



Making Remakes: A Historical Overview of Iosemiotic Culture in Kannada Film Industry

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Abstract: This paper is an attempt to explore the intersection between translation studies and film studies. It uses Henrik Gottlieb's theoretical framework to explore Kannada cinema to provide an overview of interlingual isosemiotic translations in Kannada film industry. Since its inception in 1934 the Kannada cinema has contributed more than four thousand films to cinemas of India. Today, Kannada cinema produces an average of ninety to hundred films a year ranging from original productions, isosemiotic and ultrasemiotic translations. The data i.e., the list of films produced in Kannada film industry from 1934 to 2022 has been collected from various archives, blogs, and websites. Graphs have been used to visually illustrate isosemiotic translations with reference to show the languages from which stories have come to Kannada cinema. The quantitative research method has been adopted to analyze the data in order to provide an outline of isosemiotic culture. Some of the issues addressed in this paper are: the possibility of making and remaking the same film in different languages by the same director and/or same productions house; film production and reception before reorganization of states and technological advancements; issues related to simultaneous production; inclination towards isosemiotic translations than other forms of films translation; and, tracing the trajectory of movement of stories across languages. Through this study, the paper scrutinizes the policies adopted by the film industry. The paper aims to historically overview how isosemiotic culture was shaped from 1956 to 2022 in Kannada film industry in terms of movement of stories between languages, both Indian and foreign, and what does it suggest about the choice of theme in the temporal context within which an isosemiotic translation was made.

Keywords: *Kannada cinema, isosemiotic culture, film translation, translation and semiotics, remaking*

Before deliberating on Kannada cinema, I would like to briefly explain the terms used in this paper that are crucial in understanding the discussion that is carried out here. The present paper follows Henrik Gottlieb's taxonomy of translation to locate forms of film translation. He categorizes dubbing, subtitling, and remaking under intrasemiotic translation and calls them as polysemiotic isomesic translation, intrasemiotic diamesic translation, and isosemiotic translation, respectively. Gottlieb defines intrasemiotic translation as "the sign system used in source and target texts are identical" (2017: 51). He calls this as a semiotic equivalence. According to him, a polysemiotic isomesic translation retains the language mode (oral or written) of the original. Thus, it is defined as replacing the dialogues spoken in source-language with the dialogues spoken in the target language (Gottlieb, 2017: 51). Whereas intrasemiotic diamesic translation is defined as "diagonal translation" in which "crossing over" from oral to written mode happens (Gottlieb, 2017: 59). On the other hand, isosemiotic translation can be defined as translation taking place in the same channel(s) as the original (Gottlieb, 2017: 49). It is interlingual because the isosemiotic translations chosen for the study take place between different languages. In this study, I am looking at isosemiotic translations in the context of film and not outside of film. Further, if the translation involves more semiotic channels than the channels present in the source text, it is known as ultrasemiotic translation.

Kannada Cinema before 1956

The year 1934 marks the beginning of the talkie era in Kannada cinema. There are about fifty-eight feature films made during the period 1934 to 1955. Out of these, they are either ultrasemiotic translations or originally¹ made films. We do not see any isosemiotic translations or polysemiotic isomesic translation, intrasemiotic diamesic translation being made in this period. *Sati Sulochana* and *Bhakta Dhruva*, directed by Yaragudipati Varada Rao and Parshwanatha Altekar respectively, are the first ultrasemiotic translations of the plays of the same title written and/or produced/composed in Kannada by Bellave Narahari Shastry and Ratnavali Nataka Company, respectively. It took about twenty-two years to make an isosemiotic translation that is *Kacha Devayani* (1956), directed by Subramanyam K, an interlingual isosemiotic translation of his own 1941 Tamil film of the same title. The latter i.e., *Kacha Devayani* (1941) is an isosemiotic translation of the Telugu film of the same title released in 1938 under the direction of China

¹ Here, the term "original" is used to refer to a film which is not a remake, or adaptation or dubbing, that the content of the film is written solely for the film and is not inspired or influenced by or based on any other text or film.

