



A Study of Emotions in Trivikram Movies

A Tollywood Director's Emotional Education through Movies

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Abstract: Creativity is universal. It touches all fields. Art, creativity are two eyes. Every aspect connected with them gives happiness to art lovers. From the advent of film many directors, writers ventured into the film land.

If they are blessed with talent and creativity, the audience welcomes them. In new millennium, director Trivikram created a new trend by producing new age movies. Humor, interest, love are projected as emotions in his movies. Human values, background relating to rich and middle class families, relationship between these two classes mainly constitute his films.

Trivikram started his career in film industry as a dialogue writer. Later he started directing films. He created his own trend in the films. Now he has got a committed audience who wait for the release of his films. That is his talent and genius. He picturizes the movies within the set frame work of Telugu culture. His stories attract us with humor, serious dialogues equally. He has got a special place in the hearts of the audience with his creativity. Humor, screenplay values, selection of roles and choosing actors are his strengths.

This paper ponders over the depiction of emotions in the movies of the Tollywood Director Trivikram. Uniquely presenting the Emotional Education through Movies, the research studies the emotional impact on Audience.

IndexTerms - Writer, Genius, Screenplay Values, Choosing Actors, Trivikram, Movies, Tollywood

I. INTRODUCTION

Cinema is not a word. It contains wonder. Cinema hands over fiction. That fiction is more than a lifetime image. Cinema industry is a confluence of various talents and intelligence. Cinema starts as a letter and ends as a feeling. During its course it has creativity of intellectuals as its address. Merit or a talent leaves a mark in the minds of audience. Lyric or dialogue generates and attains life from the womb of a writer. Any song comes as a flash and goes away. Whereas dialogues moves from a pen and touches the heart. It questions and researches our feelings and experiences. A story delves with number of scenes. But all stories will not reach inclined destination. Some stories end incompletely. Every story should have five elements. They are: interest, anxiety, desire, humidity and research. Then only it will flourish on screen. It is because of combined talent of director, writer and actors Telugu Cinema could scale new heights, could earn name as Golden era. Writer and director were mirror images. They used to travel hand-in-hand on screen play highway. They are two eyes of a movie. It has become common that in the last one decade only one person is leading both as playwright and director. If a writer dons the role of a director he can conduct the story and narration in an efficient way. His mark is beautifully visible on the screen. Persons who started their career as writers later became Telugu Cinema directors. They earned appreciation from audience. If we name some of the great directors audience will be elated. Trivikram Srinivas - not only a great writer, he is also very good wordsmith. With his talent of storytelling and narration he enlivened the silver screen. He is a creative genius, who wishes that cinema should bring in social change.

II. JOURNEY AS A WRITER-DIRECTOR — WORDSMITH OF TELUGU FILM INDUSTRY

Telugu film industry gave a chance to creativity from the beginning of new millennium. In the same period new writers, new ideas, new waves and trends were introduced. During the same period a movie named Swayamvaram with a new storyline was released. In this film hero is shown as an ordinary young man. In another movie 'Nuvve Nuvve' friendship between two children grows as they become young. When we think it is love, a time comes when they have to separate. This is purely based on emotions. Bigger

credit for this movie's success goes to story teller Trivikram Srinivas. Chiru Navvutho, Ninne premistha, Nuvvu naku nachhav movies are evergreen love stories. Whenever we watch them on a small screen, we don't get bored. Dialogues helped these movies in their success. These stories have teluguness in their theme. They taste like eating morsels from mother's hand. Though Trivikram is director - writer, if we analyze impartially, the writer in him is a dominant director. His letters contain infinite ideas and ideologies. While directing the movies Trivikram also did not stop writing stories for his movies. While the writer in him sat in the front seat, the director wielded a megaphone showcasing his ideology.

2.1 Background - contemporary trend - its impact

Director Trivikram's journey in the film land was step by step rise. Like many others he also tried his hand to enter film land. Though he is a science student his aptitude and interest towards Modern Telugu Literature made his journey easier. He has an aptitude for creativity. Because of his interest in Telugu Literature his stories and ideology is full of Telugu culture and rituals. He does not allow child abuse and atrocities on women in his films. He was brought up in a well mannered and cultured family. That is why his films depict family relations and emotions. Family bonds are portrayed with emotions in his films. Trivikram allows for picturization, only when storyline is complete and he is satisfied. Only in rare cases he resort to spontaneous writing of scenes and dialogues. His writings helped success of more small films rather than big films. He has an enormous liking for literature. His dialogues are refined and polished. Double meaning dialogues and obscenity is a rare commodity in his movies. Each and every role acts within its limitations. There is an established opinion that film stories pass through many stages. In its journey sometimes the story changes. This opinion is true. In some cases the Director initiates with one story and by the time it reaches the picturization stage the storyline changes completely.

