

SOUTH INDIAN CINE-ARTISTS IN POLITICS WITH SPECIAL REFERENCE TO N.T.R & M.G.R

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Abstract

This Provenance is Crucial for The Rise of Cine-Politics, The Aim of The Articles is to Show that Even in Tamil Nadu, Mgr's Brand of Cine-Politics, while Originating In The DMK Phase of His Career, Acquire its Final Form Only in the Background of The Formation of Tamil Nadu, and The Presence here of Conditions Common to all Three States After Linguistic reform. N.T.R and Raj Kumar, in That Order, Discussing the Cinematic and Political Career of Each. The Futures Common to all three Cases, which Form the basis of the Theoretical Proposition Development's Government. Andhra Pradesh was Created in 1956 from Three Distinct Regions: Coastal Andhra, Rayalaseema, and Telangana. These Regions were Earlier A Part of the Madras Presidency and Hyderabad (or The Nizam's Dominions). While The Presidency was Directly Under the British Colonial Administration, Telangana was A Princely State Under "Indirect" Rule. Rayalaseema was a Part of the Nizam's Dominions in the Nineteenth Century but was Ceded to the British. Evidently, Politics as Performance. NTR was by far the Most Popular South Indian Film Star in the Early 1980s but, Unlike his Tamil Counterpart M.G. Ramachandran (MGR), he was not Actively Involved In Politics before 1982. MGR was Associated with Dravidian Politics before his Election to the State Assembly in 1967; He Became the Chief Minister of Tamil Nadu in 1977, Twenty-Odd Years after He Joined The Dravida Munnetra Kazhagam (DMK). It is Therefore Possible to Suggest that the Cinema Played a Far more Critical Role in the Political Success of NTR than MGR but is all the More Clear in Relation to the Telugu Cinema. NTR was A Director and Producer of Some Repute but he made no Attempt to Insert Explicitly Political or Religious Messages, not Even in His "Campaign Films" Released during The Long Campaign in 1982–1983. Like Mgr, He Sometimes Referenced to as his Elder Brother. In such a Situation, NTR's Ability to Mobilize The Masses Became an Opportunity for the Bourgeoisie. Pradesh, the Circumstances Favored A Complementary Rather than A Confluent Evolution of Mass and Elite Politics.

Keywords: Ceni Artist in South India, Ceni Career, N.T.Rama Rao & Mgr, Regional Parties, Coalition T.D.P.....

Political Life Independent India has been Fundamentally defined by Conflicts Over National Identifies. All Over India, As Indeed in Other Parts of The Word, Film Stars have Exploited their Popularity to Make Political Careers for Themselves. but in The South of India, This Phenomenon Goes Beyond The Meagre Use of Cultural Charisma in the Political Field. Andhra Pradesh was Created in 1956 from Three Distinct Regions: Coastal Andhra, Rayalaseema, and Telangana. These Regions were Earlier a Part of the Madras Presidency and Hyderabad or The Nizam's Dominions). While The Presidency was Directly under the British Colonial Administration, Telangana was a Princely State Under "Indirect" Rule. Rayalaseema was a Part of the Nizam's Dominions in the Nineteenth Century but was Ceded to the British. Evidently, Politics as Performance.

Nandamuri Taraka Rama Rao, Byname Ntr, (Born May 28, 1923, Nimmakuru, Near Machilipatnam, India—Died January 18, 1996, Hyderabad), Indian Motion-Picture Actor

