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**A CRITICAL ANALYSIS OF THE FILM MAKING TECHNIQUES OF TRIVIKRAM
SRINIVAS**

Submitted in partial fulfilment of the requirements
Master of Arts in Journalism and Mass Communication degree offered by JAIN (DEEMED
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By

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Fourth semester, M.A. Journalism and Mass Communication 22MARMC015

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CERTIFICATE

This is to certify that **Kulkarni Pranav Bhardawaj**, having registration number 22MARMC015, 4MAJ, **Department of Journalism and Mass Communication**, CMS Jain (Deemed-to-be) University Bengaluru has submitted the Dissertation entitled “**A Critical Analysis of the Filmmaking Techniques of Trivikram Srinivas**”.

The Dissertation is based on the real work done by the candidate under my guidance and fulfills the requirement of the work which is necessary for the partial fulfillment of the Journalism and Mass Communication Master’s Degree.

It is to the best of my knowledge and belief that the work has not been submitted elsewhere for the award of any Degree or Diploma. This work is a record of the personal effort of the candidate.

Project Guide Prof. S. Santosh

Faculty in the Department of Journalism and Mass Communication CMS Jain (Deemed-to-be)
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Lastly, I would like to thank all the participants who actively participated in my research to help make it possible by sharing their valuable responses and opinions.



DECLARATION

I, Kulkarni Pranav Bharadwaj (Reg. No 22MARMC015) hereby declare that the research titled “A Critical Analysis of the Filmmaking Techniques of Trivikram Srinivas” was carried out by me during the year 2023-2024 towards the partial fulfillment of the requirements for the Master’s Degree of Journalism and Mass communication in CMS (Deemed-to-be) University. No part of the study has been previously published or submitted in part or full to any other institutions.

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ABSTRACT

Trivikram Srinivas, a remarkable Telugu filmmaker, has shaped a niche for himself through his unique and exclusive filmmaking techniques. This critical analysis dives into the mixed aspects of Srinivas's cinematic style, exploring his storytelling skill, visual aesthetics, and directorial choices that contribute to his films' extraordinary flavor.

Srinivas is honored with the title “Guruji” for his exceptional storytelling, often characterized by smart and comic dialogues that resonate with the audiences. He has the potential to blend humor flawlessly with emotional depth, establishing a narrative style that engages viewers on different levels.

This abstract investigates Srinivas’s directorial choices, looking at his signature techniques and how they contribute to the overall impact of his films. Whether his creative use of music, expert handling of casts, or the fusion of cultural shades. Srinivas’s stories are generally hero-centric and the scripts often glorify heroes with his regular touch of philosophic elements. He usually molds several parts of the story to upraise certain scenes. He is a master of words as weapons and making the audiences cry just with the appropriate usage of words and is known as the “Wizard of Words” " who can swine people's minds just by using words.

Furthermore, the study critically upraises the evolution of Srinivas’s filmmaking technique throughout his films, taking into consideration how external influences and industry trends have carved his approach. By exploring the strengths and potential limitations of his filmmaking styles, this study provides an extensive understanding of Trivikram Srinivas’s contribution to filmmaking, offering invaluable insight into the different shades of his work and experiencing his presence in the Telugu cinema.

Keywords: Trivikram Srinivas, Filmmaking Techniques, Storytelling, Telugu Cinema, Tollywood



PLAGIARISM

A Critical Analysis of the Film Making Techniques of Trivikram Srinivas

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CHAPTER 1 INTRODUCTION



1. Introduction

1.1 Evolution of World Cinema

Thomas H. Tally's Electric Theatre debuted in Los Angeles in 1902 and was the country's first permanent motion picture theatre. In Pittsburgh, Nickelodeon first opened its doors in 1905 and later became a byword for early storefront theatres. Edwin

S. Porter, the first significant American cinema director, discovered the principles of editing while working for the Edison Company in 1903 when he was making *Life of an American Fireman*. Simple but effective cinematic methods were used in "The Great Train Robbery", such as cutting on motion, shifting the camera to maintain the action in the center of the frame, and employing diagonal compositions to make use of the depth that only cinema can provide. "The Jazz Singer" in 1927 for the first time, the music and visuals were synchronized with the publication by The 1952 comedy 'Singin' in the Rain' portrays the challenging transition from silent to talking pictures that had occurred just twenty-five years earlier, with many silent actors finding themselves out of work when voice acting replaced facial expression and body language in movies. Horror films were been for a very long time, but in the 1930s, a resurgence of the genre occurred with the release of films such as "Dracula," "Frankenstein," "The Mummy," "The Invisible Man," "King Kong," "The Bride of Frankenstein," and "The Werewolf of London" all within four years of one another. After relocating to Hollywood in the 1920s, Walt Disney began creating animated cartoons that were painted directly onto film cells. He created "Steamboat Willie" in 1928, with Mickey Mouse as the lead actor. Disney began releasing feature pictures in the 1940s, such as "Fantasia," "Pinocchio," and "Bambi." Disney, like Georges Méliès before him, created entertainment that drew viewers away from reality rather than re-enacting real-life events in his films (Edison's train heist was based on a true story). Disney has always produced successful motion pictures. Disney has been a powerful force in the market recently, even with some difficulties in the early 2000s. In 2015, the company paid over \$4 billion to acquire Lucasfilm, the home of the Star Wars property. Generally speaking, the period between 1910 and 1969—when the major studios controlled the motion picture industry—is referred to as "the Golden Age of Hollywood." Studios like Warner Brothers, MGM, Paramount, RKO, Columbia, and others dominated almost the whole film business and could turn a blind spot into a successful career. A large portion of the centralized power was dismantled by antitrust litigation in the late 1940s. We cannot talk about the history



of movies without including television. American houses started to have televisions in the 1950s. Broadcast TV stations were widely available by then. In the early 1950s, there were around three million TV owners, and by the end of the decade, there were 55 million, according to Steve Wiegand's "U.S. History for Dummies." Prices for televisions dropped from \$500 to about \$200. Television program production faced direct competition from the film industry, and as home theatres got more popular and advanced in the early 21st century, fewer people were purchasing cinema tickets because they preferred to view films at home. Soon after theatre releases, Hollywood adjusted and started to release films on demand. Film experts have recently argued that, looking back, the 1970s were Hollywood's Golden Age, thanks to the release of genuinely amazing films like "The Godfather," "The Exorcist," "Jaws," "Apocalypse Now," and even 1977's "Star Wars." With famous personalities like Stanley Kubrick, Steven Spielberg, Francis Ford Coppola, Martin Scorsese, and others gaining considerable power and influence in the business, New Hollywood witnessed a change in the vision behind films from studios to filmmakers. Melvin Van Peebles, who was born in 1932, quickly became weary of the pervasive bigotry that prevented Hollywood from even considering his ideas. He relocated to France, picked up the language, and began creating films after learning that the country supported filmmakers who worked in French. Following the success of 1968's "Story of a Three Day Pass," he was approached by Columbia Pictures to direct Watermelon Guy, a film about a racist white guy who discovers, to his surprise that he is Black. Despite the popularity of Watermelon Man, Melvin was unable to get full control over his next film from the studios. Movies starring Black people were one thing Hollywood believed wouldn't sell because of their deeply ingrained notions about what made money. Melvin wrote, directed, and played in "Sweet Sweetback's Badass Song," a 1971 movie about a Black guy on the run from the authorities who is accused of a crime he didn't commit. Melvin also solicited money in secret. With a \$10,000,000 box office and a simultaneous release of "Shaft," the movie disproved Hollywood. Following Melvin Van Peebles's breakthrough, there was a realization that films might be produced outside of the studio system thanks to the availability of smaller and less expensive motion picture technology. Every author used to have the fantasy of seeing their book turned into a Hollywood production. However, after HBO's seventy-three-hour epic "Game of Thrones" series told the tale of George R. R. Martin's "A Song of Ice and Fire" books, everyone saw that cable TV, when done right, was better capable of handling lengthy,



intricate storylines. "Behind Her Eyes," a book about marital entanglement by Sarah Pinborough, took six hours to complete on Netflix, while "Good Omens," a 1990 book by Neil Gaiman and Terry Pratchett, took six hours to complete on Amazon. Netflix created an incredible 371 original films in 2019, revolutionizing the direction of cinema history. Although Hollywood, and maybe even some Europeans, consider Hollywood to be the epicentre of the film business, Tinseltown pales in comparison to the Indian film industry, which produces three times as many films and sells twice as many tickets annually. Indian film has a lengthy history, including a Golden Age in the 1940s. However, in the late 1990s and early 2000s, a movement known as "New Bollywood" became well-known outside of India. Turkey began exporting films and television shows to other countries in the early 2000s. In terms of cinematic history, it got off to a great start. Due to its high cost, it remained mostly in the hands of a few corporations for many years despite its fast development. But the medium quickly became more accessible as film (and now video) technology advanced and became more affordable. Presently, hundreds of millions of content creators worldwide generate movies on any kind of scale, ranging from feature films to instructional videos to home videos, all of which are shared across many platforms. People's desire to watch films in two dimensions has only grown as the means of viewing them have changed from pricey projectors in dimly lit rooms to wall-mounted televisions to handheld, low-cost devices. Additionally, recording technology has made it simple for movie enthusiasts to get involved in the making of films in a virtually limitless array of ways, from writing and directing to production assistant on small-scale film sets to, crucially, crowdsourcing websites to fund filmmakers.

Drankov's *Stenka Razin*, the first Russian narrative film, was released in 1908. Russia had 1,400 theatres and about 100 films in production by 1913. The Tsarist state started producing propaganda films in 1914. Protazanov, Gardin, and Mozzhukhin had seen a huge trajectory of careers throughout the war years. Stalin's ideological hold on the film industry tightened starting in the late 1920s, and avant-garde films (Kouleshov, Vertov, Eisenstein) were denounced as "elitist." The Hollywood style was respected, although socialist realism was the dominant ideology in filmmaking in 1932–1934. The 1930s were characterized by epics, "psychological" pictures (Donskoy), musicals (Alexandrov, Pyriev), and films about everyday life (Trauberg, Kozintsev). In response to a growing wave of fascism, the cinema industry witnessed a popular resurgence of



historical biopics about patriotic heroes (Petrov's Peter the Great, Eisenstein's Alexander Nevsky, Pudovkin's Souvorov). But the war brought documentaries back to life (Donskoy, Vertov, and Dovzhenko). While the quantity of films was declining, the post-war era drifted towards the worship of Stalinism (Chiaureli's *The Fall of Berlin*).

With the release of the first blockbuster, *Night Watch* (Bekmambetov), in 2004 and the help of broadcast promotions, the resurgence began. Since then, auteur films have maintained their festival accolades, particularly since Zviagintsev won the Lion d'Or for *The Return* (Venice, 2003), although comedies and action pictures have generated a 15% to 25% national market share. (Joel Chapron., 2011)

1.2 Silent Era

The first motion picture cameras and projectors were made possible by the technological advances of the Industrial Revolution in the late 19th century, marking the beginning of the history of cinema. Following a few years of trials, filmmakers in the US and Europe began creating short films, most of which lasted a few minutes, and showing them in traveling theatres. It was soon discovered that making and reproducing motion pictures was a simpler, more affordable means of providing public entertainment than traveling plays or carnivals. Midway through the 1880s, the motion picture business started to gain traction thanks to a surge of technological advancements, high-profit margins, and growing public interest. The first eleven years of silent film's commercial release, from 1895 to 1906, laid the groundwork for the emergence of movie studios, globally recognized stars, and early cinema grammar. Early silent films were shot in a single take using a stationary, non-moving camera, sometimes with just one person and a small number of occasionally helpful assistants. By the end, they used the production of professional firms to extend to several minutes. The early silent film pioneers were primarily located in Europe. The French filmmaker Georges Méliès produced an incredible number of films (topping the whole production of France for a while), after the French Lumière Company dispatched its camera operators to the four corners of the globe to capture over a thousand noteworthy occurrences. His use of special effects helped make some of the most well-known films of the era (including the well-known science fiction picture "*A Trip to the Moon*" from 1902) and helped propel him to great fame and success. Numerous innovative



filmmaking methods were created between 1900 and 1906. Employ stop motion, animation, inverted shots, and painted backgrounds, basic cinematic techniques, double exposure effects, and reverse motion. Apart from these effects, additional narrative structures, point of view, film continuity, female acting, and intricate chase scenes were added to further refine cinema grammar. By 1907, Western Europe and the entire United States were seeing an upsurge in the popularity of silent films.

More than 4000 tiny 'nickelodeon' theatres were built only in the US, and films were accompanied by talented pianists and other artists. Big US film studios attempted to combine all of their patents under a single trust (Motion Picture Patents Company). Nevertheless, local and international independent producers who were able to provide them with an abundance of film content gradually overtook their market dominance. Following the failure of the MPPC in 1912, the majority of American cinema companies relocated to California from New York to avoid paying Thomas Edison's film patents and to benefit from the state's year-round mild climate. After relocating to Los Angeles, they established the biggest film industry in the western region of the world. Movies also evolved with technology. Longer shoot durations and structured studio production allowed for the use of more sophisticated methods. During that period, several noteworthy innovations were introduced, including artificial lighting techniques for both outdoor and more suspenseful indoor scenes, silhouette effects, frame and clay animation techniques, parallel actions, cross cuts, advanced point-of-view shots, reverse-angle cuts, and many more. The sound cinema era was over. The majority of Hollywood films began to use sound-on-film and sound-on-disc technology in the late 1920s to play recorded sounds for viewers in theatres. The greatest silent films ever made include *Battleship Potemkin* (1925), *The Phantom of the Opera* (1925), *Metropolis* (1927), *A Trip to the Moon* (1902), *Ben-Hur* (1907), *The Birth of a Nation* (1915), *Nosferatu* (1922), *The Thief of Bagdad* (1923), and *The Passion of Joan of Arc* (1928). (History of film, 2024)

1.3 Talkie Era of Indian Cinema

The Imperial Film Company premiered the first Indian talkie, *Alam Ara*, directed by A. Irani, on March 14, 1931. It was the first sound-assisted full-length motion picture. It told the tale of a prince and a gypsy girl in love and was based on a Joseph David play in Parsi. The movie, which starred Wazir Mohammad Khan, Zubeida, Master



Vithal, Zillo, and Prithviraj Kapoor, was released at Majestic Cinema in Bombay. Firozeshah M. Mistri served as the music director for the seven tracks. The film was an incredible hit and the curiosity was compelling. The crowding at the Majestic Cinema in Mumbai required the police to be summoned when Alam Ara was launched. The movie and the song were both hits. Up to 22 talkies were produced in India that year in a variety of languages, including Hindi, Bengali, Tamil, and Telugu. Madan Theatre premiered its first Bengali talkie, Jami Sasthi, three weeks after Alam Ara was launched. Madan then introduced Shirin Farhad in Hindi. Alam Ara lost to Shirin Farhad at the box office. There are rumored to have been 42 songs in the movie. The movie was recorded using a Double system sound by foreign sound specialists. Kalidasin Tamil, Bhakta Prahlada in Telugu, Ayodhyecha Raja in Marathi, Narasinh Mehta in Gujarati, and Dhruva Kumar in Kannada were among the other regional films that were released during this period. Talkies' success demonstrated two things: first, that films can be localized, or produced in regional tongues so that people can comprehend them; and second, that songs are now an essential component of Indian cinema's storylines. Furthermore, it marked a shift in Indian cinema's aesthetics from a predominantly visual to an aural focus. Before a clear recording of sound was made, the matter of aesthetics persisted. The talkies' quality and clarity continued to be of paramount significance. When sound came along, films were recorded at 24 frames per second instead of the 16 frames per second used for silent films. This was now required to reproduce sound that matched the recorded audio. Additionally, the Mitchell cameras that were brought from the United States during this era of virtual reality were bulky, discouraging cameramen from doing intricate camera work. As a result, music played a major role in Indian cinema, and traditional songs and dances gained popularity in motion pictures as well. Alam Ara's incredibly well-liked music helped them to establish trends. According to common belief, the movie had up to 42 songs. Songs from 42 to 69 might be heard in later films like Shirin Farhad (J.J. Madan, 1931) and Indrasabha (J.J. Madan, 1932). Thus, it became required for Indian films to have an average of six to ten song sequences, frequently accompanied by dance and performance. The introduction of talkies also brought about a shift in the business landscape, with the studio model headquartered in Hollywood taking over and smaller businesses gradually collapsing. The majority of small businesses were unable to outfit themselves with reliable technology. They also failed as a commercial venture because they ran out of money



and were unable to make the switch to sound. Filmmakers then began to model their production techniques after Hollywood. (UGC)

1.4 Origin of Indian Film Industry

In the 20th century, Indian film became a worldwide industry. Indian films are shown in over 90 countries via vibrant, contemporary media. Indian films have been effectively branded and promoted in the global market thanks to a growing number of participants in international film festivals and cultural delegations to other nations.

