



# The Politics and Poetics of Visualizing Rains and Romance in Reel and Real Worlds: An Analysis of P. Padmarajan's *Thoovanathumbikal* as an Adaptation

Dr. Remya M.L.

Assistant Professor, Department of English, The Cochin College, Kerala, India

Received: 23 Sep 2021; Received in revised form: 20 Oct 2021; Accepted: 25 Oct 2021; Available online: 31 Oct 2021  
©2021 The Author(s). Published by Infogain Publication. This is an open access article under the CC BY license  
(<https://creativecommons.org/licenses/by/4.0/>).

**Abstract**— Malayalam cinema is one among the most loved and critically acclaimed traditions of cinema as it has showcased some of the classics of celluloid as well as could claim some of the best of talents in film makers. P. Padmarajan, the name is synonymous with the novel aesthetics of Malayalam cinema, a filmmaker, who blended romance and realism to create some of the most iconic Malayalam movies. Renowned as the avantgarde film maker, iconoclast and one among the most beloved directors of Malayalam cinema, Padmarajan's tales were taken from life, raw and rustic; where pathos, love, lust, agony and loss formed the myriad formed the manifold hues, which set in a new cinematic tradition.

**Keywords**— Audience appeal, Cinematic adaptation, creating Cult , Padmarajan cinema , politics and poetics.

As an iconoclast, Padmarajan discarded conventional narratives and endings and brought in realistic life portrayals onscreen. His classic movies like *Namukku Parkan Munthiri Thoppukal*(1986), *Desadanakilikal Karayarilla* (1986), *Thoovanathumbikal*(1987), *Innale*(1989), *Moonam Pakkam*(1988) and *Njan Gandharvan*(1991) are all telling examples in this regard. Many of his films are so realistic and unconventional that they seem as if watching real life uncensored, onscreen. Many of his films are based on his novels, where he brings the narrative to life as in *Pezhuvazhiyambalm*(1979), *Vadakakku Oru Hridayam*(1978) *Kallan Pavithran* (1981) and *Arapatta Kettiya Gramathil*(1986).

It comes as a surprise though that in most of his movies he brought in realistic narratives discarding conventions of his time in *Thoovanathumbikal* he departs from the original narrative to bring in a conventional ending in tune with the commercial dictates of his times. The movie also provides the cinematic pleasures of fantasy, voyeurism and wish fulfilment. The paper through a careful delineation of how these factors interpret the adaptation or cinematic

recreation of the movie analyze how politics of adaptation and the larger collective consciousness contribute to a movie attaining a cult status in a culture as in the case of *Thoovanathumbikal* in Malayalam cinema . Many of Padmarajan's beautiful narratives in the form of novels like *Pezhuvazhiyambalam*, *Kariyakattu Pole* and *Vadakakku Oru Hridayam* could not recreate the magic onscreen. His works like *Prathimayum Rajakumariyum*, *Manjukaalam Notta Kuthira* and *Vikramakaleeswaram* are so fanciful, were fantasy element takes the story to different dimensions have not yet been adapted into cinema. These could have been equally marvellous visual narratives onscreen. So voyaging into the world of Padmarajan's cinema and writing is like exploring a vast and diverse continent as unique, wildly mysterious and beautiful as human psyche itself.

II. Method of Study- An analysis of the film in lines with the premises of Cultural Studies. A further exploration of the film is done using the twin praxis of politics and aesthetics of adaptation and theory of psychoanalysis and film theory.

III. Introduction-Monsoon, the season of rains in Kerala is richly evocative with a range of experiences, emotions and associations. It is unlike any other season in any other land, for it unleashes a range of emotions from that of nostalgia and romance, a trope in most aesthetic, visual, artistic and literary sections to times of famish, when labourers lack employment to times of natural calamity, a sad contemporary reality, with changing climes and ecological imbalance. However it would be rare, a work of art would bring in a range of emotions and associations to the collective consciousness of a range of people as it happens in the case of English Romantic Poetry which evokes the land and life of England, the magic of Marquez which breathes life into legends and lore of Latin America or Scott Fitzgerald's *The Great Gatsby* which encapsulates the vibrance of the Jazz age. This is equally true for film makers ranging from Kurosowa to Kim Ki Duk and Terrantino to Spielberg who created celluloid classics of our times which breathed to life tales of human reality and the varied often traumatized psychic experiences of characters over a range of emotions. In the same manner the movie *Thoovanathumbikal* is associated with the season of Monsoon in Kerala in the collective unconscious of Malayalis where the movie is magically associated with rains, romance and Clara, one of the heroines with the most enduring appeal among generations of audience as the femme fatale who directs male fantasy, course of story and the fate of characters.

