

**BREAKING STEREOTYPICAL IMAGE OF
SUBALTERN CULTURE - A STUDY ON SELECTED MOVIES
OF PA. RANJITH**

Dissertation submitted to the University of Kerala in Partial Fulfilment of the Requirements for the
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DEPARTMENT OF MASS COMMUNICATION AND JOURNALISM

SREE NARAYANA COLLEGE

KOLLAM

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**BREAKING STEREOTYPICAL IMAGE OF
SUBALTERN CULTURE - A STUDY ON SELECTED MOVIES
OF PA. RANJITH**

**Career Related First Degree Programme in
Mass Communication and Journalism
Under CBCS(2a)**

Year: 2021-2022

CERTIFICATION

This is to certify that the project entitled “ **Breaking stereotypical image of subaltern culture - a study on selected movies of Pa. Ranjith**” submitted for the award of degree of BA Mass Communication and Journalism, University of Kerala is a bonafide research carried out by **Gouri Krishna, Ananya Anil Pillai, Athira J, Resmi R Krishnan, Yoji J Singh, Adarsh S, Vishnu VJ** under our supervision. No part of this dissertation has been submitted for the award of any other degree before.

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DECLARATION

We hereby declare that the project entitled, ‘ **Breaking stereotypical image of subaltern culture - a study on selected movies of Pa. Ranjith**’ is submitted to the Department of Mass Communication and Journalism, Sree Narayana College, Kollam in partial fulfilment of the requirements for the degree of BA Mass Communication and Journalism. This is a record of original work done by us and that it has not formed the basis for award of any other degree/diploma/ fellowship or any other similar titles.

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ABSTRACT

The study was made mainly focused on the influence and impact that Pa Ranjith films had made in recent scenario. For the assessment we choose his 3 major films including madras, Sarpatta parambarai and pariyerum perumal. We could make a conclusion that his films always follows a constant pattern portraying thoughts that could make a breakthrough in the continuing stereotypes that had been going in a repeating loop for years.

As per our studies and far to our research this 3 films could succesfully implement what we are looking for in their own respective and different ways . Through the film Madras (2014) a political action drama was being portrayed through this apart from the normal directors Pa Ranjith had given more importance in making differences . In this film he tries to give more importance for the heroine away from the directors usual track of showing their male dominance and by indicating the struggles that people going through due to the caste and creed which they are born. Following 2 films main intention is to spot out the atrocities similar and familiar in this society pariyerum perumal is one of the strong among his movies which clearly pointing the caste dicriminations and problems dalit had suffered in society and even in educational institutions for the proper illustration he uses a dog which is a symbolic representation of the people included in lower caste. Similar representation without proper mentioning of caste is happening in the film Sarpatta parambarai which represent various clans and the values possessed by each of them and the atrocities they had been suffering and struggles to show what they had been capable for.

Pa Ranjith, we could clearly state that he is a fearless man who had been standing with his own guts and stories that may be visuals that he got from his own life as a witness or as a prey to these discriminations. He portrays things that other directors weren't capable of. He always tries to make a difference by breaking the stereotypes in film industry and the society by making the people think on the depth of each issue which he had been handling for to make a equality and to avoid what he had suffered for the coming generation. Caste should not be prevailed as a identity one's identity should be based on his /her personality nothing more could be valuable.

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Chapter 1

INTRODUCTION

1.1 Indian films and its current trends

Cinema is subjected to several changes in the field of commercial aspects as well as its content. Earlier movies having commercial background and other ones with parallel background appeared to be two banks of a parallel river there is a drastic change occur in Indian film industry. film makers use film as a medium for conveying there own politics and ideologies to the the audience. Today's movies can influence the viewers, by accepting the politics of the director, unintentionally. Directors realised that films have the potential to make people biased which in turn creates an impact on the society directly in the modern film industry realistic treatment is being followed nowadays. