LITERATURE REVIEW:

THE EXISTING WORKS ON VISUAL CULTURE AND KANNADA IDENTITY AND REPRESENTATIONS.

Visual cultural studies is arguably one of the most potential area of research in the post-modern times among several contemporary thinkers. In this visual cultural space, especially focusing on the visuals of South Asia, India has been the most interesting subject for many European and American thinkers. These interests have been researched more or less in the light and context of the western theories and have been considered as the most efficient work in the visual cultural context. The subjects range from the socio-cultural politics through the medium of visuals to the representations of the visuals in the nation and the influence of Bollywood to the goddess of the nation. These works have however served as a tool in structuring my body of research, but in the context of the subject that I investigate, these works have correlativity and a parallel coexistence directly and indirectly to all the above areas of research works in the general outlook.

Specifically my area of research based on the visual cultural study has its focus on visuals of south India's Silicon Valley in parallels of comparison with the national movement. The national and sub-national are in this case of coexisting, mutually inspired within the local, sub-national and national space. The works that I have referred to and used as supportive tool are from the contributions of W.J.T. Mitchell, Christopher Piney, Sumathi Ramaswamy, Kajari Jain, Richard Davis, Ajay Sinha, Catherine B. Asher, Sandria B. Freitag, Janaki Nair and other thinkers. All of their works have focused deeply on the subjects such as goddess and the nation: mapping Mother India, gods in the bazaar: the economies of Indian calendar art, photo of the gods: the printed image and political struggle in India. Study of these works would analyze that they have presided over the national and overall visual issues on the whole, focusing either on research of making of national identity and iconography or showing how
printed images have been pivotal to the construction of new forms of religious identity and the struggle for political independence in India.

Rooting my research theory and argument on the grounds of the visual culture of contemporary India, I have up to an extent referred to and quoted theories of Rabindranath Tagore’s nationalism, Aluru Venkata Rao’s ideals on nationalism, Partha Mitter’s *Interpretation On Indian Art*, Walter Benjamin’s *Essays In Illuminations*, The *Culture Industry* by Theodor W. Adorno, Saussurian studies on sign and symbols, among others. Keeping in mind that the argument must have an independent standpoint and new perception and contribute to the research as the ultimate crux of the purpose of this study, I have consciously chosen this untouched subject of Kannada visual culture: mother goddess Bhuvaneshwari, her flag and the making of iconography in the context of globalizing Bangalore. With this as a fresh ground of research, I have established my arguments rooted in a rational standpoint, making a strong attempt to develop a new methodology on this process of justifying the argument. Asserting on the local identity in the context of the global, I have presented a new perception of thinking on how subjects in the due course of enunciation and deliverance lead to a state of “in between”; over how the elite thinking versus popular acts plays a role in the public sphere. This study is not just on the over-layering facts and finding of contemporary Kannada visual culture, but about tracing the historical origin and its way through, up to the present time.

This research has adopted the theories of Rabindranath Tagore’s nationalism and his ideas on the concept of “Mother” and “Nation” in contrast to the theories of Aluru Venkata Rao’s version of nationalism and motherhood; in the making of mother goddess, *Bharat Matha*, from Sumathi Ramaswamy’s *The Goddess And The Nation: Mapping Mother India*, especially the comparative parallels with my research on the Kannada mother goddess. Though the research of Sumathi focuses on the life and the course of Bharat Matha, it has not focused on any state-based (local) mother goddess.
and flag or on any local identity or iconographies of visual culture. The research work of Christopher Pinney's *Photos of God in India* has a magnificent exposure and arguments on visual culture and Indian photography and images, and has been a very strong ground for visual cultural studies for many contemporary researchers of this area. His work has shed light over a large segment of ignored area of visual culture especially on popular phase, and has drawn inspirations from visuals all around India, not focusing on a geography-specific study or on any state-based representative identities. Kajari Jain's *Gods In The Bazaar* has been another point of reference for my research in the stylization and art forms of calendar art and the analysis on the Sivakasi calendar style has been in parallel compared. *Picturing the Nation, Iconographies of Modern India*, edited by Richard Davis, also has been a supportive material in discussion with the context of the public visual, with examples of *Rath yathra* in close comparison to the other forms of *Rath yathra* or processions of the Kannada mother goddess in this research.