IV. Paper-Malayalam cinema is one among the most loved and critically acclaimed traditions of cinema as it has showcased some of the classics of celluloid as well as could claim some of the best of talents in film makers – Aravindan, Bharatan, John Abraham, Padmarajan, Adoor Gopalakrishnan and K.G. George to name a few. However, if one is to name a film maker in Malayalam who has an endearing and enduring appeal to all the cine lovers across times irrespective of diversities of age, taste and tradition, it would be none other than P. Padmarajan. Padmarajan, the iconic director broke cinematic conventions and traditions including those of social realism, family stories and happy endings to craft celluloid classics of human life with all its trials and tribulations. Padmarajan as a versatile genius excelled in the craft of film making and writing. His novels and short stories are equally evocative as his movies have earned him adoration among Malayali readership.

Padmarajan, the name is synonymous with the novel aesthetics of Malayalam cinema, a filmmaker, who blended romance and realism to craft celluloid classics. Renowned as the *avantgarde* film maker, iconoclast and one among the most beloved directors of Malayalam cinema, the tales which Padmarajan crafted, were taken

from life, raw and rustic; where pathos, love, lust, agony and loss formed the myriad formed the manifold hues, which set in a strikingly new cinematic tradition where celluloid tales reminiscent of life narratives were unfolded, which was widely accepted and adored. Padmarajan has more than thirty films, each unique in its theme and appeal as well as penned about thirty five screenplays, fifteen novels and a whole collection of stories including *Lola*(1965). The works are as varied and mysteriously intriguing as mindscape, where a range of emotions from love to loss, joy to pathos envy to nemesis play out in their manifold hues and manifestations. Most of his characters are real life people with shades of grey, human emotions and complex personalities. Interpersonal relationships, especially the intricacies of man- woman relationships feature prominently in his writings and movies.

Commercial cinema is often regarded as catering to mainstream preferences, conventions and prejudices. So it is perceived that it often conveniently filters out the raw and unpleasant aspects of life to make it pleasant and palatable. Even tragic tales in cinema have carefully delineated hero and villain, often adheres to moral dictates and works on the conventional cinematic logic. Serious cinema though more social realistic in approach and includes diversities, often fails to appeal to conventional audience. Art cinema traditions in Malayalam on the other hand have won accolades for depicting tales of social realism.

Padmarajan is associated with Middle cinema as it discusses themes of significance and social reality, yet retains some features of commercial cinema. Padmarajan's narrative and movie world is characterised by an entire range of themes of the unfiltered poignant human reality and his characters are people who are amongst us, around us. His movies departed from the much treaded paths of convention to paint tales of human life in its entirety. His classic movies like *Namukku Parkan Munthiri Thoppukal*(1986), *Desadanakilikal Karayarilla* (1986), *Thoovanathumbikal*(1987), *Innale*(1989), *Moonam Pakkam*(1988) and *Njan Gandharvan*(1991) are all telling examples in this regard. The deep love of filial bonds and the greater agony of the grandfather who chooses to end his life after the loss of his grandson in *Moonam Pakkam* remains a painful reminiscence even years after watching the movie. In *Namukku Parkan Munthirithoppukal*, Padmarajan's adaptation of the novel *Namukku Gramangalil Chennu Raaparkaam* the director brings a romance in the backdrop of vineyards, a movie which recreates the beauty of Song of Songs. Solomon saving Sofia from the clutches of stepfather, who molests her in *Namukku Parkan Munthirithoppukal*, redefined heroism and the humane hero and the purity of rustic love,