And Director, Politician, and Government Official who Founded the Telugu Desam Party (TDP) and Served Three Terms (1983–84; 1984–89; And 1994–95) as Chief Minister (Head of Government) of Andhra Pradesh State in Southeastern India. As an Actor He Rose to Superstardom among the Country's Telugu-Speaking People and Parlayed his Fame into a Successful Political Career. NTR was by Far the Most Popular South Indian Film Star in the Early 1980s but, unlike his Tamil Counterpart M.G. Ramachandran (MGR), he was Not Actively Involved in Politics before 1982. MGR was Associated with Dravidian Politics before his Election to the State Assembly in 1967; He became THE Chief Minister of Tamil Nadu In 1977, twenty-Odd Years After He Joined the Dravida Munnetra Kazhagam (DMK). it is therefore Possible to suggest that the Cinema Played a Far More Critical Role in the Political Success of NTR than Mgr. What Can NTR's Career Tell us About The Star-Politician that the Commentary on MGR Has Missed? The Propagandist Content of Films is not What These Stars Banked on this has been Pointed out in Studies on MGR but is all the More Clear in Relation to The Telugu Cinema. NTR was a Director and Producer of Some Repute but he Made no Attempt to Insert Explicitly Political or Religious Messages, Not Even in his "Campaign Films" Released During The Long Campaign in 1982–1983

There are, therefore, Good Reasons to Start the Story of Telugu Cinema's Public Career from the Very Beginning, Reconstructing its History from the Limited Sources Currently Available in Order to Understand how it Matters and what it means for Contemporary Andhra Pradesh. For this Reason I Return to The Late 1930s, when the Film form known in India as "The Social" was being Established as *The Nationalist Form* By Sound-Era Pioneers like *Gudavalli Ramabrahmam*, whose two classics, *Malapilla* (Untouchable Girl, 1938) and *Raitu Bidda* (Son of Farmer, 1939), Laid Down The Protocols of Engagement With Indian Politics as Performance

NTR's Election Campaign in 1982–1983 Flags The Moment of Arrival of Politics as a Performance that Succeeds or Fails on the Strength of its Emotional Appeal. What our Star Carried over from his Screen Career, Especially from The Period Immediately Preceding the Formation of his TDP, is the Capacity to Invoke Affect. His Notion of Telugu Identity was Remarkably Fuzzy, and, Recalling One Description of Early Silent Cinema, his Conception of Political Community was Indiscriminately Inclusive (Hansen 1991). Moreover, in spite of Recurrent References to Heroic Telugu Figures of The Past, NTR did not have much in Common with Earlier Representatives of Linguistic Identity Politics.

An Explanation, this has the Merit of Suitable Tidily into the Alive Picture of The Indian Stacks Built up over time by The South Asian Disciplines. NTR'S main following Admittedly Mythological Based on Narratives Leaders. In March 1982, N.T.Rama Rao (NTR), Still A Popular Actor in the Telugu Cinema, Launched A Party Called Telugu Desam. In January of the Following Year, The Party Won a good looking Victory at the Poll, Dislodging the hitherto Unchallenged Congress, and NTR Became The Second Film Star turned Chief Minister of An Indian State. Unlike MGR, whose rise to Power was Gradual, and who had been Associated with a Rising Political Movement from an Early Stage in Career, NTR was not Suspected of Such Ambitions? During the Run -Up To the 1983

Elections. Even NTR'S Case, the Cine-Political Impulse was Very much in Evidence from the 1960. The Archived Record Show That the Frequently Made Statement about his Inclination towards Socialism. Like MGR, he too had Developed Early Reputation for Leadership. in 1969, The Year of Release of his Kathanayakudu, NTR Led a Bhiksha Yatra Literally, Begging Tour to Collect Donations. Across three States to gather fund for the Andhra Cyclone Fund. Karunanindhi, The Newly Appointed Chief Minister of Tamil Nadu, and MGR, Future Chief Minister of The State, the Received NTR and Supported his Rally, which Started from Madras, then the Base of The Telugu Film Industry. I am you, you are me, NTR Declared the Massive Crowds.¹