In addition, the prospect of a wholly international investment has made the Indian filmbusiness attractive to foreign financiers and studios like Warner Bros., Sony Pictures, and 20th Century Fox. Prominent local investors including Zed, UTV, Suresh Productions, Ad Labs, and Sun Network's Sun Pictures were excited about filmmaking and distribution at the same time. Profits from formal and informal media screenings of Indian films abroad made up 12% of total earnings, which made a significant contribution to the industry's overall earnings—which was estimated to be worth US\$1.3 billion in 2000. Another significant source of income for Indian films is music; on their own, the music rights bring in 4–5% of the total money made by a film in India. With the recent increase in South Asian immigration to these nations, more Indian films are being screened in cinema theatres in the United States, Britain, Australia, Canada, and Pakistan. India had significant upheaval during the 1930s and 1940s. The subcontinent saw severe effects from the Great Depression, World War II, the Freedom Movement, and the Indo-Pak split. The bulk of Indian films made at the time were very escapism-focused, however a small number of directors chose to address relevant socio-political themes in their works. After World War II, the term "Indian Masala Film"—which refers to romantic, song-and-dance-filled commercial films—began to gain popularity. In the 1940s, about half of India's movie theatres were located in South India, and the movie theatre began to be seen as a tool for cultural rebirth. In Indian film, the 1940s and 1950s were mostly known for songs and dances, featuring some of the genre's greatest hits. It was the era in which "playback singing and dubbing" first appeared. During that era, music became a necessity, and the Hindi cinema business was dominated by singing celebrities like Lata Mangeshkar, Asha Bhonsle, Kishore Kumar, and Mohammed Rafi. Indian film has been steadily gaining international recognition since the 2000s. Bollywood's cinematography and stories



reached unprecedented heights thanks to modern technology, which also brought forth developments in special effects and animation. With the use of cutting-edge digital projectors, digital format conversion, and cutting-edge production methods, Indian cinema is now competing on a worldwide scale. Innovative modern films including Lagaan (2001), Devdas (2002), Koi Mil Gaya (2003), Kal Ho Naa Ho (2003), Veer- Zaara (2004), Rang De Basanti (2006), Lag Raho Munnabhai (2006), and Krrish (2006) were experimented with by top production firms in India, including Yash Raj Films and Dharma Productions. Indian film has become a worldwide phenomenon in the modern period, enjoying parallel renown in the Middle East, South East Asia, South Asia, Britain, America, Australia, and Africa. Throughout the world, Indian films are watched and enjoyed. Films like as Lagaan, Salaam Bombay, and Monsoon Wedding drew attention from reviewers and enthusiasts worldwide, indicating a more promising future for Hindi cinema in foreign markets. (Dr. Erum Hafeez Dr. Asmat Ara., 2016)

1.5 Evolution of Telugu Cinema

"Bhakta Prahlada," which debuted in 1931 and made Surabhi Kamalabai the first Telugu heroine, was the first talkie movie in the language. The film "Draupadi Vastrapaharanam" marked the 1935 debut of the Telugu company "Saraswati Talkies." In 1936, the Nidamarthy Brothers built Rajahmundry's first movie studio. In the same year, the first Telugu social film, Prema Vijayam, was made, as was the first movie with solely children in the cast, Anasooya-Dhruva. The revolutionary plot of the 1937 Telugu film "Girhalakshmi" inspired several later social films, including "Sumangali" by B.Nagi Reddy, "Malapilla" (1939) by Gudavalli Ramabrahman, and "Raitu Bidda." For the 1939 movie "Vandemataram," the first male playback song in Telugu was composed. M.S. Rama Rao's song from "Devata" (1941) is recognized as the first "male" replay because it was a child's voice. For "Bhaktapotana" (1942), the first female playback song was recorded. While Nandamuri Taraka Rama Rao (NTR), who would go on to become the Chief Minister of Andhra Pradesh, had his film debut in "Manadesam" (1949), Akkineni Nageswara Rao (ANR) made his debut in "Dharmapatni" (1941). One of Madras's most popular directors, L.V. Prasad (1908– 1944), helmed several important films, including "Grihapravesam" (1946), "Sahukaru" (1950), "Samsaram" (1950), and "Manohara" (1954). Films such as Vande Mataram (1939), Devata (1941), Swaragaseema



(1945), and Bangaru Papa (1956) were directed by the talented B.Nagi Reddi. "Lavakusa," a Telugu full-length color production, debuted in 1963.

"Oka Nari-vanda tupakulu," a Telugu full-length black-and-white cinemascope film from 1971, was followed by "Alluri Sita Rama Raju," a color picture from 1974, and "Simhaasanam," a 70 mm movie from 1987. One of the greatest Telugu directors, Dasari Narayan Rao is credited with making "Premabhisekham," a box office success. While Sobhanbabu and Krishna made their Telugu film debuts in 1960 and 1965, respectively, S.P. Balasubrahmanyam made his debut in the 1967 film "Sri Maryadaramanna." Chiranjeevi is a well-liked figure in Telugu films those days. (Culuturopedia., 2020)

1.6 Telugu Cinema - Breaking the Barriers

Telugu is pushing the boundaries of Indian filmmaking. The days of Telugu cinema with its extravagant characters, thrilling stunts, and flying automobiles are long gone. With the introduction of new storytellers, the perspective has gradually shifted. The Telugu film industry quickly established a new benchmark with the success of SS Rajamouli's "Baahubali," Sandeep Vanga's "Arjun Reddy," and Gautam Tinnanuri's "Jersey," which attracted a larger audience. Pushpa: The Rise by Allu Arjun has altered the perception of regional cinema throughout India. The creators were surprised by the revenues, even though they had lower hopes for it at the Hindi box office. With the advent of OTT, movie theatres are no longer only limited to particular geographic areas. On any given day, Hindi audiences might like watching a romantic Telugu film or a thriller in Tamil with subtitles. Recently, viewers have come to understand how seeing a movie in its original tongue elevates them to a whole other level. Regional cinema has successfully impacted all demographics, surpassing limitations imposed by language or geography. The makers have a strategy for anyone unable to grasp the subtitles as well. Distributing films in regional languages and making a healthy profit is another successful endeavor. With thanks to YouTube. In December of last year, the popular Telugu movie "Brochevarevarura," which was adapted in Hindi under the name "Velle," received positive reviews. Let's examine the many more Telugu films that are undergoing Hindi remakes. The 2005 blockbuster "Chatrapathi," starring Prabhas, is currently being remade in Hindi with Bellamkonda Sreenivas. The film is being directed by Telugu director VV Vinayak and is being produced by Pen Studios. The



Hindi version of the popular film "F2," starring Venkatesh and Varun Tej, is now under production. Boney Kapoor and Dil Raju are producing together. (Prakash Pecheti., 2022)

The standards of filmmaking have changed because of Puri Jagannadh. He demonstrated to the world of modern filmmaking how a star-studded picture can be produced in 50 days and become an industry hit. He transformed the hero's persona and attributes. The hero of Puri Jagannadh is brave, vibrant, and above all realistic. The only filmmaker who manages to get his lead actor to possess all of those qualities in perfect balance is Puri. He made his screen debut in Pawan Kalyan's *Badri*, which also starred Ameesh Patel and Renu Desai. The movie turned into a monster smash and greatly boosted his career. Puri's stamp is present in *Badri*, yet it feels more like a Pawan Kalyan movie. He attempted, but failed, to make *Baachi* with Jagapathi Babu. After that, he made his screen debut in the Kannada film business costarring Shiva Rajkumar in *Yuvaraja*, a remake of Pawan Kalyan's *Thammudu*. It became somewhat of a hit. Puri decided to produce a film that would showcase his style. Along with Ravi Teja, he created *Itlu Sravani Subrahmanyam*. As a result of the movie's success, Puri—who also acted as director and writer—and Ravi Teja gained notoriety. The two went on to work together on the hit flicks *Idiot* and *Amma Nanna O Tamil Ammayi*, which elevated Ravi Teja to stardom. Puneeth Rajkumar was first introduced by Puri with *APPU*, which was then dubbed in Telugu as *Idiot*. Subsequently, following defeats with *Andhrawala* and *143*, he presented his brother Sai Ram Shankar as a hero. Then, he collaborated with Nagarjuna on *Super*, which was somewhat successful. He co-wrote "*Pokiri*" with Mahesh Babu in 2006, and the rest is history. Director Puri Jagannadh received much-needed celebrity status from the movie. Because the movie was recreated in other languages, it brought Puri national prominence. Afterwards, he achieved Superhits with *Desamuduru*, *Temper*, *Businessman*, and *Chirutha*, who presented Ram Charan as a hero. At the box office, the remaining films fell short. With Ram in the role of *iSmart Shankar*, he has at last achieved a smash. They are now filming *Double ISMART*, the sequel. (Ram P., 2023)



1.7 Influence of Telugu Cinema to the World

The kind of successful films that are being released have drastically changed. Both states are enjoying modestly budgeted, straightforward films. The way a Telugu film might be created has been revolutionized by Care of Kancharapalem, Malleshham, Krishna and his Leela, Umamaheshwara Ugrarupasya, Colour Photo*, Manu, Awe, Brochevarevarura, and a few more. Let's now examine the four films under consideration, Pelli Choopulu (2016), Arjun Reddy (2017), Ee Nagaraniki Emaindi (2018), and Falaknama Das (2019), which in some way helped to prepare the way for more experimental films. They all have very realistic settings, have lost any glitz, and include fresh actors who drastically changed how they delivered the lines. The popularity of these unconventional films reveals a lot about the shifting tastes of viewers. Two years later, ENE, a teenage cult hit in the buddy comedy genre, is still relevant online thanks to memes and stickers. The screenplay, realism, character development, graphics, and music in these movies are all outstanding. Most of the formulas that Telugu film has adhered to for decades are defined by them. Let's get into further information regarding each movie in terms of the Realistic portrayal of character biography and Sound and Images. You already know what Brahmanandam, Rao Gopal Rao, or Sonu Sood are going to do in a movie if you've watched enough Telugu films. There has also been a noticeable pattern of characters having ambiguous or non-existent occupations. The heroes are often local to a city or region and are considered the greatest (because of one-liners and BGM). Stories that incorporated a character's occupation and emotional complexity into the plot were rare. The appeal of these four flicks, which are essentially all-new characters, was that. Before taking on these roles, a few of them lacked the necessary experience or interest in cinema. You have no prior knowledge of any character. As the film goes on, their tale becomes more apparent. One of the primary ways that a viewer experiences a film is through sound. A movie with well-executed sound design will provide viewers a deeper understanding of the narrative. The feedback from Pelli Choopulu's viewers demonstrated that the sound design trials carried out for the film were successful. They used a method known as "Sync Sound" in part, which records the set's real audio. Compared to dubbing, when performers must relive their emotions in front of a microphone frequently without the chemistry of other actors, the actors' emotions are expressed more realistically. However, for his upcoming movie, Ee Nagaraniki Emaindi, Tharun Bhasker fully



utilized Sync Sound. But with time, BGMs have gotten boring. A deep underlying evil track is always there when a villain first appears. Similarly, the background music for many films often has a very similar melody when a character dies, falls in love, does a good deed, has a family reunion, etc. BGMs are a narrative tool, but when they are used excessively, the listener is deprived of their own judgment. At a character's introduction, the BGM categorizes them as either good or evil without providing sufficient context. It may also be seen as an alternative to well-written scripts. Wherever feasible, the BGM was removed from these four films. They introduced several intertextuality features that Telugu films had not previously encountered. Vivek Sagar added some novelty to *Ee Nagaraniki Emaindi* by utilizing a variety of sounds. His unique combination of classical music and contemporary rhythms is ideal for these disruptive films. (Prem Pradeep., 2020)

1.8 Telugu Cinema's Global recognition

Filmmakers who push the boundaries and write history are known for their epic action drama *RRR*, which received overwhelming praise at the 96th Academy Awards. Rajamouli refers to Steven Spielberg as the "God of Filmmaking," and even he was moved to praise the movie. "I felt your film was excellent. He remarked, "It was wonderful to look at and experience. I couldn't believe my eyes; for me, it was like eyecandy." The three-hour Telugu action thriller, which was shot in 320 hours over three years, attracted American fans when it was released nationwide in more than 100 cinemas in the summer of 2022. With more than 250 films released in India each year, Dylan Marchetti of Variance Films, the movie's US distributor, said to a daily, "It could be a gateway drug." And it came to be as one. The film served as West's introduction to Tollywood as well as Indian cinema thanks to its striking visuals, captivating plot, music, dancing, and heart-stopping action. Ram Charan described the movie to *Deadline*, saying, "This happened to be the film that broke all of the barriers." The movie has gained newfound international acclaim, which has further grown when its Hindi-dubbed Netflix version with English subtitles was released. The appreciation was so great that Rajamouli used it to win Best Director at the New York Film Critics Circle Awards. For the song *Naatu*, he went on to win an Oscar and a Golden Globe. Telugu movies are popular all over the world because of their superb craftsmanship, striking images, and emotionally gripping soundtrack. Filmmakers have skillfully combined



storylines that provoke thinking with lighthearted entertainment to tackle societal concerns and start important conversations. (Charu Thakur., 2023)

1.9 The Impact of Telugu Cinema

Telugu films have been able to attract a broader audience across other languages and cultures because of the popularity of the Baahubali series. Its enormous global success demonstrated the industry's ability to produce material that appeals to a wide audience. RRR strengthened Telugu cinema's worldwide influence even more. The film, which takes place in the years leading up to independence, was a hit with viewers everywhere because of its compelling narrative, outstanding acting, and high production qualities. It's interesting to note that the Westerns were long-averse to Indian films for a long time because of their length, songs, and dancing, yet that's precisely what attracted them to RRR. The influence of Telugu film has grown with time, surpassing its box office performance and accolades. It has encouraged filmmakers everywhere to experiment and push the boundaries of their craft. Telugu filmmakers and fans alike are filled with pride and joy as a result of the success of films such as Baahubali and RRR, creating a dynamic and inventive cinema environment. The creative genius of the industry is demonstrated by its capacity to captivate the minds and hearts of a worldwide audience via compelling storylines, endearing characters, and potent emotions. Telugu film, with its ongoing development and increasing global reputation, is set to shine even brighter, enthralling and inspiring viewers for years to come. (Charu Thakur., 2023)

Other South Indian languages like Malayalam- Manjummel Boys, Tamil- Vikram, PS1 & PS-2 and Kannada- KGF Series and Kantara are also used to make films, but Tollywood is the one that seems to have captivated viewers' attention with its epic films, some of which are based on Indian mythology, featuring heroes full of masculinity, excessive histrionics, fast-paced action sequences, and sophisticated special effects. They are subtitled for streaming and dubbed in Hindi and other regional languages for exhibition. They are distributed throughout India and outside India as well. Regional language cinema in India is expected to develop rapidly, led by Tollywood, as the country's film industry continues to flourish both domestically and globally. (Meher Tatna., 2023)



