



STUDY ON THE IMPACT OF CREATIVE LIBERTY USED IN INDIAN HISTORICAL SHOWS AND MOVIES

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Introduction

Historical references in movies, shows are the latest trends in the entertainment industry. In India there are more than 150 movies and 40 T.V shows approximately produced on the historical events and records. Many of these produced by the various makers to retell the tales of glory and valour of India's great heroes do provide justice to the heroes to some extent. Authentic and accurate depictions for the sake of knowledge or even getting the glimpses of the history is not the outcome of these shows or movies. Various inconsistencies, differences and various inaccuracies regarding the script, scenes and execution, laymen are often misdirected towards concepts. The idea of creative liberty or artistic license used by the writers to make the best of the historical references provided may cause discrepancies or irregularities difficult to accept by the people or some intellectuals. But, to demand accuracy and authenticity from the Indian historical is, for its fans, to miss the point. The genre, after all, is that the descendant of Indian traditions of myth, folklore, ballads and popular history, which have combined to inform us more about an imagined past than an actual one. Indian historical references are not about edification but wonderment. These self-important movies spill over with personages with patrician features, straight backs and raised chins, formal and sometimes bombastic dialogue, elaborately designed dwellings, alluring costumes and jewellery, and classical-themed music.

Objectives

- 1) To analyse the usage of artistic liberty in the movies and shows.
- 2) To evaluate the impact of such artistic liberty on the audience.

Methodology

The study was conducted to find the usage of creative liberty in Indian movies and shows. For the same purpose, this research was conducted through content analysis of randomly selected five Hindi, Kannada movies and popular T.V shows based on history. The various usage of the creative liberty with suitable proof for the historical inaccuracies is provided. The extent of usage is analysed to understand if the excessive usage of the same can have negative effects on the audience watching such movies.

Data Analysis

1) Movies on Salim - Anarkali

I. Anarkali (1953)

Anarkali may be a 1953 Indian historical drama film, directed by Nandlal Jaswantlal, and written by Nasir Hussain and Hameed Butt, supported the historical legend of the Mughal emperor Jahangir (Salim). As per the legend, Jahangir revolted against his father Akbar over his love for a standard girl called Anarkali. It was the highest grossing Hindi film within the year of its release, and one among the most important Hindi film hits in its decade.[2] Another film on an equivalent theme was Mughal-e-Azam, made in 1960, which was again a major commercial [3] and critical hit.

II. Anarkali (1955)

Anarkali (lit. Pomegranate blossom) may be a 1955 Telugu-language Indian historical romance film written and directed by Vedantam Raghavaiah. It is based on the legendary romance between Mughal prince Salim (later referred to as Jahangir) and therefore the eponymous court dancer. Anarkali was released on 28 April 1955. The film was a billboard success, running for over 100 days in many theatres. It was dubbed in Tamil with the same title, which also achieved success.

III. Mughal-e-Azam

Mughal-e-Azam (English: the good Mughal) may be a 1960 Indian epic historical drama film directed by K. Asif and produced by Shapoorji Pallonji. Starring Prithviraj Kapoor, Dilip Kumar, Madhubala, and Durga Khote, it follows the romance between Mughal Prince Salim (who went on to become Emperor Jahangir) and Anarkali, a court dancer. Salim's father, Emperor Akbar, disapproves of the connection, which results in a war between father and son. The development of Mughal-e-Azam began in 1944, when Asif read a play set within the reign of Emperor Akbar (1556–1605).