Trivikram was inspired by Ace Director Vishwanath, who stood for tradition and Telugu culture. It is heartening to note that Trivikram says some movies which created history and trend setters are idols for him. They are Maya Bazar, Lava Kusha, Shankarabharanam, Sagara Sangamam. He is an avid reader and observes styles of contemporary directors and refers to movies made by newage directors - Arjun Reddy, Rangasthalam, RX100, Tamil movie Aruvi. From Nuvve Nuvve to Alavaikunthapuramulo writers desire, penance to tell each story in an effective way was visible. It is not possible in Film Industry to succeed in all ventures and at all times. Some times he was not successful. But still his efforts continued and it paid dividends. Cinema industry recognized his talent and creativity. Now time has come he is not searching for opportunities, it is film industry and top heroes waiting for his nod. That is his greatness.

2.2 Values of Screenplay

In Trivikram's movies screenplay values are apt and elevated the story. For narration of a story in an interesting manner, reflection of the screenplay is very important. But that is not easy. Since Trivikram has work experience as a story teller and dialogue writer he knows screenplay values very well. From his first movie to latest movie he had a firm grip on the screenplay. We cannot say it will assure success in all movies. In Khaleja and Agnaathavaasi films the audience felt the screenplay was not effective hence both did not fare well. If commercial format and story writing are mixed together then the director will know the success formula. Powerful projection of any movie largely depends on the screenplay. Trivikram builds his narration on screenplay principles. To put it in a nutshell, if the screenplay's grip is complete then the movie's success is assured. If the screenplay is weak, narration of the story will be wayward. Important factor is that Trivikram believes in his story. After the story he has a distinct style of choosing actors for different roles.

If we observe his successful movies, we find there is a lot of exercise in choosing actors. For Attarintiki Daredi and Aa Aaa movies no one will imagine he chooses Nadia for character roles. Generally all will expect Ramya Krishna or some other senior actor to don those roles. Selecting talented actors like Naresh, Rao Ramesh, Nasar and Prakash Raj for screen roles is the reflection of his thought process as a director. Everyone liked the transformation of heroism in Pawan Kalyan according to the screenplay. But this principle was not applied for all movies. Because of side-tracking of the screenplay Agnathavaasi failed. In 'Aa Aaa' hero Nitin's role moves along with the story. There was some criticism that this movie has resemblance with past films. Allu Arjun was shown in three different shades in three movies. In Julayi as a jovial youngman, S/o Satya Murthy projects the heart of a youngster who lost his riches, in Ala Vaikunta Puram Lo as a young man who was thrown into a lower middle class family. All these three roles were effectively shown on screen.

2.3 Intellect in Choosing Actors

Genius and intellect of the director depends on the selection of actors for different roles. If any role has to be portrayed effectively on screen and touch the heart of the audience, half of it depends on choosing of actors. Roles should be lively. Director who knows this principle will run story, narration and roles easily on screen. From Nuvve Nuvve to Ala Vaikunthapuramulo different roles come out of screen and we wont find actors. Trivikram do not repeat the actors. In 'Atadu' movie Prakash Raj and Mahesh Babu roles are live examples of emotions. Because her performance in 'Varsham' movie Trisha was selected for heroine's role. Rao Ramesh got recognition from Trivikram's movies. He is the one who gave second innings to Nadia, who has distanced herself from the silver screen. Allu Arjun, a hero with mass appeal was chosen for hero's role in Ala Vaikunthapuramulo. Value of the screenplay was very well shown in Aravinda Sametha movie. Emotions of each role was reflected on screen. Villainism in Jagapati Babu's role tread a new path. Since Trivikram is a good director he took interest in choosing actors for each role.