1.10 Globalisation of Telugu Cinema

Bollywood filmmakers immediately began to see positive outcomes from their films after embracing the liberalization measures, including expanding their film earnings and breaking into new international markets. These modifications provided another means of increasing revenue for the Indian film business in Bollywood, or any other similar sector. Regional film industries, such as the Telugu film industry, embraced all of the Western ideals that had made history in Bollywood by watching the established patterns. The Telugu film industry's films with a new appearance demonstrated all these developments. Telugu cinema was dominated by homogenized cultural and traditional changes by the end of the 1990s. Despite this, Telugu cinema directors like Jandhyala presented all these Westernised cultural practices in their works, such as *Padamati Sandhyaraagam* (1987). Through his concept, the director of this film persuasively depicts intercontinental marriage. The effects of liberalization on the Telugu film industry were first seen in this film. The movie script was written entirely in English by the filmmaker. The spectators were given a sense of realism by certain English-written songs and lines. For Telugu filmmakers, this movie opened them new possibilities. Following the introduction of liberalization policies, Telugu filmmakers began filming abroad and chose topics with international backstories. Ninety percent of the movie's filming took place in America, making it the first Indian language film using an American actor as the lead character. The idea of the global community, or *vasudaika kutumbam*, was persuasively presented by director Jandhyala. Since then, the majority of Telugu filmmakers have been attempting to capitalise on the advantages of the policies of liberalisation. Since then, other filmmakers have used the same plot in their films, including *Dasarath* (Santhoshan 2002, *Mr. Perfect*, 2011); *Puri Jagannath* (Chirutha, 2007, *Iddarammailatho*, 2013); and *Jayanth C. Paranjee* (*Bavagaru Baagunnaara*, 1998), *Teenmaar* (2011). Every movie featured topics related to NRIs. The main protagonists in these films have relocated to another nation. The makers of these films promoted the use of multilingual song lyrics and screenplay language. Heroes and heroines were simultaneously portrayed in a highly fashionable manner using global designs. These styles simply allowed the movie to connect with the younger, intended audience—who were even residing in the rural. Popular local performers opened a door to Western lifestyles, which the upper middle class and upper-class members of society imitated. They are adopting Western cultural habits and



making career decisions based on the desire for worldwide work. (Janardhan and C. M. Vinaya Kumar., 2015)

Adivi Sesh produced a number of successful films, including "Kshanam," "Goodachari," and "Evaru," before attempting a patriotic film, "Major," which is based on the biography of Major Sandeep Unnikrishnan. The film was directed by Sashikiran Tikka and featured notable performances by Saiee Manjrekar, Prakash Raj, Murali Sharma, Revathi, and Shobita Dhulipala. Adivi Sesh wanted to tell the country about Sandeep Unnikrishnan's life. The Mumbai assaults on 26/11 will go down in history as one of the bloodiest to ever strike India. During the operation, a number of innocent Indians were saved by a group of NSG Commandos who sacrificed their lives. In the attack, Major Sandeep Unnikrishnan, age 31, was slain. The film is well-executed by director Sashi Kiran Tikka, who followed Adivi Sesh's written thoughts and suggestions. The main characters' love story appears to be going well in the first half, but the romance sequences serve as a lighthearted diversion from the serious business in the second. It also defies sense for Sandeep Unnikrishnan, an NSG Commando trainer, to break inside the hotel and attempt to free the captives by fighting off the terrorists on his own. In summary, "Major" honours the fallen NSG Commando and highlights Major Sandeep Unnikrishnan's valiant deed. Adivi Sesh's performance gives the movie a genuine feel, although not every viewer will enjoy that the most of the film is devoted to the hero's ascents. Adivi Sesh did his absolute best to represent an NSG Commando engagingly. The film is elevated by his poised performance and remarkable on-screen presence. He gave blood and effort to fully embody the deceased NSG Commando. Prakash Raj, who plays Sandeep's father, was a compelling actor. However, Revathi was a natural in her role as the hero's mother. Saiee Manjrekar, a young actress, has a good on-screen connection with Sesh. Murali Sharma, an Army Major, and Shobita Dhulipala, a captive, both performed their duties admirably. In their parts, the other artists who played supporting roles as soldiers are passable. (Hans India., 2022)

1.11 New Wave in Telugu Cinema

The Telugu film industry has always served as a haven for gifted filmmakers who have made a lasting impression on the Indian film industry. A new generation of bright and talented directors has surfaced in recent years, bringing with them novel viewpoints and



inventive narrative strategies. These are only a handful of Tollywood's several gifted and up-and-coming new-age filmmakers; a number more are leaving their mark on the business with their distinct narrative styles and striking cinematic visions. A young and gifted filmmaker in the Telugu cinema business is Nag Ashwin. He began his career assisting renowned Telugu director Sekhar Kammula with his directorial duties. Later, in 2015, he made his feature film directorial debut with "Yevade Subramanyam". The movie was a commercial success and won praise from critics. On the other hand, Nag Ashwin became well-known with his second picture, "Mahanati," which was a biography of the renowned South Indian actress Savitri. When it was released in 2018, the movie won many prizes, including the National Film Award for Best Feature Film in Telugu, and was hailed by critics throughout. At the box office, it brought in over ₹100 crore, making it a commercial triumph as well. Nag Ashwin is renowned for his distinct filmmaking approach, and he frequently tackles unusual issues in his works. His upcoming project is a science-fiction movie that stars Deepika Padukone and Prabhas and will be released in 2023. He is now working on it. After directing "Arjun Reddy" in 2017, which starred Shalini Pandey and Vijay Deverakonda in the key parts, Sandeep Reddy Vanga became well-known. In addition to becoming a box office hit and winning praise from critics, the movie developed a cult following for its unique perspective on relationships and love. Sandeep Reddy Vanga directed the Hindi version of "Kabir Singh" in 2019, starring Kiara Advani and Shahid Kapoor in the major roles, after "Arjun Reddy" became successful. The movie was a commercial hit as well, but its portrayal of misogynistic and toxic masculinity drew criticism. Prabhas and Allu Arjun are in a movie with him in his cat. With the enormous critical and financial success of his debut film "Pelli Choopulu" in 2016, Tharun Bhasker Dhaassyam became well-known. The movie took home several honors, including the National Film Award for Best Telugu Feature Film. Following the triumph of "Pelli Choopulu," Tharun directed "Ee Nagaraniki Emaindi" in 2018, which garnered positive reviews from both reviewers and viewers. His distinct narrative style is well-known, and it frequently centers on the lives of young people and their challenges in contemporary society. As a member of the new generation of Tollywood filmmakers, Tharun Bhasker is contributing new ideas to Telugu cinema. (E Times., 2023)



1.12 Portrayal of Women in Telugu Cinema

When Telugu movies first started, women were typically presented as the perfect mother or wife. Their primary goal was to provide for their husbands and kids, and they were portrayed as pious, domestic, and subservient. They were rarely given significant parts and were frequently restricted to singing and dancing. Women were frequently portrayed in clichéd roles with flat, uncomplicated personalities. Women were shown in a wider variety of roles throughout the 1980s and 1990s. Women were shown as accomplished, educated professionals who disproved the conventional notions of what it meant to be a woman. Women were presented in the films *Karthavyam* and *Ankuramas* as independent, strong-willed individuals who fought against social injustice. The way that women are portrayed in negative positions has also evolved, as seen in films such as "Aadarsam," which highlights the psychological pain that victims of domestic violence endure. But despite the advancements in the way women are portrayed in Telugu cinema, issues still need to be resolved. Women are still expected to fit into traditional gender norms and are frequently portrayed as objects of desire. Women are rarely given enough agency in the storyline and are frequently relegated to supporting roles such as the love interest or the wife and mother. Due to the prevalence of provocative dance scenes and item songs in films, the sexualization of women is still a concern. The way women are portrayed has expanded in diversity, including them in positions that are intricate and multifaceted. Still, there's a long way to go before old gender norms and prejudices are abandoned. Telugu films must keep developing, questioning prevailing patriarchal ideals, and making sure that women are depicted in a way that is more progressive and powerful. (E Times., 2023)

One actress who rose to prominence during the period of male dominance in the profession is Mahanati Savitri. Throughout an extraordinary career spanning over thirty years, Mahanati Savitri worked with several industry icons, such as Sivaji Ganesan, MGR, and Gemini Ganesan in Tamil cinema, and NTR and Nageswar Rao in Telugu film. She sang backing vocals, and directed, and produced films in addition to acting. With the release of *Samsaram*, which was directed by LV Prasad, Savitri made her screen debut. She had a great start in the business as a result of the film's popularity, and she went on to feature in several well-known productions, including *Pelli Chesu Choodu*, *Chivaraku Migiledi*, *Kalathur Kannamma*, *Paarthala Pasi Theerum*, *Kai Kodutha Dheivam*, and *Navarathri*. Savitri was the brightest star of South Indian film



throughout the 1950s and 1960s, which are sometimes referred to as its golden age. Millions of people were won over by her remarkable performances in classic films like "Devadasu," "Mayabazar," and "Missamma." She had an unmatched talent in Indian film, able to play a broad spectrum of roles from the innocent girl next door to legendary deities. Savitri had hardships and tragedies in her personal life, despite her professional life being a tale of victories. She was subjected to social criticism for her marriage to the hot actor Gemini Ganesan during his prime. Notwithstanding her hardships and personal disappointments, Savitri excelled in film and became an inspiration to many. "Mahanati," a biographical movie, pays moving homage to Savitri's remarkable life. Nag Ashwin, the film's director, masterfully depicts the several stages of her life and work. Keerthy Suresh's depiction of Savitri won her several honors and critical praise, demonstrating the commitment to capturing the spirit of the legendary actress. Aspiring performers and Indian film are still influenced by Savitri's legacy. Her impact on South Indian cinema is still incomparable, and her productions are still beloved masterpieces. Her flawless dancing, her ability to transition between roles with ease, and her captivating on-screen persona have all made a lasting impression. More than just an actress, Savitri—dubbed the "Mahanati" of Indian cinema—was a symbol, a trailblazer, and an inspiration. Her path, replete with both victories and setbacks, is proof of her brilliance and tenacity. Her memory will live on thanks to the cinematic homage to her life, "Mahanati," which exposed her to a new generation of movie buffs. (GK., 2023)

1.13 Trivikram as director

Born on November 7, 1971, Trivikram Srinivas is a renowned Telugu film Director and scriptwriter. He is well known for his unique storytelling approach and blending of humor storytelling with deep concepts which have made a name for himself in the Indian film industry. He was born and raised in the village of Andhra Pradesh, Bhimavaram, and pursued his education at D.G Vaishnav College in Chennai. His early passion for narrative and writing inspired him to write dialogues for television series which helped him break into the big industry. He has carved himself as a writer and director, leaving an ever-lasting impact on the Telugu cinema landscape. Throughout a career of two decades, Trivikram has consistently delivered films that effectively balance entertainment with social criticism, demonstrating a keen understanding of the complexities of both society and family relationships. In 2002, Trivikram made his directorial debut with "Nuvve-Nuvve" which was critically acclaimed for



its novel plot and compelling character depictions. Although his breakthrough performance was seen in the movie “Jalsa” (2008) came from his partnership with Power Star Pawan Kalyan. After “Jalsa”, Trivikram went on to make several critically and commercially successful films, such as “Aravinda Sametha Veera Raghava” (2018), “Julayi” (2012), and “S/O Sathyamurthy” (2015). Some of Telugu cinema’s finest films are the product of his partnerships and collaborations with top actors in Telugu cinema. (Times of India 2016) Through a distinctive combination of traditional and contemporary experiences from story structure and character development to cinematography and dialogue delivery, Trivikram’s films exhibit a novel cinematic experience for the audiences. One of Trivikram’s most remarkable filmmaking aspects is his ability to brilliantly blend humor, emotion, and thought-provoking issues into his stories. His films often revolve around relatable characters struggling with real-life issues, and he has a unique style of presenting these narratives with a touch of humor and wit. He has developed a large fanbase and has also received critical acclamation for his subtle storytelling. Trivikram’s excellent use of cinematography and visual aesthetics enriches his storytelling qualities. His collaborations with skilled cinematographers have resulted in visually stunning frames that improve the overall impact of his films. In addition to improving the movie experience, the film’s flawless graphics, and narrative fusion demonstrate Trivikram’s dedication to delivering a comprehensive cinematic masterpiece.

1.14 Comparison between Rajamouli v/s Trivikram

Before Magadheera in 2009, SS Rajamouli and Trivikram were virtually tied for first place in the commercial film industry. Back then, SS Rajamouli declared Sukumar and Trivikram to be rivals. Rajamouli changed course and produced Magadheera in 2009. Eschewing mass masala films in favor of magnificent, highly conceptualized productions. He was fortunate to have Allu Arvind's support. His success with Magadheera, a massive hit, encouraged him to try his hand at other high-concept, Maryada Ramana a remake of Hospitality 1923 an American Silent comedy, grandiose productions, such as Eega, the Baahubali trilogy, and RRR. What would happen if Magadheera didn't do well at the box office? No way would SS Rajamouli have made Maryada Ramana or Eega. He may have created another popular masala performer such as Chatrapathi or Vikramarkudu. For Trivikram Srinivas happened the same. He created the brilliant film "Khaleja," a high-concept commercial entertainment that



skillfully weaves a profound inner philosophy into a commercial potboiler to examine the subject of God. We would have seen Aravinda Sametha, Kobali, and a few more stories, as well as other concept magnum opus stories if Khaleja had been successful. Allu Aravind made 50 crores in profit from Magadheera, which was manufactured for 42 crore and took in 73 crore in share. Khaleja was produced with a 30 crore budget, of which 22.5 crore was received; the producer suffered losses. Following Khaleja Trivikram decided to collaborate with Allu Arjun on a project, and he was eager to get started. He added his philosophical touch to Julayi while seeing a few English films. The film was a huge success. When Pawan Kalyan wanted to make a family movie, he gave him a chance. Attarintiki Daaredi, which Trivikram penned, was an industry hit and a big success. Subsequently, Allu Arjun reached out to him once more, suggesting that he work on a family film as it was Trivikram's area of expertise. He created S/o Sathayamurthy, which was a huge hit. Later, when Pawan Kalyan asked him to do a popular action film, he examined foreign films and attempted Agnyathavaasi, which was a commercial failure. Because NTR had faith in his ability to do something new, he created the very successful Aravinda Sametha Veera Raghava. He agreed to shoot a family film when Allu Arjun asked him to once more, and Ala Vaikuntapuramulo was born. Trivikram began to appeal to heroes, and most of them thought he could create excellent family films. According to his tastes, he ceased pursuing high-concept performers; in other words, he played things safe. The only film he destroyed was ASVR. That's what he ought to keep doing. (Quora., 2024)

1.15 Trivikram's best plot- Ala Vaikunthapurramuloo

The Telugu film Ala Vaikunthapurramuloo (2020), written and directed by Trivikram Srinivas, has become the most-grossing Telugu film in the United States and one of the highest-grossing films from India. Among the top ten most-watched films in India, it is also one of the most popular films. Additionally, it was translated as Angu Vaikuntapurathu into Malayalam. I was aware that Allu Arjun was well-liked by Malayalam moviegoers, but it wasn't until after this that I discovered he went as Mallu Arjun in Kerala. Nowadays, audiences from a variety of linguistic backgrounds are considerably more familiar with the songs, their writing, and the vocalist Sid Sriram. Not to mention how captivating Allu