Specifically Sumathi Ramaswamy's "body politics" focuses primarily on the pre-independence representations, where she contrasts the different ways of "mapping" India as a national entity that developed within the colonial period, the scientific map and the *somatic* form of Bharat Matha, "Mother India". And her study further presents all that was involved when national space was mapped in the context of the devoted form of a female body by the nation. Her research in the work *The Goddess And The Nation, Mapping Mother India* has tremendously focused and elaborated on the issues that rise in a nation on the making of an iconography, especially on the sentimental religion-influenced images such as Bharat Matha. This pictorial historic work on Mother India seeks to explain "why a nation striving to be secular, diverse, and modern would also resort to the time worn figure of a Hindu goddess in its yearning for form" and "what is at stake in drawing such a tendentious female form to picture a sovereign national territory that has also sought to project itself as a culturally and religiously plural body politics?" Her study debates on how Mother India became the
crux of many of the developing nation's disagreements on challenging issues such as authenticity and imitation, tradition and modernity, religion and science, secularism and pluralism and their unresolved debates on their nuances in the quest for nationality from a perception derived from the history and analysis of the visuals. Understanding issues such as "how do such struggles leave their traces on this embattled embodiment of the nation? Not least, against the ingrained anti-visualism of the social sciences". She asserts that visuals too contribute in constitutive world-making rather than world-mirroring. She then theorises that her work understands the nation through visuals in pictorial ways, visually knowing, analyzing, identifying the nation, and how the visuals of nation become the cause ultimately to die for it.

She is tracing the spark and root cause on how a new, unusual, form as mother goddess for a nation is evolved and in the process involves complicated entanglement in the nation’s struggle for freedom and develops as a strong, definite force which acts as a reason for the citizen to fight and die for the cost of freedom in the name and form of the mother goddess. The mother goddess visualized in various mediums in painting, print, poster and in pictures are analysed. In the political ambience of the pre-Independence and post-Independence period of India the visuals portrayed in this research of Bharat Matha has been studied, also focusing on the peripheral issues entangled with the nation’s character and the perception, the reaction and reflections of how a visual in a patriotic context involves and adds value to the political and social sphere, and how the very same visual of the goddess becomes the reason for life and death of her nation.

The geo-body and the anthropomorphic form of Mother India, are picturised in the form of the map on the background as Sumathi says that Mother India is a cartographed map of India anthropomorphized. The goddess and the nation thus demonstrate "the entanglement of the secular science of modern cartography and geography in this dangerous liaison, and it charts the salience of visual productions in the reproduction of (the) nation's territory as a deeply gendered, divinized and affect-
laden place”. The ‘cartographed mother goddess’, ‘geo-body’ and ‘anthropomorphized map’ — the words of Sumathi in her work have delivered a new perception on the importance of the visual and history seen through the visual, and thus redefined the phenomenon of ‘Bharat Matha’.

Christopher Pinney’s important characterization is of the aesthetics of “embodied corpothetics”, “the beholder is a worshipper, drinking the eyes of the deity that gazes directly back at him”. Here in my research, I am referring to Christopher Pinney’s works titled Photos of Gods, The Printed Image And Political Struggle In India, Body And The Bomb: Technologies Of Modernity In Colonial India, Camera Indica: The Social Life Of Indian Photographs And The Coming of The Photography In India. Pinney says “the mishaps that can result from such a ‘physiognomic’ reading of artistic documents are clear enough. The historian reads into them what he has already by other means, or what he believes he knows, and wants to ‘demonstrate’.” The critical appreciation and theorisation of visual culture in the context of south Asia, specifically India, has been a supportive reference in this research.