IV. Akbar Salim Anarkali

Akbar Salim Anarkali is a 1979 Telugu, Historical film produced & directed by N. T. Rama Rao under his Ramakrishna Cine Studios banner. The first point is the Anarkali's tomb in Lahore that has an inscription with the creator's name as Salim, son of Akbar. Although here is no evidence about who might be buried in the tomb inside, the locals suggest the existence of a beautiful dancer by the name Shari – Un- Nissa whose court name was Anarkali. But many historians dispute this theory. The unstable relationship



between Akbar and Jahangir, the rebellion the latter put forth on the former is true, the accounts of Anarkali is completely absent in any other records including the autobiography of Jahangir (Prince Salim) by the name 'Tuzuk-i-Jahangiri'. The autobiography contains extremely candid content about his feelings and gives fairly accurate account of his life and happenings including the specially imported exotic turkey bird from South America and even about his several rants about the Siddi General of Deccan – Malik Ambar. In a text which the king writes about every small issue pertaining to his rule and routine life, there couldn't be any valid reason why he would avoid the love of his life, her untimely death and the tomb he had constructed in her honour.

2) Jodhaa Akbar

Jodhaa Akbar is a 2008 Indian historical romance film, the film centres on the romance between the Mughal Emperor Jalal-ud-din Muhammad Akbar, played by Hrithik Roshan, and the Rajput Princess Jodhaa Bai who becomes his wife, played by Aishwarya Rai. Acclaimed composer A. R. Rahman composed the musical score. The soundtrack of the film was released on 19 January 2008. Many of the events portrayed within the movie are supported real events. Certain Rajput groups claimed Jodhaa was married to Akbar's son, Jahangir, not Akbar. Several historians claim that Akbar's Rajput wife was never referred to as "Jodhaa Bai" during the Mughal period. According to Professor Shirin Moosvi, a historian of Aligarh Muslim University, neither the Akbarnama (a biography of Akbar commissioned by Akbar himself), nor any historical text from the amount refer to her as Jodhaa Bai. Moosvi notes that the name "Jodhaa Bai" was first went to ask Akbar's wife within the 18th and 19th centuries in historical writings. In Tuzk-e-Jahangiri, she is referred to as Mariam-uz-Zamani.

According to historian Imtiaz Ahmad, the director of the Khuda Baksh Oriental library in Patna, the name "Jodhaa" was used for Akbar's wife for the primary time by Lieutenant-Colonel James Tod, in his book Annals and Antiquities of Rajasthan. According to Ahmad, Tod wasn't knowledgeable historian. N. R. Farooqi claims that Jodhaa Bai wasn't the name of Akbar's Rajput queen; it had been the name of Jahangir's Rajput wife.

Ashutosh Gowariker's reaction was

"While making the film I did my best to go by the book. I consulted the simplest historians and went through the foremost rigorous research. There are different names used for Akbar's wife, Jodhaa being one among them. In fact, there is a disclaimer about the Rajput queen's name at the start of the film. But to ascertain that, the protesters need to see the film.

3) Asoka

There is ample proof regarding the basic features of the Indus Valley Civilization, the facts about the people's life and various in-depth details are missing. The city Mohenjo-Daro, lacks ostentatious palaces, temples, or monuments. There's no obvious central seat of state or evidence of a king or queen. Modesty, order, and cleanliness were apparently preferred. Pottery and tools of copper and stone were standardized. Seals and weights suggest a system of tightly controlled trade according to the National Geographic channel's article on the city. The city is considered to be 'faceless' because a lot about its lifestyle is still unknown. The movie made by the director suggest various styles of clothing, various components, practices which have no proof of existence. Such scenes showed in the movie contain the certain fashion and rituals which were not even relevant to that era clearly visible to the layman as well. Particularly, the characters' dressing style— turbans, gold jewellery, feather-heads—was way before its time. Also, the city wasn't called Mohenjo Daro at that time. Besides that, horses weren't used as war animals, and that they won't have had one ruler (Kabir Bedi plays the king). These inaccuracies arise because there are not any proper evidences within the sort of texts that depict the Indus Valley lifestyle. Writing and script had not been invented back then; all that we all know comes from drawings.