Kameswara Rao Dronamraj. If Kannada version was made under Morak Films production house, Tamil version came out under Madras United Artists Cooperation and the Telugu version under Radha Film Company (Calcutta). It was possible for the same director, to isosemiotically translate the same film into two or more languages either simultaneously or within a certain time frame. If we look at *Kacha Devayani*, the Tamil version was released three years after the release of Telugu film, and Kannada version was made eighteen years later. If we take the case of *Malaikkallan* a 1954 Tamil film, directed by S M Sriramulu Naidu under Pakshiraja Studio production house, it was the same production house that brought out an interlingual isosemiotic translation of Tamil film in Kannada titled *Bettada Kalla* in 1957. Interestingly, most of the crew of these two films viz., director, Producer, cinematographer, and music director, except actors, remain the same. So, the process of isosemiotic translation was not initiated solely by the director, or producer, it was also the production house(s) that commissioned such interlingual isosemiotic transactions. To ponder upon the driving factor to translate the same film, by the same director, and same crew and/or production house in two different languages and in two different political circumstances viz., pre- and post-independence provides a useful intervention into the practice of film making in Kannada film industry.

Before the state reorganization, the linguistic communities speaking Telugu, Kannada and Tamil in south India were part of different princely states such as Hyderabad, Mysore and Travancore, and presidencies viz., Madras and Bombay. How did the audience from different linguistic communities access these films? and how did filmmakers deal with this diversity as to what language film should be released in which region? Although these questions are imperative, they will not be taken up here. Further, the location of production companies or film studios and the location in which some of these films were released are different. Sometimes a film is made in a particular language by filmmakers who do not speak that language or who do not belong to that language community. Kannada, Telugu, Malayalam, and Tamil films were made at Madras, present-day Chennai, Bombay (presently Mumbai), Calcutta and Kolhapur, and were released in different regions before the establishment of regional/local film industries and technological advancement. For instance, *Sati Sulochana* (1934), the film that inaugurated the talkie era in Kannada was neither made in Karnataka nor made by filmmakers who spoke Kannada. The film was shot at Chatrapati Studios in Kolhapur, Maharashtra. It was produced by Chamanlal Doongaji, a businessman from Ahore, Rajasthan, and directed by Yaragudipati Varada Rao who was from Nellore, Andhra Pradesh. Film critics like K. Puttaswamy in his book *Cinema Yaana*

writes that the respect for Kannada language and culture lead the duo to make *Sati Sulochana*. In his words, “both Y.V. Rao and Chamanlal Doongaji had high respect for Kannada language and the latter wanted to produce a Kannada film” (Puttaswamy, 2009: 11).

Puttaswamy argues that during the early days of talkie era, mythologicals/legends already successful in theatre were adopted to the screen. Likewise, the story of Sati Sulochana was taken from the popular play titled *Sati Sulochana* written by Bellave Narahari Sastry (Puttaswamy, 2009: 11) who was also the cinematographer for the film. But Indiancine.ma, an annotated archive of Indian films initiated by Pad.ma (Public Access Digital Media Archive), mentions that the story of Sati Sulochana was adapted from a play by both R. Nagendra Rao, the composer and antihero of the film casted as Ravana, and M.V. Subbaiah Naidu, who played the role of Indrajit in the film (“Sati Sulochana (1934)”).

Issues of Simultaneous Production

Another interesting point to note here is how many stories were shared and/or shot simultaneously in different languages by the same director but may or may not be involving the same cast. For instance, *Raja Vikrama* (1950), a Tamil film directed by Kemparaj Urs, was simultaneously shot in Kannada as *Shaniswara Mahatme* (1950). The cast of Kannada and Tamil versions remain the same with Kemparaj Urs himself in the lead role. The films were shot at Star Combines Studio, the first studio established in Kodambakkam, Chennai, by A. Ramaiah (“Raja Vikrama (1950)”). In total, nearly twenty-eight films were identified as simultaneously made in Kannada and other languages before 2000 and about twenty-three films were simultaneously made between 2000 and 2022. The date of release may vary from one film to another, which in itself a potential issue to explore further. For instance, Tamil film *Priya* (1978) was directed by S. P. Muthuraman and was simultaneously made in Kannada. The Tamil version came out on 22 December 1978, whereas the Kannada version was released on 12 January 1979. What does it say about the nature of simultaneous production? Does it mean two or more films are shot side by side, or parallelly, or at the same time? Is it possible to shoot films simultaneously in different languages at all? The case becomes even more complicated when a Kannada film titled *Kotigobba 2* (2016), directed by K. S. Ravikumar, is simultaneously made in both Kannada, and Tamil languages. In fact, when the Tamil version *Mudinja Ivana Pudi* is viewed alongside Kannada version *Kotigobba 2*, the following observations can be made: certain dialogues are omitted; a few actors in Kannada version are replaced by Tamil actors in the Tamil version. Interestingly, the title role and other

