UNPREDICTABLE THRILLER

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Abstract: Films are an important form of media outlet in the society. They portray various aspects of issues or theme or concepts which are known to us in the purview of a director and through other elements like story, screenplay, music etc. Films also happen to portray various aspects or issues through the lens of someone else and also have the immaculate power to give the audience a realistic feel of the same which are being portrayed or depicted. The genre of thriller films or movies are not new to the movie arena. The earliest forms of cinema made in the world happened to be comedy and psychological thrillers. The current research paper looks at the recent box office hit film by P. Krishamoorthy - SATHYA. The research paper will critically review various aspects of the film through iconography.

Key Words: Cinema, Box Office, Sathya, Analysis, Iconography,

1. INTRODUCTION:

1.1 Role of film in the Society:

Bhakhry, S. (1993) quotes Firoze Rangonnwalla (1979) who observed that the stunt films, which were born with the Imperial Film Company, seemed to bring out the conflicts of the underprivileged classes and provide them relief giving images, for example robbing the rich and powerful to help the poor. In the words of Ashish Nandy (1987), reaffirmation of the values being marginalised in the public language of the middle class culture - community solidarity, non-competitive and non-contractual human relations, primacy of maternity over conjugality, or the priority of the mythic consciousness over the historical, to give a few random examples.

2. LITERATURE REVIEW:

2.1 Influence of movies:

Chidananda Das Gupta (1981) said that It is the adolescent incapable of action to realize his own ambition, seeking solution in escape, who drowns himself in a lake of unrequited love after writing a lot of puerile verse; the adolescent who has not yet become a man - and never will be. Satish Bahadur (1978) views the type of extremities shown in Hindi films as the role it performs in solving the subliminal frustrations, mental insecurities and deep-rooted taboos of the urban Indian which arise from the impact of modernization on the values of a traditional society.

3. OBJECTIVE OF THE STUDY

- To analyse the various iconographic elements in the film 'SATYA'.

4. METHODOLOGY

The researcher has envisioned to analyse the various iconographic elements present in the short film 'SATHYA.'

5. ANALYSIS

ICONOGRAPHY:



ICON 1 & 2 Courtesy: *Sathya DVD*

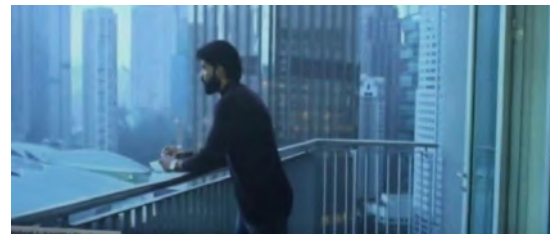
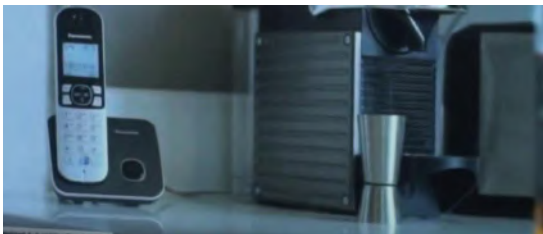


ICON 3 & 4 Courtesy: *Sathya DVD*



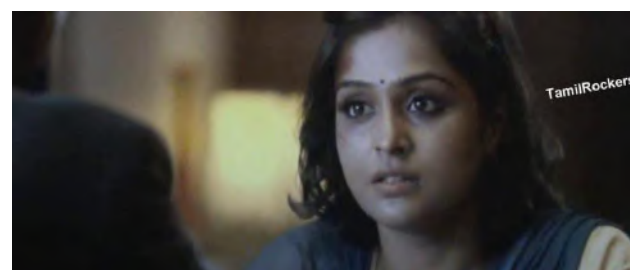
ICON 5 & 6 Courtesy: *Sathya DVD*

The film *Sathya* opens up with a kidnapping of a child from its mother at the outside premises of a school. In the above scenes the masked men happen to be the abductors who abduct the child Ria from its mother Shwetha.



ICON 7 & 8 Courtesy: *Sathya DVD*

The film then travels to introduce the protagonist *Sathya* who is working abroad and the aspect of a past relationship of him with *Shwetha*. She sends a voice message asking how he is doing and asks him to contact her on her mobile phone. *Sathya* ponders over it and decides to go to India to meet *Shwetha*.



ICON 9 & 10 Courtesy: *Sathya DVD*



ICON 11 & 12 Courtesy: Sathya DVD

Upon reaching India, Sathya rents a car from one of the dealer, Babu Khan by pledging his passport for Rs. 10,000. He then proceeds to meet Shwetha at a restaurant who initially enquires about his life and mentions that she is married and has a daughter. She later tells Sathya that her daughter was kidnapped a few months ago and she has been in relentless search of the same and requests Sathya to help her out. (Icons 9 to 12)



ICON 13 & 14 Courtesy: Sathya DVD

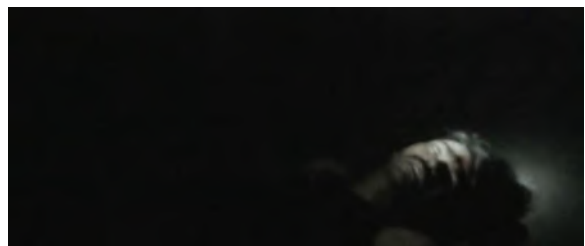
The next scenes introduces the other characters in the movie and chiefly inspector of Police, Chowdary and Assistant Commissioner of Police, Anuya Bharathwaj.