5) Bajirao Mastani

Bajirao Mastani may be a 2015 Indian epic historical romance film directed by Sanjay Leela Bhansali, supported the Marathi novel Raau by Nagnath S. Inamdar, Bajirao Mastani narrates the story of the Maratha Peshwa Bajirao I (1700–1740 AD) and his second wife (or concubine; some authorities didn't consider the union legitimate), Mastani. The film was adapted from the novel Raau, whose accuracy has long been questioned. Bhansali consulted historian Ninad Bedekar, who is considered an authority on the Peshwas. According to a piece of writing published by Quartz, the "love story" of Bajirao and Mastani is "almost entirely fictional", writing that even the foremost reliable sources don't explain about the nature of their relationship. There has been controversy over Mastani's true lineage; two accounts of Mastani exist— one which says she was a courtesan and Bajirao's mistress or concubine, and another that's depicted in the film.

6) Bhagat Singh

I. Shaheed-e-Azad Bhagat Singh (1954)

'Shaheed-e-Azad Bhagat Singh' is that the first film supported Bhagat Singh's life. The movie was directed by Jagdish Gautama and had Prem Abeed, Jairaj, Smriti Biswas and Ashita Mazumdar in lead roles. The film also boasted of the classic patriotic song 'Sarfarooshi Ki Tamanna Ab Hamaare Dil Mein Hai' in Mohammed Rafi's mellifluous voice.



II. Shaheed Bhagat Singh (1963)

Almost a decade later, Shammi Kapoor appeared in and as 'Shaheed Bhagat Singh'. The film was directed by KN Bansal and besides Shammi Kapoor, the movie starred Shakeela, Premnath and Achla Sachdev in prominent roles.

III. Shaheed (1965 film)

Shaheed may be a 1965 Hindi movie supported Bhagat Singh's life. One of the foremost prominent Indian patriotic movies supported the Indian independence movement, it had been produced by Kewal Kashyap and directed by S. Ram Sharma and stars Manoj Kumar, Kamini Kaushal, Pran, Iftekhar, Nirupa Roy, Prem Chopra, Madan Puri and Anwar Hussain in lead roles. The music is by Prem Dhawan, with several songs written by insurgent Ram Prasad Bismil. Shaheed was the primary of Manoj Kumar's series of patriotic films, followed by the likes of Upkar, Purab Aur Paschim and Kranti. At the 13th National Film Awards, Shaheed won the award for Best feature in Hindi, the Nargis Dutt Award for Best feature on National Integration and therefore the award for Best Screenplay for B. K. Dutt and Din Dayal Sharma.[1][2]

The film was screened retrospectively on 15 August 2016 at the Independence Day festival, jointly presented by the Indian Directorate of Film Festivals and Ministry of Defense, commemorating 70th Indian Independence Day.

IV. Amar Saheed Bhagat Singh – 1974

Shaheed is a 1974 Hindi movie based on Bhagat Singh's life. It was directed by Omi Bedi in two different languages Hindi and Punjabi. It was released on 1st January 1974. The cast included Dara Singh, Achala Sachdev, Som Dutt, Rajini Bala.

Although it wasn't the most popular film of that era, it was considered to be the most laudable performances of Dara Singh.

V. The Legend of Bhagat Singh – 2002

The Legend of Bhagat Singh is an Indian historical biographical film directed by Rajkumar Santoshi and released in 2002. The film is about Bhagat Singh, a socialist revolutionary who fought for Indian independence alongside fellow members of the Hindustan Republican Association. It features Ajay Devgn because the titular character alongside Sushant Singh, D. Santosh and Akhilendra Mishra because the other lead characters. Raj Babbar, Farida Jalal and Amrita Rao play supporting roles. The film chronicles Bhagat's life from his childhood where he witnesses the Jallianwala Bagh massacre until the day he was hanged to death— 23 March 1931. Produced by Kumar and Ramesh Taurani's Tips Industries on a budget of ₹200 – 250 million (about US\$4.15 – 5.18 million in 2002), [b] the story and dialogue were written by Santoshi and Piyush Mishra respectively while Anjum Rajabali drafted the screenplay. K. V. Anand, N. Mayekar and Nitin Chandrakant Desai were responsible of the cinematography, editing and production design respectively. Principal photography happened in Agra, Manali, Mumbai and Pune from January to May 2002. The soundtrack, composed by A. R. Rahman, was released on 4 May 2002 to positive reception, with "Mera Rang De Basanti" and "Sarfaroshi Ki Tamanna" being well-received especially.

