

Article

The Study on Auteur Film Director Karthik Subbaraj

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A B S T R A C T

In this study, the researcher examine the commonalities and identities of several selected films to demonstrate the limits of the 'auteur theory'. This paper examines the filmmaker's technical prowess, inner meaning, personal style of his Karthik Subbaraj. This research paper will be analysing the director Karthik Subbaraj through the application of auteur theory. This will be done by using the movies Pizza(2012), Jigarthanda(2014), Iraivi(2015), Mercury(2017), Petta(2019), Jagame thandhiram(2021), Mahaan(2022) by author Karthik Subbaraj as samples for the study. The qualitative methodology will be used with content analyse on auteur theory and its three main components which are technical competence, personal style and inner meaning as proposed by Andrew Sarris (1962).

Keywords: Auteur Theory, Karthik Subbaraj, Personal Style, Technical Competence, Writer

Introduction

A film director controls the artistic and dramatic aspects of a film, visualizes a script (or screenplay), guides the film crew and actors in realizing that vision. The director takes a decision in cast selection, production works, all creative aspects of filmmaking. The film director directs the cast and crew and creates the overall vision in which the film will ultimately be realized or perceived. Directors must be able to balance differences in creative imagination and stay within budget. Some film directors started out as screenwriters, cinematographers, producers, editors, or actors. Some outline a rough plot and have the actors improvise dialogue, while others control all aspects and require the actors and crew to follow directions closely with long time writing partners. I've been working on the script. Other directors edit and star in films and write film scores.

Film is a way of showing the world from the director's point of view, thereby encouraging others to expand their

thinking and imagination. Most importantly, movies bring us closer to different cultures of the world. It introduces you to different art forms and helps you gain knowledge about how different people live their lives. In a way, it brings us closer together and makes us more open to different art forms and cultures. The film also teaches us about real life. The movies feature emergencies like robberies, fires, kidnappings that help you learn what you can apply in real life to save yourself. so it makes us more aware and teaches us to improvise.

Research shows the character of the director in an unmistakable way. "Auteur's theory" is a French film theory that examines a film's character, skill, inner meaning and deals with the concept of the author's memoirs. Directors should look to their own aesthetics, perspectives, methods, creativity, individuality, originality when creating a film because these elements add charm. According to the "Auteur theory," directors and writers are equal because they each have their own artistic style.

Review of Literature

Alexandre Astruc introduced the term 'camera-stylo' or camera-pen, which added up to the auteur theory and it meant that directors must use the camera as a pen used by the author and create unconventional methods of storytelling methods.

Rinda Bose (2011) this work that cinema as text is particularly well-suited for dealing with the dynamics of this tension space. Often, the context and narrative of a film identify the film text itself as a signifier of bounded space, suggesting that it be explored by enacting both the limits and possibilities of bounded space. There is also talk of the fact that non-normative sexuality has always occupied the boundaries of socio-political constructs.

Mr Stephen Putnam Hughes early Tamil Film History as a Living Archive" explains the progression of inquiries regarding the connections between authentic source, chronicle practice, the creation of film history about Tamil film of the 1930s.

Kanika Kachroo Arya From Mumbai University contemporary era Ram Gopal Verma is considered having a signature style which includes intense performances and documentary-like presentations, The comedy scenes are handled sensibly by him and not created out of physical or psychological disabilities.

There are however, some gaps in this study. For instance, there is a lot of details to be explore in the movies and story telling, yet the researcher can analyse the consistency of the auteur only through a limited sample of 7 movies Yet, this researcher has made use of the given number of samples to make a paper.

Objective of this Study

- To understand the inner meaning in director Karthik Subbaraj in Tamil film
- To explore the technical competence director Karthik Subbaraj in Tamil film
- To understand the personal style of director Karthik Subbaraj in Tamil film

Research Methodology

Qualitative Methodology is to analyse non numerical data such as audio, video or text. This is done to understand the opinion and perspective of the people. This methodology is done either to find in depth solutions to a problem or to reveal new ideas, this is qualitative methodology according to director Karthik Subbaraj films. The researcher in this study will also be using the qualitative methodology to analyse the director Karthik Subbaraj films Pizza(2012), Jigarthanda(2014), Iraivi(2015), Mercury(2018), Petta(2019), Jagame thandhiram(2021), Mahaan(2022). This analyses is done to understand the inner meaning in director Karthik

Subbaraj in tamil film language, to explore the technical competence, to understand the personal style of director Karthik Subbaraj to identify him as an auteur in his field of expertise.

Data Analysis and Interpretation

Inner Meaning

Betrayal Charactersim and Grey Character

Director Karthik Subbaraj usually use more Grey characters in all his movies except (mercury) and the Grey character is mostly played by the protagonist in all his movies, The movies are pizza (2012), Jigarthanda (2014), Iraivi (2015), Petta (2019) Jagame Thandhiram (2021), Mahaan (2022). so the Betrayal characterism helps to run all movie.