NTR, had Already Earned the Title Peoples' Actor, A Term that is always Applied to Mass Heroes Like MGR, was known as Makkal Thilakaam, People's Hero while Sivaji Ganesan was given The Epithet Nadigar Thilakam, Suprem Actor' and Rajkumar. In 1976, at the Inaugurations of NTR's Venture Ramakrishna Studio, the Chief Minister of Andhra Pradesh Praised the Actor for his Dedication to the Telugu People. Such Encomiums Are of Course Carefully and Evenly Distributed by both The State Government and the Film Industry to the top Male Actors. A Balance is Maintained in Appreciate One Star the Stunt Actor, better for enjoying the Indiscriminate and Blind Adulation of the Masses, and the Other in the Case. A. Nagaswara Rao or ANR for being A Skilful Actor who's Abilities are Better Longed-for by The Middle Classes Even though; As we Saw in the Bridge this Social Divide. However, behind this Even Handedness, there was always an Implicit Hierarchy based on the Fact that the Stunt Actor had A Wider following than the Grater Demographic Force than the Middle Class. When it came to the Crunch, there was No Ambiguity as People's Hero NTR was in First Place.

Only DMK has Inseparable Attachment with Artists. The Founder of DMK, Arraigner Anna, is not Only A Political Leader; He is an Artistic Political Leader. No Other Movement in The Indian Subcontinent Possesses this. That is why Anna and the DMK have A Magnetic Influence Over Artists. That is why Anna and The DMK have Magnetic Influences Over Artists. That is i am Proud and Exultant to say that i am a Member of the DMK, MGR attributed the Good Luck of Making Anna his Elder Brother, Teacher and Guide to DVN. MGR Had Seen Anna and DVN Perform in Anna's Chandrodayanm (Moonrise), the Play, At Victoria Public Hall, Madras. MGR was so Impressed by DVN's Performances that he Came to Look upon him as Brother, they Would Meet A Couple of Times after this MGR liked DVN's Altruism and Concerned for Artist, And His Belief That Social Change should come Speedily.

Why do People Vote For Film Stars

In Other Words, it Inaccurate to say that Preceding to the Late 1970's NTR had Lacked Public Political Persons Exceeding the Parameters of Stardom. It is True Political Ambition had Remained Invisible due to the Absence of Real-Political Habition.² Thus the Meteoric Rise of NTR in A Short Span of Time was A Puzzle that Political Commentary Could Explain only by reference to the usual Anthropological Factors. Since NTR Lacked

Mgr's Political Background, therefore, the Experts Quickly Latched onto his Mythological Films as the bases of Popularity not only did NTR Play A Variety of Roles in the Mythological, not all of which were of a Divine Signification, but, more Importantly, the Social Genre Dominated as far his total Output Of films was concerned, with Mythological Falling Way behind by Comparison. The Genius of the Telugu Mythological, and the reason for their Popularity in the Adaptation of Mythological Content to the Narrative Form of the Social.

Meanwhile, Mgr's Costume had already been made and The 1 April 1945 Dravida Nadu Issue Advertises his Lead in The Play. In the End, A Week before the Play's Debut, when DVN Telephoned him, and MGR turned Down the Offer. According to DVN, MGR. Chakrapani had Advised MGR that his film Career would be at Risk if he were to Perform in the Propagandist Play of the Radical Dravidar Kazhagam. Ironically, Thirteen Years Later, In 1957, when Firmly Ensconced In The DMK, MGR, Would Actually Defeated his Relationship with the DMK and the Concomitant Price to be paid as one of Principal. Any Person who Evaluate which Party would Promote his Influence, Even while not Interfering with his Profession, and income and Engage into the Profit-Loss Easement and then Join the DMK-for Such Calculus e'geniues The DMK would be a Disappoint Party. An actor in the DMK is more like would face the enemy from all four sides. DMK is the only Party with the Right and the Credentials for Actors to Engage and Participate. It is the DMK, which Fights for Tamilagam, Tamils, Tamil, Tamil Arts and Tamil Civilization.³ The Success of the Stars has also been Chalked Up By Sociologists to the Preference for Personalities among Indian Voters. Both MGR&NTR were Extremely Successful at Manipulating their Roles and Images they Always Played The Hero, Never the Villain, and Demanded to Unsuitable to Role as Defender of the Downtrodden the Approach to Explain the NTR Phenomenon.

