

Article

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Nationalism, National Movement and Indian Cinema



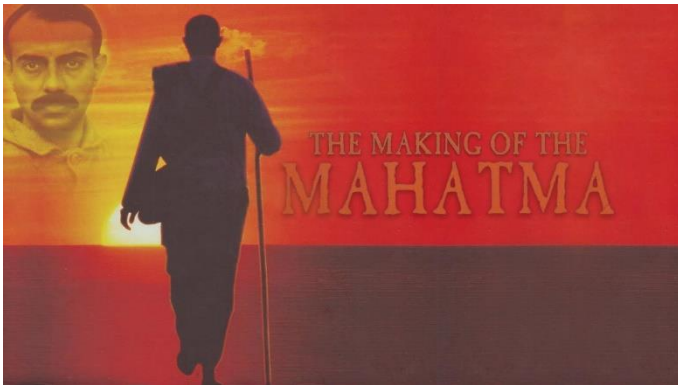
Garm Hawa (1974)

Indian cinemas in the 1940-50 decades represented and echoed the hopes and expectations of the national struggle/movement during that period. Cinemas in those days could never escape this element of nationalism. Cinemas of those days reflected contemporary politics of those days at different levels. First: In a manner reflecting the various faces of the national struggle of those days very vocally; second: using representative dramas of the contemporary struggles in a manner to stimulate nationalism, independence and love for the nation; and third: Representing programs about anti-alcoholism, sense of Swadeshi (Indian), untouchability, caste system which were socially oriented by Gandhiji who was one of the chief architects of freedom struggle. At the same time, the freedom movement or awareness about freedom did not end with the country gaining freedom in 1947. On

the contrary, the gifts of freedom struggle and the various socio-political values that represented the freedom struggle are being debated and discussed even today.

It may be movies such as *The Legend of Bhagat Singh* or the series of *Munna Bhai M.B.B.S* which threw light on the values of Gandhiji, who gave an ideological, philosophical perspective to the Indian freedom struggle movement, or it could be *Achoot Kanya* cinema, which strongly criticised the caste issue which came to the fore during the Indian freedom struggles around 1930 or it could be the political identity which came into existence after 1990 by a much-globalized world through the examples like film and documentary on Dr. B.R. Ambedkar by Jabbar Patel. All these films narrated the politics of the National OR freedom movement uniquely and are still today a matter for discussion in

the post-independence era. Though the freedom struggle ended at midnight of August 15th, post-independence India was rebuilt on the aspirations and the values of the National movement. Because of this reason, the aspirations which represented such struggle/movement have been in constant debate and discussion till today. At the same time, just as the Indian national movement reached varied land, language, thought, tribe, and social levels, similarly, the national struggle in cinemas of those days and later periods carried varied subjects and narrations. Hence, when there was a joyous narration of gaining freedom and independence, cinemas were made on the subject of the partition on the heels of gaining freedom, which were contradictory. M.S. Satyu's *Garam Hawa* and Govind Nihalani's *Tamas* were such films. Today, we are witnessing cinemas again with the nostalgia, ideas and aspirations of Freedom struggle and patriotism subjects as the government, which came into existence after 2014, appears to promote Nationalism and patriotism.



Hence, the deeper relation between nationalist struggle and cinema has created a cinema genre about patriotism in India. Many films have been made based on the freedom struggle's historic and semi-historic incidents and personalities. Some examples of this genre of cinema are *Gandhi*, directed by Sir Richard Attenborough; Shyam Benagal's *Netaji* and *Making of Mahatma*; Ketan Mehta's *Sardar*; *Mangal Pandey*, Jameel Dehlavi's *Jinnah*, which are personality based and Jalianwala Bagh and *Chittagong* about Chittagong armoury which is incident based. Apart from these, semi-historic films like *Lagaan* and *Swadesh*, representations of rural development in a globalised India in 1990 and talk about patriotism, have also been made. Just like the Ganga of Indian struggle has thousands of tributaries.

Similarly, freedom struggle and patriotism-based stories have been made in various languages, narrations and techniques.