Christopher Pinney says “alongside the question of images’ powers, we should consider their ‘need’: the technology of mass-picture production documented here was grounded in a cultural field that routinized these needs. Addressing the ‘wants’ of pictures is a strategy advanced by WJT Mitchell as a part of an attempt to ‘refine and complicate our estimate of their power’.” Mitchell advocates that we invite pictures to speak to us, and in so doing discover that they present “not just a surface, but a face that faces the beholder.” The theoretical discussion and supportive derived theory from other thinkers is what has presented better understanding of the visual cultural study from his works. On his work The Body And The Bomb, Richard H. Davis says: “he looks at visual disguise and dissimulation within the anti-colonial movement as strategies used to sabotage the distinctions upon which the British based their colonial control. He also traces an iconography of swords and bombs, visual representations of a violent and revolutionary opposition within the independence movement, embodied
particularly in the figure and lithographs of Bhagat Singh, the Indian Bomber who wears the British trilby hat.

Explaining the visual cultural interactions and the process of how the public perceive it, Pinney differentiates the commercial visuals in the discussions with the structures of western theory and as the theoretical tool and he uses WJT Mitchel’s perceptions and Partha Mitter’s theories as the constructive base for this study. The most emphasised thinking that we observe in the works of Pinney is the question he throws: “Can one have a history of images that treats pictures as more than simply a reflection of something more important elsewhere? Is it possible to envisage history as in apart determined by struggle occurring at the level of the visual?” and answers asserting the fact that his works speak of the history discovered from the visuals that are presented as evidence to explain. The visuals presented in his works, specifically in the Photos Of The Gods have been of potential support to my thesis; for instance the chromolithography of Ravi Verma and the Bharat Matha visuals, has supported me in the comparative analysis and in the differentiation of local, national and global perceptions. The subjective analysis of the Indian visuals by Pinney has therefore been of vital visual cultural study.

Partha Mitter

Partha Mitter in his much maligned monster: A History Of European Reaction To Indian Art, says: “the reception of Indian art in Europe presents a curious paradox. On the one hand, it still remains a misunderstood tradition in the modern west, whose aesthetic qualities are yet to be properly appreciated. On the other hand, possibly no other non-European artistic tradition has been responsible for so much discussion among intellectuals from the very end of the Middle Ages. It therefore offers a striking case study of the cultural reactions of a particular society to an alien one. And no cultural and aesthetic values be better studied, even antithetical, cultural and aesthetic values be better studied that in the European interpretations of Hindu sculpture, painting, and architecture.” These striking assertions on the misunderstanding of the visuals of
India and their establishment on the basis of the Indian theory with the comparative sense of how the west theory perceived in the light of applicable factors has been motivational for my research methodology.

The close comparative study of the western and the Indian, and the complexities of art criticism in the context of Indian art, stands as the structural methodology for any Indian visual medium today. The analysis over Havell and Coomaraswamy questioning the laying of the foundation on which the present art-historical scholarship concerning Indian art rests with a critical question "Were they were able to bring us any closer to a real appreciation of Indian art?" These questions that influenced many art critics on Indian art had been seeking answers.

Another work of Partha Mitter that inspired the development of my research methodology was from *The Triumph Of Modernism: India's Artist And The Avant-Garde, 1922-1947*. Partha Mitter says: "In the 1920s, during a further paradigm shift, the radical formalist language of modernism offered Indian artists such as Rabindranath Tagore and Jamini Roy a new weapon of anti-colonial resistance. In their intellectual battle with colonialism, they readily found allies among the western avant-garde critics of urban industrial capitalism, leading them to engage for the first time with the global aesthetic issues." The structural foundation of modern art of India if stood on the lines of western avant-garde critics, the subsequent influence of art in India is therefore needless to explain that the influence of it in the later phase is inevitable.

On the lines of global and local Mitter says: "In this pioneering phase of Indian modernism, the interactions between the global and the local were played out in the urban space of colonial culture, hosted by the intelligentsia who acted as a surrogate for the nation. Western expansion gave rise to series of 'hybrid' cosmopolises around the globe....the two cosmopolitan cities in India, Bombay and Calcutta, which acted as the locus of colonial encounters, were beneficiaries as well as interlocutors of colonial culture." The similar effects over Bangalore as the uprising cosmopolitan being a victim
to the contemporary global expansions, trends of globalization encounters, were beneficiaries as well as interlocutors of the global culture, as a result in the huge override on the local cultural identities. These theories of Mitter have supported my arguments in various ways.

