

Desi Culture of Kannada Cinema

Dr. Mallikarjuna M

Associate Professor Gvpp Govt First Grade, College, Ramanagar, Hagaribommanahalli (Tq),
Vijayanagara Dist Karnataka

Abstract

Currently entertainment is available in different formats after coronas Pandemic (movies, serials, web series, documentaries, cinema OTT direct/direct home mobile social network etc.) Movie duration has also changed, earlier 2hr 30min films are now limited to 1hr 30min and 1hr. Also, in the concept of web saris, viewers are being given the opportunity to watch all the episodes in one go. Empowering stories, earthy stories, realistic, historical suspense thriller stories are keeping viewers interested. The habit of viewers to watch at home instead of going to the cinema is increasing. Looking at the background of these factors, it can be observed that the viewers of movies that carry the concept of desi culture are mostly finding it difficult in today's times.

If Kannada cinema is to discuss the concept of desi culture, it has to start with the word country. Deshi can be said in a general sense as the unique things related to different regions of a country, but if we look at the traditional concept of country, it is applied to language, literature, dance, and other cultural bases. Both Desi and Desi are derived from the word Deshya. Both these terms are used synonymously with the English Nativity. But desi is basically a word related to the use of language for expression. Even though the name Nativity is capable of referring to Nativity, the word Nativity is prevalent in today's era. While discussing the concept of desi, the term marga-desi was first mentioned by Sangeet Shargadeva in his Sangeet Ratnakaras as a systematic way of being guided (searched) by the deities of Brahma. What was practiced by the Bharatadis as a way, the country was formed to make the hearts of the people of the country happy, without the rules of shruti, swara, village, caste, it is full of diversity and it is called desi. Shargadeva in his essay on Sangeet Ratnakara also mentions that Marga-desi musics have Gandharva gana names. It is clear that both Marga and Desi represent contrasting traditions in the eyes of musicologists. Guided by the Brahmins, Pandit Jananajaka is the eternal tradition, ready with rules, is the path Sangeet or Gandharva. Desi Sangeet or Gana, which is formed according to the taste of people from all over the country and has no fixed rules, which is formed according to time, is common folk entertainment.

Sangeet Ratnakar himself recognized that there is a Marga-Deshi difference in the matter of dance. In Natyasastra, while talking about Marga, which is part of Garbha Sandhi, Marga is the verse that conveys the principle, in Natya Pragma, while talking about Prakrit Pathya, it is made clear that the native past Pathya is different from Sanskrit Pathya. Dasarupaka was translated into English by Prof. It can be noted here that Has Marga means Higher Style and Desi means Lower Style. Sanskrit and language cultures related to Sanskrit are considered as Marga and language cultures related to Prakrit and other country languages are considered as Desi. From the point of view of Prakrit and national languages, all that is left of the world Sanskrit Shastras and Sahitya Marga is foreign. In the opening chapter of "Shilappadikaram", one of the five epics of Tamil, it is said that Madhavi knew the characteristics of two types of dances in the scene where she dances. Adialathu Nallal, who wrote a commentary on

Shilappadikaram, pointed out that Iyalbukutu and Desikkutu are synonymous with path and country. (Sundaram Arvayas; 2003 pg-5) There are references to Marga and Desi in ancient Kannada literature. When one observes the references to desi and marga in Kaviraja Marga, it is clear that the meaning of marga-desi is not limited to mere linguistic varieties. Kannada in the title Kannada Cinema and Desi Culture is not applied to the Desi culture but only applied to the cinema and it is possible to identify the Kannada Desi culture in the seen Kannada movies. All aspects of the concept of "Desi culture" should be reflected in our movies. Accordingly, the "multifaceted" culture of Kannada country and the country of India is called "desi culture" in a broad sense here, as well as Indian culture, Kannada culture, unique culture, regional culture, local culture, etc., are applied to the concept of "desi culture" and sometimes they feel like they complement each other. Cultural aspects can also be seen as the elements are laid out. Historically speaking, Kannada cinema has seen a lot of changes and developments from time to time. Similarly, it can be said that the concept of "Desi Culture" has acquired various dimensions from time to time in cultural thought. It is also true that we have progressed a lot in both cinema production and cultural thinking. In both cases we cannot forget history. In the course of historical development, the concept of "Desi Culture" in the context of cultural thought and cultural expression in cinema is recent, but its close counterpart, the concept of thought, has been with us for a long time. It may be country in the concept of road-country, village in the concept of city-village, and it may be the country in the concept of civilized-scheduled. Keeping in mind these historical perceptions of culture, we need to identify historically the bases of desi culture in cinema.