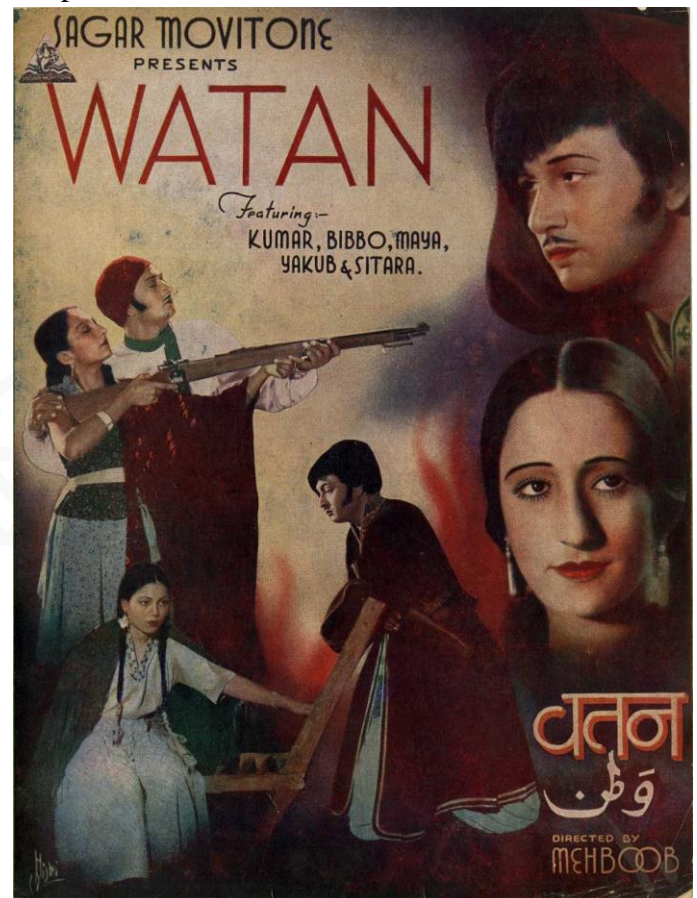
Before 1947, an all-Indian political nationalism did not exist. Historically, a political state or nation-state comprised 565 different entities in the year of Independence. However, an all-Indian cultural India and an all-Asian cultural, literary model or tradition existed. Religious beliefs, poetry, and literary customs/practices crossed or transcended the borders (present political border) and encompassed the geographical boundaries of Asia and Northeast Asia. Epic works such as the Ramayana, Mahabharatha, Panchatantra, and Buddhist-Jainist religious and secular texts created different geographical-societal-linguistic oriented forms. The various regions and the cultural expressions are the experiences of a diverse political India. Well-known philosophers who sought a political nation, according to whom a political nation is an idea, a region created on ideas and communities. That means that language-based-regional nationalism like Kannada, Tamil, and Telugu co-existed in contemporary India on the lines of nationalism and patriotism. During the formation of language-based regions after 1956, the contemporary dual-faced-dual nature of nationalism took birth. This is reflected in the various creative media, including cinema and literature. This model existed in two forms. One: Models of Telugu, Tamil (Dravidian language-culture-theories) which rejected United Indian nationalism. Two: models which accepted an all-Indian nation, which bridged ambiguities of dual nationalisms. At the same time, we can see L.V. Prasad's *Manadesam* as an example of this Telugu-Tamil model, where many Tamil cinemas supported an alternative language-region-based nationalism. In the context of Telugu narratives along the lines of *Potti Sriramulu* and many similar language-wise regional struggles resulted in such experiences. It seems that Phalke's choice of popular so-called Indian mythology is a political statement in response to the freedom movement situation. We can even witness a "Swadeshi Cinema" industry in the form of indirect criticism of British Rule and a response to contemporary politics.

Raja Harishchandra's movie denigrates the contemporary British Raj. Raja Harishchandra is a generous ruler. It is the central argument of people who have studied Phalke's cinema that Raja Harishchandra lost his Kingdom and wealth because of a cunning monk; likewise, a Nation like India lost everything, including its freedom, to the cruel/cunning British/Company Raj. Phalke's *Raja Harishchandra* came face to face with British Rule using allegory, drama and gestures. Probably, the response of Indian Cinema to the Imperialists, which began at this time, continued until 1950-60s. Most cinemas portrayed the landowner cruelly, equating metamorphosing him with the British Raj in many scenes.