Kajri Jain

Kajri Jain's *Gods In The Bazaar: The Economies Of Indian Calendar Art*, has focused on the "calendar art" or "bazaar art", the colour-saturated mass-produced visuals used on calendars and in advertisements, featuring deities, religious gods and goddesses, nationalists, patriots, film stars, landscapes and cute images of babies. This study of engagement of the audience and the makers of such visuals is presented with its design sense of art and style. Jain also explains the process of how calendar art gained its influence from Raja Ravi Varma's chromolithograph from his picture press to the succeeding style artists such as S.M. Pandith and M.C. Jaganath and further to the production houses and makers of calendar art. The centre of such calendar art is Sivakasi, and its published prints available on the national scale and international scale, has been documented along with the facts and figures of this industry. The style and the trend of this calendar art depiction and its functional meaning with the pace of time and context are presented with the discussions.

Jain says: "Contrary, then, to the triumphal discourse of resistance to cultural imperialism, based on the oft-cited instances of MTV having to "Indianize" itself, or the proliferation of vernacular-language television channels, what is under way in the post-liberalization era is not so much a case of resistance by a pre-existing Indianess, but a concerted attempt to refashion the categories of 'Indian' and 'Western' — indeed of culture itself — to accommodate consumerism. Again, this process of selective
reformulation is reminiscent of the work of the vernacular culture industries in forging national and other identities in response to the colonial encounter: asserting cultural difference, but through the adoption of formal idioms and epistemological frames that undermine this assertion." The popular culture in the Indian context and in local context are the similar situation to the observation Jain draws on the Sivakasi of earlier times and the Sivakasi of now. The computerization of print technology has wiped out artistic sensibilities with more of editing and copy paste in Adobe software, with the present DTP (desktop publishing) mode as the ultimate source found in the context of Bangalore calendar printers. Jain's argument on the images signals some of the ways in which modernity exceeds its own-very powerful-stories about itself, a methodology with a forensic-juridical approach, by combining textual "reading" with attention to the contexts of production of images and their circulation, with the issues it raises for art history and art practice in the present and future.

Rabindranath Tagore

The book Nationalism quotes a speech by Rabindranath Tagore: "I am not against one nation in particular, but against the general idea of all nations. What is the nation? It is the aspect of a whole people as an organized power. The organization incessantly keeps up the insistence of the population on becoming strong and efficient. But this strenuous effort after strength and efficiency drains man's energy from his higher nature where he is self-sacrificing and creative. For, thereby man's power of sacrifice is diverted from his ultimate object, which is moral, to the maintenance of this organization, which is mechanical. Yet in this he feels all the satisfaction of moral exaltation and therefore becomes supremely dangerous to humanity..." Rabindranath Tagore has been a very critical yet sensitive thinker, artist and educationist of India, and his words have the weightage of the Indian intelligentsia globally acknowledged. His perception of nationalism has a very dichotomical sense of explanation. In one
extent he talks of the negative and positive of the British and in a similar note he lists the abilities and inabilities of Indian culture. Thus his point of view is quoted in this research as it adds to the context of the term ‘nationalism’ and its understanding. Similarly, his opinion on the concept of mother and the concept of mother worship as a deity of a nation is also discussed. Rabindranath Tagore and his poetic versions along with the analysis on them by other thinkers as well are also debated.

Aluru Venkata Rao: known as ‘Kannada Kula Purohita’, meaning the high priest of the Kannada clan.