important roles are not affected. There is a change in the camera angle, from medium shot to cowboy shot, and a change in the position of movie-extras in the sequences reshot in Tamil. But many sequences are just the same as Kannada version, but dialogues are translated into Tamil and replaced the dialogues in Kannada. The former appears as a polysemiotic isomesic translation of the latter. Further, Tamil film being a polysemiotic isomesic translation of Kannada film is nullified because several sequences are reshot using Tamil actors. For instance, the orphanage scene (01:57:51-01:59:13) of *Kotigobba 2* is reshot while making *Mudinja Ivana Pudi*. In this scene of *Mudinja Ivana Pudi* Kannada actor, Devaraj, playing the character of Shivakumar in the original is replaced by Tamil actor Ganesan in the Tamil version. If *Mudinja Ivana Pudi* is a polysemiotic isomesic translation, what was the necessity for reshooting (isosemiotically translating?) several sequences by replacing Kannada actors by Tamil actors? What is the significance of characters, say in orphanage scene, to the narrative and/or to the Tamil cine-aesthetic Polysystem without whose replacement the story cannot be taken across languages. It seems that because many sequences are reshot in Tamil, using Tamil actors, at the same location as Kannada version it is called as simultaneously made film. But the film falls neither into the category of simultaneous, nor to polysemiotic isomesic translation or isosemiotically translation. How do we perceive this phenomenon? Such films in Kannada film industry pose a challenge to the very categorization of translations.

Film Culture: Inclination towards Iosemiotically Translations and its Implications

Gottlieb denotes that there are different roles played by translation such as substitute, supplement, and enhancement. He explicates that some translations act as substitute for audience who suffer from sensory or linguistic impairment due to which they cannot decode the original (Gottlieb, 2017: 52). For instance, there is interlingual diamesic translations (subtitles) for those audience who cannot understand language of the film, or infrasemiotically translation² (audio description) for the visually impaired audience. Some translations are used as enhancement (ultrasemiotically translations) for example, the diagrammatic representation of a particular data. This will impact the reception of the original text in its new avatar. Finally, translation as supplementing the original text. For instance, intralingual diamesic translation for viewers who find it difficult to follow dialogues spoken in heavily accented language variety. If we look at the above roles played by translation, it is clear that translation is necessitated where there was an issue in following the

² A translation that consists of fewer channels than in the source text.

original text. Now, the question is, what role does an isosemiotic translation play? Or why isosemiotically translate a film within or into other language? If Kannada speakers cannot understand a Tamil film, why not provide interlingual diamesic translations in Kannada or why not go for polysemiotic isomesic translations of the dialogues spoken in Tamil into dialogues spoken in Kannada? These two types of translations viz., interlingual diamesic translation and polysemiotic isomesic translation certainly act as substitution for the source dialogue. What is the necessity for isosemiotically translating, for instance, the Tamil film *96* (2018) into Kannada as *99* (2019) here? These questions will lead us to the culture of film making itself. When I say film culture, I mean the policies such as censorship, and translation policy adopted by a film industry for various reasons; the ideological underpinnings of the industry; and other politico-economic reasons.

