



E-ISSN: 2708-4469
P-ISSN: 2708-4450
IJAMCJ 2023; 4(1): 08-11
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www.masscomjournal.com
Received: 11-10-2022
Accepted: 17-11-2022

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Native dimensions of Kannada movies

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DOI: <https://doi.org/10.22271/27084450.2023.v4.i1a.53>

Abstract

T.S. Nagabharana is one of significant directors in South Indian film making arena. His innovative identity as the film maker has portrayed various dimensions of Kannada regional culture. Movies directed by him are of native cultural exclusiveness. His cinematic directorial ventures successfully projected native aesthetics through pro-social thematic filmic narratives. This paper intends to delineate prime features of native representation reflected through the movies of T S Nagabharana. The paper is based on content analysis research method. Innovative themes and shots of his movies were considered for the analytical interpretation. It is analytical study few select movies of T S Nagabharana. This paper considered thematic analysis methodology while interpreting his movies as the native representative texts. The analysis is based on audio visual texts of his movies and their connectedness with transformative Kannada Cultural world.

Keywords: Innovative identity, Kannada regional culture, directorial ventures, native aesthetics

Introduction

The signature identity of individual directorial ventures reshapes the cinema medium with noble objective spirit. Objectivity is one of the prime factors in placing professionalism within the boundaries of cinematic wing. In general terms, individual professionals representing different fields reveal their creative proficiency by dedicating themselves with the firm commitment. Their commitment is purely based on clear understanding of the profession in which they are associated with. Their clear perception enables them to have mere vision to enrich their profession and organisational entity through the circumstantial contributions beyond the primary requirements of particular job and employer. This formula can be applicable to directorial ventures and individual directors.

Those who are familiar with basic idea of film making are capable of enrich cinematic directorial professionalism. But it doesn't mean that only this kind of familiarity assists them to do so. It is the responsibility of an individual director to construct his or her own significant identity based on the primitive knowledge over film making. There is misconception that those who are having familiarity with primitive knowledge are capable of achieving comprehensive success. One has to understand that primitive knowledge over any kind of creative professional process is foundational and inner urge to construct unique kind of professional identity within the framework of organisational atmosphere is an additional strength.

Kannada cinema has been in the limelight from the beginning only because of those dedicative, committed professionally enriched film makers. For such directors, film making is not only the passion but part of the socio-cultural vision. It is clearly evident in individual cinematic contributions both in new wave and commercial movie categories. Unique directorial ventures of both streams in terms of commercial and artistic success established the audio-visual text documents of past decades with the authenticity. B. R. Panthulu, Siddhalingaiah, N. Lakshminarayan and others have successfully added socio-cultural dimension to Kannada cinema. This kind of innovative tradition rejuvenated in the new form of synergistic film making formula with the emergence of T S Nagabharana who won National Integrity award for his debut film Grahana.

Native Representation of T S Nagabharana Movies

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Registering signature national recognition or commercial success is the important footstep in the career of an identity by getting individual cinematic journey.

Most important aspect is that how such success would sustain in the long run as universal module and formula of socio-cultural projection. The significance of T S Nagabharana lies here and his representation in favour of Kannada culture reflected through his cinematic contributions. From the beginning of his directorial journey, Nagabharana tried to locate himself in the Kannada socio-cultural arena by representing cinema. Having orientation with amateur theatrical background and eagerness to enhance worthy quality of reading literary texts strengthened his stance over film making. This prioritized identity added new dimension to the objective stance of film making specifically in Kannada.

Renowned critic Manu Chakravarthy highlighted the significance of art work. His insightful interpretation projected art of work as the registered text of timelessness. In the write-up titled '*Culture and Creativity*', Manu Chakravarthy projected art as the innovative cultural product. This insightful thoughts mentioned in the book of same title edited by Unni Krishnan Karrikkat (2019) [2].

For Nagabharana, film making in particular language, is certainly culturally enriched precious process. Choosing language for the cinema is not as simple as it looks. Greater possibilities of verbal and written language could be extended through the visual linguistic patterns. The command over visual language authenticated only when an individual director uses his primitive knowledge of verbal and written language affiliated with comprehensive texts including native and classical literary versions. That kind of primary understanding creates unique aesthetic sensibility in creative minds which paves the way for exclusive experiments. T S Nagabharana's innovative identity as a director is closely associated with such experiments. His movies titled Santha Shishunala Sharifa, Mysuru Mallige, Janumada Jodi, Kallarali Hoovagi and Allama are considered as exclusive for their representational role of reflecting Kannada native culture.