From 2001 to 2006, a model or pattern of cinema had Independence struggle subjects and concepts. In 2001, *Lagaan* introduced this very much formally. This trend continued through *Mangal Pande* and Amir Khan's *Rang De Basanti* success in 2006. *Basanti* had a story about five university students who love their country and are freedom fighters and want to make a movie about that. *Rang De Basanti* is an example of being proud of the country that is India. These types of cinema and stories also depicted that India is moving towards becoming a superpower in the twenty-first century, at the same time showcasing the philosophy of its natural beauty. Even though cinemas with freedom struggle were made after 2006, they were unsuccessful at the box office. Gurinder Chadda's *Partition 1947* and *Rangoon* were necessary among these types of films. Post-2018, certain cinemas (*Manikarnika* and *Queen of Jhansi*) achieved populist success.

Bhakta Vidura, released in 1921 in India, was banned by the British due to sedition. This cinema, which came around the time of the Rowlatt Act, was banned, stating that the character Vidura resembled the character of Gandhi. This cinema also had Vidura actor Dwarakadas Sampat wearing a Gandhi cap and khadi in certain scenes. At that time, the British Raj Censor Board argued that the character was not at all Vidura but Gandhi, and the true purpose of the film was to promote the non-cooperation movement.

Swarajya che Toran, produced by V. Shantaram in 1931, also invited dispute because of its reaction to the contemporary national struggle. The British Raj Censor Board accused the flag held aloft by Chhatrapati Shivaji in the poster of being the flag held against the British Raj, and the title of the cinema was a word of treason and sedition. Shantaram was disgusted with this accusation and, upon suggestion from producer Baburao Pai, later changed the title to *Udayakal*. Also, the climax scene and the orange flag hoisted by Shivaji at *Simhagarh* were deleted from the poster.



Mehboob Khan's movie *Vatan*, made in 1938, too was controversial because of the depiction of patriotism and national struggle. The story of *Vatan* was a competition between Central Asia's Bolshevik and Kosak communities, not set in India. Even though the story was their story, because of the reference given by director and lyricist regarding Indian freedom struggle was enough to anger the British. The song "Jahaan Tu Hai, vaheen mera vatan hai (wherever you are, that is my country)" in the movie written by lyricist Anil Biswas was the main reason for this controversy. The British said that

indirectly, this was a motivational freedom struggle song, and hence, it was a song of treason.



Sohrab Modi's Film *Sikander*, released in 1941, indirectly evoked the same emotions. Although the movie was about the battle between Alexander and Indian warriors, it circumstantially represented the contemporary struggle and its politics.

While fighting against the British, people from all categories and strata of society should have organised and become progressive. They should have eliminated social injustice and blown the trumpet of freedom. The 1937 movie *Duniya Na Maane* also fiercely propagated widow remarriage during this time. Even this cinema faced the wrath of the British Censor Board. The producer/Director had to finally remove the footage/video on the documentary where Sardar Vallabh Bhai Patel talked about population control and freedom.

1939 movie *Brandy ki Bottle* deals extensively with drinking alcohol. It had promoted Gandhi's opposition to drinking alcohol. 1940 movie *Ghar Ki Rani* criticised following Western thoughts and culture and held up the nativity. Most of these cinemas had the support of national leaders like Gandhi, Nehru and Patel. For example, in 1940, Chandulal Shah's movie *Achyut* was telecasted many times at congress sessions, movements and conferences. Even Gandhi, Patel and others had appreciated this movie. But sometimes, contemporary national leaders also criticise movies. For example, V. Shantaram, in his film *Dharmatma* in 1935, was given the title of Mahatma because of his intense devotion and love towards Gandhiji. But when K.M. Munshi, the then home minister of

Mumbai region, said, Mr Shantaram, to use the names of people like Gandhi for your interest and profit is exploitation,' later Shantaram changed the name of the movie.

Sometimes, the British Raj brought face-to-face their cinemas against anti-imperialist Indian movies as a tit-for-tat reaction. Those movies were propaganda cinemas which showcased Indians, Indianness, and culture in a cunning and crooked manner. The 1938 movie *The Drum* is one such movie—Frontier Gandhi. Khan Abdul Gafar Khan had opposed the Drum cinema. In opposition, the British used a movie called *Bombay City Rose* as propaganda and advertisement. Another cinema, *The Lives of a Bengal Lancer*, in 1935 was also an anti-Muslim, anti-Indian movie brought out by the British.