Aluru says in his journal Jaya Karnataka “...Karnataka is not just land (nadu). Not just language. Not just art and architecture, not just History. Just as the individual person, a country (Desa) is said to have three levels of the body (Deha) the gross (sthula), the subtle (sukshma) and the spiritual (karana). Just as an individual attains salvation (moksha) through development of the triple bodies, so does a Desa (land/country) attain progress (vikasa) through these bodies. The gross or the external body of a Desa is made up of its political, social, educational and similar institutions, and its subtle body comprises its language, history, art and architecture, and culture. But its spirit or spiritual core is its religious life (dharma).” This journal was a tool to awaken the people of Karnataka, specifically the educated middle-class urbanites and also to bring together all the writers split across the fragments of geography.

He condemns the Indian tendency to talk about cosmic welfare at the cost of nationalism. He asks the direct question, “what is a nation”? According to him, the immediate answer would be to identify it with a country, a language, a religion or a race (vamsa). Citing the case of Russia and England where the nation is multi-racial and multi-ethnic, he rejects the racial concept of nationalism. Citing the case of multi-lingual Canada and Switzerland, he rejects the linguistic identity of the nation of nationhood. He rejects the religious identity of the nation by showing how nations
were multi-religious collectivities. The reason why he undertakes this negative exercise is to expose the wrong notion about it prevalent in India, especially the wrong notion that India cannot be a nation because it is multi-racial, multi-lingual and multi-religious. Then he answers this with a link to the ancient seers, the identity generated millennia ago, on the concept of sanatana dharma (eternal religious tradition) recognized by others as Indians (bharathiyaru) and condemns on the irony of our non-acceptance of this ancient concept.

Aluru’s version of nationalism is contrary to that of Tagore’s theory. Aluru’s representation as the Kannada activist and reformer holds a very important position as he discusses the local issues while being a part of the experience, thus being practical and more relative to the context. His theories are of prime importance as the methodology of this research regards him as a structural personality in shaping the answers to questions such as ‘Who is a Kannadiga?’ and ‘What is Karnatakatva?’ His role in Kannada unification and his literary contribution to Kannada are remarkable. Thus the essence of the concept that Aluru provides is sufficiently quoted for a clarity of discussion and in the argument of the context.

U. R. Ananthamurthy

Jnanpith awardee U.R. Ananthamurthy, is one of the most significant figures of Indian literature of the post-Independence era. His essays, novels, short stories, and prose have inspired and developed a sense of thinking in readers to further debate and counter-debate in setting new directions of thinking. In his essay Tradition And Creativity, he says: “Let us now come down to our times. Suddenly English also has become marga to us. And entire Kannada tradition has become desi... so that has been the most significant challenge to creativity in modern times. The whole marga-desi combination today — the tension between the two — is between the entire regional tradition and what you receive from the west. I would even extend it to our political...
realm. In Karnataka all our poets have sung lines such as, ‘Jai Bharatha jananiya tanujathe, jai he Karnataka mathe’ that is: Jai he O Karnataka mother who is the tanujata of Bharatajanani. We have always had that kind of desire to be within India, but at the same time to retain our individuality. This is what I mean by the marga-desi dynamics.” Ananthamurthy’s doctrine and intelligence has always pointed to the critical issues of the local with and against global perceptions, with criticism and humour combined in an experienced explanation with a pinch of irony and paradox of the day today, as well as the historical heritage, culture and language.

His works have provided strong, supportive dimensions and inspiration for my research, in understanding the social, cultural and political criticism of local in an elevated context of criticism. His ideas and images, with concepts and real-life experience presented in a rare literary skill, have always been a scope and source of subjectivity and discussion, and are thus reflected in my research methodology in understanding the identity of the local.