Discussing the role of structures of power and ideology in the cultural exchanges, Jorge Diaz Cintas writes that, “in countries like Germany, Italy and Spain where tellingly dubbing was made compulsory (thus giving priority to the national language) at the expense of subtitling (which would have allowed the language of the Other to be heard on screen)” (2012: 287). For political reasons German, Italian and Spanish governments did not want their citizens to listen to a foreign language on screen, therefore they adopted a policy where polysemiotic isomesic translation (i.e. dubbing) was made compulsory and interlingual diamesic translation (i.e. subtitling) was discouraged or banned. He says that the hegemony of US films depicting their unique lifestyle coupled with increasing linguistic dominance and colonization of English language forced the former to go defensive about national language and culture, protect purity of national languages and introduce quotas on foreign films (2012: 287). Here, although translation is playing a substitute role, it is influenced by the ideological implications of a given culture. Are there any similar policies adopted by Kannada film industry or imposed by Karnataka government on the film production? Or what are the other reasons for preferring isosemiotic translation over diamesic and polysemiotic isomesic translations?

This brings us to the unspoken ban on dubbing, which does not have any legal sanction, films into Kannada from other languages followed by Kannada film industry for a very long time. It is observed that this was adopted due to the negative effect of dubbing on the livelihood of crew (actors, cameramen, script writers, directors, and others) in the industry, that it does not create

enough job opportunities as does making films. Prakash Belawadi³ traces the origin of the ban to 1940s and 1950s when the Kannada film industry was first born and separated from Madras where films were previously made. Actor Rajkumar had then requested Madras to stop dubbing films into Kannada so that the industry will grow (qtd. in Ananya, 2016). B Suresha, film and TV serial director, remembers how an aversion towards screening dubbed films in Karnataka became a social norm. In his words, “a few exhibitors at Kempegowda Road committed orally that they would not screen dubbed films, which became a social custom” (qtd. in Ananya, 2016). Even though polysemiotic isomesic translation and diamesic translations are cost effective as compared to isosemiotic translation, the latter was preferred over the other two. This ban was a decision of a few actors/directors/producers of Kannada cinema. Does it also suggest the hegemony of these few individuals who came out with a ban on polysemiotic isomesic translation? Why was there no legal sanction on the prohibition of polysemiotic isomesic translation? What would be the probable consequences of making it official? Interestingly, the same Kannada cinema encouraged polysemiotic isomesic translation of its films into other languages. There is no such instance of an aversion towards polysemiotic isomesic translation of Kannada films into other Indian languages. As a whole, there are approximately 130 polysemiotic isomesic translations of Kannada films into other languages such as Telugu, Tamil, Malayalam, Hindi and so on. For example, the Telugu *Jaganmohini* (1953) was a polysemiotic isomesic translation of the Kannada film *Jaganmohini* (1951) directed by D. Shankar Singh. The Malayalam *Kollakkaran* (1976) was a polysemiotic isomesic translation of Peketi Sivaram’s Kannada film *Daari Tappida Maga* (1975). The Hindi film titled *Jasoos 999* (1983) was a polysemiotic isomesic translation of the Kannada film *Operation Diamond Rocket* (1978) directed by Dorai-Bhagavan. The Tamil film *Aanavakari* of 2007 was a polysemiotic isomesic translation of D Rajendra Babu directorial Kannada film *Auto Shankar* (2005).