The Decade of 1940 was a transition period for movies with the flavour of freedom struggle, which was at its peak then. By this time, British censorship had also been reduced. 1944 cinema *Chal Chal Re Sajhavan* even introduced a tagline, 'On the way to bring light to the frantic nation.' *Hum Ek Hain*, a Prabhat Studio cinema of 1946, was titled *Turn West, Listen, India is speaking*. The poster of this cinema displayed Netaji Subhash Chandra Bose with full vigour.

Apart from Bollywood, umpteen examples of independent/indie parallel cinema showcase the struggle for freedom with many storylines, meanings, and nuances. Satyajit Ray's 1977 cinema *Shatranj Ke Khiladi* not only attracts one's attention towards Wajid Ali Shah, his Lucknow, and his addictions but also towards the empire, extension policy of Dalhousie and the war techniques of General Watson and General Outram. *Junoon*, directed by Shyam Benegal in 1978, has the depiction of the situation immediately after the murder of Mangal Pandey. *Junoon* is based on the story written by famous author Ruskin Bond's "A Fight of Pigeons". This is a depiction of the British Cantonment in Rohilkhand during the 1857s. Hrishikesh Mukherjee's 1977 cinema *Jallianwalla Bagh* is another significant movie in this background. The film *Kranti*, directed by Manoj Kumar in 1985, is said to have a story from the freedom struggle from 1825 to 1857. Even though *Lagaan*, released in 2002, was not an anti-British

struggle movie, it did win as a fighting story. 1994s film 1942, a love story, is perhaps an intricately woven story of love and national struggle.

Songs in Indian cinema created a beautiful, melodramatic patriotism and supported the national struggle. “kaheen pe nigaah, kahee pe nishaanaa,” song from the cinema *Aarpaar* (1954), is the most significant one. Though the song “Door hath e duniyavalo Hindustan hamartia hai” from the movie *Kismet* in 1943 outwardly and indirectly looked like a song that is against Germany-Japan, that were engaged in a world war against the British, this was written to escape from the Censors of the British Raj. The song continues suggesting: “Wake up Indian, war has begun; this land is sacred for everyone”. This song, with the rhythm of a military song, which came six months after the Quit India Movement, was anti-British. For this reason, when this movie was screened, the audience demanded the song be played again. The people coming into the song resembled the audience, too. When this song became very popular, lyricist poet Pradeep and music composer Anil Biswas feared arrest by the British. Finally, the duo evaded arrest by convincing the British Censor Board that the song was pro-British and anti-German-Japan. The map of India shown in this song had the landscape of Burma, which had separated from India in 1937. *Kismet* is not a straightforward patriotic movie. Instead, it was a thriller. Even though it was not directly related to the story, the cinema world was impelled to respond to the struggle of that time. Likewise, many cinemas used drama, innuendo, signs and indirect references to escape from British censorship and treachery.

The famous song composed by Anil Biswas, “Jahaan Tu hai, vahee mera vatan hai”, from the movie *Vatan*, went viral. “Jeete Desh Hamaara, Bharat hai gharbaar Hamaaraa, Bharat hai sansar hamaaraa” song from Sohrab Modi’s movie *Sikandar* poured oil to the fire of freedom struggle densely. But this song was made to be sung by Alexander. Most of these songs became famous, touched people’s hearts and inspired different communities to participate in the freedom struggle. The lyrics, songs, singers, music directors, and everything else had the power to influence non-violent struggles. In most of the songs,