Richard Davis

In the book Picturing The nation: Iconographies Of Modern India, edited by Richard Davis, eight essays are discussed: Sumathi Ramaswamy’s Body Politics, Christopher Pinney’s The Body And The Bomb, Ajay Sinha’s Against Allegory, Sandria B. Freitag’s More Than Meets The (Hindu) Eye, Catherine B. Asher’s From Rajadharma To Indian Nationalism, Kajri Jain’s The Efficacious Images, Christiane Brosius’s I Am A National Artist, and Raminder Kaur’s Spectacles Of Nationalism In The Ganapati Utsav Of Maharashtra. This collection edited by Richard Davis, as a whole speaks of the visual iconography that plays a fundamental role in the imagination of the nationhood. Arguing with the presented visual imagery he responds to the question of Anderson in imagined communities: how is it that so many persons have been persuaded to sacrifice and die willingly for something so recently imagined into being as the nation?
The articles of Hari Kumar, a journalist of The Deccan Herald newspaper, responded to a very serious situation during the Gokak and post-Gokak agitation movement, questioning the integrity and identity of Kannada. Critically arguing on the socio-political circumstances, he published an exclusive additional magazine page as an answer to the questions of the Kannada intelligentsia.

Sugata Srinivasaraju, a journalist, writer has written several articles and books on the overarching issues of Kannada and Karnataka in the contemporary context. His arguments and supportive evidences have been quoted to justify the circumstantial need for identity.

K.V. Narayana, a noted senior linguist of Kannada has penned various essays as questions to the post-modern lingual issues that Kannada faces. Issues such as the originality and Kannada identity in the language and its contribution are some of his major subjective debates.

S. V. Srinivas

S.V. Srinivas's work Fans And Stars: Production, Reception And Circulation Of The Moving Image, is one of the rare works on the subject of the fan culture and its peripherals. His focus on the fan culture, on how a viewer is to be judged, and how a film viewed by such viewers engaged in the process of fan culture, has been a supportive reference for my study. With a case study on Chiranjeevi the Telugu film star of Andhra Pradesh, he discusses and argues on the concept of “audience” and “fans”.

Janaki Nair

The Promise Of The Metropolis: Bangalore’s Twentieth Century by Janaki Nair, is a study based on Bangalore and its past and present understanding. The planning,
influence and the social structure of Bangalore are thematically presented in great
detail. Bangalore’s evolution: spatial, social, religious, economic, the colonial rule and
its impact on town planning, architecture, local economy, consumption patterns and
habits, post-Independence public sector impetus and finally its metamorphosis into
the IT hub are delineated. With a question of ‘where does the city begin?’, in the early
chapters Janaki explains Bangalore’s four and a half centuries of existence. “The
history of Bengaluru/ Bangalore is thus a tale of two cities, a western part or pete that
dates back to at least five centuries and the eastern part that is no more than two
centuries old”, referred to as Bengaluru and Cantonment respectively,

She highlights the “Irrelevance of the Singapore to the Bangalore case” by comparing
the transport system of Bangalore with that of Singapore with its mass rapid transit,
area traffic control and curbs on private vehicle ownership. For present Bangalore she
says, “between the technocratic imaginations of planners, leaders of the new economy,
and the bureaucrats, on the one hand and the social life of various groups , on the
other, lies a very wide and contested range of meanings of urban space. This gulf may
not be bridged by a revolution powered only by information technologies.”

In Nair’s words, “The metropolis, thus, enjoys only a partial existence, and remains a
promise, refracted through many remembered cities and villages, and real and
imagined political identities.” Janaki Nair’s study was rooted in the social space of
Bangalore city, especially the infrastructure planning, economy and the cultural space.
Her methodology, like that of other social scientists, was one of the references in
understanding the complexities of the city called Bangalore.
THE ARGUMENT AND THE OVERARCHING RESEARCH QUESTIONING AND FINDINGS:

This research explores the history of a local identity through visuals with their engagement and reflection in the social, cultural and political spheres from a local, national and global perception. The identity chosen here is the iconography of Kannada Mother Goddess Thayee Bhuvaneshwari with her beloved mother Bharat Matha in a parallel contrast of nation, from the pre-modern times to the contemporary space of the cosmopolitan Bangalore, the Silicon Valley of India. The title 'Visual Culture Of Contemporary India: Assertion of Kannada Visual Identity In The Context of Globalization', investigates the vernacular visual representations in Local Bengaluru versus Global Cosmopolitan Bangalore, overarching the concept and the peripherals of iconography and representation of Sri Thayee Bhuvaneshwari, the Mother of Kannada and her Kannada flag, subjective to the contemporary Kannada popular visual culture, debating on the politics of the visual language and its representational symbols and iconography, the areas of representation, domains, public sphere, visual conflicts, identity chaos, multi-faceted versions and avatars.