discarding ideals of conventional heroism and chastity, made the movie a beloved movie across generations. *Thoovanathumbikal*, which plays out love, lust and eroticism against the backdrop of rains, still tops the list among romantic movies in Malayalam. Padmarajan movies are poignant to an equal degree, it is deeply painful to watch the husband accepting the reality of his wife's new life and love after her amnesia in *Innale*, or the village phayalvan (boxer) in *Oridathoru Phayalvan*, the once adored hero being defeated by the game of life and taking leave sadly and silently from the village. His movies were often way ahead of the times, for instance he brings in the theme of deep bonds of friendship and lesbianism, which could not be actualized in a heteropatriarchal society, and the societal pressure that lead to their tragic end in *Deshadanakilikal Karayarilla*. The fancy and fantasy of adolescence linked to sin, loss of innocence and death figure in his novel adapted into movie by Bharathan as *Rathinirvedam*. *Thinkalazha Nalla Divasam*, his National Award winning movie shows the materialism of modern generation for whom ancestral homes are just lucrative property and old parents a burden.

His movies etch out a vast canvas, as varied as life a theatre of emotions where love, lust, agony and pathos, heroism and hedonism, loss, defeat and death come in as themes and people of everyday life become characters, who act out their emotions, stories and life. The most beloved and magical of Padmarajan movies is regarded as the tragic tale of Gandharvan and the kanyaka (young virgin) in *Njan Gandharvan* who brave heavenly wrath to culminate their love. For them the moment of love is greater than a lifetime of woe, and divine wrath that await them. All his movies are celluloid classics which depict life in all its vividness. Many of his films are based on his novels, where he brings the narrative to life as in *Pezhuvazhiyambalm* (1979), *Vadakakku Oru Hridayam* (1978) *Kallan Pavithran* (1981) and *Arapatta Kettiya Gramathil* (1986) which are all tales of realism, the vanquished, the defeated every day heroes.

Padmarajan movies are not often tales of victory, heroism, happily ever after tales of lovers united; on the other hand in his narrative world human tales replaces the tales of heroic with oddities and imperfections, the tales could often be those of loss, poignance pathos and of human lives which "could be destroyed but not defeated", as the iconic heroes of Hemingway who stood against overpowering forces of life, fate and nature. Padmarajan is a master of the art of pathos, of finding life narratives in the meaninglessness of existence. As a writer he penned some of the most poignant tales of pathos clouding out brief life experiences ranging from the small joys of life, jubilation and love. *Lola* his first and most famous

collection of short stories is filled with narratives of loss and pain. The tale of *Lola* voices out some of the evocatively painful lines in literature, "bid adieu to the lips that kissed, let us consider each other as dead and departed". This mood of pathos sets the tone of much of his later work which are master narratives of loss, grief and pain. These include some of the best of his classics including *Moonam Pakkom*, *Thinkalazha Nalla Divasam*, *Deshadanakilikal Kazhayarilla* and even the most magical of his narratives *Njan Gandharvan*, which earned him the title of the 'Gandharvan of Malayalam cinema'. Equally tragic are his endearing narratives as novels including *Udakappola*, the original narrative adapted as *Thoovanathumbikal*, *Nakshatrangale Kaaval*, *Manjukaalam Notta Kuthizha* and *Pezhuvazhiyambalam*, novels with evocative names, tales of human angst and misery in the master narrative of an indifferent fate, reminiscent of the classics of world literature. However it may be surprising to note that it is not the works rich in realism which are deemed as master narratives of the maestro but the movies which are blended beautifully in fantasy and romance that fared well at theatres, attained cult status and enduring appeal among generations of cine lovers. The most remembered and well known among these movies include *Thoovanathumbikal*, *Namukku Paarkan Munthirithoppukal*, *Innale* and even the adaptation of his novel *Rathinirvedam*, directed by Bharathan.

The primary movie taken here for analysis is *Thoovanathumbikal*, based on Padmarajan's novel *Udakappola*. However, it comes as a surprise though that in most of Padmarajan movies, in his hallmark style brought in narratives discarding conventions of his time in *Thoovanathumbikal* he departs from the original narrative to bring in a conventional ending in tune with the social conventions, ideals and commercial dictates of his times. Though the novel is a compelling read and a tale of existential angst and realism, Padmarajan, uncharacteristically deviates from the novel narrative in the movie putting focus on fantasy, desire, wish fulfilment and a conventional ending. This in turn could have become a significant reason why the movie attained a cult status and was widely appreciated and adored. Partly one could explain this phenomenon through the nature of cinema as a commercial venture dictated by conventions, narrative and ideological preferences and star persona. However a more compelling explanation of audience bias towards narratives steeped in fantasy may seem paradoxical at first, but the phenomenon could be explained with some of the basic premises of psychoanalysis and film theory based on psychoanalysis on the mechanisms of fantasy and the cinematic aesthetics of pleasure.