Arjun's dancing techniques are. The epic Ramayana serves as the basis for several Trivikram films, as some reviewers have noted. Ala Vaikunthapurramuloo has elements from the legends of the Hindu deity Vishnu and Krishna in addition to the Ramayana. Undoubtedly, the film's title, Ala Vaikunthapurramuloo, refers to Hindu holy symbolism. It is sacred notwithstanding Valmiki's mocking remarks about how it is a temple and how the couple who live there are gods. It is the dwelling place of both Vishnu and Radhakrishna (ARK). The mansion, which we occasionally get to see, is immaculate in terms of appearance. A large home that can house a whole extended family is the epitome of white purity. The music that plays when Allu Arjun approaches the gate for the first time in 25 years makes it abundantly evident that it is an ideal and impenetrable gate, to which only the righteous may gain admission. The idea of the movie is represented by Allu Arjun's use of a CD in one of the song's sequences when he enters Vaikuntapuram. He spins it in his finger like Vishnu rotates his chakra, signifying that everything will now be set in its proper position. Not only do human-gods face many problems there, but they may also celebrate, indulge, show generosity, and extend forgiveness. The cook, who had a north-eastern appearance and cooked the pumpkin without realizing that it was supposed to fend off evil-eyed ghosts that stalk Hindus, seemed to be the lone anomaly in the house. The movie is full with sequences that imply a Hindu's caste-bound destiny is determined by their birth. In addition to the references to Hinduism that were previously mentioned, there are other references throughout the film, such as the scene where the distinction between the hospital's first and first floors is made, the way the Mercedes car is compared to Valmiki's chetak scooter, references to the intelligence of high-born people, ideas about middle-class people, Allu Arjun's comment that the white Rolls Royce he drives does not suit the dark-skinned Appal Naidu, dialogues that ask viewers. "Konni Jaatakalanthe: very bad" (some destinies are just that—very nasty) is a phrase that we have woven into each character's experiences and life in the movie. In addition to the element of love, Raj's marriage to Amulya is prohibited by caste and class. But although Nandini/Nandu, who is related to ARK, is Raj's love interest, we never see the result of that love by the time the movie ends, with Bantu and Amulya soaring high in the sky and Raj in his element while he's out drinking and smoking, with Nandini nowhere to be seen. (Sowmya Dechamma C. C., 2022)



1.16 Trivikram and his Flops

In only seven days, Agnyaathavaasi, directed by Trivikram Srinivas, has made Rs 89 crore at the global box office. The movie is getting closer to being a 100-crore picture. On its first day of release, Agnyaathavaasi received a resounding reception and grossed over Rs 60 crore at the global box office. In the next few days, it was predicted to reach the Rs 100 crore gross mark in the worldwide market. However, Agnyaathavaasi suffered greatly from unfavorable word-of-mouth publicity, which caused its collection to drop by more than 80% on the second day. Two days after its release, Jai Simha, Gang, and Rangula Raatnam visited theatres, significantly hurting its box office haul over the next several days. To break the Rs 100 crore gross barrier, the film requires an additional Rs 11 crore. By the end of its nine-day extended first week, the movie won't have collected these kinds of sums at its present rate of release. Agnyaathavaasi, which was produced on an Rs 70 crore budget, brought in Rs 125 crore when its worldwide theatrical rights were sold. For its distributors, the film has brought in Rs 55 crore, or 44 percent of their initial investment. (Shekhar H Hooli., 2018).

Trivikram Srinivas faced backlash at the box office with Guntur Kaaram, and got remarks that he has lost both his trademark and shine in scripting and direction. When looking for reasons for his downfall, many reports suggest that he got diverted from his core creative zone for quick money making and production activities which had an impact on his cognitive imagination skills. It is seen that Trivikram got involved in rapid projects such as 'BRO' and 'Bheemla Nayak' for 'Pawan Kalyan', earning a huge amount by simply writing a few lines for those projects which lost his grip on his core domain that had brought him fame for decades. The third film Trivikram Srinivas and Mahesh Babu have worked on together is Guntur Kaaram. Trivikram only partially succeeded in his choice of an engaging story that had the ability to elicit passion and action. The story starts off strong in the movie, and after a few minutes, the viewer knows very well what's going on. The director's work should be at its best at this point. Getting Mahesh (Ramana) to sign a document is the main focus of the first section. Even in movies, the logic itself seems weak and unimportant in today's politics. The connection or vibe between the son and mother is the key problem in the second part, or what Guntur Kaaram lacks. The fact that there isn't a single standout scene between them shows how inadequately it is presented; it never emerges on film. A pivotal figure



in the story, Ramya Krishna, makes a fleeting appearance in the second part. The supposed-to-work comedy seems drab, like Sreeleela's comedy on her Instagram reel.

It's strange to discover subpar humor in a 2024 Trivikram picture. The film has also been greatly affected by other films, maybe even the director's work. Many are drawing parallels between Trivikram and Koratala Shiva, who faced a setback with the disaster of "Acharya" as he got involved in setting up projects for big heroes which took a toll on his creative impulses. However, he has now set everything aside and is sincerely working on "Devara" maintaining full creative focus on it. Hence Trivikram is also expected to set aside from money-making and production activities and work on his natural flow of imagination to create films. (Great Andhra Bureau., 2024)

1.17 Trivikram the transformation from Writer to Director

From the field of dialogue writing, Trivikram made a smooth transition to become one of the most sought-after directors in the business. Trivikram has made a name for himself in the storytelling world by creating stories that go beyond the parameters of conventional storytelling and delve deeply into the nuances of interpersonal dynamics and human emotions. In Telugu film, his remarkable directing and scripting abilities brought him recognition and the moniker "Guruji." He has significantly altered conversation writing and established styles that many others have adopted. Many of his admirers frequently believe that his directorial prowess surpasses his writing prowess. He seemed to have found a balance with both, though. Furthermore, Trivikram's skill as a director goes beyond the chair; his talents as a screenwriter have significantly influenced the course of many films and careers in the business. Characterized by their humor, intelligence, and natural relatability, his conversations have become legendary and are frequently praised and cited by both moviegoers and admirers. Even the most ordinary of occasions are transformed into unforgettable cinematic experiences by Trivikram's writing, which possesses a unique combination of intellect and emotional resonance. But Trivikram has also lately started writing screenplays for other films. He wrote parts of the language and script for the film "Bro," which was released and received positive reviews from the media. He is also contributing the plot and dialogue for the much-awaited movie "Hiranyakashyapa," which was revealed by Rana Daggubati at the American "Comic-Con" event. Trivikram was previously a writer for Chalo Mohan Ranga, Bheemla Nayak, and



Thenmaar. Trivikram's writing prowess much outweighs his directing ability. They are considered as filmmakers who force other authors to perform half of their work, in contrast to Rajamouli or any other well-known filmmaker. For Trivikram to juggle both occupations, is both a benefit and a curse. On the contrary, Trivikram faces criticism for appropriating Hollywood sequences or rewriting a film's whole plot, as he did in "A... Aa," which is a remake of "Meena." Even yet, Trivikram was never more of a writer than a director. His ability to conceptualize scenarios and bring them to life through an emotionally compelling performance emphasizes just his dialogue's permeability. Though psychologically we have a gut sensation that Trivikram is a better writer than a filmmaker, we may occasionally be mistaken in our assumptions. (Shree Ram., 2023)



CHAPTER 2 REVIEW OF LITERATURE



LITERATURE REVIEW

Neeshita Nyayapati 2024: With his debut in 2002, Trivikram Srinivas has had a 20-year career as a filmmaker, during which he has made a lasting impact on Telugu cinema. His filmography of 12 movies demonstrates a versatile technique, with each film offering unique elements including compelling stories, memorable characters, and captivating soundtracks. However, an in-depth look at his work reveals a distinctive pattern of ongoing fascination with the theme of separated or distant families. This recurrent theme is a deviation from traditional storytelling rules which usually celebrate happy family relationships. It makes the viewers wonder why the director seems to choose stories about separated families, where the main character struggles with the issues of conflict, separation, and finally reunion. Thus Trivikram thinks that the dynamics of broken family connections have a special resonance that makes for interesting storytelling. Is there a more in-depth exploration of human feelings and weaknesses that can only be discovered in the context of separating? However, it is important to acknowledge that Trivikram's storytelling techniques extend beyond the theme, it includes his narrative structure, character development, and mastery of dialogue. Yet, the ongoing theme of separated families invites a critical inquiry into the director's creative vision and the thematic landscape he chooses to navigate.

Times of India. 2020: In each of his cinematic ventures Trivikram constantly showcases his ability to infuse realism to every scene in all of his films. His portrayal of strong female characters strikes the right chord for the viewers because it is based in a real society rather than an imagined society. Trivikram's onscreen characters never fail to connect and engage with audiences, and his skill as a filmmaker never fails to create a cinematic experience that will stick with them. Trivikram embarked on an astonishing directing career with the release of Nuvve-Nuvve in 2002. Since then he has directed a series of popular films and received several honors and awards. Nuvve-Nuvve a romantic comedy film starring Tharun and Sriya Saran as lead actors showcased Trivikram's remarkable writing skills and received two state Nandi Awards and a Film Fare Award South. The success continued with 'Attarintiki Daredi' starring Pawan Kalyan and Samantha.

The film received both commercial and critical acclaim dedicated to Devi Sri



Prasad's outstanding musical score as well as Trivikram's brilliant direction. The innovative storytelling technique of Trivikram used in this family entertainer film won widespread appreciation and a plethora of awards including four Film Fare awards, Six SIIMA Awards, Four Nandi Awards, and six Santosham film Awards. Throughout his career, Trivikram has consistently enhanced the cinematic experience for viewers, building his reputation as one of the industry's most prestigious directors.

Tollywood Crew 2024: Trivikram Srinivas, the acclaimed Telugu film writer made his debut as a scriptwriter with the movie "Swayamvaram" although "Nuvve Kavali" was released before it. This marked the beginning of a career where he demonstrated his talent by writing dialogue for several popular films including "Chiru Navvutho", "Nuvvu Naku Nachav", "Mallehwari" "Jai Chiranjeeva" and "Manmadhudu". Additionally, he wrote dialogues for the A. Karunakaran directed Telugu film "Vasu" which starred Venkatesh and Bhumika Chawla. Though most known for his dialogue writing Trivikram also wrote lyrics for a song in the film "Oka Raju Oka Rani" demonstrating his flexibility. Furthermore, he provided the voice for a part of the song "Computersu Artsu Sciencueu" in "Nuvve Nuvve" in his directorial debut. His influencing journey from "Swayamvaram" to the success of "Athadu" reflects his presence in the Telugu cinema industry.

Newstap Beaurou 2023: Undoubtedly considered one of the talented directors in Telugu cinema Trivikram Srinivas is also one of the highest-paid directors in the south industry. He has won two Film Fare Awards for best director and six State Nandi Awards for best dialogue writer for his exceptional contributions to the industry. The talented director who is 52 years old is well known for infusing humor and deep concepts into his stories. As a result, fans have given him adoring nicknames like "Guruji" and "Maatalamaanthrikudu" or the "Wizard of Words". Unlike the typical representation of male protagonists as protectors and guardians for their families, Trivikram frequently puts the female protagonists at the forefront, highlighting humor as a key component. His films frequently address issues of relationships and the prioritization of self-respect over material wealth. At present, Trivikram Srinivas's project "Guntur Kaaram" in which he was deeply engaged features actors Mahesh Babu, Sreeleela, and Meenakshi Chowdary.



This collaboration marks the third cinematic venture between Mahesh and Trivikram and is produced under the prestigious banner of Haarika and Hassine creations.

Academic Accelerator: At first Trivikram, a gold medalist in college and a distinguished scholar with a master's degree in nuclear physics had no desire to work in the entertainment industry. But in the end, his passion for cinema and Telugu literature led him to pursue a profession as a screenwriter and then a film director. Famously known for his unique filmmaking techniques, combining creative and smart dialogues, humorous content, fast-moving action, mythological references, courtship drama, and a complex examination of women's role in society and relationship issues. On October 10th 2002, Nuvve-Nuvve one of his well-known pieces made its premier under his direction, however, Trivikram was not completely satisfied with the film despite its critical and commercial success. Following the release of Athadu in 2005 received positive reviews and did well at the box office collecting a distribution share of RS. 22 million and selling the satellite rights for RS. 4.5 billion. Surprisingly the movie made history of being the first Telugu film to be released in Poland where it was dubbed "Poshozkiwanu". In 2008 the highly anticipated release of Trivikram's 325th film saw distribution in 1000 theatres. Early in 2005, the Hindu newspaper made positive similarities between Trivikram and the famous director Shankar based on his cinematic technique. To highlight various points of view he frequently presents two versions of the same assurance during his movie's breathtaking action movements. In Trivikram's stories, the male protagonist takes on the job of providing security and guarding the family while the female protagonist frequently turns into a joke. In his storytelling relationship problems are always a priority over elements of self-worth or money issues.

Cinema Babu 2018: Trivikram is famous for his constant incorporation of subtle humor and thought-provoking dialogues, usually making use of a distinctive cinematic element in his films-the expressive use of "Rain". All of his works except Nuvve-Nuvve, feature scenes where rain serves as an emotional backdrop, effectively enhancing sentimental depth. Trivikram builds his characters with a unique blend of aggression and joviality, utilizing rain as a cinematic tool to elevate scenes and evoke intense emotions. The exclusion of rain scenes in "Nuvve-Nuvve" may be because of the influence of director Vijaya Bhaskar who in comparison, refrained from using rain as a cinematic element in his films.



Other directors such as Rajamouli and Puri Jagganadh showcase a little inclination to using rain scenes, with only occasional appearances in one or two of their films. However, Trivikram constantly features several rain scenes in each of his productions, a trend that is expected to continue in his feature projects. The conscious use of rain in Trivikram's films serves to enhance emotions to higher levels and show instances of sudden shifts in character dynamics, underlining the director's ability to utilize this cinematic element for in-depth narrative impact.

Hemanth Kumar CR 2018: Even though Trivikram as a scriptwriter and director has successfully swapped away several blockbusters to his name, there is always one criticism that has continued with his works of writer/director: The portrayal of women in them, and the worst was in "Agnyaathavaasi". People criticized his portrayal of female characters not doing much except for "AA" and "Aravinda Sametha", almost all female characters written by him since "Nuvve-Nuvve" have been pretty much the same. However, Trivikram's written female characters have been imagined as innocent or being protected by either their father or brother because he was brought up in a family where the women have not faced any dire situations in their lives. He even said, "I have been living in a utopian world while everything around us has been moving towards dystopia".

Sirish Aditya 2013: Trivikram's distinctive narrative skill is epitomized by the simple yet profound nature of his dialogues, mixed with the richness of his accurately crafted scenes. His movies are filled with interesting characters illustrating his storytelling expertise. If other directors try to imitate his storytelling style, they might end up making long-duration films, facing problems in capturing the diverse and vibrant characteristics in Trivikram's films. In the current scenario of screenplay writing, Trivikram and Sukumar are seen as top-notch talents where Sukumar is known for his unique and creative characterizations, while Trivikram is an expert in turning ordinary characters into extraordinary ones. Characters like Banthi, Paddu, and Balu played by Brahmanandam in Malleshwari, Bunk Srinu, Paandu, and Naidu among others may seem familiar but Trivikram's ability lies in giving them time to express themselves and making them creative and unique. In particular, his skillful full handling of Sunil's characters as seen in figures like Ramana highlights the depth of Trivikram's character development.



Sowmya Dechamma C.C 2022: Trivikram’s cinematic style has gathered attention from critics who observe the recurrent thematic base of the epic Ramayana in many of his films. Moreover, elements drawn from Hindu mythology, specifically stories of Vishnu and Krishna are complicatedly interlinked to “Ala Vaikunthapurramuloo” The film’s title itself denotes the sacred abode of Vishnu and Radha Krishna, despite Valmiki’s sarcastic jabs questioning it as a temple and its divine residents. A symbolic reference to Hindu religion is evident when Allu Arjun in a scene set against a song as he enters Vaikunthapurram, flaunts a CD similar to Vishnu’s Chakra, Symbolising the reestablishment of order—the central theme of the film. Vaikunthapurram is illustrated as a space where celestial beings struggle with conflicts while also enjoying the festivals with generosity and forgiveness, which showcases the dual personality in divine existence. The narrative takes an interesting turn with the introduction of a North-Eastern-looking cook, whose unintentional use of pumpkin is unaware of its significance in protecting against evil spirits according to Hindu beliefs serves as a distraction from the otherwise harmonious setting.