The story then travels of introduction of other characters such as Gautham, Shwetha's husband and Bobby his brother who happens to be a drug addict. It is also shown that almost everyone says that Shwetha is not in a good frame of mind and believes that she has a daughter of five years. Sathya comes across a CCTV footage of the kidnapping and is perplexed that Ria is not to be found in the footage and ponders over Shwetha's state of mind. Even as he is looking at the markings of a child's height markings on a wall, Shwetha commits suicide by falling off the railing of her apartment.

The investigation of Shwetha's suicide is handed over to Chowdary and Anuya. In the meanwhile another character Vasanth is being killed by attackers in Marrot hotel over a dispute. Babu later confesses to Sathya that he saw Bobby kidnapping Ria. They meet Anuya and Chowdary and get Bobby arrested.



ICON 15 & 16 Courtesy: Sathya DVD



ICON 17 & 18 Courtesy: Sathya DVD

During the course of interrogation Bobby tries to attack and is killed by Anuya as an act of self-defense. The story takes a nasty turn when Vasanth's killers come back for Babu and Sathya. Babu is killed in the process of killing the African attackers and Sathya comes across a video clip in which he sees Anuya instructing someone to kill him.

Sathya meets Anuya at her farmhouse where Ria is hidden.



ICON 19 & 20 Courtesy: *Sathya DVD*



ICON 21 & 22 Courtesy: *Sathya DVD*

She reveals to Sathya that it was Gautham's plan to kill Ria and she also wanted to have Ria as her daughter due to miscarriage and had also incidentally decided to name her daughter Ria. Anuya on rescuing Sathya's daughter decided to keep her for herself and bring her up as her own daughter and threatens Gautham with a gun to destroy all evidence that Ria is Shwetha's daughter. She even bribes all the friends, relatives to tell the same story that Ria is imaginary and that Shwetha dies not even have a child.

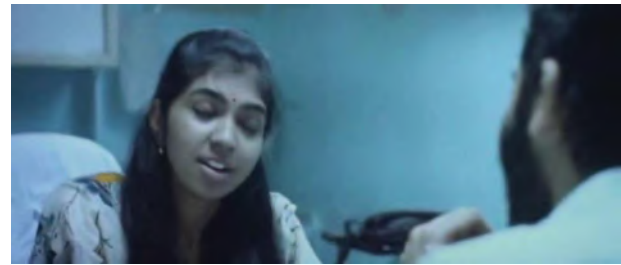


ICON 23 & 24 Courtesy: *Sathya DVD*

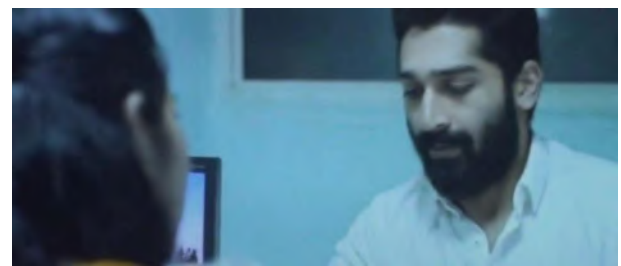


ICON 25 & 26 Courtesy: *Sathya DVD*

After mentioning these incidents Anuya also tells Sathya as to how she meticulously killed everybody using her power including the abductors, Vasanth, Bobby and then points the gun at sathya's forehead to kill him also. At this juncture, she is shot dead by Chowdary and it is revealed that their conversation at the farmhouse was being heard by Chowdary.



ICON 27 & 28 Courtesy: *Sathya DVD*



ICON 29 & 30 Courtesy: *Sathya DVD*



ICON 31 & 32 Courtesy: *Sathya DVD*

It is later revealed that Gautham inds himself to be sterile and cannot become a father when he viits the hospital for check up. The doctor reveals that all reports of Shwetha are fine. At this juncture, Gautham tells the doctor that he has a daughter and the doctor tells that it is impossible and that Ria cannot be his daughter. (Icons 27 to 30).

In the end, Sathya gets to know that Ria is his daughter and was born out of the love made between him and Shwetha.

6. CONCLUSION:

The current research study was undertaken with an objective of analysing the iconographic elements present in the film SATYA which released on December 8, 2017. This film has Sibiraj and Ramya Nambeesan and Varalaxmi Sarathkumar and Anandraj as the leads amongst others. The film starts with the kidnapping of Ria by abductors outside her school premises. Shwetha's (Ramya Nambeesan) efforts to find her daughter turn futile as the Police declare that such a child otr the incident never occurred. Even Shwetha's huband, friends and relatives were saying the same and are placing a view that she is not of sound mind and that she is imaging to have a daughter called Ria. She turns in desperation to Sathya (Sibiraj) to help her out. His arrival from abroad and efforts unearth a conspiracy by various people in the abduction of Ria including Anuya Barathwaj (Varalaxmi Sarathkumar) who happens to be the Assistant commiioner of

Police. The director has cleverly captured the mini sub plots and the tribulations of a mother who loses her child with the inclusion of more engaging plots and characters.

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Disclaimer: All the images used in this research film work have been taken from Sathya DVD.