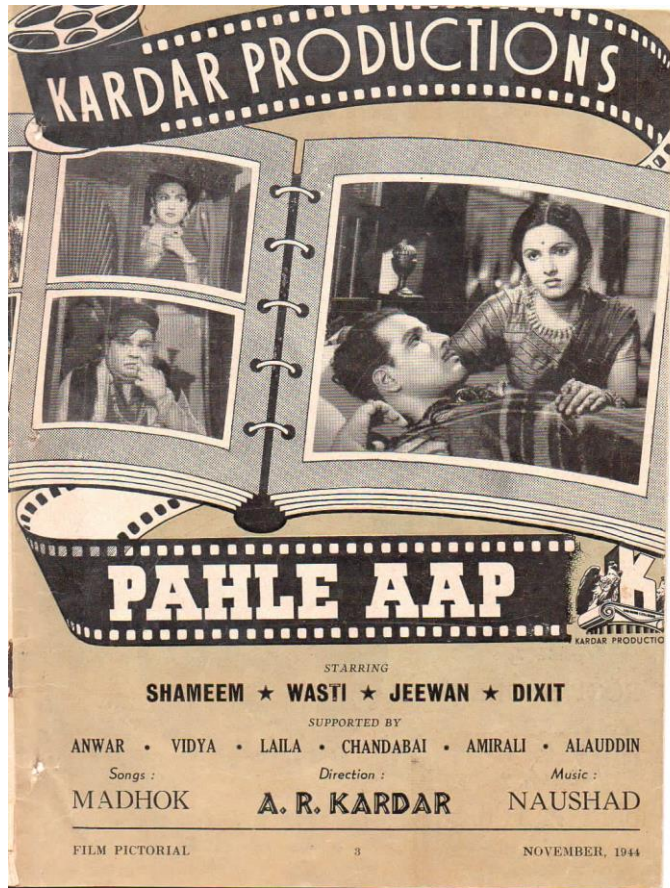
the British were depicted as villains. During the 1940s, when the movement was lucid, cinema songs were particular and sharp.



“Chal chal re saajhavan, kehana mere naam” from the movie *Bandhan* in 1940 was another popular song. Poet Pradeep was the lyricist, and Ramachandra Pal was the composer. In Delhi, the audience demanded this song very frequently. It was played even after the movie. Child artist Suresh sang this song. This very song inspired actor Ashok Kumar. Poet Pradeep and others left Bombay Talkies Company and established a new studio called “Filmistan and made a movie titled the song *Chal chal re saajhavan* in 1944. The song “Jai Bharat Desh, Teri Desh, Bharat Ki Noujavani Chalo Ek Raah Par, Ayee Hindu Musalman Chalo Ek Raah Par” created Hindu-Muslim unity and prepared both communities for the movement. The song was written by poet Pradeep and composed by Gulam Hyder, and actor Ashok Kumar sang it.

Gulam Hyder also composed the famous song “Hindu, Muslim, Sikh, Isayi, Aapas mai hai Bhai Bhai” from the movie *Bhai* in 1944, which Shyam Sundar sang. The famous song “Hey Maata, ab jag

uthe hai ham” from the movie *Phunji* in 1943 was sung by Shamsad Begum and was composed by Hyder. “Hindustan Ke ham hai, Hindustan Hamaaraa, Hindu Muslim Dono ki Aankhon kaa taaraa’ from movie *Pehle Aap* in 1944, sung by Mohammad Rafi also had the intention of struggle through the unity of both communities. “Yeh Desh Hamaaraa Pyaaraa, Hindustan Jahaan se Pyaaraa” song by actress Noor Jahan and composed by Hafeez Khan from the movie *Hamjoli* in 1946 instilled fighting spirit in the youth.



Badi Mala was produced during World War 1945 in which Noor Jahan and Lata Mangeshkar herself acted and also sang the song “Maata there charan on me gather jaaye umariya and janani janmabhoomi tum ho maa badi maa’. This was the only movie where Asha Bhonsle and another Mangeshkar sibling acted together. In *Sona Chandi* or *Bhai Bhai* of 1946, Lata Mangeshkar sang Gandhi's devotional, philosophical songs such as “Pyaare Bapu ke charanon ki lelo kasam, pyaare pyaare tarange ki le lo kasam. The songs of Indian movies supported national struggle by creating the patriotism in a beautiful, melodramatic base. The “kahi pe nigaah, kahi pe nishaana” song from the movie *Aar Paar* (1954) was an important one.