Pavan Teja., 2018: In the film industry, Trivikram Srinivas has established himself as an acclaimed writer who has contributed to the success of many films. Recognized for his instantly appealing dialogues, he even enjoyed some success in his early career as a director. However post his directorial debut, there has been an obvious shift in his style, as he now tends to elevate heroes and adopt more hero-centric scripts, thereby departing from his previous style of bringing in philosophical themes. His scripts include ample doses of ‘Yasa and ‘Prasa’, and stories revolving around specific scenes or dialogues often lead to the manipulation of various aspects of the narratives to enhance these crucial moments. Srinivas demonstrates a remarkable command of blocking a composition, which has been prominent throughout his directing career. Specifically, “S/O Satyamurthy” is a Telugu movie that is highly recommended for those who want to learn more about blocking and composition strategies. He primarily used close-up shots during the initial stages of his career and he gradually shifted to mid-shots and medium close-ups in other projects. He effectively opens scenes with a close-up or medium shot followed by an establishing shot. The strategic development makes it easier for the audiences to move between various locations and makes the transition smooth. This method of filmmaking worked very well for his films like ‘Athadu’ and ‘Julayi’.



C.S.H.N. Murthy 2012: In addition to producing and directing films, the Telugu film industry has made it easier for many performers to switch between Telugu and Hindi films, which has strengthened the bonds of common culture and values between North and South India via remakes'. Nageshwara Rao and Anjali Devi performed the key parts in the Hindi remake of the Telugu classic *Suvarna Sundari* (Vedantam Raghavaiah, 1957) which was released in the same year and garnered national attention. The Telugu actress Jamuna appeared in *Milan* (1967), a remake (readaptation) of *Mooga Manasulu* (1963), in which she portrayed the same energetic country belle. Several filmmakers from the Telugu film industry have supervised contextually significant films in Hindi and other languages. Telugu, Tamil, and Hindi films directed by L.V. Prasad have all been equally excellent. In addition, Prasad has directed films in Malayalam (*Ardhana*, 1993), Kannada (*Mane Belagida Sose*, 1973), and Bengali (*Bidaai*, 1990). The 1955 Telugu film *Missamma*, as well as its remakes (re-adaptations) in Tamil (*Missamma*, 1955) and Hindi (*Miss Mary*, 1957), were directed by Prasad. The Bengali stage comedy *Monmoyee Girls' School* served as the basis for the movie *Missamma*. Jyotish Banerjee, a Bengali filmmaker, had previously helmed the *Chhoti Bahen* (1952) Hindi remake (re-adaptation) of the Tamil film *En Thangai* (1952).

Entertainment Beaurou 2024: With their nationwide hits, Telugu filmmakers have steadily established themselves in the dynamic world of film. Their films have garnered praise from audiences in addition to astounding box office receipts. These filmmakers have achieved success and large salaries as a result of the widespread acclaim of their films. This section lists Telugu filmmakers along with the substantial compensation they have got. One of the most successful directors in Telugu cinema, SS Rajamouli, is said to charge between Rs 80 and Rs 100 crore for a film. However, there isn't any formal confirmation of this. His most recent film, *RRR*, was directed by him and went on to become an international hit and multiple award winner. A portion of the movie's earnings went to Rajamouli. One of the most well-known filmmakers in the Telugu film business, Puri Jagannadh, is said to charge between Rs. 6 and Rs. 8 crores for every film. Right now, he's excited about *Double Ismart*, his upcoming directorial project. It is said that he would want Rs 20 crores for this movie. Additionally, based on estimates, Trivikram Srinivas is said to demand between Rs 25 and 30 crore for a film.



Viewers' opinions on his newly released movie, Guntur Kaaram, are not unanimous. The characters created by Trivikram are not weird. They have attained a greater level of intelligence, yet they are still regular individuals who follow their own beliefs and ideals. Unlike other authors, he places a strongly independent spirit throughout his supporting characters, who are all there to serve the hero. And we laugh because we are astounded by the bravery and cleverness of his characters, who don't mind making jokes about the main character. With Nuvve Nuvve, his directorial debut, Trivikram has essentially thrown aside the rulebook.

Priya Sishyudu 2020: Trivikram embodies humor and inventiveness perfectly. The kind of subtle intelligence and subtlety that only an unorthodox writer can convey in his comedy. He is astute in using straightforward comparisons in many of his dialogues, which greatly facilitates the audience's comprehension of the statements' intensity. I became interested in Telugu poetry and had a good instinct to use solely Trivikram's rhyming phrases (prasa). People were instantly captivated by the dialogues of Saahithya Pipaasi (Trivikram), as each line was filled with enchanted chimes and rhyming phrases. Trivikram's movies bring laughter even to the faces of people who have forgotten to smile. His comedic lines are so recurrent in your talks with loved ones that you find yourself using them frequently. The Telugu audience will always remember such exchanges as unforgettable. His writing became so well-known that, for the first time, people went to the theatres to see his work rather than the hero or the director. He was best known for his renowned "punch dialogues," in which characters exchange words in a manner akin to a fast-paced chess match. That's a success in and of itself. His exceptional ability to distill dialogues into their essential elements is likely another factor contributing to his unparalleled success as a writer. To keep the plot going ahead, Trivikram's characters go for the most straightforward history, giving away as little as possible yet divulging a great deal about who they are. This is odd because, contrary to what his followers (whom he dislikes) assert, he is not the "Maatala Mantrikudu" (Wizard of Words). He doesn't write in fancy terms to convey exquisite imagery, nor does he go off course— something Tarantino excels at. Living a life devoid of values makes decision-making extremely simple. But things can become harder on the way. Trivikram's statement, "oka manishini inthaga kadilinchagale sakthi saahityaaniki maatrame untundi, aksharaaniki maatrame untundi," explains this well. His films have better



technical quality, are on par with the world cinema that he much admires, and include action scenes that may rival those in Hollywood productions. I like Mahesh Babu's gloomy voiceover throughout the Jalsa flashback narrative telling. It's not a narration in the traditional melodramatic vein. Its inherent beauty and simplicity. Particularly in moments like Attarintiki Daredi, A Aa, and Agnyathavasi, the flashback sequences in your films are particularly noteworthy since they serve to tie the story together. He co-directed Khaleja, a cult classic film starring Mahesh that completely transformed the actor's line delivery and astounded the crowd. The main idea of the film was "Daivam Manushya Roopena," which means "look for God in humans". His prose was captivating in Aravinda Sametha, Ala Vaikuntapuramloo, Julayi, S/O Sathyamurthy, and Athadu & Jalsa, and elegant and sophisticated in those other works. It makes sense that Trivikram helmed the Pepsi ad starring Ram Charan and MS Dhoni. In addition to his outstanding work as a writer and director, he is in high demand as a public speaker and songwriter. But all of this does not begin to capture his extraordinary genius and his impact on Telugu culture; it is not hyperbole to suggest that his work will be discussed for many years to come. It is claimed that the effect an artist's work has on people's daily lives in society is the most reliable evidence of that influence. Trivikram's words have been so ingrained in Telugu culture that his most famous quotes are more aphorisms than movie dialogue.

India Glitz 2022: Remakes are seen as challenging, particularly when casting big names like Chiranjeevi and Pawan Kalyan. The forthcoming film "Godfather" starring Chiranjeevi is a remake of a Malayalam film. However, non-superstars appear in the majority of Malayalam-to-Telugu remakes. Allu Sirish starred in "ABCD," while Dulquer Salmaan was a larger name in the original. When 'Bheemla Nayak' was revealed, everyone understood that Trivikram Srinivas alone had the power to save the movie. The fans of Power Star have little faith in director Saagar K Chandra to complete the task. After the movie's release, it would be wise to research Trivikram's writing. The director of "Ala Vaikunthapuramloo" knew when to follow the original and when to take on the role of the author. This explains why the remake has a lot of dramatization in some key scenes. In the Malayalam version of "Ayyappanum Koshiyum," Ayyappan's (Biju Menon) suspension is depicted straightforwardly. It is shown in the Telugu version as a seismic occurrence that is followed by Nayak going completely insane. There's a song after that. This is



what the Telugu audience looks forward to. To create the adaption, Trivikram rewrote over two-thirds of the original. He has become a role model for remake authors.

Movie Mavengal 2018: In the 2013 film Attarintiki Daredi, Pawan Kalyan collaborates with filmmaker Trivikram Srinivas. Pawan was paired with two heroines, Samantha Akkineni and Pranitha Subhash, in a solid family drama. In supporting roles were Nadhiya, Boman Irani, and Brahmanandam. Even though his voice was dubbed, Boman Irani's appearance in a Telugu movie was a lot of fun. I'm assuming that his Telugu is not very good. He portrays Pawan's grandfather as well as the head of the household. Because his grandfather is very sick, Pawan has been given the responsibility of bringing his estranged aunt home so he may spend as much time as possible with her. The distant aunt is portrayed by Nadhiya. And she was outstanding! For me, she was the highlight of the entire film. She and Pawan have some extremely touching moments together. After that, I looked her up since I couldn't remember where I'd seen her previously. In *Mirchi*, she was the mother of Prabhas. Although Pawan's character is extremely affluent, he works as a driver for his aunt (like Dharmendra from *Chupke*, except not as amusing.) Pawan features a few really good action sequences. In real life, he is obviously an adept in martial arts. Samantha is supposedly given slightly more responsibility than the other hero. Although she has made significant progress in the years after the premiere of this movie, this isn't her strongest portrayal to date. There is an extended cameo by Brahmanandam. It was just too much, and I could only take him in limited doses. But there's a wonderful allusion to *Gladiator* at one point. It didn't require the thirty minutes before it.

123telugu.com 2016: The fact that *A..Aa* is a clean movie is among its greatest benefits. Once more, Trivikram works his magic to create a heartwarming family story. There are enough of heartwarming moments to keep you interested in what's happening. Nithin gives his strongest performance to date in *A..Aa*, and he impresses. He portrays a nuanced persona and never overplays the part. He has such a charming connection with Samantha, and his acting in the climax is very adorable. Samantha takes over the conversation. Since the narrative is told from her perspective, she is the movie's heart and soul. She portrays the character expertly, from her straightforward facial expressions to her defenseless demeanor in front of



her mother. As Anasuya, Samantha brightens the screen, and her performance takes on a fresh perspective. The movie's first half is quite entertaining and features some lovely music. Anupama Parameswaran makes a respectable start, and her jealousy-based relationship with Samantha is expertly shown. Rao Ramesh's performance in the movie is unavoidable. He is perhaps the greatest actor in town for supporting parts, and his climactic performance is pure comedy. Trivikram provides Naresh, who is also developing into a fantastic character artist, a more mature role. He and Samantha have a great connection, and he effectively directs the movie in many ways. The film's music is another strong point because each song has been expertly filmed. The movie goes off course a little bit in the second half. After a while, the movie loses its tone and moves a little slowly. The movie's plot is quite standard and lacks any real intrigue. The movie is a little too long, and some of the scenes may be cut to increase their effect. The movie moves at a slow pace, and there could have been some editing done to the portions where Samantha proposes marriage to Jabardasth Chandra. There are some breathtaking sights in A..Aa. One of the best aspects of the movie is the excellent camera work. This movie seems much richer because of the way these images portray a straightforward love story. Trivikram makes the most of the rural locations and the production qualities are excellent. The script is appropriate and doesn't stray too far. The conversations have the desired effect and are, as anticipated, highly significant. When it comes to the director Trivikram, A..Aa is all of his magic on film. What works here is the way he tells a straightforward love tale with enough humor and a captivating narrative. As predicted, Trivikram uses A..Aa. to demonstrate his mastery of his trade once more. His narration of this lighthearted family drama, which includes some endearing and enjoyable parts, is one of his strongest points. This is a movie that will do incredibly well with families and audiences abroad since the key actors make sure everything goes according to plan. Grab your family and enjoy the magic of Trivikram Srinivas in this heartwarming family film, even if the plot is predictable.

TeluguOne.com 2018: Both NTR and Trivikram Srinivas have won over the hearts of the audience with their flawless acting and storytelling, respectively. As a result, the Telugu public is excited to witness Aravinda Sameta. With the title, Aravinda Sametha Veeraraghava pledged. In Telugu films, it's common for the title to characterize the protagonist. In this film, the hero is described by the heroine,



Aravinda. The sole surviving son of faction leader Narapa Reddy (Nagababu), Raghava Reddy (NTR) is led by one faction while the other is led by Basi Reddy (Jagapathi Babu). After his father dies, Raghava advocates for peace in the area and, instead of taking retaliatory action, hibernates for six months. In Hyderabad, Raghava is assigned to safeguard Aravinda (Pooja), who intends to documentarian Rayalaseema factionist for her documentary. The hardest thing to do is balance the emotions, and NTR does it convincingly. He praised Trivikram's screenplay and said that Veera Raghava Reddy's performance will undoubtedly rank among the top three. Pooja Hegde, who played Aravinda, had a big part but little opportunity to show off her acting chops. After NTR, Jagapathi Babu steals the show. As Basi Reddy, he is incredibly talented, and his performance in interval block is terrifying. As usual, Rao Ramesh performed admirably in his duty as a politician. In the parts that they were given, the other performers all did a respectable job. This time, Trivikram Srinivas—who is well-known for his classy films—surprises us with his topic selection. Delivering a high-octane action block in the opening twenty minutes requires a lot of courage, which Trivikram did with style. The moment when NTR uses a mobile phone to notify Rao Ramesh and save her little brother Aravinda from kidnappers is another that Trivikram attempted to do very differently. The first half is acceptable overall, with some lighter moments. The second half is devoted to emotions, with two or three very captivating passages. Trivikram wrote a lot of heartfelt lines for the movie. Additionally, NTR and Trivikram are the owners of "Aravindha Sametha". The actor-director team's remarkable talents worked in perfect harmony to create this author-backed drama. NTR skillfully delivers portions of Trivikram's well-written dialogue. The first half is above average, and the opening 25 minutes are excellent. The passionate second half has a standout climax. Overall, a great watch because of Trivikram's amazing script and NTR's outstanding performance.

Satya B 2020: The family drama has been Trivikram's specialty since Attarintiki Daredi. We missed his signature humor in Aravindha Sametha and his disastrous attempt to alter genres in Agnyathavaasi. With elegance emblazoned all over Ala Vaikunthapurramulo, he is back in his element. This standard plot was presented by Trivikram in a chic manner with the appropriate amount of commercial features. Although Trivikram doesn't have the same comedic punchlines as before, he still writes excellent dialogue. The finest aspect of Ala Vaikunthapurramulo is Thaman's



music. Songs have fantastic production qualities and are shot nicely. The background music is also really good. Vinod has excellent cinematography. The editing is sufficient. Rich production values are present. The celebrity cast and production have been heavily invested in by the producers. By focusing on his advantages, Trivikram has played it safe. He is among the best directors when it comes to subtly presenting human emotions on screen. Ala Vaikunthapurramuloo is a nice and enjoyable family entertainer because of the way he employs it. The movie had very little premise, but Trivikram delivered it in a big way with a great ensemble of stars and a decent dosage of humor. The first half seems to be going slowly, even with the stellar cast and Allu Arjun's passionate performance. The audience is kept interested with a few action sequences and songs like Butta Bomma and Samajavaragamana. The interval is done simply yet effectively, making it predictable. After the intermission, when the protagonist arrives at his house, the energy levels unexpectedly increase. His instances of conflict with his foster father are hilarious. Even the Bantu and the villain's clashes have turned out nicely. Villains just constantly show up and issue warnings. This topic may have been improved in its development. The screenplay's marginalization of maternal characters, who seem to have no place in this story, is another issue. Without being visible on screen, the romantic thread also advances through several stages. Several characters have no use. Notable performers were cast by Trivikram for every part, but they were not given any lines to perform. Despite its numerous shortcomings, the screenplay's flawless flow compensates for them. Trivikram, a skilled dialogue writer and cunning director, made use of his advantages to show the movie stylishly without ever going too far. The screenplay doesn't have many high points, however, the moment when Bantu arrive at Vaikuntapuram is one of the strongest ones.

Its best moments include the boardroom scene and the Ramulo Ramula song, and the beautifully staged climactic battle is also noteworthy. All things considered, AVPL is a great movie to see with your family during the festival season.

Marian Silvera Hariton 2023: People have been astounded by "RRR"'s technical mastery and superb cinematography. Everything about the movie was fantastic, from the narrative and characters to the soundtrack (which I will be adding to my playlist). The films embrace its emotional content and exaggeration because I can relate to those elements. The audience was deeply affected by the striking cinematography.