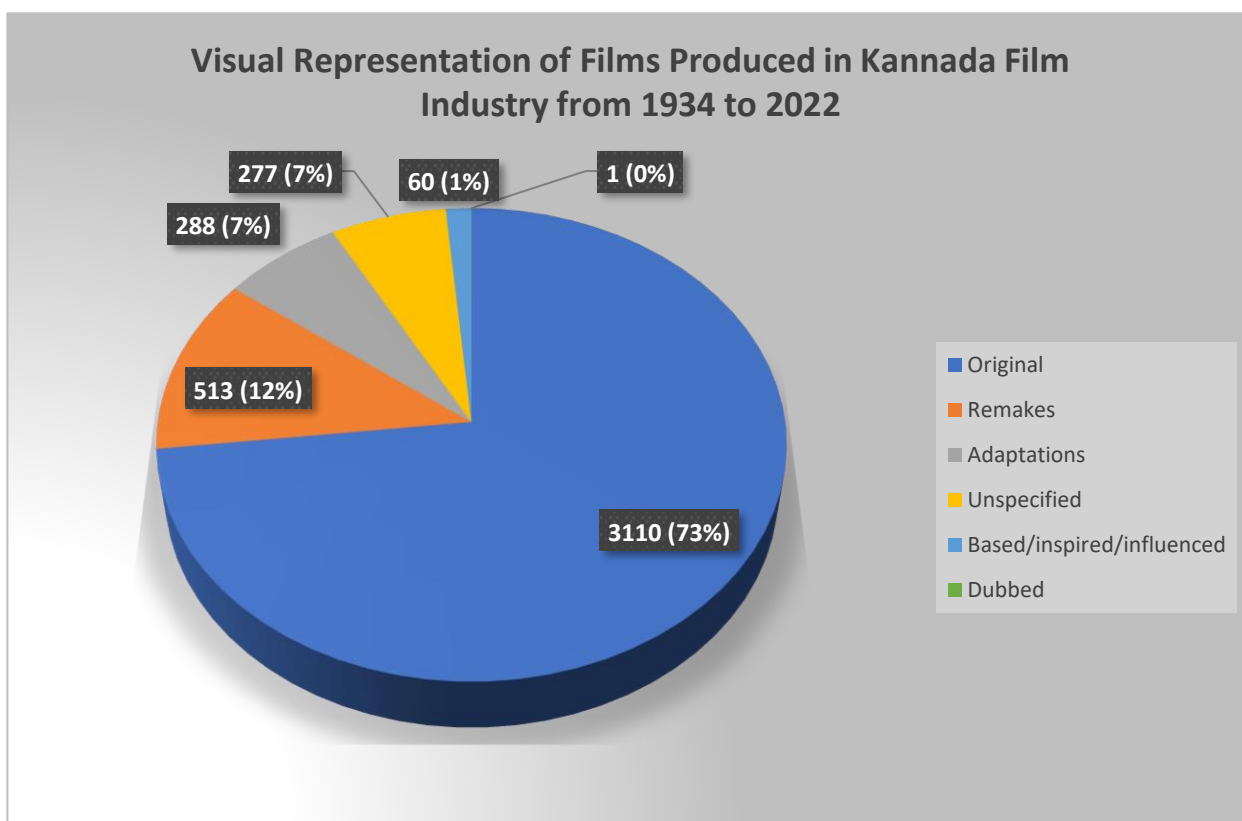
Thus, it can be argued that because, one, there was a ban on polysemiotic isomesic translation based on a common conscience that it would lead to unemployment or would negatively affect the livelihood of the people in the film industry; two, financial stability offered by success of ‘source’ film at the box office; and three, the failure of originally made films and the losses

³ Prakash Belawadi is a seasoned theatre artist, an actor and film enthusiast, and a journalist from Bangalore, Karnataka. He has founded Suchitra School of Cinema in Bangalore. He is known for *Matha Dana* (2001), *Stumble* (2003) and *Katha Sangama* (2019) among others.

incurred by individuals in the film industry, and so on, that isosemiotic translation was perceived as the most reliable practice in Kannada film industry.