The song “Jai Bharat desh, teri jai, Bharat ki naujavaani chalo ek raah par, aayi hindu musalmaan chalo ek raah par” achieved Hindu-Muslim unity and prepared both communities for the warfare. While lyricist Pradeep wrote this song, Ghulam Haider composed it, and Ashok Kumar sang it. The famous song “Hindu Muslim Sikh Eesayi, aapas mein hai bhai bhai” from *Bhai* in 1944, sung by Shyam Sundar, was also composed by Ghulam Haider. The “Hey mata ab jag uthe hai hum” song from *Phoonji* in 1943 sung by Shamsad Begum was also his composition. The 1944’s *Pehle Aap*’s song “Hindustan ke hum hai, Hindustan hamaraa, Hindu Muslim dono ki, aankho kaa taara” by Mohd. Rafi also had the idea of struggling through unity in both communities. The song “Yeh desh hamara pyaaraa, Hindustan Jahan se pyaraa” from the movie *Hamjoli* of 1946 composed by Hafiz Khan sung by actress Noor Jahan also ignited the minds of the youth. Lata Mangeshkar herself acted in and sang the songs “Maata tere charano mein guzar jaaye umariyaan” and “Janani janma bhumi, tum ho maa, Badi maa” in the movie *Badi Maa*, which was produced during World War in 1945. This is the only movie in which all three Mangeshkar sisters, including Asha Bhonsle and the other Mangeshkar sisters. In the film *Sona chandi* or *Bhai Bhai* from 1946, Lata Mangeshkar sings the song “Pyare bapu ke charanom ki kasam, pyare pyare tarange ki le lo kasam” based on Gandhian philosophy.

In Dev Anand’s first movie in 1946, *Hum Ek Hai*, there was a heroic song, “Hum jag uthe hai so kar”, composed by Bhagatram. “Jag jag chamke hind ka tara, jhandaa umchaa rahe hamara” is a song from the movie *Lutaaroo Lalnaa* directed by Homi Wadia from the *Fearless Nadia*, which was famous for its stunt movies during 1930-40’s; *Prabhat Pheri* and the *Movements* (campaigns) also gained the gallantry speed. The songs “Mata ne hai janam diya, jeene ke liya” and “Jai jai janani janmabhoomi”, acted and sung by Devikarani, from the movie *Janmabhoomi* by Bombay Talikes in 1936, were also very popular. 1941’s *Anjaan* movie’s song “Khicho kamman khicho, O Bhatrat maa ke naujavan” by lyricist Pradeep was another significant one. Bimal Roy directed the movie *Humraahi* in 1945, another critical

example where Rabindranath Tagore's Jana Gana Mana was very much included in the film before it became the National Anthem. It had many more lines than what is there now. Another song from the same movie, "Bade chalo, bade chalo, bade chalo javano" by Roy Chand Boral, inspired the patriotic agonists by being famous.



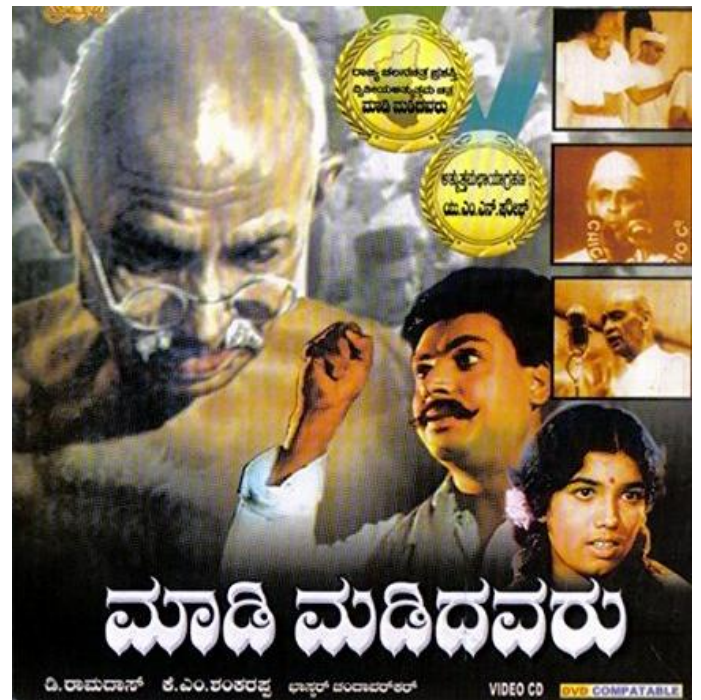
"Hamara pyaraa Hindustan, pyaraa Hindustan" from Amar Prem in 1936, "Ham watan ke watan hamara, Bharat maata jai, jai, jai" from *Jaya Bharat* in 1936, "Hey dhanya tu Bharat naari, mahimaa hei teri nyaari" from *Bharat Ke Beti* in 1936, "Jaago jaago Bharat vaasi, ek din tum te jagadguru" from *Samaj Patan* in 1937, "Bharat hai such chain hamara apna watan hai sab ko pyaaraa" from *His Highness* in 1937, "Dharti maa baalak tere charano mein shish navaayi" from *Toofan Express* in 1938, "Chalo sipahi, karo safai, haath dharo jhaadoo" from *Brahmachari* in 1938, "Saare deshon se nyaari, pyaari, Bharat maata hamari" in 1938, "Hind maata ki tum santan ho, naujavan tum Watan ki shaan ho" from *Wasiyat* in 1940, "Charka chalao jihno, khaato yah kachcha dhaage" from *Aaj Ka Hindustan* in 1940, "Jaago javano, Jaago javano, navjug aaya re" in 1941, "Aayi Hind ke sapooto, jaago, hua savera, hindu ho