2.4 Songs are reflection of enriched literature

Trivikram's movies contain enriched literature. Trivikram follows Sirivennela Sitharamashastry's ideology and literature. To put it in simple terms he is successor of Sirivennela's style and ideals. From Nuvve Nuvve to Ala Vaikunthapuramulo Trivikram handed

over mellifluous literary treasure to spectators. Though his songs look like as if they are in a commercial movie, but they touch your heart. Those words contain beautiful and eternal thought. They do not run coterminous with the story as in Vishwanath's movies. But we can definitely say, they are like shadow giving trees on the highway. They are like sacred confluence of three rivers 'Triveni' depicting the ideology of Director-writer. They elevate the value of each and every alphabet and word. They spread eternal thought to one and all. Though we cannot classify them as classic at the same time we cannot codify as mass melody. Some of the songs from his movies orbited the world with their literary and musical values. Songs form sapta swara scale of notes and at the same time they have seven shades of thoughts touching your heart. They are love, affection, reverence, wetness in the heart, performance, possession and ideals.

Senior writers like Bhaskarabatra, Ramajogayya Sastry, Mani, Krishna Chaitanya carried palanquin of songs on their shoulders. Along with 'Samajavaragamana' song 'Ramulo Ramula' in Telangana dialect made impact and enlivened on silver screen. When we cherish songs of Trivikram's eleven movies their mellifluous melody and sweetness make us contended. Added to that musical notes/wave blossomed the songs on silver screen. These songs impress and touches one's heart especially youth. 'Naa Manasukemayyindi' song detailed the feelings of in a youth's heart. Coming to 'Atadu' movie songs which are made of pun and wordsmith's magic. Alphabets and words are juggled to give a lasting impact on the viewer/listener. 'Pillagali Allan' song tries to shadow the memory of 'Varsham' song. 'Neetho Cheppana', 'Pilichina Ranantaava' songs are soothing chimes on the heart. 'Jalsa' song is a reflection of racey songs. All these songs are signatures of racer youngsters.

Not only racer style some of the songs have Vedanta philosophy in them. 'Sadasiva' song is an example of that, in the movie 'Juiyai' a song 'O Madhu' composed by Devisree Prasad, interspersed with music. For any movie's success songs are crucial. This was proved by 'Attarintiki Daredi' movie. Screen space was shared by all songs. Especially two songs- one introducing the hero and another one 'Bapu bomma' song were note worthy. In the movie Aa Aaa 'Mama' song showing rural landscape and background will enthrall us. 'Rang De' and 'Yelli poke Shyamala' can be quoted for new creativity. 'Aravinda Sametha.' movie songs make roadways into our heart. These songs were written without giving any scope for humor. In Ala Vaikunthapuramulo the role played by Allu Arjun is very jovial. His expression of dialogues is naughty. For example 'Madam Saar Madam Anthe'. This story is full of emotions. S/o Satya Murthy, Aravinda Sametha movie stories were set in family background. These films contain serious drama. That is why humor was lacking. Director's thought process was focused on story and narration, but not on humor. After Jandhyala we can take the name of Trivikram for healthy humor. Whenever you are in depression and energy levels are very low, we will get relief and lot of happiness by watching his movies. He decorates silver screen with good humor.

A director should be acquainted with all the departments. If the director is thoughtful, the cinema would blossom with all the fragrances in all the departments. It can be said beyond doubt that songs add additional flavour for the success of a cinema. Though it can't be said that we can remember cent per cent of the songs in Trivikram's cinemas, They do have a lingering effect on the viewer. Trivikram has a close intellectual affinity with all his writers. Hence, we hear some songs which have a lasting effect on the viewer. The songs in his first movie Nuvve Nuvve are as sweet as the nectar. Sirivennala's pen added to the charm of his first movie. Each song in the movie touches one's heart. 'Atadu' film not only has racey numbers, but also has emotional dialogues. Some of the songs composed by Mani Sarma touch the heart strings. Sivennala's lyrics understand the director's language. Along with the lyrics penned by Sirivennala, he also introduced literature of other writers. He also made use of Telangana dialect in Ala Vaikunthapuramulo. He introduced folk literature as knowledge medium. He created a sort of competition for Sirivennala. In 'Attarintiki Daredi', lyrics written for introducing hero generated interest among the audience. Young Writer Sri Mani's penned them. Whereas in Aa Aaa songs highlighted nature's beauty and rural landscape. Lyrics soaked in natural splendor. Picturization added colour to it. In S/o Satya Murthy movie literature creates a bond between lover and songs with a love bridge. Songs in Trivikram's movies touch your heart like a gentle breeze 'Buttabomma' song draws a picture, that will be retained for long on youngsters heart canvas. They reflect desire of the director. Trivikram's think-tank flowed from the pens of lyric writers like Bhaskarabatra, Sri Mani, Rama Jogayya Sastry and presented variety of songs.