This is an Extremely useful analysis which Presents the case for the Emergence of a Regional Political Formation to Reflect Changing Social Realities. for Reddy's Narrative, the Anthropologist Questions as to why People Vote for Film Stars if Irrelevant. In Fact, in Contrast to most Exist Accounts. Nadendla Bhaskar Rao, Defeated to the Congress in 1984 in Attempted Coup that Ended in Disaster. In this Account, NTR Becomes a Puppet of History Had to Happen Was Merely Hastened by NTR's Intervention. NTR Produced A National-Popular Dimension that the Class Reddy Talks about is Incapable of Producing, and that, Moreover, Does not so Easily Lend itself to the Expression of Particular Class Interest. The Limitations of The Anthropological Approach to the of Star Politics, An Approach That Invokes all the Established Academic Truths about Indian Personality, Behaviour, Religious and Caste Identifications', Etc., The Political Economy on the Other Hand, is Indifferent to it Probably Perceives as the Purely Incidental Details of Social Came Into Being.

Like Mgr, He Sometimes Referenced to as his elder brother, NTR also introduced a series of Populist Measures like MGR. NTR Too Reneged of his Promises; and his policies did not always benefit the Poor who voted for him. While him may not have resorted to extreme Oppressive measures like MGR, Random and Strict Measures and Proclamations were recurring feature of NTR's time in Government. His Stint In Power was Shorter And

Less Absolutes than that of MGR, but like the latter he left behind the Telugu Desam Party, which, along with the Congress, has so Far Dominated the Political Scene in Andhra Pradesh. After his Son-In-Law Chandrababu Naidu Hostile Take -Over of the Party during NTR's Lifetime, the Telugu Desam Became A Major Rallying Politics For The Emergent Andhra bourgeoisie. The Rise Of NTR Was Paralleled By The Astonishing Rise of the Newspapers Endau, Andhra Pradesh. Andhra Pradesh, this Consolidation of The Regional elite was also further by the green revelations, which gave new Economic Power to the grant and generated Surpluses that were invested in the industrial just how much of a blow the rise of TDP was to Congress Domination was Sufficiently Demonstrated by one of the most Shocking episode In Imia's Parliamentary History, which Occurred In the Second Year of TDP Rule 1986. on Independence Day 1984, Congress high Command, Using a Puppet Governor, Dismissed the NTR Ministry and tried to Install Its Own Government In Andhra Pradesh, Led by A Discontented Defector. There Was an Unmistakable National-Popular Character to the early ear as of NTR's life in Politics. Endue Is Also Known for its Ability to turn issue of importance to the People into Issues that will win Votes for the Telugu Desam.⁴

The Regional elite while there were Many Telugu-Speaking Members of the justice Party, the Andhra region as a whole was much more Significantly Involved in the National Movement than in the Kind of Social Reform Projects Espouse by the Non-Brahmin Movement. on Historian has Characterised the Limited Social Reform Movement of this Era as At Best, A Period of Transition From A Feudal Economy to a Capitalist Economy and this Process was not Carried through to its Logical End the State of Andhra Pradesh was also Sharply Divided Culturally and Historically by The Fact that The Telangana Region was Under the Nizam's Rule while Andhra Pradesh was Part of British India. Like Karnataka, The Formation of Andhra State Was Also Preceded By Considerable Mutual Suspicion and Hesitation among the Three Principal Constituent Regions, Andhra, Telangana and Rasyalaseema. In the end, the formation of the New State Boosted the Prospects of the Congress and Led to the Decline of the Hitherto Powerful Communist Party. The Congress Ruled in Andhra Pradesh without a break until the TDP Victory In 1982. In the Decided Preceding this Turn, Relations between The Centre And States Had Shifted Around, Until The State Party Became A Helpless Instrument of The Authoritarian High Command. This Period Saw A High Turnover of Chief Ministers. Some Instances of Humiliation Suffered by State Leaders at the Hands of their Masters in Delhi are often Cited as one of the Provocations for NTR to Enter Politics, and For the Resounding Victory he achieved. However, Other Reasons must also be explored. Congress Policies during this Decided of authoritarianism were marked by Programmes Aimed at Improving the Lot of the Poor and the lower Castes. These Policies Considerably Scramble the Stable Patronage System that had prevailed until Then, Raising Fears of instability and Social Polarisation. The sbjct Position of the State Congress Struck a Discordant note in the middle of this Growing Capitalist Energy. The Youth, the Educated middle Classed, the Backward Castes and the industrial Classes were in Search of an Alternative to the Congress.