Expression of Desi Culture in Films:

Various elements of desi culture can be seen expressed in movies in various forms like movie title (title), story (lyrics), dialogue (language), song (music), dance, costume design (dress-dress), artwork, context of use of annual and life cycle rituals, food. - "Desi culture" can be used in the context of the treatment and in the construction of the situation as a whole. Cinema and the literary relationship within desi culture can be seen separately. How the direct and indirect relations of the desi literature are captured in the movie story and songs, polite or oral literature created by adopting elements of the desi culture can be seen as the movie lyrics as well as in the non-literary parts of the movie. You can see the names of the movies, along with the concept of kinship, which is one of the elements of the desi culture, we can also cite some movies that are famous for their desi phrases and proverbs. One time for mother-in-law, one time for daughter-in-law, six three nine, there is no god than mother, money power or people power, luck that came without wanting, happiness in heaven if you live together etc. Language plays an important role in motion pictures. Language is used in both songs and dialogues. When a movie is made in our language, it can be said that "desi language" is used there. But the indigenous feature of a language is not only the ability to communicate, but also the incorporation of the cultural features of a particular region and community is the real indigenous feature. In recent years there have been some serious attempts to make films using the regional or rural language with full meaning. Once upon a time, films such as Sangyabalya, Kadlimatti Station Master, Nagamandal, Taisaheba, Alemari, Singarevva etc. can be seen in the regional dialect of North Karnataka.

Mythology History and Devotion :

Our mythology and devotional stories are depicted in movies. Various stories of Puranas like Ramayana, Mahabharata, Bhagavata, Shivapurana, Devi Purana etc. have been made into movies. Apart from this,

some fictional myths of folk tales also became material for movies. Gods, demons, sages, living beings, all their glory, causality, miracle and adventure stories came up in devotional movies. We also consider the history of our country as a part of desi culture. Historical facts ranging from the stories of the king-maharajas of the state or country to the stories of the freedom struggle are the material for Kannada movies. Some of the films that capture the heroic deeds of historical men in visual media have the hope of portraying patriotism and admiration for the folk song. Jagajyoti Basaveshwara, Randhira Kantheerava, Kittoor Chennamma, Sarvajnamurthy, Madimadivar Immadi Pulikeshi, Mayura, Kakanakote etc.

Agricultural culture is also an important part of the concept of desi culture. A number of films produced in our agriculturally dominant country highlight the importance of agriculture. When it comes to agricultural culture, the rural areas stand before our eyes. In rural areas the main occupation is agriculture. Zamindari system is also a part of agricultural culture. In this zamindari system, exploitation, oppression etc. are included. Also, images based on aspects such as educated youth returning to the village and starting farming are relevant here. Bhoodana is the first movie that aspires to agrarian culture.

Art-sports, customs-thoughts, faith-behavior etc. are also noteworthy among the elements of desi culture. Similarly, cinema is an art of collective coordination. Confluence of multiple mediums like music, dance, drama. When cinema of foreign origin originated in us, from where did it get its appendages like music, dance and drama? If the question is asked, some may give the answer that it was obtained from abroad. But this answer is not reasonable in all cases. Although the adoption of western music and dance in our movies, it cannot be said that it is in the forefront. Most of the movies have grown up adopting our desi art forms as their parts. Art forms like music and dance are used as integral parts of cinema as well as complementary.

Their folk music and classical music are also used in the movies. Similarly, both folk dance and classical dances are used.

Folk art forms like Yakshagana, Bayalata, Bhutaradhana, Harikathe, Dollukunita, Hagaluvesha, Kolata, Holikunita, Goravarakunita, Geegipada, Chaudike pada are used in many of our movies. For example, Bharatanatyam, a classical dance, is used in the film Ananda Bhairavi. Bhootaradhane in the film Dwipa, Hagaluvesha Kunita in the film Hagaluvesha, Geegi in the film Sangyabalya can be seen. Apart from this, Kolata, Dollukunita, Yakshaganas are occasionally used in many movies. Rural sports like kambala, chicken anka, bullock cart race like folk arts, our desi games like chennamani, gotuguni kuntebille, chinnidandu, kabaddi are also used in some movies according to the respective situations. Apart from these, the lifestyle of the people of our various rural areas, the dress-dresses of the annual rituals, the food-treatment practices, the beliefs-behaviors have brought a rustic feel to the movies. For example, the use of desi food-drinks like corn bread, kalupalya, ragimudde, uchchellu chutney, bhattisarai etc. is mentioned in many movies.