2.5 Comparison with other directors

We cannot say that Trivikram has similarities with other directors. Almost all directors of present era have started their career from the year 2000. Trivikram started his career in film industry as a writer. As he was writer for successful movies, he was part of director's thought process. Impact of earlier generation directors Jandhyala and Vamshi is on Trivikram. While many directors tread the line of commercial movies, only Trivikram never compromised on his ideology and continued to work committedly. Moral principles shine in his movies from Nuvve Nuvve to Ala Vaikunthapuramulo. His style is visible in songs and comedy. Wherever you hear punch dialogues, you will remember they were written by Trivikram. If you hear punch dialogues in Pooh Jagannadh films, you feel they are for mass audience. Trivikram's movies are straight stories. He will not give priority to flash back episodes. Most of the story is introduced directly. Main story generates lot of interest from starting till the end. If there is any background to the story it runs as an undercurrent. In Attarintiki Daredi, Aa Aaa movies though there were some flash backs, they wont overshadow the present. Contemporary directors like V.Vinayak, Rajamouli use strong flashback to generate interest in audience. Whereas Trivikram has a different style for running story, narration. Along with other roles hero will be part of entertainment subject. Heros like Nitin, Arjun, Mahesh and Pavan when they have fan following among audience, they present entertainment and humor. All commercial directors focus on duets. By following the trend in the commercial movies Trivikram also picturizes all songs on silver screen. You will not find mass songs. As he is director having penchant for literature, will always gives priority to story. Even for films featuring Pavan Kalyan also he did not took any special care. It is story which took the film to the audience. In contemporary directors, he has special recognition and honour among audience. . In foreign countries also fans wait for the release of Trivikram's movies.

III. PORTRAY OF EMOTIONS IN TRIVIKRAM MOVIES

If we discuss emotions in movies, comedy gets first place. We can definitely say that, it is comic scenes which draw the audience to the theatres. Performances by comedians from Reiangi to Sunil attracted the most. That is the prime reason audiences thronged to the theatres. Everybody thinks and wishes to relax their spare time happily. I think comic scenes are big relief to relax. Discussion of comic scenes and humor is not complete without mentioning writers like Jandhyala, EVV and Vamshi. Films by them impacted the audience a lot. Films by Trivikram are trademarks of healthy humor. Almost all movies by Trivikram Incidentally, in Trivikram movies the hero also acts in comic scenes and displays healthy humor. Trivikram movies do not contain any comic scenes which are not liked by the audience. For example, In a dinner course are good, list of items to be served is very big unless salt is not added to them, it will be an insipid fare. Food items will be tasteless. Humor is like salt for any movie. Humor takes first place above all emotions. In Trivikram movies from Nuvve Nuvve to Ala Vaikunthapuramulo, humor flows from his pen. All the roles projected on the screen became immortal His timeliness as writer brought him laurels.

In the movie 'Nuvve Nuvve', hero Tarun and his friend Sunil's comedy as part of a love story attract the audience most. Though those scene are made to create comedy, audience do not feel they are made for comedy. We pity the hero for his hardships and at the same time we laugh at him. Scenes like their travel to Annavaram, hero's emotional outburst attract the audience most. Role played by Sunil is also equally important and generated lot of laugh.'Atadu' movie at the face of it appears like a serious story. But scenes enacted by Brahmanandam, Hema evoke lot of humour. Even today in TV comedy shows those scenes are shown. Though Trisha acted as heroine of that movie, her portrayal generates natural humour on screen, These scenes act like a tonic when you are in distress, Atadu is a floral bouquet of humour and in Villainism scenes we find serious drama. Scenes between Bharani and Mahesh Babu are different from routine fare. Another acting angle in Mahesh Babu was unveiled to the audience. Humor is abundant in two of Trivikram's movies. Jugglery of words elevated the roles. In fact, Attarintiki Daredi which presented emotions of family members in an effective way has many comic scenes. Sometimes we feel they sidetracked. Humour between the roles played by Brahmanandam and Samantha sidetracked and audience dislike them. There is a lot of humour in the punch dialogues written for hero. These are all symbol for the creativity of Director, Whenever the story is goes off the track, his genius comes up and brings back. Whenever comedians Aii, M.S.Narayana, Brahmanandam, Posani appear on screen, director's desire to project their comedy is visible.