The Legend of Bhagat Singh was released on 7 June 2002 to generally positive reviews, with the direction, story, screenplay, technical aspects and therefore the performances of Devgn and Sushant receiving the most attention. The film however underperformed at the box office earning only ₹129.35 million (US\$2.68 million in 2002). [b] It went on to win two National Film Awards — Best feature in Hindi and Best Actor for Devgn — and three Filmfare Awards from eight nominations.

V. 23rd March 1931: Shaheed – 2002

23rd March 1931: Shaheed may be a 2002 Indian Hindi historical biographical film about Bhagat Singh, directed by Guddu Dhanoa which depicts the events leading up to the hanging of Indian freedom fighter Bhagat Singh and his companions Rajguru and Sukhdev on 23 March 1931. The film stars Bobby Deol as Bhagat Singh, his elder brother Sunny Deol as Chandrashekhar Azad and Amrita Singh in her comeback role as Bhagat Singh's mother. Aishwarya Rai features a special appearance during a song.

This is the second time real-life brothers Sunny and Bobby Deol appear during a film together after Dillagi (1999). They later appeared together again in several films like Apne (2007), Heroes (2008) and Yamla Pagla Deewana (2011).

The film's release coincided with another film supported Bhagat Singh directed by Rajkumar Santoshi and titled The Legend of Bhagat Singh. Both films bombed at the box office and were both declared disasters. However, both were critically appreciated. The film picked up a Zee Cine Technical Award for Best Art Direction by Nitish Roy. Simple Kapadia, the costumier of the movie also distinguished herself with a perfect replica of the 1930s costumes, making the movie even more realistic. This makes the movie more interesting.



Bollywood's obsession with the character of Bhagat Singh is clearly visible by the 5 movies made by them with three movies released in the same year 2002. Bhagat Singh's revolt against a likely enemy, the British, his revolutionary ideas, methods which were yet considered either taboo or improper by the highest of all leaders of that era especially making his character a Bollywood plot very easily. The aspects of this revolutionary are clearly shown to everyone especially the dramatic, heroic elements that make the character. But the elements of romance are completely irrelevant and some important details about the leader that make the story are often missed or shown very subtly not enough for any kind of influence. We, as an audience need to know the youngster who besotted Lenin, the more aggressive, assertive side of his writings, the original anarchist – Bhagat Singh not the more dramatic, lesser assertive and importantly a hopeless romantic is few of the characters we would never want to know about. His romantic history or a relationship he wouldn't consider because of his love for the nation is just an element every movie on Bhagat Singh to make the story of the leader into a feasible bollywood movie full of entertainment. The other controversial element of such movies is Gandhi's silence over his execution. The common accusation against Gandhiji is that he saw Bhagat Singh as a political rival. Although there is no proof or evidence for this statement provided in historical documents or any other statements tend to point towards this truth.

VI. Inqilab - 2008

Inqilab could also be a 2008 Indian documentary directed by Gauhar Raza, about Indian insurgent, Bhagat Singh,[1] co-produced by Nehru Memorial Museum and Library (NMML) and Act Now for Harmony and Democracy (ANHAD) in reference to birth centenary Bhagat Singh. The 40-minute documentary which contains archival footage and original visuals of locations, could also be a tribute to the memory and sacrifice of Bhagat Singh, one of the foremost venerated nationalist figures in contemporary India. The documentary traces the evolution of this revolutionary icon as a political thinker and a visionary within the context of Indian freedom struggle. The film is an effort to craft an intellectual biography of Bhagat Singh in an audio-visual format. The documentary is produced as a neighborhood of the year-long celebrations organized by the Nehru Memorial Museum and Library in reference to the 100th birth anniversary of Bhagat Singh the documentary made by the team to provides complete justice to the character, with accurate facts and picturization to educate the youth about the person who strived for the country without any limits.