The time when Nagabharana entered the film making arena was considered as transition period. It was the harbinger of transformative forces in the form of literary and socio-cultural movements including Navya, Dalith-Bandaya and other social footsteps rendered revolutionary thoughts aimed at wider changes in Kannada world. At the same time, new forces representing literature, theatre, and cinema emerged with specific objective spirit through their creative footsteps. New voices portrayed these artistic wings made impact on then political leadership also. That is the reason for several sensible political discourses created new wave during 70s and 80s. Regional political leadership tried to counter national political party system with the help of gifted thoughts emerged from literature. After the formation of Janata Government, first ever non-Congress administration, created hopes in the minds of people. Politicians had shown interest in politics with the background of literary reading and cultural taste. Karnataka had witnessed political alternative after the formation of Janata Dal government. It is considered as pioneer political as well as socio-cultural transition. We need to consider this development exclusive because it had launched the counter political activism against the national political party system. It is also important to note that flexible stance of then power politics to allow progressive

aspects for the betterment of society. Regional political activism created new wave and those who were in power started to honour revolutionary thoughts for the betterment of societal growth. The constitutional provision of freedom of expression regained its qualitative priority at this juncture. This kind of model political trend not continued in the long run and but made positive impact on other cultural circles including literature, theatre and cinema.

In any society, counter political activism plays an important role in making wider changes. It has to be strengthened with the help of gifted thought-provoking notions of visionary representatives of different intellectual and artistic creative wings. Counter political activism gets real strength from intellectual discourses coined through academic circles and noble contributions of artistic creative wings like literature, theatre and cinema. In India, there is a larger gap between political and intellectual-artistic wings. Significant discourses have been constructed consistently. Artistic creative wings have been contributing noble views through their visionary framework. The problem lies with the political stance of those who attain power based on gifted thoughts of these innovative circles. Those who are the beneficiaries of these circles forget their progressive orientation once they come to power. They detach with the orientation of democratic spirit while ruling the government and stick to earlier clichés of social traditional orthodoxy. This limitation of power politics and politicians hinders real societal growth.

Cinematic Projection of Transformation

Both intellectual and artistic wings try to construct strong societal system aimed at creating visionary leadership and making space for reformist footsteps. Meanwhile, society will go through contradictions which create ambiguity and hinder the real positive gradual growth. The objective spirit of constructive societal system originated from intellectual and artistic wings empowers the whole society amidst such haunting crisis of uncertainty. This constructive objectivism had ripple effects on individuals representing different intellectual and artistic circles and such effective verve reflected in their creative works. Their constructive objectivism generated larger influence in various forms including reading, listening and watching tendencies of individuals. This constructive identity energized thinkers and creative professionals and provided perfect space for innovative content. With this, Kannada regional popular culture readopted flexible reachable module to address real societal issues by side-lining attractive illusionary formulae. It is inevitable for innovative, creative individuals and their concerned platforms to rejuvenate through the novelty. We can consider Kannada literary movements as prominent instances of circumstantial rejuvenation. Transformative thoughts gifted by these literary traditions widened the arena of societal thinking. T S Nagabharana movies are the evident in terms of their projections of societal transformation.

The creative potentiality of individual writers took new shape when they looked at newer possibilities of literary texts. By questioning earlier trend-setter literary text-modules, these writers preferred to move further with their qualitative experiments. Such footsteps explored the new ways of change which is essential for sustainable societal

growth. They also enriched the literature allowing it to make realistic creative frames instead of exaggerating illusionary images. As rightly mentioned in Kannada book titled 'Cinema Yana' written by K Puttaswamy, Kannada popular cinema started its journey with the experimental footsteps of intellectuals, writers and theatre artists (2009).

