



# Literary Enigma

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## Film Review

### The Panoramic Terrain of "Empuraan", a blinkered Belzebub

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Pritviraj Sukumaran, could be rightly termed as one among the most inspiring young directors from *Mollywood* or the Malayalam Film industry, who give vent to fantabulous sequences in art, shots and locale throughout his films. In his recently released venture *Empuraan*, something but more conspicuous is to be sensed and deciphered. His lucrative perspectives and promising perceptions in the film, the intent to treat it as pan- Indian, all these direct to certain other motives too.

Murali Gopi's screenplay is having a well-paced, cinematic plot but provocative stances regarding bygone past perforates veneering fiction, bereft of factual evidence. It may not seem unintentional for the commoner to doubt about the date of release too, because the twenty seventh of March itself could be yet another whistleblower. Leave it, it's just fiction, but those who made this film might understand every pogrom in the world, eventuated from loose talk, rumours or nonsensical whims and fancies. "Howling through the wind and whispering underneath" are nothing but dual stance pertaining to creativity in the contemporary times.

Biased narratives are arsons for political humbugs and in one way or the other, ethical pleas are trustworthy in this regard. The reel representation of the so-called multilingual nation in the eyes of a foreigner, should not have tarnished our national interest and secular framework. As a responsible citizen of this country, false pointers just to malign certain Politicians, Regional dialectics, Central Agencies and the like should have been earnestly, avoided. The film raises the propagandic issue of the riots happened in Gujarat whereas the incidents that happened in the Sabarmathi Express or Godhra are minimally caricatured in the background.

After re-editing, *Empuraan* becomes another topic for discussion and directs to further interpretations of historical clues. Earlier, the following creative endeavours too, were considered provocative for its

contents viz.

*Lajja* by Thaslima Nasrin, *The Satanic Verses* by Salman Rushdie, *Viswaroopam* by Kamalhaasan, *19th January* by Sanjay Amar, *Black Friday* by Anurag Kashyap, *The Kashmir Files* by Vivek Agnihotri, *The Kerala Story* by Sudipto Sen, *Jogi* by Ali Abbas Zafar, *The diary of West Bengal* by J. N. S. Tyagi etc.

Visuals by Sujith Vaassudev were brilliant but the story line debunked the scenic splendour. The want of a real background score also paves the way for an average theatrical experience. In the former film *Lucifer*, the music was much captivating so that the picturesque brilliance will reverberate in the mind of the audience. But here in *Empuraan*, Deepak Dev failed miserably in eliciting the vigour and the background scores were only creating a kind of needless howling throughout the scenes.

Last but not the least, our complete actor Mohanlal alias Khureshi Abraham is somewhere lost in the tremors of the political tug of war, and sorry to say, this *Empuraan* is not the 'benevolent' underworld don Khureshi Abraham that the fabulous fan waited for. Perhaps Stephen Nedumpally might have been the better option.

Still, there emerges a desirous hope for a real Pan- Indian story in the climax, and eagerly awaits for *Lucifer 3- the beginning*. As one among the taglines of the film enunciates:- " The best revenge is not to be like your enemy" - (Meditations by Marcus Aurelius).