

“Eega” is a Telugu film directed by S. S. Rajamouli which was released in the year 2012. The film explores the revenge story of a human protagonist who is killed by the villain but ends up being reborn as a housefly, thus making the housefly our new protagonist. The main characters were portrayed by the following actors- Naveen Babu Ghanta as Nani, Samantha Ruthprabhu as Bindu, and Kiccha Sudeepa as Sudeep. The film is primarily a fantasy film, but it also incorporates elements of comedy, drama, revenge, and love. “Eega” seems to be a remarkable movie that defies conventional storytelling and pushes the boundaries of creativity within the film industry. In multiple interviews, S. S. Rajamouli has revealed that the inspiration for this movie stemmed from a bedtime story his father would tell him during his childhood. Right from the storyline to the whole concept of the film, and from the visual effects being used to the narrative pacing, it promises to keep the audience engaged throughout and has a large appeal throughout the country and then over the world too.

The unusual and new premise immediately captures the audience's attention and keeps them engaged throughout the film. The storyline itself is so captivating and different from the typical love and revenge plotline that it attracts the eye and mind of everyone. Despite its unconventional concept and unorthodox storyline, which was undoubtedly a concept that the world had not yet encountered, "Eega" managed to appeal to a wide range of audiences, from children to adults over different parts of the world. Its universal themes of love, revenge, and justice resonate with viewers of all ages.

The film is about Nani, a simple man who is head-over-heels in love with his neighbor, Bindu, a social worker, for the last two years. However, Sudeep, the antagonist, seems to have taken an interest in Bindu at their first meeting itself, and decides to kill Nani when he learns that Nani is the reason Bindu is not attracted to him. Nevertheless, Nani's love is so strong and

“undying” that his spirit is incarnated in a fly, who then goes on to seek revenge from him. The audience has a deep affection towards our hero and is strongly rooting for Nani while he is trying to get Bindu to return his love and sympathizes with his quest for vengeance after he is reborn. Sudeep convincingly embodies the role of a ruthless villain who also happens to be a playboy and always gets what he desires in life. His dark past reveals his innate greed and selfishness, showing that he is willing to go to any lengths for money. We see that on his quest, Bindu helps Nani by making him weapons and training him to face Sudeep and she does it very well since she is already familiar with micro art. Her character goes under a major transformation, from being a simple-innocent-neighbor who is afraid to admit her love, to becoming an accessory to murder for said love, by the end of the movie.

The visual effects being used in the film have extensively been made to go through a lot of editing and refining, to show the movie from the eyes of our hero, the fly. This is one of the main things to be highlighted as without proper use of CGI and VFX, things could have gone terribly wrong. In another interview, Rajamouli mentions that they followed a cumbersome process where “after obtaining ultra-detailed images of flies, their team selectively picked features to design the character model and animated it. This meant keeping appealing features, getting rid of unattractive ones, and making sure the animation style wasn't cartoonish.” (Raghu, 2017). The camera techniques, alongside the special effects, also have great significance with a great deal of attention given to close-up shots, since it is a fly that is under the spotlight. The minutest of details have been paid attention to, making the movie a true masterpiece. The use of the “eyeline match cut” is extremely important in this movie as the two subjects in the frame are often our hero, the fly, and other characters. Since the fly is extremely small, we wouldn't have gotten to see its expressions/ body language as much, if it weren't for close up shots, combined

with eyeline match cuts being used. In the film, the meticulous mise en scène, from the settings of a small town, creates a homely yet revengeful atmosphere that helps the audience capture the depth of our protagonist's emotions.

S. S. Rajamouli's direction is commendable. In my opinion, he is a true auteur, being able to effectively balance the fantastical elements of the tale with emotional depth. His ability to extract strong performances from the cast and execute complex action sequences showcases his directorial prowess. The film's music, composed by M. M. Keeravani, adds to the overall experience. The background score complements the on-screen action and elevates the emotional impact of key scenes, including love songs and revenge preparation songs. One of my personal favorite things would probably be the use of P.O.V. shots, which help the audience see what the fly must be seeing, with scenes where the whole screen is covered by a red colored, net like lens. I believe the film maintains a tight and engaging narrative pace and successfully combines elements of suspense, humor, love, and drama, ensuring that there are no dull moments. The storytelling keeps the audience invested in the plight of the fly and its pursuit of justice by revenge.

"Eega" marked a significant turning point in Telugu as well as Indian cinema, demonstrating that Indian filmmakers could compete on the international stage in terms of visual effects and as well as storytelling. It was remade as Makkhi- in Hindi and Eecha- in Tamil for the larger audience to understand it better. It garnered attention not only for its entertainment value and storyline but also for its technical achievements. It was a groundbreaking film that deserves recognition for its creativity, technical excellence, and storytelling. It showcases the potential of the Indian film industry to explore new horizons and captivate audiences with innovative narratives.

Work Citations

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