Literary Tradition and New Modules of T S Nagabharana

Literature, theatre and cinema successfully guided the society through their enriched texts. Considered as most influencing print form, the literature portrayed societal facets with an authentic voice of transformation. Print journalism namely news dailies, magazines and literary genres including poems, short story, novels and plays showcased social issues and enacted as the societal voice. The new trend of prioritizing regional party started with the then Janata Dal government and progressive thoughts emerged from different artistic creative fields. Specifically, literature, theatre and cinema were prominent wings of establishing new thought process then. Literary traditions including Navodaya, Navya, Pragathisheela (Progressive), Bandaya prepared the perfect pitch for this phenomenon. It is the responsibility of those who represent different wings of society to identify with the greater possibilities of change which is very precious for the gradual growth. They are capable of redefining the concept of gradual growth by ignoring traditional orthodoxy kind of thinking. The real creative spirit starts from this point of view and those who are with this perspective definitely will have clear vision of change consistently. This can be understood through the noble contributions of visionary personalities who enriched their concerned fields. Nagabharana is one of such visionary personae whose artistic contributions have set new modules. Nagabharana's representation as a director is culturally precious on several counts. His interpretation of Kannada culture and Kannada regional identity is different from scholarly versions of academic significance and literary reflections. His movies assist us in understanding this submission with an authentic way. Selective conscious decision to represent Kannada cinema is comprehensive for him. He chooses to take up all minute details associated with Kannada culture while making cinema. That is the prime reason which motivates him to enrich cinematic frames with socio-cultural authenticity. At this point, his creative directorial thought process gets new dimension which became his signature identity crediting him culturally enriched iconic pro-people popular director.

Creative directorial thought process has always been rooted in one's orientation and familiarity with culturally enriched space. A creative director constructs cinematic authorship through his innovative approach of thinking. It is his innovative priority to represent new medium of popular verve specifically cinema by having objective spirit of reshaping it. Allowing space for open discourses through cinematic frames is one of the key approaches of creative directorial thought process. This process is individualistic and its scope could be extended based on clear artistic agenda.

Any art form sustains with its universal approach by depending on artistic agenda. An agenda of noble notions assists art form to reach new height and it is necessary to energize change process in the society. As part of optional stance of an individual creativity, the specific agenda gives

objective justification for the artistic medium. When it comes to the point of investing huge money and making profit from it, there are irrelevant versions dismissing the essence of artistic agenda for any art medium. Those who are in favour of this kind of reluctant stance not considering artistic media seriously and instead they try to tarnish real artistic image of the medium through their irrelevant approaches. Their focus is only on attracting masses and eagerness to become popular through the medium. Such priority is useless and it will not extend the power of specific medium with the longstanding objectives. By denying this cliché path, individual creative personalities enhance the real strength of medium represented by them. All mass media get new shape only after their association with this stream of creative personalities. The influence of print, audio, audio-visual and new media should be assessed based on this perception.

Squabble over single agenda of profit making is not new. Scholars and individual professionals are trying to construct sound discourse over it. Most of the times people tend to believe that entertainment is the only motto of mass medium and they could escape from real world stress after engaging themselves with mass media. Cinema is closest medium for larger mass in the society. Large ratio of mass shows eagerness to watch movies and this is one factor which made it most popular than other media wings comparatively. The specific medium establishes its qualitative identity through unique features. Mass media in different time spaces influenced the mass with their updated technological advancement, thematic representation and universal contents.

Qualitative Dimension by T S Nagabharana

Technology in the different times reshaped mass media platforms and attracted the people with its innovativeness. Communication in the form of print text enriched the sensibility of individuals in terms of education and noble literature context. The trend of communication gained new multi-dimensional facet aftermath of print medium's growth. The treasure trove of knowledge prevailed in the form of verbal brought into the fore. Print medium successfully placed itself into the arena of Indian societal culture and re-projected Indian way of thinking in a different way. Every new medium plays an important role in countering the orthodoxy of existing institutionalized norms in the name of religion and culture. Representatives of new medium have to have clear stance at this juncture and with that commitment they need to frame counter mechanism to replace orthodoxy kind of fundamentalist misinterpretations with redefined aspects of knowledge which is key to make wider changes in the society. From the beginning, cinema as established itself as the new technology and sustained its influence with the help of creative projection modules of native cultural aspects. T S Nagabharana has added qualitative dimensions to film technology through his cinematic contributions of Kannada cultural significance.

Conclusion

Nagabharana's conscious decision to maintain distance with clichés of both commercial and new wave streams is considered precious on several counts. Each factor is decisive in film making. Sometimes the same factor may jeopardise real flavour of film making and could lead disturbing trends. Even though we consider cinema as part

of profitable entertainment industry, one has to understand its multi-dimensional social facet. Reaching the mass is not a kind of attracting. Reaching and attracting both are not similar. T S Nagabharana has framed his own formula of artistic sensibility while making movies. This is the prime reason for the success of his cinematic journey as the representative of Kannada native culture.

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