Questioning the analysed problem in assertion of visual representations in Kannada visual identity, the argument is based on the contradictions, or rather the complexities, that exist in the representations of the Kannada visual culture, specifically the symbols of Bhuvaneshwari and the Kannada flag and the loss of its assertion in the public domain, the popular culture, and thereby asserting the value of the Kannada visual culture in the context of globalization. In the dispute between the Bangalore [global] and Bengaluru [local] the iconic representation results in the making of a popular phase of icons, thus arguing upon the assertion of the Kannada nation’s identities in terms of its visual, popular, cultural making.

This research explores the rise of the concept of Mother Goddess of Karnataka Thayee Bhuvaneshwari from the early Kannada unification movement to the present state of representations. The evolution of these pictorial representations has a very varied
form and function with the respective time and space of multi-faceted aspect of this concept. Today Bhuvaneshwari has a large, majestic and emotional value alongside the Bharat Matha existence, with her life establishing through the vernacular exhibits and nature. The public domain and the raw popular culture of these symbols are continually emerging and evolving within the political complexities of Kannada culture in Karnataka, specifically Bangalore, that co-exist, are very sensitive yet inter-related and of varied nature. The visual of the post-modern Kannada culture of Bangalore is a very potent element of its political life and sustenance. The debate or the argument, hence, arises about the semi-historical connection of the semiotic-symbolisms of the present Kannada culture, especially the element of evidences like the Kannada flag [chrome yellow and poster red], Kannada Mathe – the concept of Bhuvaneshwari and the Rajyotsava day celebrations, despite choosing the rich cultural heritage of Karnataka. Was the burst of such an urgent need of the status symbol the necessity of the circumstantial political uprise for monopoly due to the minority insecurity or patriarchy or genuine patriotic intentions?

With the present state of these symbols now appreciated and used in the most popular form of availability in the public domain, the concept seems to be constant, yet the functions seem to be more abstract in various circumstances. With the culturally correlative co-existing politics and complications with visual nature in excessive and unquantifiable, continuous and over produced resulting on saturated horizons in the public domain, these are no more mere image icon but more than any social potential weaponic synthesis

Apart from the conventional research questioning — such as why and how did the Kannada visual identity emerge? Why did the culture chose a mother, irrespective of the available well established mighty deities? How did these ideas develop into a cultural symbol and a state iconography that grew to a potential cause for lives to be offered, that subsequently lead to a reason for a state formation? What medium and influences did these transcend in forming a visual popular culture? — The investigation
discovers a new array of subjects to a much debatable spectrum of thinking. The research has not only asserted the identity of the local in the global circumstance, but also exposed the underlying unanswered questions such as: the masculinity issue, territorialism, “the officially unofficial flag” “bhuvaneshwari to the statue of liberty”, caste and their icons, local versus global, elite versus the non elite, How was the growth of sub-nationalism in political terms visual in the growth of nationalism? And how did this sub-nationalism in turn add to the whole of nationalism? And in a larger picture, was this case similar to the other sub-nations of India? Has Kannada nationalism been a subset of Indian nationalism? Why were the visuals “beyond the rational”? How did the “flag” demonstrate and make a statement and the visuals address not only through the means of logic but mentally animate The research finally attempts to answer these in a debating discipline, which finally results in “redefining the local ethos over the national ethos, larger localization of nationality”, “the art that constructed the visual appearance of Kannada mother”.

The research also touches on the peripherals, asking: Did this local sub-nationhood on the parallel of nationality address its concerns through a non-national style of visual representation? Did nationality influence the sub-national visual trend in its style? What stylizations did the Kannada visual transcend to in making the visual culture the identity of contemporary Kannada? What factors of global influences did it have to survive? And how did these visuals get localized against the global images?
The Design inspired from Popular Visual Culture of Kannada Auto-culture