Cinema has a diverse nature as a commercial venture and a source of entertainment. Cinema almost has the same function as imagination as complementing reality and providing vistas for flights of fancy and fantasy. Many of the film theorists and critics have described cinema as escapist fare catering to needs of fantasy and wish fulfilment to maintaining mainstream ideologies and ideals. Cinema screen as per Lacanian school of theory represents the mirror where the audience comes to terms with the diversity of life experiences and their own projected identities and personas which otherwise often fail to make sense. The movies of Ingmar Bergman, Hitchcock and Kim Ki-duk have all been explained in diversity through the psychoanalytic school of film theory. Some of the premises of psychoanalysis could be used to explain films which have left a strong imprint in the imaginings, which symbolically represents the unconscious minds and desires of the audience Laura Mulvey identifies the basic pleasure of cinema as scopophilic (1975), associated with the pleasure of seeing to prying the lives onscreen. As films are multifaceted, open ended and dynamic texts which interact with audience a variety of ways and analysis could be applied to them.

Sudir Kakar describes movie as “collective day dream”, where the director/ narrator creates a fantasy for the audience to partake, enjoy and release themselves from the mundane everyday existence. Freudian psychoanalysis talks about creativity, dreams and fantasies as a safe and socially acceptable release valve, which fulfils the desires without upsetting social conventions.

As per the basic premises libidinal energy or Eros is the driving force behind all human actions. It also discusses the conflicting energies of Eros and Thanatos the life force and death drive, the former driving man towards fulfilment of life activities and the other towards self destruction and to the realm of primal calm. Libidinal energy is id-driven and often amoral whose aim is desire fulfilment, even in socially unacceptable ways. There is also the concept of cathexis, investing mental energy into the desired object or anticathexis, a way of dispersing the libidinal energy through fantasy fares or repression.

Padmarajan's films have been classified as Middle cinema a genre that interweaves the elements of both art and commercial cinema to create a uniquely novel cinema aesthetics. The realistic narratives peopled with human characters all perfectly adorable with their quirks and imperfections are coloured with elements of fantasy, imagination and romance so that the narratives have a proportionate amount of reality and fantasy to it.

Padmarajan's cult classic *Thoovanathumbikal* is based on his own novel *Udakappola*, which is considered as deeply personal and autobiographical, recounting episodes of his life and that of his friends. Hence it comes as a surprise that though the movie is termed as an adaptation, the director made a partial adaptation of the novel, unlike in the case of his other movies, twisting the tale to a conventional ending altering the story line, modifying characters and discarding many significant parts of the novel. *Thoovanathumbikal*, regarded as one of the most loved films of Padmarajan is the iconic romance of the lovable hedonist, Jayakrishnan, a rich heir and the unconventional heroine, Clara, a woman who chooses prostitution under the pressure of circumstances. Their romance played out in the backdrop of rain is regarded as one of the most poetic renderings of romance onscreen in Malayalam cinema.

On the other hand *Udakappola*, a partial autobiographical narrative is an episode from life raw and uncensored. It mostly lacks the romance and charm of the movie, yet is more poignant and powerful for its realism, exploration into the primal instincts of man, as a tale of castaways and vagrants, who live apart from mainstream. The novel is in itself is a grim tale of survival, revelry, vulgarity, lust and in the end the sad reality of them all being beaten down in the cruel game of life.

The novel, which lacks the romantic appeal and richness of the movie, becomes a saga of the sad human reality. Existential angst is a key theme of the novel as against the movie which hinges on the enjoyment of life, the *carpediem* philosophy. In the movie, the beauty of rain captures female charm and fantasy associated with Clara and the landmarks of Thrishur comes alive as its beautiful backdrop. In sharp contrast to this, in the novel, rain symbolizes lust and youthful fervour of union, while the squalor and scum of urban life, the dark underbelly of Thrishur town becomes the setting. The novel follows autobiographical first person narrative, where the author plays the role of protagonist and narrator. It is his story as well as that of Clara, Jayakrishnan, Radha, Karunakara Menon and many others.