Visual Representation of Films Produced in Kannada Film Industry

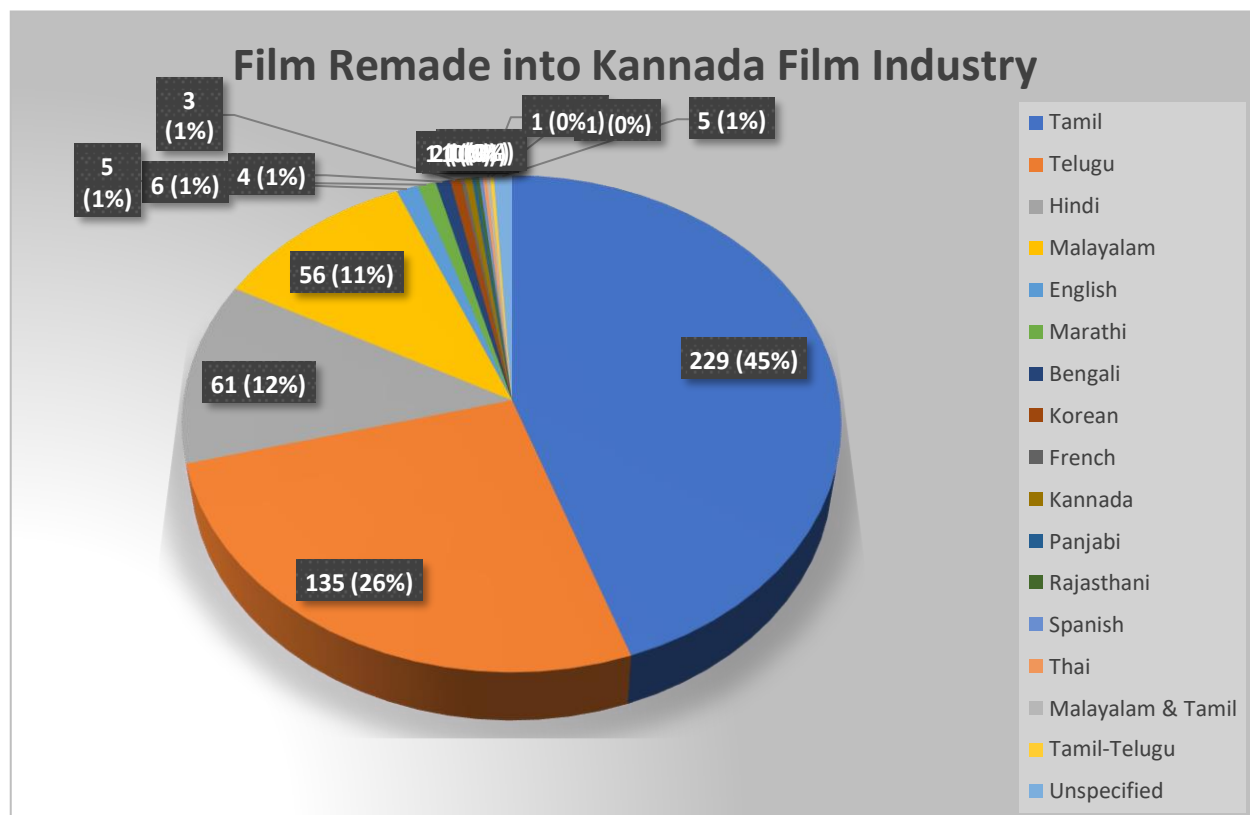
In what follows, I will graphically represent the list of films (original films, polysemiotic isomesic translations, isosemiotic translations and ultrasemiomatic translations) produced by Kannada film industry between 1934 and November 2022. This is to give a comprehensive numerical understanding of the film industry in terms of the number of films made and in what percentage; and with respect to film translations: the data talks about the origin of stories and their movement from Indian and foreign languages into Kannada and vice versa. This in many ways helped frame questions related to selection and production of films and has been significant in shaping the present paper.



As it is shown in the above pie chart, about 4249 films have been made in Kannada as of 25th November, 2022. Out of which, a total of 3110 are originally made films; 513 are interlingual isosemiotic translations; 288 are ultrasemiomatic translations. Approximately 277 are identified as unspecified films whose nature as to whether originally made films or different forms of film

translation is not clear and/or unavailable at the moment. Nearly 60 films are classified as based on/influenced/inspired by other films; and lastly, there is just one film which was categorized as a polysemiotic isomesic translation into Kannada.

Further, a visual representation of interlingual isosemiotic translations into Kannada from different languages has been presented below. Here, the focus is on the movement of stories to identify the origin of story and their subsequent isosemiotic translation into Kannada.



