

CHRIST (Deemed to be University), Bangalore
KANNADA SANGHA
Special Guest Lecture-2

General Information

Type of Activity	Kannada Sangha Golden Jubilee Celebration
Title of the Activity	Special lecture on account of golden Jubilee -An Approach to Cinema Literature
Date/s	19 August 2022
Time	3.30 -5.00 pm
Venue	802, Syndicate Room, Central Campus, Bangalore
Collaboration/Sponsor (if any)	----

Speaker Details

Name	Girish Kasaravalli
Title/Position	A renowned International Film Director
Organization	Kannada Film Industry
Title of Presentation	An Approach to Cinema Literature

(Add/repeat above rows if there is more than one Speaker)

Participants profile

Type of Participants	Academicians, Faculty, students, general public & Invitees
No. of Participants	90

Synopsis of the Activity (Description)

Highlights of the Activity	Kannada Sangha was started in the year 1972. It has encouraged and provided an opportunity to write for hundreds of writers. It has created and spread a sense of cultural sensitivity across Karnataka . It has completed 50 years. Christ University Kannada Sangha celebrates golden Jubilee year this year, on account of which a special guest lecture was arranged.
Key Takeaways	Cinema has its own language consisting of sound and images. Westerners look into cinema as an extended part of the paintings and performing arts. But Indian cinema is an extension of Theatre. Cinema should always tell stories through techniques, not through literature.
Summary of the Activity	Dr. Vagishwari acted as the master of ceremony. Dr. Abhaya N B introduced the guest. Mr. Girish Kasaravalli gave an elaborate lecture on how Indian cinema has developed and how cinema and literature have mutually evolved. Dr. Shivaprasad proposed the vote of thanks. Dr. Rathi M T coordinated the whole programme.

Rapporteur

Name of the Rapporteur	Dr. Rathi M T, Coordinator, Kannada Sangha.
Email and Contact No	rathi.mt@christuniversity.in 9880495712

Descriptive Report

Girish Kasaravalli highlighted many aspects of Cinema. Following are the significant observations of the speaker.

The relationship of Cinema and literature defines the culture of 20th century. Cinema has its own language consisting of sound and images. Westerners look at cinema as an extended part of visual and performing arts. But Indian cinema is an extension of Theatre. Cinema always should tell stories through techniques and not through literature. Literature has thousand years of history but cinema has 100 to 120 years of history. The new Kannada cinema emerged out of literature. Cinema means not just telling a story. Cinema takes us from tangible to intangible. Literature takes us from intangible to tangible. When the sound and editing process came into cinema, literature changed. The real strength of cinema is not an audio or a video but its movement. The real element of cinema is time. Moulding the cinema space and time is very important. We have to look at where life experience tallies with cinema. If the cinema director is loyal to the original story text, the cinema will fail. The film maker should check if the theme has the power to transcend. Visual art gives knowledge from its experience, but the art of literature gives experience from knowledge. In Kannada cinema before the Navya pantha, the family beliefs were not questioned. After Samsara composed by Ananthamurthy, many literature texts have become cinema. Sri. Kasaravalli mentioned examples from Hollywood, African and Japanese cinemas as well. An interesting interaction with the audience marked the end of the insightful session.

Speaker profile

Girish Kasaravalli is a legendary movie director of international repute in Kannada. He is a well-known among the directors of parallel cinema in India. Girish Kasaravalli has his distinction four Golden Lotus Awards for eleven films he directed so far.

He is a perfectionist and works on his script and screenplay for months. A gold medallist from the Film and Television Institute of India, Pune. His first film as an independent director after his studies was Ghatashraddha in 1977. This film won him instant fame and launched him as a major director. Ghatashraddha won the Golden lotus. It also won a few international awards. During the centenary celebrations of Cinema, Ghatashraddha was the only Indian film to be chosen by the National Archive of Paris. This film was followed by many more master pieces.

He won his second Golden Lotus for Tabarana Kathe in 1987. Considered as one of the best edited films in India. The film deals with the futile efforts of a retired government servant to earn his pension. In 1997, he came up with another masterpiece Thaaayi Saheba, which won him his third Golden Lotus award. He won the fourth Golden Lotus award for Dweepa. The film used music extensively and was a visually stunning film. Apart from these four films winning the Golden Lotus awards, Girish Kasaravalli directed Akramana in 1979, Mooru Darigalu in 1981, Bannada Vesha in 1988, Mane in 1990, Kraurya in 1996, Hasina in 2004 and Naayi Neralu in 2006.

His last film Naayi Neralu dealt with a very intense and bizarre concept of reincarnation. Based on the novel with the same name by S.L. Bhyrappa, Girish Kasaravalli has given a different interpretation of the subject.