Regional Movies

1) KrantiveeraSangolliRayanna

I. KrantiveeraSangolliRayanna 2012

KrantiveeraSangolliRayanna (Legendary Warrior SangolliRayanna) could also be a 2012 Indian historical biographical film Kannada film directed by Naganna and produced by Anand Appugol. Darshan, Jayaprada and Nikita Thukral play lead roles. The film is about SangolliRayanna, a prominent insurgent from Karnataka, who fought British till he was captured and executed in 1831. He was the military chief of the dominion of Kittur ruled at the time by Kittur Rani Chennamma. Kranti Veera SangolliRayanna was produced at a cost of an estimated Rs 40 crore [2] and collected approximately ₹30 crore in 22 days of screening in Karnataka [5] and ₹68 crore after 100 days in theatres.

II. KrantiveeraSangolliRayanna 1969

KrantiveeraSangolliRayanna may be a 1967 Indian Kannada film, directed by B. T. Athani and produced by Neminatha Gat. The film stars V. S. Patil, Kamini Kadama, Dada Salavi and Rajashekar in lead roles. The film had musical score by Lakshman Beralekar. The cast of the film included V. S. Patil, Kamini Kadama, Dada Salavi, Rajashekar, Leela Gandhi, Saroja Borakara, Thara, Shanthamma, Renukadevi, Chandrakantha, Gururaja, Kodanda Rao.

The older version of the movie provided justice to the character to a certain level wherein the newer version bought out in the year 2012 provided ample part of the movie to the hero but added extra unnecessary elements to the story to make it filmier and more acceptable to the masses. There is no proof for the existence if a love interest for the character. A war hero of his stature was shown in influential levels to attract the audience towards the greatness of a hero and his undying loyalty towards his queen and motherland. Similar to Bhagat Singh, the movie makers are often pulled in by this character but time and again using extra elements such as love interest or other excessively dramatic and unrealistic movie scenes are the only let down of the movie. The aspects of the hero being completely patriotic, loyal and a war hero beyond any one's expectations are the aspects more important in the movie.

2. ImmadiPulakeshi

ImmadiPulakeshi may be a 1967 Kannada biographical feature written by G. V. Iyer and directed by N. C. Rajan. The cast includes Rajkumar, Udayakumar, Jayanthi, Kalpana and Balakrishna.[1] The film had a soundtrack and original score by G. K. Venkatesh and cinematography by B. Dorairaj and Rajaram. ImmadiPulakeshi is predicated on the story of the famous Kannada ruler Pulakeshin II of the Chalukya dynasty, who was significantly involved in branching out the dynasty to increase over most parts of the Deccan. The movie was the 100th movie of actor Balakrishna. Music composer G. K. Venkatesh produced the movie under the banner Sri Venkatesh Chitra. Rajkumar plays the title character ImmadiPulakeshi, while Udayakumar plays a hunchback KubjaVishnuvardhana.



Another historical by the same team of director N C Rajan and writer G V Iyer was ImmadiPulikeshi, a major commercial success. Compared to RanadheeraKanteerava, this movie moves rather far away from the recorded history of the greatest Chalukyaemperor, Pulikeshi II. It is more in the nature of a legend glorifying Pulikeshi II in a largely fictional setting. Indeed, when one observes the entire plot, at least as it unfolds in the first half, it becomes clear that the vacillating affections between Pulikeshi and his brother Vishnuvardhana is rather unconvincing as also the subplot involving Buddharaja who sacrifices his life for his king. So are the series of palace intrigues instigated by the scheming minister Rahu, perhaps a symbolic name after the earth Rahu known for its evil effects on people. Equally, the characterisation of Vishnuvardhana as an unstable and gullible prince appears rather as a caricature. Also, the death of Vishnuvardhana in battle is clearly a device of the writer/director to heighten drama. And it is drama, and not recorded history that made the movie a success. What are often said in favour of the movie is that the intent of its makers to spotlight the glory of 1 of the best empires of Karnataka.

