

Films with a message emerge as a new trend in Malayalam Cinema. Innathe Chinthavishayam, KadhaParayumbol, Mizhikal Sakshi, Veruthe Oru Bharya and the latest in the row is Makante Achan. A seemingly 'Sreenivasan film', Makante Achan captures the contemporary realities of life with pungent satire. The writer Samjad Narayanan has rightly incorporated the social issues of pseudo Swamis, their involvement with land and sex

mafia, the entrance mania and the corrupt bureaucratic system.

The protagonist of the story is Viswanathan, a village officer who hates corruption.

He has a son, Vivek, and a daughter, Dhanya. His whole dreams are centered round his son, who represents the teenagers of the time. Viswanathan is a typical father who is so much worried about the future of his child. He wants to make his son appear for the entrance

examination and get admission to some engineering discipline. As the order of the day, he secures admission for Vivek in an entrance-coaching centre. The coaching centre looks like a jail where a retired military officer dictates things.

Rema is the obeying wife and loving mother. Her only vocation in life is to look after the well being of Viswanathan and her children. She is a humble housewife who has trust in both her husband and children. In fact, she is supporting Vivek and is not eager for his passing the entrance examination. She proves that Mother's court forgives all the bad deeds of children.

Vivek is, in fact, not interested in attending the entrance coaching classes. His passion is music and he proves it in the special programme organised in the coaching center. Viswanathan's dreams are shattered when he realises that his son has not got through the entrance test. In his fury he shouts at him and Vivek leaves the house causing all the unhappy incidents following. In the end we

Sons and Fathers



see Vivek in a music reality show as a winning candidate.

The corrupt peon, Krishnan Kutty is well off and he tempts Viswanathan unsuccessfully to accept bribe from the public. But Krishnankutty and his wife Santhanavally are the only people helping and consoling Viswanathan and his family in times of distress.

Swami Himavalchaitanya is a character influenced by the recent media reports. But there is nothing new in his make up. We have witnessed similar Living Gods in so many films. The scriptwriter has failed to lift the swami to a new height. The character of the director of the coaching centre is also drawn from real life. It is no wonder that there are so many coaching centres in our State where the students are treated like the inmates of Nazi concentration camps.

Seven Arts International is a banner synonymous to good cinema in Malayalam. The producer G. P. Vijayakumar has given all support to the director V.M.Vinu to translate the script into a family drama foaming with emotional overtones and critical evaluation of the present realities.

The lyrics penned by Kaithapram and Anil Panachooran are brilliantly scored by M.Jayachandran. The cinematographer Manoj Pillai and the editor P.C. Mohanan capture the mood and pace of the story. The film is unique in the sense that actor Sreenivasan and his son Vineeth play the roles of father and son in the film. The veteran actress Suhasini is also making a return to Malayalam Cinema through her role as Rema. Thilakan , Jagathy Sreekumar , Salimkumar and Bindu Panicker, as in most cases, overdo their roles. V.M.Vinu has given them a free hand, which makes their performances all the more disgusting.

One should approve that the director V.M.Vinu has successfully portrayed the anguish and apprehension of a father, bringing out the burning issues of 'generation gap'. Truly, Makante Achan, is an eye-opener to all fathers, as the publicity posters boast, 'To all fathers yet to be born'. ■