The technical aspects of filming the film include using the Airy signature prime lenses (ARRI's large format lenses made specifically for use with their Large Format camera system line) and the Alexa LF camera (a camera that allows filmmakers to explore the immersive large-format aesthetic while retaining the sensor's natural calorimetry, pleasing skin tones, and stunning capability for HDR workflows). Warm cinematic tone, smooth focus, beautiful bokeh, sturdy, lightweight housing, and ARRI's LPL mount are all features of the Signatures. They helped give the entire movie a three-dimensional impression, which enhanced how immersive it was. The film breaks down a specific scenario where the British and Indians are fighting, showing the careful preparation that goes into each picture. The film's capacity to depict power dynamics and emotional depth is highlighted by an analysis of the strategic use of framing, close-ups, and camera movements. An additional degree of appreciation for the painstaking artistry involved is added by Senthil Kumar's commitment to note-taking, which ensures consistency throughout a protracted shooting schedule. In addition, Senthil Kumar himself only uses one camera for the whole movie, and he does an amazing job at using sweeping camera motions during action scenes. All things considered, "RRR"'s cinematography is a masterwork of visual narrative. Since the film featured the ideal balance of many emotions—fun, hope, grief, and poignant moments—I loved it. It was a wonderful experience to see since the themes of sticking up for what one believes in and the value of understanding those who may look different from us were presented in a complex and captivating way.

Hemanth KDK 2010: At the beginning of the Khaleja film, Trivikram attempts a fresh narrative, and it works. Despite a few nonsensical passages, he has surmounted them with exquisite speech.

Another drawback is that, until the second half informs us of the true plot, we get the impression that there is no story at all in the first. The majority of the first half's scenes make sense after we understand the plot. The film is around three hours long, thus the editing might have been much better. Given that the hero sacrifices so much for water, the first battle in particular feels pointless. Both those moments and the pursuit sequences that followed may have been altered or removed. Mani Sharma has composed music that is at least passably good. Sada Shiva and Taxi tracks are two of my faves. Furthermore above average is the BG score. There are more



situational comedies and fewer punch lines. Many rumors are circulating that Mahesh is shown as a god. Mahesh even makes fun of him in that situation, thus it's not true. The movie's main message is that everyone has God inside them—but only if they strive to help others and avoid living for themselves. The movie provides a clear rationale for the same. Although I agree that there are a few unfavorable scenes in the film, we will overlook them because of the Mahesh factor and simply relax and enjoy.

Sagar Tetali., 2022: There is a thin line between mythology and fantasy that the directors need to keep in mind before taking the shorts of the films. One of the best directors S.S. Rajamouli the fantasy movies have transformed into hyper masculine films (The least overtly hyper-masculine Telugu film can be Eega). While the heroes of Paathala Bhairavi, Jagadeeka Veerudu Athiloka Sundari were all strong and adventurous men, there is a particular sort of muscularity that Rajamouli has adapted from the Hollywood angle performance of Mel Gibson and Zack Snyder that is missing in those films. The Rajamouli films, despite sharing their Hindu Iconography are not however as religious perhaps reflecting his allegedly atheistic beliefs. In his films, you see traces of many films that have a major reference to Hindu Mythology or History.

Deccan Chronicle 2018: Renowned Indian director Trivikram Srinivas is admired for both his distinct narrative approach and striking visuals. His cinematography talents add greatly to the overall visual appeal of his films, even though he is generally known for his screenplays and lines. Rich, vivid color schemes are a common element in Trivikram's films, which serve to heighten the scenes' ambiance and mood. Color is skillfully employed to elicit feelings and provide visual impact, whether it is in the warm tones of interior spaces or the verdant landscapes.

To produce visually pleasing photos, he often uses exact framing and symmetrical compositions. While thoughtful framing directs the viewer's attention to the scene's subject or focal point, symmetry gives the frame harmony and balance. Lighting plays a crucial role in Trivikram's cinematography, helping to set the mood and enhance the visual appeal of the scenes. Whether it's natural lighting or artificial sources, careful lighting design is used to create depth, texture, and contrast in the frame. Trivikram uses techniques of selective focus to highlight particular items in



the frame while maintaining a hazy background. This method aids in highlighting significant elements and giving the setting a dramatic or intimate feel. In his films, he frequently uses reoccurring visual components to underline themes and motifs throughout the story. He also frequently combines symbolic imagery and visual motifs. The narrative gains depth and additional layers of significance from these symbolic images.

Vamshi Vemireddy 2011: Among the new generation of Bollywood filmmakers, Varma stands out for his exceptional work in every facet of the industry. From *Shiva*, his debut film, until *Sarkar*, Varma's career has been extraordinary. His contributions to cinema aimed to appeal to a wider audience. It is acknowledged that he is a "maverick" who has infused his "personal stamp" into his works. He created a novel aesthetic for vintage genres. One important consideration when categorizing an auteur is their genre. For example, Hollywood produces mostly generic films. Despite differing opinions and perceptions of Hawks, Ford, and Hitchcock, their primary areas of distinction have been the genres they worked in. Gopal Ram One frequently reads Varma's films in the context of biographical inspirations and aspects. It is said that Varma's time as a college student in Vijayawada altered his views on power, politics, and life in general. *Shiva* demonstrates his keen awareness of campus politics and their effects. The way corrupt politicians reimagine politics and ensnare youngsters in their schemes may have been inspired by the director's encounters. Additionally, Varma has often said that his time in college had a big influence on how *Shiva* was written and developed as a character. Varma traveled to Bombay during a period when people who were not Maharashtrians were seen as "outsiders." From *Shiva* to *Sarkar*, Varma has collaborated with both well-known performers and up-and-comers, such as Nagarjuna and Amitabh Bachchan, albeit he rarely employed them to promote his films.

As a producer and director in Bollywood, Varma serves audiences similarly to a celebrity by providing them with "trademark value" and quick value. The movie promotion is coordinated by his "Factory." Thus, a person who uses a signature or other distinguishing symbol to declare his uniqueness throughout his film might be broadly categorized as an auteur or creator. For just these reasons, one should regard Ram Gopal Varma as an auteur. Varma is an auteur because of his signature or mark and the mark of personality he suggests. For just these reasons, one should regard



Ram Gopal Varma as an auteur. Varma is an auteur because of his mark or signature and the mark of uniqueness he proposes. It is crucial to give credit to the technicians who help bring the director's vision to life in a collaborative art form like film. The directing might suffer greatly if the lyricists, choreographers, editors, cinematographers, and music directors are ignored. The other thing to keep in mind is how much of an impact the star system and genre have on the viewer. These two elements represent and support the audience's myths and wishes. The presence of an auteur, on the other hand, is difficult to sense or identify. In contrast, genres and the star system are readily apparent and acknowledged by the auteur theory, but they must be discreetly and persistently developed. The auteur is defined by cinematic judgment. In actuality, it is believed that the auteur establishes the moral framework of a picture.

Research Gap

All previous research acknowledges the significance of Trivikram Srinivas as a prominent filmmaker in the Indian film industry, there is an evident gap of in-depth academic analysis focusing particularly on the subtle and distinctive filmmaking techniques that Srinivas utilizes. While some studies briefly mention his directing techniques, there is an obvious gap in comprehensive critical evaluations that methodically explore the intricacies of his cinematic style, narrative decisions, visual aesthetics, and thematic themes.

By conducting an in-depth analysis of Trivikram Srinivas's filmmaking techniques, this study seeks to provide a comprehensive and insightful understanding of the artistic and technical dimensions that define his cinematic creation. Accordingly, this study aims to contribute significantly to the academic discussion surrounding Indian cinema and filmmaking, shedding light on the unique contributions of Trivikram Srinivas as a scriptwriter and director to contemporary filmmaking practices.



CHAPTER 3

METHODOLOGY



RESEARCH METHODOLOGY STATEMENT OF

PROBLEM

Although Trivikram Srinivas is among the prominent directors in the Telugu Industry, there is still a dearth of academic research on a thorough critical examination of his filmmaking methods via the prism of auteur theory. Scholarly investigation of the particular directorial decisions, recurrent themes, and thematic coherence across Srinivas's filmography is scarce, despite the actor being praised for his narrative skills, clever language, and thematic complexity. As a result, the research problem is to look into and evaluate the methods of filmmaking that Trivikram Srinivas uses, analyzing how his style of directing fits into the auteur theory and explaining the underlying stylistic and thematic components that characterize his body of work. By providing insights into Srinivas' directing skill, his contribution to Indian cinema, and the lasting impact of his directorial successes, this study seeks to address this gap.

AIM OF THE STUDY

This study aims to critically examine the filmmaking methods used by well-known Indian director Trivikram Srinivas. This study aims to explain the uniqueness of Srinivas' cinematic vision, pinpoint recurrent themes, motifs, and stylistic elements throughout his filmography, and evaluate the influence of his directorial decisions on the overall aesthetic and thematic coherence of his works by analyzing his approach to filmmaking through the lens of auteur theory. The research attempts to offer insights into Srinivas' directing prowess, his contribution to Indian cinema, and the lasting impact of his directorial successes through an in-depth examination of narrative structure, language delivery, visual aesthetics, and thematic investigation.

OBJECTIVES

1. To understand the representation of interpersonal relationships in his films.
2. To analyze the concept and depiction of mythology in his films.
3. To conduct a thorough analysis of cinematographic techniques and the deliberate use of repetitive actors.



AREA OF THE STUDY

- The participants are located in India.

UNIVERSE OF THE STUDY

- There is no specific area of focus for watching films in India.

SAMPLING TECHNIQUES

- The researcher used a simple random sampling technique for the study.

SAMPLE SIZE

- The researcher collected a total of 145 samples from different cities in India.

TOOLS FOR DATA COLLECTION

- Self-prepared questionnaire
- Google form

SOURCE OF DATA COLLECTION

Primary method- The researcher has sent the Google form to people residing in different cities and a total of 145 samples were collected for the analysis.

SCORING

In the process of collecting Data, a five-point Likert scale ranging from “Strongly Agree” to “Strongly Disagree” was utilized to measure participant's perception of the impact of Trivikram Srinivas films. The rating scale ranging from 1-5 was utilized to measure the participants to measure the effectiveness of Trivikram Srinivas's films on the participants.



THEORETICAL FRAMEWORK

Auteur Theory

The auteur thesis dates back to the 1950s in French cinema criticism and holds that a film's director is its principal author, having a major creative influence over the work's aesthetic vision and thematic coherence. The idea was developed in opposition to the widely held belief that cinema was essentially a communal endeavour, with writers, actors, producers, and directors all contributing to the finished result. It was first proposed by critics such as François Truffaut, Jean-Luc Godard, and André Bazin.

Trivikram as an Auteur

Trivikram Srinivas is well-known for his distinct storytelling style, which is distinguished by sharp language, complex storylines, and a poignant mix of humor and passion.

His films frequently have witty wordplay and crisp speech delivery, which add to his unique directing style. Trivikram Srinivas addresses recurrent topics in his filmography, including human values, family dynamics, and societal dynamics. His films have a recurring theme of exploring moral quandaries, interpersonal difficulties, and the intricacies of human emotions. Trivikram Srinivas employs a personal vision and philosophical viewpoint to permeate his films, frequently using cinematic narratives to communicate moral lessons or societal criticism. His films are popular because they are entertaining and have deep conceptual undertones and compelling stories. With his unique directing style, coherence throughout his works, creative control, thematic consistency, and personal vision, Trivikram Srinivas epitomizes the attributes of an auteur. His status as an important cultural icon and auteur in the Telugu film industry has been cemented by his contributions to Indian cinema.

A diverse array of recurrent themes, motifs, and stylistic components can be seen throughout Trivikram Srinivas' oeuvre, all of which come together to establish his distinct directorial style. Srinivas has shown a deep understanding of family dynamics and relationships throughout his work, eloquently and nuancedly capturing the complexities of familial ties. Since his stories deal with moral quandaries and ethical issues, this theme thread frequently becomes entwined with a more comprehensive investigation of human values and morals.

However, despite these weighty subjects, Trivikram injects a certain light-heartedness and wit



into his works, using witty banter and cutting language to draw viewers in and lighten the mood. But while his characters work through the difficulties of love, grief, and redemption, there is a vein of sentimentality and emotional depth under the surface. Additionally, Trivikram frequently uses his stories as a vehicle for subtly critical social commentary, tackling current events or cultural conventions with wisdom and relevancy. Trivikram Srinivas' films offer a multifaceted cinematic experience that resonates with both audiences and critics, solidifying his position as a distinguished auteur within Indian cinema. This is coupled with his mastery of narrative structure and dialogue, as well as occasional forays into visual symbolism. Critics and academics of Indian film have praised Trivikram Srinivas widely for his directing skills. Famous for his style of storytelling, Srinivas has made several films that enthrall viewers with their nuanced narratives, vivid character development, and deft use of humor and emotional nuance. His remarkable ability to compose witty and cutting language that is imbued with profound philosophical ideas elevates the whole film experience, as critics have often noted. In addition, Srinivas's films are praised for his capacity to touch viewers emotionally since they skillfully handle themes of love, grief, and redemption.

The amalgamation of intricate storyline, captivating conversation, and poignant narration has catapulted Srinivas into the forefront of Indian cinema, garnering him critical acclaim and academic conversation for his accomplishments as a filmmaker.

Using the framework of auteur theory, a critical examination of Trivikram Srinivas' filmmaking methods provides important new understandings of his skill as a filmmaker and his vision for the cinema. It is clear from a study of recurrent themes, motifs, and stylistic components throughout his body of work that Srinivas exemplifies the traits of an auteur. His films are characterized by smart language, subtle emotional depth, and softly satirical societal criticism, all of which are combined with themes of family relationships, human values, and morality. The peculiar fusion of wit, humor, and philosophical insights that define Srinivas' directing style adds to the overall coherence and thematic consistency of his works. He also emphasizes his creative control and authorial authority over his films with his careful attention to language delivery, visual aesthetics, and story structure.

Overall, the critique upholds Trivikram Srinivas' position as an auteur in Indian film, emphasizing both his lasting legacy as a filmmaker and his important contributions to the field.



LIMITATIONS

- The sample size may pose a challenge to the study as a limited number of films can impact the general findings.
- The data representation and quality related to the impact of films by Trivikram Srinivas on the audiences can also be limiting factors.
- Analysing the effectiveness of Trivikram's films usually involves subjective opinions of quality and commercial success can be another limiting factor in the research.
- It can be challenging to get accurate data on what drives the audiences to watch Trivikram's films.
- It was also challenging to gather the exact driving factors which are important for a thorough analysis.
- Due to the researcher's own biases and preconceived notions regarding Trivikram's films and filmmaking techniques, the interpretation of respondents' comments and the analysis of survey results may be subjective.
- It's possible that respondents gave socially acceptable answers, especially when sharing their thoughts about Trivikram's work, which caused an overestimation of favorable sentiments and an underestimation of unfavorable ones.
- Language and cultural biases may have an impact on the study's conclusions, especially if the poll was done in a particular language or was intended for a certain cultural group. This might restrict the data's generalization.
- It's possible that the survey tool used to gather the data was insufficiently detailed to fully capture the variety of elements impacting respondents' opinions of Trivikram's films. It's possible that certain details were missed or not sufficiently handled.
- The study's anonymous respondents could be more interested in Trivikram's films, which could result in a skewed sample that ignores opposing viewpoints and overemphasizes favorable impressions.



CHAPTER 4 DATA ANALYSIS



ANALYSIS

Table 4.1 Age of the Respondents

Age	Percentage
16-29	60%
30-50	20%
60 & Above	20%
Total	100%

According to the data in Table 4.1, 60% of the age respondents belong to the 16-29 years and a less considerable amount (20%) each comprises 30-50 years and 60 years above.