The novel *Udakappola* is narrated by the nameless protagonist, representative of the author Padmarajan and also a persona who is representative of the countless educated and unemployed youth of the times. He is one of the castaways of urban polis who lives at a subsistence level eking out life doing odd jobs or on loan and at times with the giveaways and drinking revelries of his wealthy prodigal friend Jayakrishnan he celebrates life. He takes up a job at the dilapidated bungalow of Karunakara Menon, an erstwhile bureaucrat in the fag end



of his life. The novel portrays the decline of aristocracy and the values of elite and Western ideals upheld by the previous generation. Menon, a Western educated bureaucrat has an eventful marriage to a maniac wife, who in the throes of madness kills herself and their child. He returns to ancestral home to his desolate sister and marries her on the compulsions of fate. The narrator takes a job in Menon's dilapidated house where Menon, his bed ridden wife and housekeeper lives along with an army of rats and rodents. Narrator takes up the role of letter drafter to Menon's old friends, Sharada a young woman is assigned the job of taking care of Menon's paralyzed wife, afflicted with sores and is almost described as 'a living corpse'. Both narrator and Sharada unwillingly take the monotonous jobs which are detestable to them. Both these characters symbolize the ennui of unemployed youth, whose dreams, desires and aspirations are crushed down by their lack of livelihood and resources. In the novel the aged aristocrat feels miserably failed by his life and life choices, while youth lead miserable and monotonous life eking out hand to mouth existence. Hawks hovering around and prey on dead rodents, form a predominant symbol of the novel representing the larger forces of fate and nature which defeat and prey away human endeavours and aspirations of youth.

The narrator and the protagonist figure symbolizes the author persona who leads a drab existence eking out a life in dull city surroundings. Clara the female protagonist, which suits her better than the title heroine, comes in as a girl seeking out free life through prostitution from her confining circumstances with an unkind stepmother and alcoholic father, a girl from coastal region. Clara and rains intermingle in the films as a beautiful leitmotif. She is described as a girl who crossed adolescence in the exuberance of early youth endowed with beauty, charm and openness to sexuality and novelty of life. The novel begins where the narrator and Clara travels on a hot mid noon from a railway station searching a cool place for rendezvous and union. She talks about her varied and weird fancies and then laughs at it. As they reach a deserted guesthouse it begins to rain and the rain adds to the beauty of romance. The rain becomes a symbol and backdrop to the romance and a metaphor for Clara herself, who embodies female beauty, fertility and sexuality. She jubilates in love and sexuality and prefers to show herself and her beauty fully to the narra. After the brief rendezvous she leaves unannounced as she first did, when she was brought to the place of Thangal, an urban pimp. Clara symbolizes the free woman, of urbirdled sexuality who loves to experiment with love and experience life to the fullest. In many ways she stands alone as a class by herself among the female characters in

Malayalam novel, way ahead of the times when the wave of women writing in Kerala washed away stereotypes of the docile and domesticated Malayali woman, to champion and bring in open treatment of women's issues, freedom, self, sexuality and bodily rights. The literature of Women writers starting from Kamala Das brought in openness to women's lives exploring all its facets from love to sexuality. Her iconic autobiography *Ente Katha* (My Story) is regarded as a harbinger in the tradition of Malayalam literature, which ushered in a new school of women writing, one of openness and authenticity.

The novel captures primal fears and fantasies, existential angst and ennui of the characters leading monotonous and mundane existences. The protagonist of the novel is the author's autobiographical persona, representative of the educated, unemployed youth who ekes out a life in the urbanscape of Thrishur. Fantasy often acts as a mode of his emotional release captured through his active imaginings circling around a variety of subjects including fantasies of desire. Clara a young woman past girlhood from a coastal region comes in the narrative as a woman who ventures out to experience life and experiment with sexuality. The two characters are drawn to a bonding not exactly based on romantic love but physical love through desire fulfilment. Jayakrishnan comes in as a prodigal who comes to town and exults in life as an escape from the childhood trauma of having watched his young sister burn to death. The romance between Jayakrishnan and Radha, forms the subplot of the movie. The characters are not driven by joys of life or jubilation but they throw themselves to amoral experiments with pleasure to escape their life reality, trauma and pain and they all miserably fail at the game of life, victims to their own mazes of fantasy.