Another movie, Julayi, is full of humor and comic scenes. Hero is a happy go lucky fellow and does not take anything serious. Till the story turns serious, it is a specialty of Trivikram to dish out comic dialogues in every scene. In a scene where the hero talks with his father, dialogues were filled with humour. Aa Aaa movie runs as a satirical drama. Hero with perfect timing attracts most. Eventhough while watching this movie, the audience recall scenes from old movies, humor captivates them right from movie name in every scene. Every movement of Anasuya generates lots of laughter. It is a family drama, but emotional humor is reflected in every scene. Two movies Khaleja and Agnathavasi did not gain popularity. It is the greatness of a director to fit a hero with mass values and heroism like NTR in an emotional story 'Aravinda Sametha Veeraraghava'. Dialogues like 'a lactating mother will have energy to rule' depict writers' thought process and pen power and in another dialogue 'a knife grew on hand' we understand the fury within the actors. Rayalaseema dialect and slang used for Basireddy, the role played by Jagapathi Babu, revitalized and filled life into the role. Rivalry between two strong roles, scenes of aversion in the hero were portrayed effectively. Acting power and performance of NTR were portrayed in a way that is liked by one and all whenever we see the movie. Villain's role was filled with life and animated.

He has a thought process which elevates the respect of women. He says it is women who glorify the image of men. In S/o Satyamurthy movie director has shown people who lost their property do not lose balance of mind Trivikram movies are full of emotions, especially between higher class and middle class families relations and events that happen. If you observe his film Ala Vaikunthapuramulo, you will find most of the situations and scenes that are seen in his films. If a person belongs to lower middle class aspire for riches of a affluent family, how will be the developments and turn of events is the crux of the movie Ala Vaikunthapuramulo. It is aptly shown on the screen. Enactment of scenes between Allu Arjun and Murali Sharma give rise to various kinds of emotions. Jealousy, arrogance in a person are highlighted and that made the story generating lot of interest. Middle class people express sympathy on the role played by Murali Sharma, at the same time hate very much. Even though it is a role shown on silver screen, people from middle class express their disgust. None can think of this movie ending. In any middle class family love, affection and connections between family members are very strong. If they lose them, they feel as if they lost their life. That is why movie ends without revealing the truth.

There are twelve different kinds of human emotions. From Nuvve Nuvve to Ala Vaikunthapuramulo movies each and every role touches with one of the emotions. Emotions flows from Trivikram's pen. To put it in simple words Trivikram is a book of emotions.

3.1 Features which generate interest in audience

All movie lovers show interest about the release date of each and every movie. They show more interest for some movies. Audience who have recognized the talent of Trivikram as a writer will be eager to watch his directorial ventures. Stories of Trivikram's movies have similarities with Telugu novels. Reason for this is his knowledge about Telugu literature and ideology.

Like in any Telugu novel we will find picturization of disparities, love and middle class life. In Nuvve Nuvve one middle class youngster and a young lady from rich family falls in love. Their love journey passes takes makes turns, which generates interest among audience.

'Atadu' movie story has a secret. That secret everybody knows, but lead character does not know it. If it known to him what will happen. That eagerness is retained till the end of the movie. Though it is serious story humour follows it like a shadow. Audience likes it. No one guesses a situation, wherein a person who travels in a aircraft looses everything and moves in a share auto. Even if

they happen in real life only ten per cent of people are acquaint with them. Those scenes which were shown in S/o Satya Murthy movie. Audience felt them as new. If nature blesses a stubble can sprig. Likewise if efforts are made adverse situation may also turn favourable and gives results. This truth is shown on screen.

Some audience had opinion that two movies Attarintiki Daredi, Aa Aaa are one and the same. Though both stories are same, their soul is same, if one likes the taste will not have aversion for second visit. If fact we feel happy. So, both movies liked by audience. Aravinda Sametha Veera Raghava is a story which belongs to Rayalaseema region. It is a story of virile and anger. That was projected as a peace lovers story. We wont feel sick of it. On top of it entertainment and serious subject run together. This made audience to retain their liking for Trivikram forever.