In pizza movie Michael, Anu, Shanmugam And all three main character are Grey in this film. Michael is neither good nor bad because for his own benefit he plans to cheat his boss along with his girlfriend Anu also done the same cheat with her boy friend to cheat the boss. in jigarthanda movie Karthick cheats sethu very badly in the plot point. in Iraivi movie jagan is a third hero and jagan cheats Michael very badly in the plot point. in petta movie kaali is a protagonist and kaali cheats jithu very badly in the plot point. Petta meets Jithu personally and reveals to him that he is none other than his son Chinna. When Jithu confronts Singaram about his parentage, Singaram sends his men to kill him and is rescued by Petta. kill the henchmen of After Singaram's death, Petta revealed that he was really Singaram's son, not that Jithu was his son. He further adds that Chinna died in the blast After this shocking revelation, Petta kills Jithu at gunpoint. in Jagame Thandhiram movie suruli cheats sivadoss in meeting with peter spott (antagonist) at midpoint of the film, this is main reason to run remaining movie, in mahaan movie Gandhi betrayal to his best friend gnanam and killed him for his own son might killed by gnanam.

Betrayal character plays the major role in all his movie, betrayal only help to run the movie thrilling.

Dialogues

Karthik Subbaraj Dialogues go deeper than their literal meaning. When a character says something, it makes the audience understand something they may not have said but probably feels. This helps build tension and suspense into the story. When writing lines for each character, consider their characteristics, quirks, personality, relationships with other characters.

Remember that each character in the story speaks differently. Therefore, the dialogue write for them should be designed to reflect in pronunciation style and include in voice, accent and slang (Madurai people slang) (Tamil Eelam slang).

Technical Competence

Colour Tone

Karthik Subbaraj follows warm yellow in all his movies and in this movie he followed the same warm yellow with two colors, the colors are warm yellow, black and white shade.

Each film have a common tone in pizza movie cool and warm tone but most of the scene in cool tone (blue) especially in the home the home full covered with (blue) cool tone.

In jigarthanda movie most of the scenes in warm colour (yellowish) the flashback scenes are in black and white colour.

In iraivi movie there are so many colour tone in the movie because Karthik Subbaraj play the colour tone for emotional connection with nature female artists scenes mostly plays in cool tone and male artists mostly scenes play in warm tone, Karthik Subbaraj brilliantly play colour tone in iraivi.

In mercury movie is totally settled silent movie done Karthik Subbaraj in this movie the most common tone is blue tint and green tint tone blind man whenever appears on the screen the colour tone is in green tint, green indicates the poison so Karthik Subbaraj has the style to tell story colour tone.

In petta movie the scenes all totally done in red and yellowish colour because the story is kali take revenge on singaram so Karthik Subbaraj so the character angry by the colour tone in red and yellowish.

In Jagame Thandhiram movie the colour tone plays in totally contrast red and blue Jagame Thandhiram movie scenes is mostly red and blue tone.

So Karthik Subbaraj follows the colour tone patterns to tell character arc message to audience with out words he choose common tone for his all feature movie.

Properties

Karthik Subbaraj use more vintage properties like vintage house and vintage cars in his all movies, there are mostly vintage vehicles. he used it in his movies they are Hindustan ambassador, Hindustan contessa, vintage Benz, Mahindra thar etc. Karthik Subbaraj started following the same pattern from first movie to till now.

Personal Style

Crime World

Karthik Subbaraj has a habit of showing crimes in different ways they are, domination, equality, racism, greedy people, drug addicts.

Jigarthanda, Petta, Jagame Thandhiram, Mahaan these four movies crimes have similiar gangsters pattern.

Selection of Plots and Themes

Karthik Subbaraj selection themes different from each film but the plots are all same in all his movie, the plot is end revenge by betrayal.

Findings

This research gave findings of how to understand Director Karthik Subbaraj film through auteur theory. Andrew Sarris states that even though a director may not have control when it comes to certain aspects of the film, as it is a highly collaborative project, such as the writing of the story, the twist in the plot, the actors that are to be cast, his/ her personal style will definitely be recognizable in the visuals.

In inner meaning Karthik Subbaraj plays the majestic role in betrayal characterism because in his all movie the protagonist only play the betrayal to the all other character in his movies, betrayal only the plot and help to run the whole movie. Karthik Subbaraj show his protagonist as a normal human being, normal being became bad or good by his fate and situation. An ordinary man mind is the hero of his story.

In technical competence Karthik Subbaraj has the common colour tone suit for the each movie and vintages cars also repeated in his universe.

In personal style the story and plots based on Madurai gangster style.

Conclusion

Karthik Subbaraj started his career without working as an assistant director, but he still has a lot of stories to tell. as investigated above, betrayal is one of the tools when it comes to using it in his stories. he has a variety of scenes to tell the story, using different creative elements to give the whole a sense of narrative integrity. Research concludes Karthik Subbaraj follow the pattern through his all movies, follow the tools to tell the story to the audience.

There is a common colour tones and common grey character arc. mostly uses of technology according to his personal style.

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