On the other hand, the movie *Thoovanathumbikal* develops the fantasy of female beauty and fertility by projecting Clara as a seductive beauty and develops a different plot of romance and union of Clara and Jayakrishnan amidst the backdrop of rains. This could act as a wish fulfilment fantasy for the author persona as well as for the audience fantasy of urbirdled female sexuality. The primary pleasures offered by the film are those of scopophilic, the pleasure in gazing at the accentuated beauty of heroine captured well in the movie, associated with rains, which set in a mood of romance and fervour of union. Jayakrishnan, the heroic persona enacted by Mohanlal, a lead star of the times, becomes the ideal self the patriarchal hero who safeguards feudal family values through marrying Radha and through his romantic rendezvous fulfils the desires of male fantasy. The audience experience both voyeuristic pleasure and the

fantasy of wish fulfilment through the vicarious possession of the loved and the desired woman.

Analyzing the setting of the novel, the urban polis is Thrishur, its dark underbelly becomes the backdrop where the characters the victims of their minds and fate lead their traumatized existences. Jayakrishnan in the novel becomes the prodigal who wants to escape from the traumatic memories of his little sister burning to death. To escape this debilitating memory and the strict feudal dictates and control of his aristocratic father, he escapes to the city and lives it out, squandering away wealth and pursuing pleasure as a way of life.

The movie is the triangular romance of Jayakrishnan, Clara and Radha, with a conventional ending in tone with societal dictates and feudal and family values. On the other hand, the novel is the tale of love between the narrator, Padmarajan's autobiographical persona, an unemployed vagrant and Clara, a free spirited woman who chooses prostitution to enjoy life and explore her sexuality. Jayakrishnan is also a significant character in the novel, who is a prodigal who squanders family wealth and turns to a wastrel, indicating the decline of feudalism. Radha, the conventional heroine becomes a silenced woman subject, tied to domesticity and the dictates of a vagabond partner. Freudian psychoanalytical reading could decipher multiple layers of the novel as the characters are driven by primal instincts, fears and fantasies. What they want most is to survive the reality, to escape their pasts, psychological traumas their instincts and in truth to escape their true selves. Thus the novel is an exploration of human condition, where man sets out on a miserable fight against fate, where his endeavours fail and he comes to the sad realization that he is a mere puppet in the hands of fate. Thus existential angst, primal desires and sex drive feature prominently in the novel. However, in the movie all these aspects, including the trauma and tribulations of the characters are glossed over to present a tale palatable and pleasurable to the conventional audience. Though the narrative seems to be slightly stepping over the lines of convention, yet does not dare crossing it. Hence transgression gets contained in the confines of domesticity, upholding the sacredness of virginity, marriage and domesticity, sanctifying the family and feudal values. The movie directs characters to a happy ending, where following convention, Jayakrishnan and Radha, the lovers decide to get married safeguarding family tradition and values, Clara also chooses a domesticated life by marrying a widower and mothering his child. *Thoovanathumbikal*, may mean the dragonflies or flies that spring up with new rains, as it could stand for the short lived pleasures of youth. The name of the movie in itself appears romantic, capturing the aspirations of youth and its flights of fantasy.

Clara, a very powerful woman character, is the self-willed heroine, who chooses a life of prostitution and even after getting violated brutally, desires to lead the life of a castaway, till the end of her days. Jayakrishnan, the prodigal son of a feudal father rebels and departs from traditions and conventions, squandering away wealth and flouting societal dictates, leading his family to a doomed future, Radha, his wife becomes a victim of circumstances, the symbol of suffering woman trapped in domesticity. The narrator, Padmarajan's persona is a vagrant who ekes out his life serving Karunakara Menon who eventually sends him away and in the end he becomes a 'nobody', without a name or an address or a phone number', a faceless representative of the unemployed urban youth. The novel is a tale of the wasted, vagabond years of youth, which is conventionally regarded the most beautiful years. The novel exposes the failure of feudalism, power, position, of wasted youth and beauty and in a nutshell the momentary nature of life itself. The title of the novel is most apt, for *Udakappola* means water bubble, which seems to capture the whole world in all its beauty for a moment, yet disappears into nothingness, the next moment, symbolic of the transience of youth, beauty, everything in life and in short of life itself.