One can also briefly turn to Veera Sankalpa, written, directed and produced by the prolific Hunsur Krishnamurthy, who also essayed the lead role. The movie declares before the beginning that it's loosely supported the oral legends about the heroism of Lakshamana Nayaka or Yecchamma Nayaka, the loyal commander of Venkatapati Raya I. It is set within the period following the demise of the Vijayanagara Empire after the Talikota Battle when the remnants of the Aravidu dynasty ruled from Penugonda and Chandragiri near Tirupati. Purely from the attitude of a period drama, it's little by way of history and may be regarded mostly as a legend involving a tale of heroism, bravery, courage, sacrifice, and loyalty on the lines of say Braveheart, King Arthur, Gladiator, and the like. Perhaps two movies, both made by B.R. Panthulu offer good examples of trying to cinematically narrate history while reasonably maintaining historical authenticity.

3) Sri Krishnadevaraaya

Sri Krishnadevaraya may be a 1970 Indian historical drama film in Kannada language, produced and directed by B. R. Panthulu. It stars Rajkumar as Krishnadevaraya, an emperor of the Vijayanagara Empire within the 16th century. R. Nagendra Rao, B. R. Panthulu, Narasimharaju and N. Bharathi appear in pivotal roles. The film was Rajkumar's first in color.

The film won three awards at the 1969–70 Karnataka State Film Awards - Best Actor (B. R. Panthulu), Best Actress (N. Bharathi) and Best Music Director (T. G. Lingappa). The movie saw a theatrical run of 28 weeks. Panthulu takes the popular narrative of Krishnadevaraya's challenges in ascending to power, his numerous wars, his fame as a patron of the arts, the prosperity of his kingdom, and his eventual decline and weaves all of them during a fluid narrative. Yet, keeping the audience in mind, he also devotes significant screen time to the love story involving Chinnadevi and the emperor, the historical veracity of which is doubtful. The same purpose seems to have been in the director's mind in the comedy scenes involving Tenali Ramakrishna. But within the main, the film has remained rather faithful to recorded history and succeeded commercially also due to its skilful screenplay and therefore the manner during which the drama has been elevated. (this factor is additionally a standard shortcoming once we notice as an example, the very fact that several portions of Sri Krishnadevaraya are evidently shot in Jaipur)

4. Mayura

Mayura may be a 1975 Indian Kannada historical drama film, directed by Vijay. It is one among the foremost popular films of acclaimed Kannada actor Dr Rajkumar, who plays the role of Prince Mayurasharma of the Kadamba dynasty, the earliest native kingdom to rule over what's today the fashionable state of Karnataka. The film depicts the lifetime of Mayura, a Brahmin youth, as he discovers his royal heritage and realizes his destiny of ascending to the throne of the then-Pallava kingdom. Based on a completely unique of an equivalent name by Devudu Narasimha Sastri, the film is notable for its various scenes filmed inside and round the famous Mysore Palace. The movie was also the last movie to be shot inside the Mysore Palace. The movie saw a theatrical run of 30 weeks. It is considered by many as a logo of Kannada pride.

We can finish up this examination of royal period dramas by adding to the list films like Mayura, Huli Halina Mevu, etc. What we notice altogether of those movies is that the closer they're to the contemporary period, the greater the degree of historical accuracy in terms of recreating the physical elements of that period, costumes, etc. Equally, this factor is also a common shortcoming when we notice for instance, the fact that much of the action in Mayura occurs in and round the Bangalore palace.