ya musalmaan, hum sab hai bahi bahi" and "Hindustan walo Hindustan walo" in 1943, "Maata maata meri maata Bharat maata" from Mehboob Khan's *Taqdeer* movie in 1943, "Bharat desh hamara, hara bhara hamyaaraa" from *Muskuraahat* in 1943, "Watab se bhara hai watan ke sipahi" from *Chand* in 1944, "Dubte Bharat ko bachao mere kartar" from *Pharinde* in 1945, "Hum panchi hai aazaad, humne koi pinjre mein kyu dale" from *Naseeb* in 1945, "E watan mere watan, tum pe meri jaan nisar" from *Ghulami* in 1945, "Desh hamara, Desh hamara, Desh hamara, Desh hamara, swarg se sundar Desh hamara" from *Swayam Se Sundar Desh Hamara* in 1945, "Chale musafir, khaak watan ki lekar desh paraayi" from *Pannabhai* in 1945, "Jai Hind Jai Hind ki kahaniyaa, yah Hind ki kahaniyaa" from *Manas Sarovar* in 1946, "Naach rahi thi Bharat maata, azadi ke aangan mein" from *Zanjeer* in 1947, "Sadiyon se hai ghulam, janmabhumi hamari, aazad hai hum aaj se, jailon ke taali tod do, angrezion Bharat chod do" from *Ahimsaa* in 1947 and many more songs ignited the fire of patriotism and fighting.

Words like Watan (Nation), Hind, Dharti Maata, Bharat Maata, Hindustan, Charkha Azad, Desh, Jai Hind, Bharatvasi etc., used in many songs became lyricism as well as the language of politics. These gave new inspiration and motivation to the freedom fighters. They not only inspired the national struggle but also concentrated on the creative events of the freedom struggle, i.e. evils of the Indian society. The lyrics also communicated Gandhiji's ideologies, the intents of the revolutionaries and the thoughts of leaders like Netaji and many others. They also brought concepts like charaka, khadi, and swadeshi into a prioritised thought process. They stimulated the love towards the nation and patriotism even after gaining independence after the freedom struggle. In a way, contemporary cinema expressed itself as the call of the time. Apart from this, an important market, which can also be called Upabhoga, can be observed as the collective response to ideology and responsibility. Professor Madhav Prasad calls it subsumption. According to him, cinema in India has embedded itself in the triangle of audience, demands and expectations.