Relationship between cinema and literature in the background of desi culture :

Verbal literature and Kannada cinema can be seen in two bases, polite literature and Kannada cinema. In a sense, there is no cinema without literature. We can identify the literature in cinema in many ways. Every movie has a story or material as its base. When that story is adapted to the movie, it feels like a screenplay. The same is again transformed into dialogues, along with which film-worthy songs are composed. Thus, narration, screenplay, dialogue, song are different literary forms in a movie. But in

terms of story and songs, many movies are indebted to popular literary genres. Many movies have also been produced in our country based on polite literary genres such as stories, novels, poetic dramas and folk stories and poems.

Since the folk literature of oral tradition is known as desi literature itself, the movies based on them naturally have a desi culture. Movies based on folktales, myths and poems have opened all over the country. If we take South India itself, there are countless films made in languages like Kannada, Tulu, Malayalam, Tamil, Telugu etc. If we look at the history of Kannada cinema, most of the early films were inspired by folk tales; It is clear from this that we have been trying to adapt the elements of our country culture to the cinema medium since the beginning.

Kannada cinema and sensibility of desi communities:

In terms of expression and communication, our movies have traveled on two shores, mass and class. Theory matters when it comes to mass. Mass target movies have a target to reach masses while class target movies target a specific class. Both these types of objectives should be combined. The former belongs to the line of commercial films while the latter is related to artistic films. Here we can identify the class type movies that are currently the sensation of the desi communities. Here the sensibilities of particular professions or caste communities become important.

In a sense, the sensibility of these communities is a concept inspired by contemporary literary and cultural thought. If we look at it like that, we can recognize that the cultures of different communities have been partially expressed in our movies since long ago. Mainly Dalit sensibility, tribal sensibility, nomadic sensibility, Muslim sensibility can be identified in it.

On the whole, it is difficult to discuss the application of an art medium like cinema purely to the desi culture. It is true that technology-based cinema came to our country from abroad, but if we look at the later developments, it can be equally true that it grew domestically. This development has been found through the overall study to what extent it has adopted "Desi culture" in various forms and developed it at various stages. The culture expressed in movies or in a particular movie can be analyzed as desi culture, foreign culture, western culture, eastern culture, rural-urban culture, Vedic culture, non-Vedic culture, Indian culture, Kannada culture, global culture, etc. But beyond all these, there is a culture in cinema. That is the film culture.

All the types of cultures named above eventually lead to the construction of a cinema culture. In a way it is also popular culture. It is difficult to say specifically whether this cinema culture is like this. Some people have some common ideas when it comes to movies. There are expectations. "Cinema Culture" is the culture built by the combination of props such as love-romance, hate-jealousy fight scenes, hero-counter-hero ideas, song-dance situations etc. Whatever cultural aspect of human life is used, cinema adapts it to its own culture. One can realize how the culture of the people of any country is reflected in the movies of a particular country language. But after all, cinema is an entertainment medium and as such, most movies focus on entertaining culture, so a comprehensive study of such an art medium is also important. The purpose of the present study is not to analyze the culture as a separate part of the cinema, but to observe how successful the specific cinema is in turning culture into an art as already proposed. Even though cinema is a technology dominated medium through foreign means, our cinema has grown as our own from many points of view, so the basic idea of cinema is that even though the technologies are foreign, the spirit of our cinema born from its inspiration is either our own or indigenous.

Cinema is the confluence of literature, art, culture and entertainment as well as the proposition of morality, so in all these aspects the study of cinema is possible from the perspective of literature, art, culture, technology and commerce from the perspective of consumerism-audience taste as well as the overall cinema can be studied from the basis of effect. Cinema has an inextricable relationship with other media of expression and the relation of cinema with literary music has been observed in the present article. A recent development is the emergence of Yakshagana shows based on movies, Nagavalli Yakshagana based on the movie Aptamitra, Premabhisheka Yakshagana based on the movie Mungaru Prem, Kantara Movie Yakshagana based on the film Raktakanniru, Galipata, Rangitaranga etc. can be cited here. Against this backdrop, a wide-ranging study of cinema's relationship with other creative media is possible. A kind of multidisciplinary study is possible if all methods are adopted. While there are many such avenues for the study of cinema, the present thesis framed in the context of language, literature and culture is one such avenue

Currently entertainment is available in different formats after Corona Pandemic (movies, serials, web series, documentaries, cinema OTT direct/direct home mobile social network etc.) Movie duration has also changed, earlier 2hr 30min films are now limited to 1hr 30min and 1hr. Also, in the concept of web series, viewers are being given the opportunity to watch all the episodes in one go. Empowering stories, earthy stories, realistic, historical suspense thriller stories are keeping viewers interested. The habit of viewers to watch at home instead of going to the cinema is increasing. Looking at the background of these factors, it can be observed that the viewers of movies that carry the concept of desi culture are mostly finding it difficult in today's times.

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