5. Ranadheera Kantheerava

RanadheeraKantheerava may be a 1960 Kannada historical drama biographical film directed by the editor-turned-director N. C. Rajan and written by G. V. Iyer.[1] it's one among the foremost popular films of acclaimed Kannada actor Rajkumar, who plays the role of an emperor Kanthirava Narasaraja I of the Wodeyar dynasty, Mysore who was fondly named as RanadheeraKantheerava. The film depicts the lifetime of Kantheerava, who is understood for his immense physical strength through wrestling. The film also stars Udaykumar, Balakrishna, Leelavathi, Narasimharaju and Sandhya within the prominent roles. The film was released at a time during the severe crisis within the Kannada movie industry thanks to the financial constraints. This film was produced through a co-operative forum called "Kannada ChalanachitraKalavidara Sangha" formed by actors Rajkumar, Balakrishna, Narasimharaju and acclaimed



writer G. V. Iyer. Thus, this was the first venture where Rajkumar turned producer for the film. The film, post release suffered an initial hitch as no distributor came forward to screen the film. Later it had been released during a single "Bharath" theater and located huge collections drawing.[4] This film screened at IFFI 1992.

Ranadheera Kanteerava isn't without historical inaccuracies and a confused plot development, it stands tall even today as a kind of guidepost to creating compelling historical dramas in Kannada. The chief merit of Ranadheera Kanteerava is that the level of authenticity in several key aspects.

The first is that the Kannada language used during Kanteerava Narasaraja Wodeyar's days both by the royalty and the common people. To a keen student of the inflections that Kannada has undergone, this forms a useful study. Equally authentic are the depictions of the protocol, manners, customs, and traditions of palace life. The movie also brings out a couple of nuances of palace intrigue, tangentially touches upon some aspects of the executive machinery, and therefore the system of espionage by weaving them together in a rather dramatic fashion.

This level of detail was made possible thanks to extensive research and firsthand knowledge of the Mysore palace life that the film's writer Sri G.V. Iyer possessed. But the film's biggest weakness is the unhistorical thread that dominates much of the film: the doomed love story between Narasaraja Wodeyar and the leading lady played by Smt. Leelavati. This not only takes away the plot space that could've otherwise been filled with fleshing out the king's other important legacies of extending the borders and culture of Mysore to various parts of South India, as well as creating much of the symbols associated with the Mysore Wodeyar empire. At the end of this survey of the contribution of Kannada cinema to the genre of period drama, a few points can be summarized. As noted within the beginning, historical films in India, especially those centred around royal dynasties, emperors and kings and other heroes have attended essentially glorify these personalities on a larger than life canvas by heavily dramatizing them to emphasize the greatness, heroism etc. Because many of these movies were made when memories of the freedom struggle were still fresh in mind, there was an undercurrent of reinstalling self-confidence within the people by telling and retelling stories of great warriors, saints, etc hailing from the Indian soil.

Therefore, both to the manufacturers also because the audience, it had been acceptable to overlook actual historical realities, nuances, episodes, and therefore the physical and aesthetic settings. This worked to their advantage as well. The centuries long tradition of dramas and therefore the culture and tradition of epics which is within the DNA of Indians when translated on celluloid gave a greater impact and had a wider reach among the masses. The theatre tradition brought in and elevated the dramatic element even in period films, reflected in the execution of scenes involving heightened emotions: precursor to a war, ferocious oaths, conflict between protagonists, and other situations. Needless to say, effective dialogue and diction were some of the prime components that heightened this drama. And so when we compare historical content of recent times like Gandugali Kumara Rama, Sangolli Rayanna, etc, we notice the near-complete absence precisely of the artistry required to build, sustain, and give a climactic finish to this drama. The less said about dialogue the better.