IV. SOCIAL BENEFITS OF CINEMA

Everyone says society should benefit from cinema. To produce movies keeping social benefit in mind is very hard. But cinemas are being produced blending entertainment and message. From the days when cinema was developed it has become a medium for message. As the days passed, cinema tread commercial path that lead to cinema changing its track. From 1970 cinema totally commercialized. Now and then some art films shine like stars on the horizon. To some extent social benefits are visible in Trivikram's movies. They are all a confluence of values. It is not like giving sermons. But we can see moral values, morale, sincerity, principled behavior. These are all on screen in the form of enacted roles. From Nuvve Nuvve to Ala Vaikunthapuramulo movies, all roles are like the behavior of people around us. We find love, affection, bond, intimacy, and connection between people in his movies. Almost all Trivikram's films are stories of the rich. Sometimes we see differences between hearts than rivalry between rich and poor. A person from a rich family shows paternal love to his daughter. At the same time he longs for her social security. That creates an unknown dilemma in his mind. This idea and conception is mixed in the story line.

Though there is a difference between the stories of Attarintiki Daaredi and Aa Aaa movies, we find the director's genius in projecting powerful emotions on screen. Family values, intimacy, love and affection are projected through the roles. While watching the Attarintiki Daredi movie many among the audience recalled their past. His movies also show moral values, good relations, connections between family members as part of social subjects. In S/o Satya Murthy, the hero desires to protect family values along with property. In the Ala Vaikunta Puram Lo movie, envy, jealousy and hate are shown in the father's role. Hero's character is glorified. Though he knows that he is from a rich family, he does not want to lose the love and affection he got from foster family. In each movie Writer-Director Trivikram, while narrating the story tries to intersperse values. Which makes the audience always to remember him.

V. RESULTS AND DISCUSSION

As part of research work a questionnaire containing 16 questions was prepared. Using general research methods responses were collected from students and youth, great fans of Trivikram, from Amalapuram and Visakhapatnam, who were questioned about Trivikram's movies and emotions in them. When the questionnaire in Table 5.1. was distributed and answers were sought, almost all of them responded positively as shown in Fig. 5.1. All of them said Trivikram's movies contain strong emotions. Respondents in both the towns unanimously agreed that in his movie's story, narration and dialogues contain strong emotions. They were also in agreement that from Nuvve Nuvve to Ala Vaikuntapuram lo his film stories revolve around happenings in rich families. In his films story get first place and after that actors get second place. Theme of the films is based on emotions like love and humour. In the creation of woman roles more emotions are in place, majority respondents agreed. He got a prominent place in dialogue writing. He is recognized as wordsmith. Reviewing his cinemas is like recalling good things. Sirivennela's literature and ideology are a great asset to his films, all agreed. At the same time they said Jandhyala, K. Vishwanath does not have any impact on him, students opined. Respondents wished Trivikram should write stories based on social issues and ascertain benefits to the society. They also sought his stories to have humour and serious scenes equally.

Table 5.1: Descriptive Statics

| Questionnaire | Response | |
|--|----------|----|
| 1. Does Trivikram's movies have strong emotions ? | YES | NO |
| 2. Does emotion visible in Story - Narration and in some dialogues | YES | NO |
| 3. Does the emotion humor attract the audience? | YES | NO |
| 4. From Nuvve Nuvve to Ala Vaikunthapuramulo, does all stories revolved around emotions and rich families? | YES | NO |
| 5. Story plays a crucial role than actors? | YES | NO |
| 6. Does subjects like music, recording and literature move along with emotions? | YES | NO |
| 7. More emotions visible in the creation of woman roles? | YES | NO |

| | | |
|--|-----|----|
| 8. In Trivikram's movies love, humour are focused more? | YES | NO |
| 9. By selecting top actors only emotions clicked on the screen? | YES | NO |
| 10. As 'word spinner' his ideas are entertaining all? | YES | NO |
| 11. In Trivikram's movies Is it correct to create roles ridiculing others? | YES | NO |
| 12. Is it correct to say that in Trivikram's movies Sirivennala's literature reflected emotions? | YES | NO |
| 13. In Trivikram's movies effective storytelling picturizes woman characters powerfully? | YES | NO |
| 14. Does movies by Jandhyala, K. Vishwanatha has impact on Trivikram's films? | YES | NO |
| 15. Is it correct to say in Trivikram's movies entertainment and social benefit move together? | YES | NO |