The diagram representing interlingual isosemiotic translations presents a list of languages from which the stories have been translated into Kannada. The origin of stories of some of the isosemiotic translations can be traced back to foreign languages viz., Thai, Spanish, French, Korean and English. So far, nearly twelve films have been isosemiotically translated into Kannada based on films made in foreign languages. On the other hand, Tamil and Telugu languages top the list among other Indian languages in providing highest number films for translation into Kannada. Around 229 (45%) Tamil and 135 (26%) Telugu films have been translated into Kannada making them the largest exporters of stories to Kannada film industry. Nevertheless, about 12% (61) of Hindi and 11% (56) of Malayalam films are also available in Kannada as isosemiotic translations. This suggests that stories from Tamil and Telugu films are in demand in

Karnataka than stories from any other Indian languages. In relation to Telugu, a considerable number of cine-goers from the regions of Karnataka sharing borders with Andhra Pradesh and Telangana are bilinguals who can understand Telugu as well. Interestingly, these bilinguals make the sizable portion of audience (apart from the coastal and north-west regions of Karnataka) situated in these regions. Yet, 26% of isosemiotic translations into Kannada are from Telugu so far. That is to say, even though a significant share of viewers can understand Telugu films, there is a demand for isosemiotic translation of Telugu films into Kannada. However, this point needs to be explored further.

Tracing the Trajectory of Movement of Stories across Languages

It is interesting to observe the course of the journey of a story into different languages, and in different medium and genre. Stories are consumed in different medium such as oral, written, stage, film or even videogame and in different languages at different time and contexts. A translational phenomenon occurs when a story travels from oral to written, written to stage, written to film, stage to film, oral to film and written to video game, film to video game or video game to film and several of such translational combinations can be achieved. For instance, the Kannada film *Sadarama* (1956), directed by K R Seetharama Sastry, is a translation of a previous Kannada film of the same title directed by Raja Chandrashekar and was released in 1935. The latter i.e., the 1935 film *Sadarama* itself is an ultrasemiomatic translation of the play *Sadarama* written by Gubbi Veeranna, a pioneer in Kannada theatre and cinema. This is a second ultrasemiomatic translation of the same story and a third sound film in the industry. The thread does not end here. Gubbi Veeranna's play *Sadarama* is an ultrasemiomatic translation of the Marathi play *Mitra* written by Shirish Athwale ("Naveena Sadarama (1935)"). Here, the 1956 film *Sadarama* is a "translation of translation of translation" (Paz, 1992: 154). The semiomatic trajectory of the story, *Sadarama* – a woman who overcomes the challenges in her life – has its roots in Marathi language which travels to Kannada in the form of a written material for the stage. It is then intersemiomatically translated into a film in Kannada which gets isosemiomatically translated into another film in the same language. This film is the first of the two films isosemiomatically translated into Kannada that are based on earlier films which are originally made in Kannada. The second such film was the Shivraj Kumar starrer *Shiva Mecchida Kannappa* (1988), directed by Vijay, a loose translation of the 1954 film *Bedara Kannappa*, directed by H L N Simha, starring Rajkumar. The latter is an ultrasemiomatic translation of a play produced by Gubbi Nataka Company (Prakash, 2020) in which Rajkumar, the lead actor in the movie, was trained as theatre artist before entering

the silver screen. It is believed that Gubbi Nataka Company's play is based on the folklore story about Kannappa, a staunch devotee of Shiva, a hunter who is said to have gauged his eyes out to offer to Shiva. In this case, a folklore enters theatre, then into film.

Sometimes stories travel back to languages or semiotic systems they have come from. In other words, the stories that are translated into a target language will be translated back to their source language. For example, Om Sai Prakash directorial Kannada film *Ugadi* (2007) is an interlingualisosemiotic translation of the Telugu film *Santosham* (2002) directed by Kondapalli Dasaradh Kumar. In 2011, the film *Ugadi* was translated back to its source language, i.e., Telugu, as a polysemiotic isomesic translation titled *America Alludu*. Here, the story travels from Telugu to Kannada and eventually goes back to Telugu in the form of a polysemiotic isomesic translation.

There are those that are isosemiotic translations of isosemiotic translations. That is to say, there are films which are translations of films which themselves are translations of other films. Unlike the previous models, this type of translation happens within the medium of the film. On the one hand, *No. 73, Shanti Nivasa* (2007), directed by Sudeep, is an interlingual isosemiotic translation of the Hindi film *Bawarchi* (1972). On the other, Hrishikesh directorial *Bawarchi* is an interlingual isosemiotic translation of a Bengali film *Galpo Holeo Satti* (1966) directed by Tapan Sinha. There is another Kannada film titled *Sakala Kala Vallabha* (1996), directed by Bhaskar, which is an isosemiotic translation of the film *Bawarchi*. If *Sakala Kala Vallabha* credits screenplay, dialogue and direction to Bhaskar, *No. 73, Shanti Nivasa* acknowledges Hrishikesh Mukherjee for the story and screenplay.