The response of many regional films to the current politics was commendable. One Kannada film, *Maadi Madidavaru*, by K. Shankarappa, is the finest example. The movie begins with a still shot of Gandhiji soon after the title card, and archival footage of the Quit India Movement is used as a prologue. The 1974 movie begins with a song with the simultaneous recall of the 1950 novel's story and the topic of the book, the long legacy of the national struggle, by saying, "Bhaarata baandhava nene a diva". Again, around 1942, Gandhi, Nehru, Patel and others archival footages, after the Quit India Movement subsided in Mumbai, the Kannada Congress activists returned to Karnataka with a resolution to do something in their native. Shekharappa and Hemavathi were the most important among them. The various levels of society and people who were very anxious to join the activities of the Swadeshi Movement, burning of foreign clothes, etc., are presented to begin on the topic of Gandhi as God. However, non-Gandhi movements like Armed struggle, burning and spoiling of the British records, destruction of British property, and destruction of their offices are also presented strongly. The movie appears as though it is a treaty between Gandhi and the Armed struggle, saying that the Do or Die movement is a revolution with a pistol; it does not intend violence but makes the British listen to them. The Shekharappa's team gets ready for an organised armed fight by swearing on Kittor Rani Chennamma when seven people were killed in the firing by the British in Bailahongala. Though we do not get any historical evidence regarding Chennamma fighting against the British, the nationalist format of *Kitturu Rani Chennamma* cinema by B.R. Pantulu in 1950 tells us how it had created an impression on people like Shankrappa. The movie continues in the same format as the revolutionary movement in India, which had closely become a theoretical commitment of the nationalist format. Due to this reason, the armed struggle comes to the forefront, and the utterance Gandhiji ki Jai remains in the form of just acclimatisation. No significant armed struggle occurred when we observed the entire All-India Freedom Struggle after the Quit India Movement. But this movie depicts the revolution/armed struggle very

richly. The whole film is filled with exaggerated bravery and heroism. The movie content/poster looks like an activity conducted by someone as a result of a misunderstanding of the Do or Die slogan from the Hindi statement 'Karo ya Maro' as "Karo ya Maaro" (Do or Kill). We can observe the doubts the historian Shaheed Ameen expressed about a few events in Uttar Pradesh during this time in the same way as the propositions proposed by Janaki Nair regarding the Eesooru events in Karnataka. Kattimani's story, novel/ K M Shankrappa's visualisations, communicates the real story of the time and place. During that period, i.e. after the Quit India Movement, though many of them almost retired from active, formal politics, along with Gandhi's political format, armed rebellion, violence like law-breaking, and armed resistance appeared as the existence of historical evidence. At the same time, being in Independent India, the subject of this novel and standing after 30 years of happening of the events, unable to question the propaganda of the proprietorship of Gandhi's politics in the history of the national struggle document, it can also be observed as the legitimisation process through Gandhi's political principles, design and connotations.



Many visuals/narrative structures from the movie *Maadi Madidavaru* are in a special form compared to the hegemonial politics in the freedom struggle. It records the various levels of struggles by

the women activists belonging to general farmers and tribal folk (Lambaanis), which are different from and unique compared to the so-called Gandhian-inspired Congress politics. Such a shift in history writing in India can be seen in a school that appeared in the 1980s under Subaltern Studies. It had recorded such unrecorded history, as well as such various categories of people. Shankrappa's movie, *Maadi Madidavaru*, had already made such an effort in 1950/1974. For this reason, this movie is not just a story about freedom struggle. Instead, it becomes a record of thousands of streams of unrecorded struggles. *Maadi Madidavaru* stands unique among very few Kannada movies about nationalist struggle. It differs from the type of movies created based on stories that have never happened, semi-fiction, and heroes. The stories of many people like Shekharappa (the movement's leader and organiser) remain incognizant. Many typical regional movements also remain unrecorded. The significant streams of freedom struggle that haven't been given a chance are also the reasons behind it. Because search, discussion and recording

of such alternative bases were treated as betrayal in those circumstances. On these grounds, Kattimani/Shankrappa's storytelling appears as a recording or requesting a stake or space in the historical presentation.

Providing empathy and encouragement to the activists participating in the freedom struggle by the Kittooru redefines Karnataka's freedom movement's history. The film also shows us the nature of the social activity of Kittur Math, a religious institution working as a worldly base. It presents the ambience of Ananda Math before us. It also comes to our notice that the model of worldly and religious forms of the national consciousness gradually transforming to the political form of national consciousness (theory by Professor Sudeepta Kaviraj) exists not only in West Bengal but also was the experience of most of the terrains of India. Besides, in *Maadi Madidavaru*, the freedom struggle appears as a citation in 'Taayi Saheba' in Kannada filmography. Besides this, many other Kannada movies propose ideas of freedom struggle in an imaginary and semi-historic form.

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