## CONCLUSION

The wide variations in novel and its adaptation bring to light the politics of adaptation, the movie as a collective and commercial venture which curtails writer's license and liberty. It is a fact that the novelist has poetic liberty to let loose his emotions and imaginings, for paper and pen are the raw material needed for him. Novel could have more liberty and license, unlike cinema, which as an industry operates in the domain of commercial capital involves a large cast and crew and is governed by mainstream and commercial dictates. The novel though has a setting and story could play with it, to bring in multiplicities of meanings. However the mainstream movie, in many cases has to limit itself to a linear plotline leading to a conventional ending. If the movie *Thoovanathumbikal* was a true adaptation of the novel, it may not have received the wide appeal or the commercial success it enjoyed. The conventional Malayali audience of the times may not have been able to accept Clara as a woman exploring her sexuality, choosing prostitution on freewill, unlike in the movie where she is compelled to do so. Mohanlal a lead actor of Malayalam cinema may not have pleased the conventional audience in the role of a failed wastrel. The realism of the novel if depicted onscreen may completely have done away with romantic charm and may not have had the popular appeal and success it enjoyed. Still, if the

movie was a realistic rendering of the novel the movie would still would have been a landmark cinema, yet with a different film aesthetics altogether, closer to realism than romance.

On the other hand the movie logic of wish fulfilment through fantasy projects the romance of Jayakrishnan and Clara, conventionally resolved when both choose a life of domestic bliss as the climax of movie anticipates. Here the ideal ego self Jayakrishnan retains heroic manifestation fulfils desires by making in conventionally acceptance linked to male pleasures and urbanscape. The choosing over of conventional heroine in his native village in tune with societal dictates amounts to ego validation. The realms of Id/ pleasure and Ego/ reality principle, which are akin to familial duty is carefully charted out through the spatiality of the urban scape and the native village dichotomy. The season of rains is evoked with the culmination of love. The movie fulfils the scopophilic pleasures Mulvey associated with spectatorship that of voyeuristically watching the beauty of heroine(Clara), vicariously partaking in the romance and doing away with her mystery as a free woman with independent choice by conveniently relegating her to the status of a married woman with domestic duties to discharge. The conventional narrative of happy ending pleases the audience through the attainment of wish fulfilment, scopophilic pleasure and ego validation without upsetting conventions and traditions.

Some of his beautiful narratives in the form of novels like *Pezhuvazhiyambalam*, *Kariyilakattu Pole* and *Vadakakku Oru Hridayam* could not recreate the magic onscreen, it could be partially on account of lacking the Padmarajan magic, where the fantasy element and romanticism seems to take backstage and is outweighed by realism. His works like *Prathimayum Rajakumariyum*, *Manjukaalam Notta Kuthira* and *Vikramakaleeswaram* or some of his fanciful and poignant narratives have not yet been adapted into cinema, which could have been equally marvellous visual narratives onscreen. The fantasy element in these novels seem fully other worldly, these could not be recreated even with the aid of technology. This brings in the unique quality of imagination, which is vast and limitless, where fantasy plays in all its vividness and variety, which could never be captured onscreen. So voyaging into the world of Padmarajan's cinema and writing is like exploring a vast and diverse continent as unique, wildly mysterious and beautiful as human psyche itself.

## REFERENCES

- [1] Drobot, Ana. The Process of Creativity. Psychoanalysis Papers.

<[https://www.freudfile.org/psychoanalysis/papers\\_9.html](https://www.freudfile.org/psychoanalysis/papers_9.html)>.

- [2] Mulvey, Laura. "Visual Pleasure and Narrative Cinema." *Film Theory and Criticism : Introductory Readings*. Eds. Leo Braudy and Marshall Cohen. New York: Oxford UP, 1999: 833-44.
3. Ormrod J.S. "Fantasy in Freudian Theory." *Fantasy and Social Movements: Studies in the Psychosocial Series*. Palgrave Macmillan, London. 2014. [https://doi.org/10.1057/9781137348173\\_2](https://doi.org/10.1057/9781137348173_2)
- [3] Padmarajan, P. *Udakappola*. DC Books. 2010
- [4] *Thoovanathumbikal*. Directed by P.Padmarajan, Performances, Mohanlal, Sumalatha, Parvathy. Sithara Pictures.1987.