Table 4.2 Gender of the Respondents

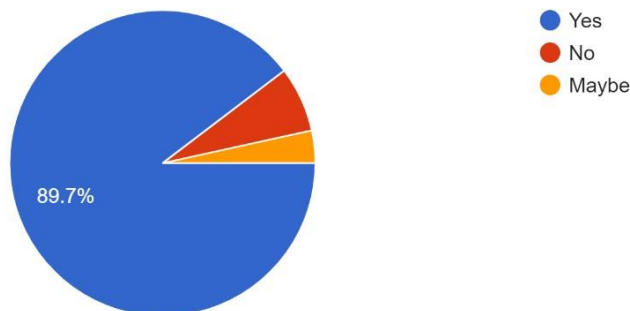
Sex	Percentage
Male	59.3%
Female	40%
Total	100%

Based on the results in Table 4.2, it can be said that Male respondents (59.3%) have a sizable amount of the total respondents. A considerable amount of (Female 40%) are Female. The rest is negligible.



1) Have you watched any of Trivikram Srinivas's movies?

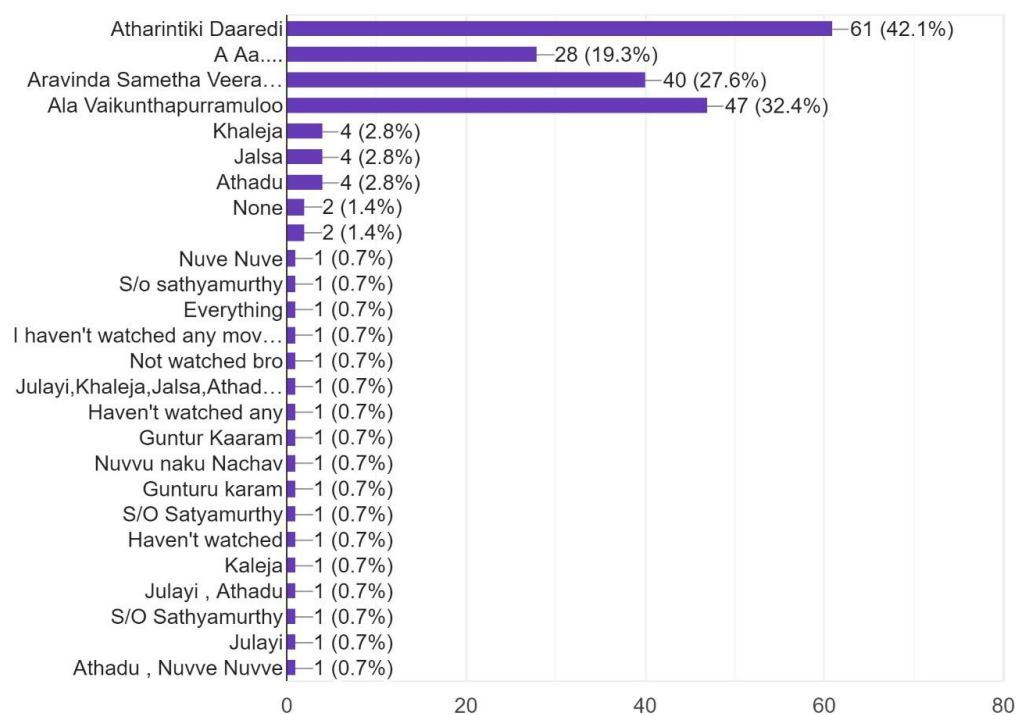
145 responses



Trivikram's movies are famous for their witty and impactful dialogues, which often resonate with audiences. The statement is agreed by 89.7% of the respondents who watch his movies regularly. The rest of the responses are negligible.

2) Which of the following movies of Trivikram Srinivas did you like the most?

145 responses

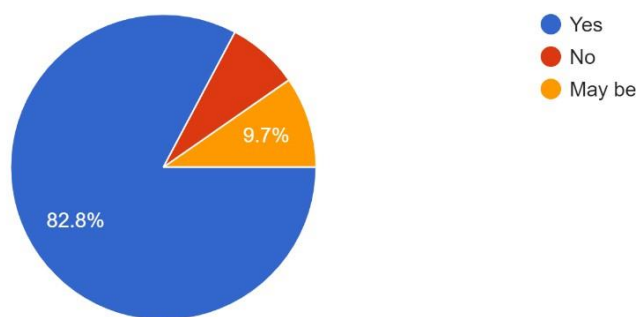




Atharintiki Daaredi is loved by audiences for its compelling storytelling, engaging performances, memorable music, and relatable themes, making it one of the most beloved films of Trivikram Srinivas. The majority of the respondents (42.1%) have mentioned Atharintiki Daaredi, whereas the other considerable amount (32.4%) have mentioned Ala Vaikunthapurramuloo. In the other section of respondents forming (27.6%) of the respondents mentioned Aravinda Sametha Veera Raghava.

3) Do you think his films reflect any particular theme or concept?

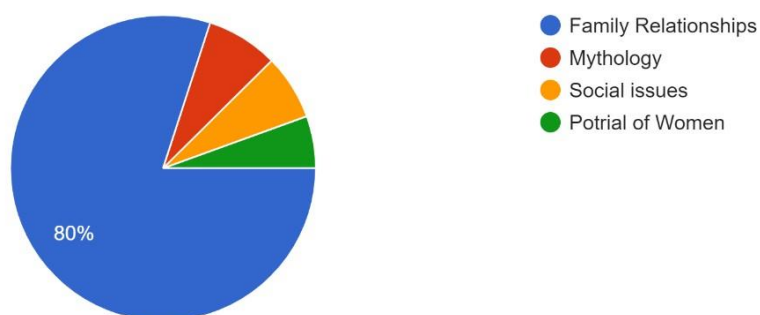
145 responses



Films are a reflection of society and culture. By addressing specific themes, films can shed light on social issues, cultural norms, and human experiences, which can be seen in most of his films. The above statement has been supported by the majority of the respondents (82.8%) a considerable amount (9.7%) have a neutral response to the statement. The remaining responses are negligible.

4) What do you think about the signature elements that make his film unique?

145 responses





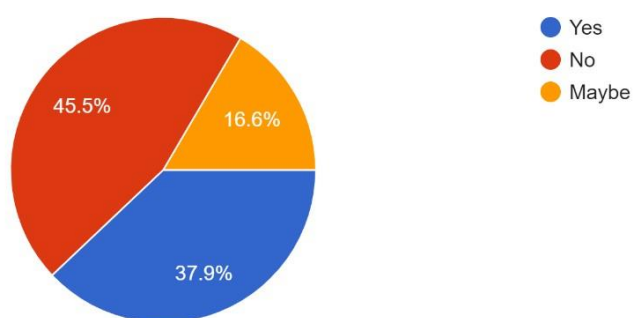
The signature elements of a director are important because they define their artistic voice, ensure consistency, facilitate artistic expression, and contribute to cultural



influence within the film industry. The majority of the respondents (80%) opted for family relationships as the signature element of his films. The other (7.6%) of the respondents have opted for mythology, 6.9% of the respondents have opted for social issues and the remaining (5.5%) have opted for the portrayal of women.

5) Have you personally been influenced or moved by any of particular relationship portrayed in Trivikram films?

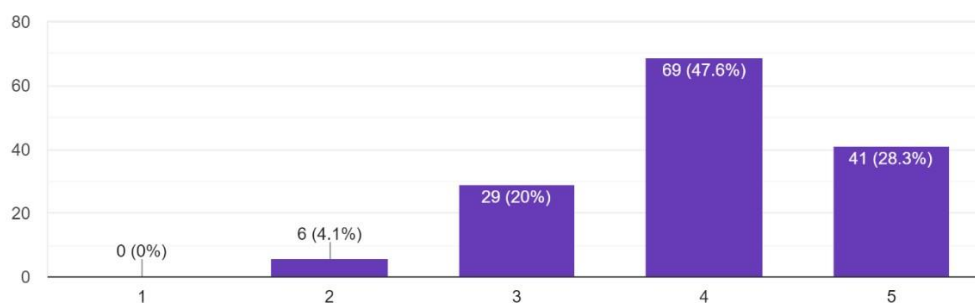
145 responses



Being influenced or moved by the relationships portrayed in Trivikram Srinivas's films is a testament to his ability to craft emotionally resonant narratives, depict realistic human dynamics, and convey positive messages that resonate with audiences. The statement is denied by a sizable amount of (45.5%) of the respondents whereas a considerable amount of (37.9%) of the respondents have agreed to the above statement. The remaining (16.6%) of the respondents have a neutral response.

6) On a scale of 1-5 how would you rate Trivikram Srinivas's storytelling skills, especially in terms of blending humor with emotional depth?

145 responses





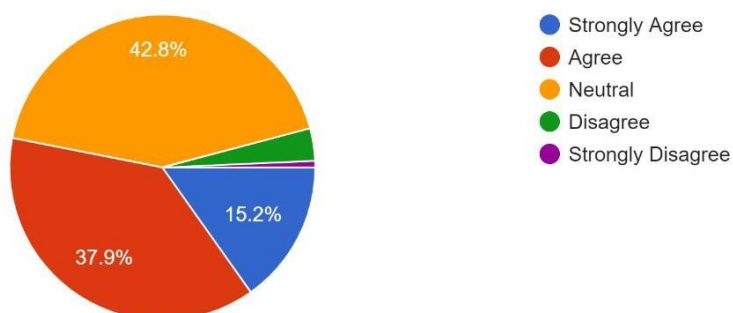
Being influenced by films that blend humor with emotional depth offers a rich and rewarding cinematic experience that entertains, and resonates with audiences on



multiple levels, making them more impactful. Majority of the respondents (47.6%) have rated 4 to the statement and the considerable amount (28.3%) have rated 5 to the statement and the other 20% of the respondents have rated 3. The remaining responses are negligible.

7) Do you agree that Trivikram's scripts glorify heroes with mythological reference?

145 responses

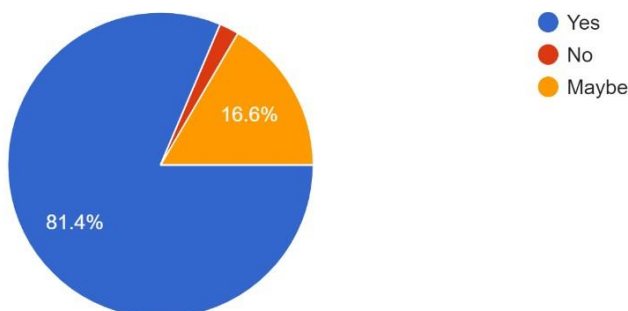


Trivikram Srinivas's use of mythological references in his films serves to glorify the heroes by drawing parallels with legendary figures, exploring ethical dilemmas, and enhancing the epic scale of the narrative. Analyzing the pie chart, it is evident that 42.8% that forms the majority of the respondents have a neutral opinion towards the statement, while the other 37.9% of the respondents agreed with the statement and the other 15.2% have a strong influence on the statement. The remaining responses have a negligent effect. Trivikram Srinivas's use of mythological references in his films serves to glorify the heroes by drawing parallels with legendary figures, exploring ethical dilemmas, and enhancing the epic scale of the narrative.



8) Do you believe Trivikram's use of smart and comic dialogues effectively resonates with the audience?

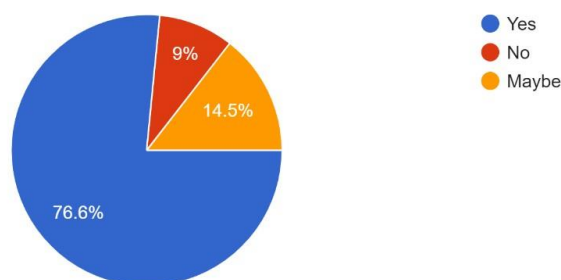
145 responses



Trivikram Srinivas's comic and smart dialogues resonate with audiences due to their entertainment value, character depth, cultural commentary, and ability to enhance the viewing experience. The sizable amount of (81.4%) of the respondents have agreed to the statement, whereas the considerable amount (16.6%) have a neutral response to the statement. The remaining percent of the responses are negligible.

9) Do you believe that Trivikram Srinivas's approach to opening scenes with specific shot choices contributes to a unique storytelling style in his movies?

145 responses

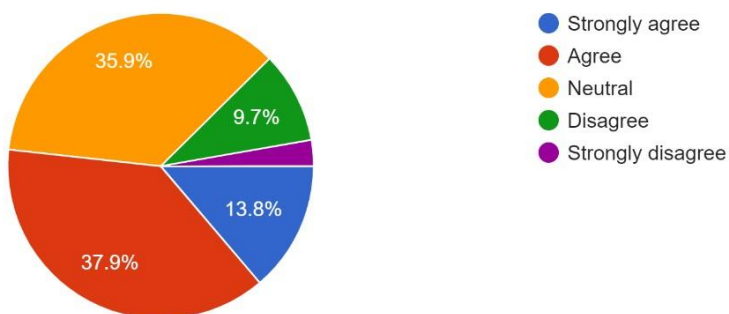


Opening a scene with specific shots in Trivikram Srinivas's films contributes to a unique storytelling theme by establishing atmosphere, setting expectations, introducing characters, and incorporating symbolism, all of which enhance the cinematic experience for the audiences. According to the pie chart, (76.6%) of the respondents which forms a sizable amount have responded "Yes" to the statement and a less considerable amount (14.5%) have a neutral response to the statement. The remaining (9%) have responded "No" to the statement.



10) Do you agree that Trivikram Srinivas effectively portrays female characters in a way that resonates with viewers and feels grounded in real society?

145 responses

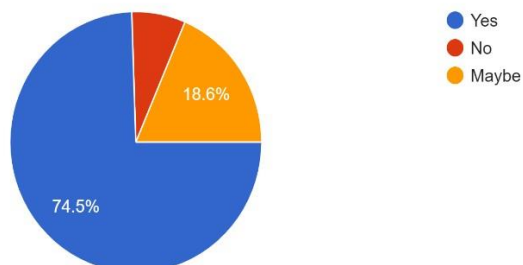


Trivikram Srinivas portrays female characters in his films with complexity, empowerment, realism, humor, and social commentary, creating representations that resonate with audiences and make them feel grounded in society. From the above pie chart, a sizable amount (37.9%) Agree that Female characters are portrayed according to social norms. A less considerable amount (35.9%) are Neutral to the statement. A small amount of (13.8%) strongly agree that women are portrayed in such a way in Trivikram's films. Following that, a small amount of (9.7%) Disagree to the statement. Finally, a small amount of (2.8%) Strongly disagree and feel otherwise to the statement.



11) Do you think Trivikram Srinivas's approach to portraying strong family relationships adds depth to the overall narrative of the films?

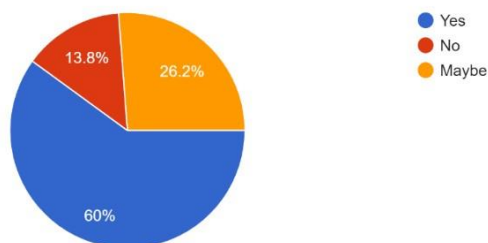
145 responses



Trivikram Srinivas's films portraying family relationships evoke emotional resonance, explore central themes, drive conflict and resolution, and appeal to a universal audience. These relationships enrich the storytelling experience, making Trivikram's films more engaging, and impactful. The pie chart depicts the information regarding interpersonal relationships adding depth and emotions to the overall narrative of Trivikram's films. The major portion i.e., 74.5% of the respondents have agreed, while the other 18.6% are not sure if the statement is true or not and the remaining have a negligent effect.

12) In your opinion, does Trivikram Srinivas cinematic experiences have a unique quality compared to other filmmakers, particularly in terms of authenticity?