All these cases found in Kannada cinema suggest that filmmaking is extremely dynamic activity that the final product, so to say a text is, according to Julia Kristeva, "a skein of other texts" (qtd. in Horton and McDougal, 1998: 03), that is to say, traces of earlier texts are always present and can be read in the newer texts. Thus, "any text is constructed as a mosaic of citations" (Kristeva, 2002: 37) each text modifying the other. Such intertextual relations can be intentional or unintentional, and acknowledged or unacknowledged. The directionality of stories, as shown in the graph, coming from various languages shows the extent of filmmaker's choice of theme and story.

Thus, isosemiotic culture in Kannada film industry began in 1956 with the films *Kacha Devayani* and *Sadarama*, and has been the most sought-after practice in the film industry. Since then, filmmakers, scholars and viewers have mixed opinions about it. Although isosemiotic translations are termed as cheap copies of earlier films, as valueless, as leftover food, that they are made by

filmmakers who does not respect Kannada culture, Kannadambe (the goddess of Kannada) and Kannada language but are greedy for money (Puttaswamy, 2009: 322, 323), they in fact played a prominent role in bridging the gap between languages by giving access to stories from across the globe. If one must look at isosemiotic culture from the lens of Itamar Evan Johar's Polysystem theory, one can conclude that filmmakers isosemiotically translated the known stories to sustain their livelihood and to save Kannada cinema at the time of losses and lack of ideas. Puttaswamy mentions that V. Ravichandran, Jaggesh, Sudeep and others began making isosemiotic translations because of the failure of their originally made films at the box office (2009: 322). Further, the data shows that the number of isosemiotic translations kept on increasing: there were approximately 15 films isosemiotically translated from 1960 to 1969, and 18 films between 1970 and 1979; about 73 films were isosemiotically translated from 1980 to 1989; 77 between 1990 and 1999; 147 from 2000 to 2009; and 178 between 2010 and 2022. Although there is a substantial increase in the number of isosemiotic translations over the years, they only constitute a 12% of the total number of films, i.e., 513 films out of 4249 films (including original films, polysemiotic isomesic translations, isosemiotic translations, ultrasemiomatic translations), produced in Kannada film industry. Thus, what position does these isosemiotic translations hold, whether central or peripheral, in the cine-aesthetic Polysystem of Kannada film industry is a crucial question that can be taken up further.

With the development of digital technology, boom in data access, rampant data consumption through internet, the isosemiotic culture has evolved from being a practice wherein, in the beginning, unendorsing the source was unobjectionable, to an endeavor where acquiring copyrights and thereby acknowledging the source became mandatory. One of the reasons why filmmakers did not reveal that a film is a 'remake' is because of the taboo – isosemiotic translation as the imitative art – associated with it which would discourage the sales and hamper the profit. Nonetheless, strict legal observance of content is adopted to make sure that information related copyrights and acknowledgement is not hidden anymore. Since when isosemiotic translations began to acquire a negative connotation in Kannada film industry and who ascribed this and why are a few questions that can be taken up for further study.

It is also to be noted that because of the intervention made by Competition Commission of India into unspoken dubbing policy practiced in Kannada film industry and subsequent lifting of the same, there is boom in polysemiotic isomesic translation since the 2020s. OTT (over-the-top) platforms such as Netflix and Prime Video have provided ample opportunities for the translators

to come out with polysemiotic isomesic translations of the source text into various Indian and foreign languages and made available through a click of a button. In these changing times, one must wait and see whether ever increasing graph of isosemiotic translations in Kannada film industry will take a downward shift as intrasemiotic diamesic translation and polysemiotic isomesic translation hold the possibility of being the most sought-after practices as they are time-saving and cost-effective than the former.

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