In Such a Situation, NTR'S ability to mobilise the Masses became an Opportunity for the Bourgeoisie. In Tamil Nadu, the DMK had wanted Precisely such a Synergy of mass Mobilization and Bourgeois Consolidation. But The Dual Origins of DMK Politics in the Upper-Caste Treed Unionism of The Justice Party and the Radical Reformism of The DK Rendered its Path Towards this Goal Difficult and Led to the Current Paralysis. IN Andhra Pradesh, the Circumstances Favoured A Complementary Rather than a Confluent Evolution of Mass and Elite Politics. Telugu Nationalist Dimension of NTR's Appeal Was Stronger than the Occasional Invocations of Socialism. Long before NTR's Independents Entry into Politics, the Mythological as a Genre was in Decline Even in Telugu. there is Every Reason to Believe That It Was The Mobilising Effect That NTR, Entry Into Politicise Had on Middle-Class Youth That Made The Difference In The 1983 Elections. There is A Metaphorical Quality to Star Worship; it is Never A Strictly Delusional Phenomenon.

In NTR Career, The Output of Folklore Films Steadily Decreased and Stopped Altogether After, The 1971, while The Social Increased in Number. The Mythological too Declined In Importance as we go Deeper into The 1960. NTR'S First Major Mythological, he Already Appeared in Major Social like Shavukaru (Rich Man 1950, Dir, L.V.Prasad). There were Stars before NTR and ANR That, or MGR and Sivaji Ganesan, or Rajkumar. But the Demint Stars Were Female, Mind The Male Stars Were That In Might Call Stars-By-Recognition, to Distinguish them from those Actors whose Star Status was an Element of Cinematic Representation. It is Not A Coincidence that in this Period, the Telugu, Kannada and Tamil Industries Witnessed A More or Less Stable Allocation of Star Persona to Two Big Stars in Each Case. In the case of the Telugu Industry, The Pair in Question was, of Course, NTR and ANR. Same Year is again a Suggestion of the attributed of Actual competition between the two NTR was the handsome Stuntman, while ANR Specialised in Emotion-Field Roles which Appealed to Middle-Class Audience. As opposed to Being truly, Recognisably, Reassuringly Telugu in Looks, Speech and other Features, here the Emphasis was on Representation in the Sense of Speaking For Position that had to best Word on the Star by the audience Before It Could Be Materialised In Narrative Devises. The Impossible Demand for Political Independence, Necessarily UN Represent Able, Thus Finds Indirect Ideological Expression Until Regional Politic arrives to appropriate it and given it a more Performance, Negotiated And therefore Legitimate from. Not Cinema and Politics, as this Uniquely Indian Phenomenon has So far been Explained, but Cinema As Politics, As of Political Expression that was Delegitimized by a Super Nationalism.

Conclusion

Although This Provenance is Crucial for the Rise of Cine-Politics, The Aim of the Articles is to show that even in Tamil Nadu, MGR's Brand of Cine-Politics, while Originating in the DMK Phase of his Career, Acquired its Final Form only in The Context of The Formation of Tamil Nadu, and the Presence here of Conditions Common to all Three States after Linguistic Reorganization. NTR and Raj Kumar, Respectively, Discussing the Cinematic and Political Career of Each. The Futures Common to All Three Luggage, which

Form the basis of the Theoretical Proposition Development. The NTR 1970s However A Series of Development, including the Release In Quick Succession of Several Programmatic Films, Culminated in NTR Launching A New Party, The Telugu Desam (TDP), Literally Telugu Nation. The TDP Secord A Spectacular Victory in the State Elections in 1983 on Platform of Telugu Pride Indent.

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