145 responses

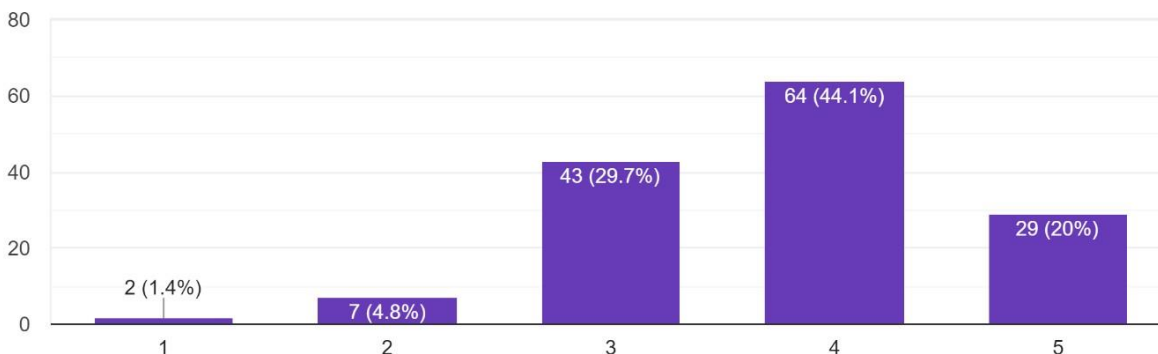


Trivikram Srinivas's unique cinematic experience lies in his distinct dialogue, character-driven narratives, blend of comedy and emotion, strong family values, visual aesthetics, and philosophical undertones, all of which contribute to his everlasting impact on the audiences. From the above pie chart the majority of the respondents i.e., 60% have a positive response towards the statement and the other major portion of the respondents i.e., 26.2% are not sure if the statement is true or not and the remaining 13.8% of the respondents have responded no to the statement.



13) On a scale of 1-5 how influential do you find Trivikram Srinivas's cinematography choices in shaping the tone, mood and storytelling style of his films?

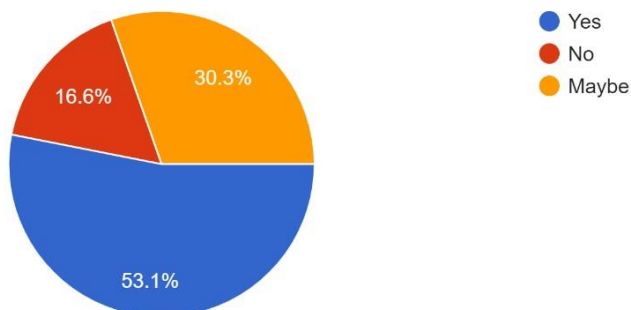
145 responses



The cinematography choices made by Trivikram Srinivas play a significant role in shaping the tone, mood, and overall cinematic experience of his films for the audience, contributing to their visual richness, emotional depth, and narrative impact. The scale depicts the influential ratings of Trivikram Srinivas's cinematography choices in shaping the mood and story style of his films. The majority of the respondents i.e., 44.1% have rated 4, the other 29.7% gave 3, 20% of the respondents have rated 5 and the remaining 4.8% and 1.4% have rated 2 and 1 respectively.

14) Do you think, that the constant presence of 'Repetitive Actors' in Trivikram's films affects the audience's perception and add a unique signature to his storytelling?

145 responses



The presence of repetitive actors in Trivikram Srinivas's films can significantly influence the audience's decision to watch the film, drawing on factors such as familiarity, chemistry, and



performance trust. The pie chart depicts the information regarding how the presence of repetitive actors affects the audience's perception and a unique signature for his films. The major portion i.e., 53.1% has a positive impact on the statement while the other 30.3% are unsure if the statement is true. The remaining 16.6% of the respondents don't think that repetitive actors affect the audience's perception and are a unique element to his films.



Major Findings

1. Majority of the respondents (60%) are between the ages of 16-29
2. The majority of the respondents (59.3%) are Male.
3. The majority of the respondents (89.7%) watch Trivikram's films.
 4. The majority of the respondents (42.1) feel Atharintiki Daaredi is one of the bestworks of Trivikram Srinivas.
 5. The majority of the respondents (82.8%) agreed that there are specific themes in hisfilms.
6. The majority of the respondents (80%) have responded to family relationships.
7. The majority of the respondents (45.5%) have responded no.
 8. The majority of the respondents (47.6%) rated 4 for the blending of humor and emotional depth in Trivikram's films.
 9. The majority of the respondents (42.8%) are Neutral to the statement of Trivikram'sfilms glorifying heroes with mythological reference.
 10. The majority of the respondents (81.4%) have responded yes to his dialogues resonating and engaging the audience.
 11. The majority of the respondents (76.6%) have responded yes to Trivikram using Specific shots in setting up the character of the film.
 12. The majority of the respondents (37.9%) agree with the portrayal of female characters in Trivikram's films which makes the audience feel grounded.
 13. The majority of the respondents (74.5%) have responded yes to the portrayal ofstrong family relationships enhancing the narrative of the film.
 14. The majority of the respondents (60%) responded yes to the unique cinematic techniques of Trivikram's films.



15. The majority of the respondents (44.1%) have rated 4 to the cinematography techniques of Trivikram Srinivas shaping the mood of the films.

16. The majority of the respondents (53.1%) responded yes to the presence of constant actors in his films influencing the audiences.



CHAPTER 5 CONCLUSION, DISCUSSION, SUGGESTION



CONCLUSION

It can be established that a considerable proportion of the participants in the research examining Trivikram Srinivas' filmmaking methods, or 60% of the entire sample, were in the 16–29 age range. Furthermore, the gender distribution shows that, at 59.3%, male respondents made up a sizable majority of the sample, while female respondents made up a sizable percentage at 40%. These results imply that men and younger people make up the majority of the study's sample, which may point to demographic biases in the data-gathering procedure. To find out more about how these demographics affect how people view Trivikram Srinivas' filmmaking style, more research may be required. Trivikram Srinivas is a well-known figure in the Telugu industry, recognized for his exceptional storytelling skills, unique directorial charges, and the way he effortlessly blends humor and emotional depth into his works. The title “Guruji” demonstrates his talent for captivating audiences through clever and comic dialogues that resonate a range of emotions with the audiences.

Srinivas's films, usually hero-centric, are filled with philosophical elements displaying his skills of manipulating words to provoke a wide spectrum of emotions from the audiences and earning him the title “Wizard of Words”. This critical analysis dives into Srinivas's cinematic style, examining his growth as a director as well as a scriptwriter and how his technique has been influenced by external factors and industry trends. The study investigates into his directorial actions, highlighting his strong sense of visual composition, and expert handling of the fusion of cultural elements into his scripts. Additionally, the study also carefully examined how the representation of interpersonal relationships, the inclusion of mythology, and the deliberate use of repetitive actors in his films. The exceptional character of Srinivas's films is largely due to his skillful use of framing and cinematography techniques as well as his ability to combine humor with emotional depth. These aspects of his style become evident as we examine its advantages and potential drawbacks. The hero-centric scripts, along with philosophic elements, demonstrate his unique storytelling approach, making a significant mark in Telugu cinema.

According to the analysis, “Atharintiki Daaredi” is a movie they adore because of its relevant themes, music, performances, and gripping narrative. “Aravinda Sametha



"Veera Raghava" and "Ala Vaikunthapurramuloo" are mentioned extensively, suggesting that audiences find them to be well-liked.

Films directed by Trivikram Srinivas are known for tackling particular subjects that are representative of society and culture. Family ties have become a prominent distinguishing feature that people find very appealing. Compared to familial bonds, mythology, societal concerns, and the representation of women play fewer roles.

Respondents generally recognize and praise his abilities to create emotionally compelling stories, combine humor and emotional depth, and employ astute language, all of which add to the impact and entertainment value of his films. His films are engrossing in part because of their philosophical underpinnings and visual aesthetics.

The examination of cinematography decisions emphasizes how crucial they are for boosting visual richness and emotional depth as well as how they shape the tone, mood, and narrative effect of Trivikram's films. The beneficial impact of recurring actors on audience perception implies that viewers' decisions to see Trivikram's films are influenced by familiarity, chemistry, and faith in the performance. This suggests that the inclusion of well-known faces gives Trivikram's films a special touch that enhances their allure and fosters a feeling of coherence throughout his body of work.

All things considered, this study offers a thorough understanding of Trivikram Srinivas's influence on the film industry highlighting the complex details of his productions and the various aspects of his cinematic talent. The representation of interpersonal relationships, the use of mythology, and the cinematography techniques establish Srinivas as an influential director and scriptwriter in the Telugu film industry and provide useful data about the richness and complexity of his works.



DISCUSSIONS

Trivikram Srinivas is recognized for his unique storytelling approach and theme-based movies in the Telugu Industry. The main factors influencing the impact and effectiveness of his films are explained by the analysis of audience perception.

"Atharintiki Daaredi" emerges as a standout film among audiences, also praised for its compelling storytelling, performances, music, and relatable themes. Similarly, "Ala Vaikunthapurramuloo" and "Aravinda Sametha Veera Raghava" also received notable mentions, indicating their connection with audiences. The narrative quality, thematic relevance, and emotional engagement play key roles in shaping audience preferences for Trivikram's films.

Family relationships are seen by viewers as a defining characteristic of Trivikram's works, emphasizing their importance in establishing his creative identity and societal impact. Though mythology, societal concerns, and women's representation all attract notice, it is apparent that familial relationships are crucial in drawing viewers into Trivikram's stories. This highlights the filmmaker's capacity to tell stories that are emotionally compelling and relatable to a wide range of human situations.

Trivikram's adeptness at blending humor with emotional depth is evident from the high agreement among respondents regarding the impact of his dialogues. This ability to evoke laughter and tears in equal measure enhances the cinematic experience, making his films both entertaining and emotionally resonant.

The examination emphasizes how important cinematography decisions are in determining the tone, atmosphere, and overall cinematic experience of Trivikram's productions. His storytelling is immersive because of the careful attention to cinematographic detail, which enhances the visual richness, emotional depth, and narrative impact. This demonstrates Trivikram's dedication to crafting aesthetically striking stories that enthrall viewers and make an impact.



It has also been observed that the presence of recurring actors in Trivikram's films has a beneficial effect on audience perception, highlighting the significance of performance trust, chemistry, and familiarity in influencing audience choices. This insight highlights how important casting choices are in supporting Trivikram's vision as a filmmaker and establishing a feeling of coherence throughout his body of work.

In the end, the research offers insightful information about Trivikram Srinivas' filmmaking methods and how viewers respond to them.

This research provides an extensive overview of Trivikram's cinematic legacy and his ongoing influence on Indian cinema by delving into audience impressions of individual films, thematic aspects, emotional resonance, cinematic methods, and casting decisions. These observations add to the conversation about critical analysis and enjoyment of cinema and deepen our comprehension of the skill and artistry that go into Trivikram's well-known body of work.



SUGGESTIONS

- The study revealed the effectiveness of Trivikram Srinivas's films on the participants in and around India. Thus, the recommendation is hereby presented here ;
- The films of Trivikram Srinivas reflect society and culture by focusing on certain subjects that illuminate societal problems, cultural conventions, and individual experiences. It is essential to promote conversations and knowledge about these societal concerns since viewers find affinity with these subjects. Themes like these may be included in the school curriculum, and community screenings and conversations afterward can help people have a deeper comprehension and connection with the social challenges that Trivikram's film stackle.
- Family relationships are mentioned by most respondents as a distinguishing characteristic of Trivikram's works, underscoring their significance in establishing his creative expression. To further advance the good representation of family values, it is advised to use Trivikram's films as instructional resources to strengthen family ties and cultivate constructive connections. It is also possible to arrange family counseling sessions or parenting seminars to inspire parents to model their relationships after the happy families seen in Trivikram's films.
- The results show that Trivikram's films' combination of humor and emotional depth strongly affect viewers. To take advantage of this emotional resonance and improve the cinematic experience, special screenings that are accompanied by interactive talks or behind-the-scenes glimpses into the filming process are recommended. In addition, establishing venues for fan interaction and expression—like fan clubs or internet discussion boards—can strengthen the bond between viewers and enhance the power of Trivikram's narrative.
- The mythological allusions used by Trivikram Srinivas give his stories more grandeur and depth, which connects with viewers on several levels. It is advised to plan cultural events or exhibitions that dive into the mythical motifs and symbolism inherent in Trivikram's narrative to better understand the rich cultural legacy contained in his films.



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- These programs have the potential to increase understanding of the historical settings and cultural subtleties shown in his films.
 - The examination emphasizes how important Trivikram's cinematic expertise is, especially when it comes to his choices for casting and cinematography. It is suggested that Trivikram's corpus of work be exhibited at film festivals or through retrospective screenings in honor of his contributions to the cinematic environment. These gatherings can provide forums for discussing his creative legacy in academia, appreciating films, and recognizing talent.
 - Recurring actors have a big impact on how audiences perceive Trivikram's works highlights how familiarity and trust are key factors in attracting and keeping viewers. To take advantage of this audience affinity, it is advised to look into possibilities for joint ventures or advertising campaigns with these stars. Furthermore, promoting interactive events like meet-and-greets or online Q&A sessions with the actors and crew may improve audience participation even more and fortify their bond with Trivikram's cinematic world.
 - Create educational outreach initiatives in partnership with educational establishments to incorporate Trivikram Srinivas's films into the syllabus. Students can investigate topics, character development, and storytelling approaches by introducing certain films into literature, art, or social studies classes. This promotes critical thinking and cultural appreciation from an early age.
 - Plan film appreciation seminars for a range of audience segments, including budding filmmakers, students, and movie buffs. Through these courses, participants may get a deeper grasp of cinematic storytelling and a stronger appreciation for Trivikram's work, as well as insights into his directing style, narrative techniques, and thematic investigations.
 - Organise screenings of community films in association with cultural societies, community centers, or local organizations. These welcoming gatherings can help promote social cohesion, cross-cultural debate, and appreciation of Trivikram's films by bringing individuals from different backgrounds together to see them together.



- Provide grants or research fellowships devoted to the examination of TrivikramSrinivas's cinematic methods, themes, and cultural influence. These initiatives can provide new information, critical insights, and academic debate by providing incentives for academic study and scholarly inquiry into his work. This can enhance the understanding of Indian cinema on a national and worldwide level.



ANNEXURE

Questions

Part – A Socio-Demographic Details

1. Age
2. Gender
 - Male
 - Female
 - Prefer Not To Say

Part – B

1. Have you watched any of Trivikram Srinivas's Films?
 - Yes
 - No
 - Maybe
2. Which of the following movies of Trivikram Srinivas did you like the most?
 - Atharintiki Daaredi
 - A Aa
 - Aravinda Sametha Veera Raghava
 - Ala Vaikunthapurramloo
 - Other
3. Do you think his film reflects any particular theme or concept?
 - Yes
 - No
 - Maybe
4. What do you think about the signature elements that make his films unique?
 - Family relationships
 - Mythology
 - Social issues
 - Portrayal of women



5. Have you personally influenced or moved by any of the particular relationships portrayed in Trivikram's movies?

- Yes
- No
- Maybe

6. On a scale of 1-5 how would you rate Trivikram Srinivas's storytelling skills, especially in terms of blending humor with emotional depth?

- 1
- 2
- 3
- 4
- 5

7. Do you agree that Trivikram's scripts glorify heroes with mythological reference?

- Strongly Agree
- Agree
- Neutral
- Disagree
- Strongly Disagree

8. Do you believe Trivikram's use of smart and comic dialogues effectively resonates with the audiences?

- Yes
- No
- Maybe

9. Do you agree that Trivikram Srinivas's approach to opening scenes with specific shot choices contributes to unique storytelling in his movies?

- Yes
- No
- Maybe



10. Do you agree that Trivikram Srinivas portrays effective female characters in a way that resonates with the viewers and feels grounded in real society?

- Strongly Agree
- Agree
- Neutral
- Disagree
- Strongly Disagree

11. Do you think Trivikram Srinivas's approach to strong family relationships adds depth to the overall narrative of the films?

- Yes
- NO
- Maybe

12. In your opinion, does Trivikram Srinivas's cinematic experience have a unique quality compared to other filmmakers, particularly in terms of authenticity?

- Yes
- No
- Maybe

13. On a scale of 1-5 how influential do you find Trivikram Srinivas's cinematography choices in shaping the tone, mood, and storytelling style of his films?

- 1
- 2
- 3
- 4
- 5

14. Do you think that the constant presence of 'Repetitive actors' in Trivikram's film affects the audience's perception and a unique signature to his story telling?

- Yes
- No
- Maybe



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