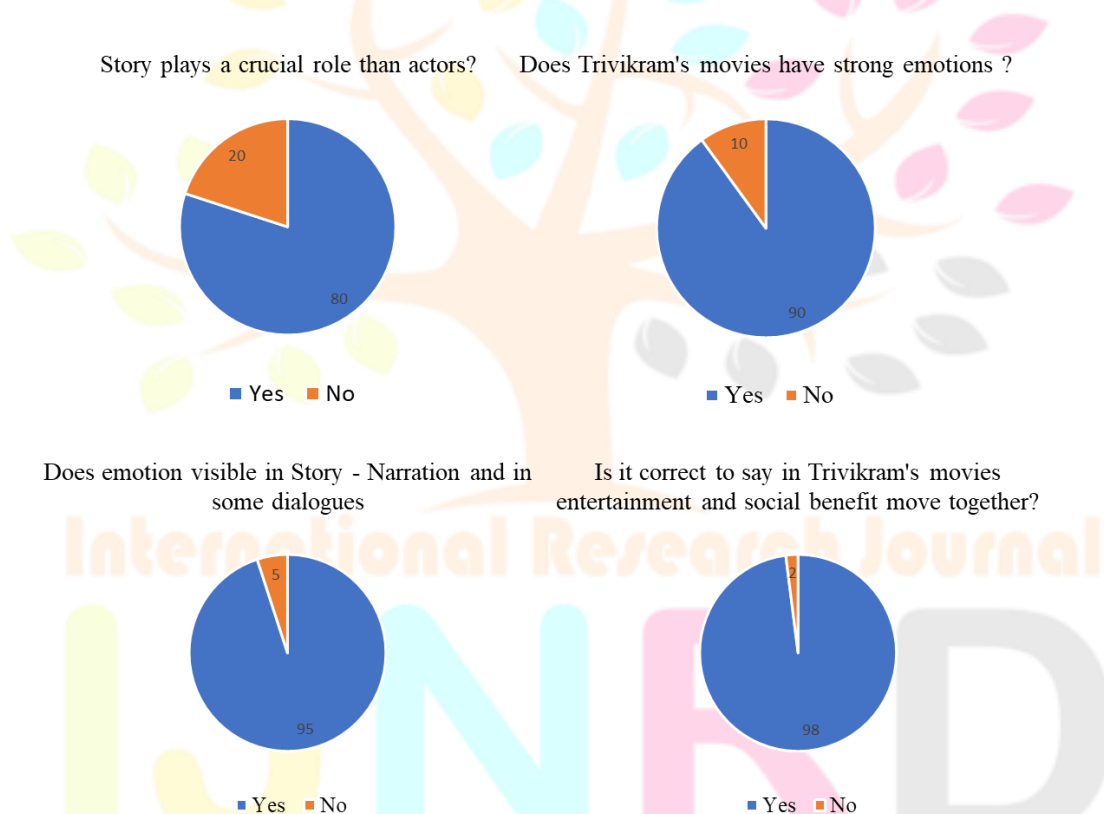


Figure 5.1: Pie Chart Description of Audience Response on the Emotional Impact of Trivikram Movies

Trivikram is a symbol of pure Telugu culture. He is a director who has a firm grip on literature, music and screenplay values. He tries to present every movie in an extraordinary style. He tries to handover the movies to audience like a father handles a toddler. He begins the picturization after finalizing complete story. Lot of exercise and thinking goes into selection of roles and choosing of actors. Comedy does not contain double meaning dialogues, abhorrent behaviour, disgusting scenes. All family members can watch sitting in a drawing room. Humour is mixed in the dialogues to suit social situations. is his practice. Conversation in 'Atadu' movie on education system and converts brings laughter whenever we recall it. His films contain love, affection, enmity due to disparities etc., They make us to remember forgotten family values. In Attarintiki Daredi, Aa Aaa movies story is built on misgivings, misunderstandings between rich and middle class told in an interesting manner.

Survey conducted basing on questionnaire gave more than 300 likes. There was some criticism also. At the same time audience argue that most of his movies are based on stories of affluent. There is also criticism that in successful films interest is shown on first half and second half is not taken care of. Some opined that there is overdose of comedy Some criticize that director with his creativity forced some insipid stories on the audience, which did not succeed. But youth like his films most. Not only audience entire Telugu film industry, heroes show interest to work him. That is the testimony for his talent.

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