For instance, one looks around in vain for even a simple line like "When one's inner self becomes a battleground, brothers become soul-betrayers" Contributing in differing measures to this downfall are also the actors in protagonist or lead roles who are either unable to pronounce such lines or cannot get the diction correctly. This state of affairs in turn is the result of a near-absence of the same theatre tradition of performing Pauranik and legendary plays of which chaste, appealing and well-modulated dialogue was an essential part. This loss has occurred with the increase of the contemporary trend of insisting on sticking to "realism" in cinema. But over its long and chequered history spanning over 80 years, the Kannada cinema industry has contributed quite substantially to period dramas notwithstanding historical and other inaccuracies. Indeed, it provided inspiration to filmmakers in other languages to make historical content —both as originals and remakes from Kannada. As a good example, Amarashilpi Jakkannacharya was remade into Telugu starring Akkineni Nageshwara Rao.

It is also to the credit of Kannada filmdom that it's made a classic historical like Sri Krishnadevaraya, the king whose legacy is widely respected within the Telugu region even today. While the planet of Telugu cinema hasn't made a straight film on Krishnadevaraya, the classic Mahamantri Thimmarasu does include various facets of the king's life narrated engagingly. And so, starting with the classic Ranadheera Kanteerava, the Kannada cinema industry has not only inspired numerous filmmakers over the decades to explore various possibilities in this genre, it has also spurred others to weave creative narratives from imagination set in a particular historical era. But most importantly, as every cinema must basically do, it has given us memorable entertainers in the form of period dramas.

Findings and Discussions

The chief appeal of period dramas lies in the innate curiosity and yearning in human beings to travel back in time to learn and perhaps "live" in the cities, palaces, temples of the past, to roam in the lanes of history and interact with and learn the stories of their



ancestors. The historical contexts of our rich heritage are often turned into movie or show content to celebrate our culture and its richness. But, to demand accuracy and authenticity from the Indian historical is, for its fans, to miss the point. The genre, after all, is the descendant of Indian traditions of myth, folklore, ballads and popular history, which have combined to tell us more about an imagined past than an actual one. Indian historical references are not about edification but wonderment. These self-important movies spill over with personages with patrician features, straight backs and raised chins, formal and sometimes bombastic dialogue, elaborately designed dwellings, alluring costumes and jewellery, and classical-themed music. How infinitesimal and impoverished our lives appear in contrast, how drab our clothes and dull our romantic partners, and how trivial our concerns and familiar our fears. If the story cleaves closer to an Amar Chitra Katha comic than our textbooks, if the sallow faced and diminutive king's official portrait doesn't match the fair-skinned and strapping screen monarch, if the battle ends quite differently from the way researchers say it did, it doesn't seem to matter. Movies were watched to be dazzled rather than informed. It would be wrong if we don't look into various movies, the usage of artistic liberty and understand the need of its usage as well. After looking into the various movies and extent of usage, the audience who view such movies under the name of being historical in nature often consider the movie to be the gospel truth in the matter. Although some simple changes in the story is permissible in the viewer's discretion, it's harm can be excessively seen when there are war heroes and legendary kings and queens provided with elements defaming them or the mere attempt to be depicting their legacy as less influential or with connection to agendas not even close to reality causes a lot of damage to the history. The basic study of history is to understand our past to lead a better future. If the past itself is distorted for menial reasons, the lesson learnt from such things is also improper and used for negative agendas and ideologies.

Conclusions

The extent of usage of artistic liberty is permissible to certain extent wherein the standards have to be set in accordance to the character's fame and the effects of the artistic liberty must be clearly analysed and understood. Mere need for dramatic elements for the respected show is not a good reason for the changing of facts beyond the necessity.

Suggestions

The various movies considered for the purpose of the research is limited and the sources considered for the historical facts are not suggested properly. The research has not considered all of the movies from the regional languages such as Tamil, Telugu and Malayalam. The result of the research is imbalanced because the reasons for the distortion of facts are not analysed in detail

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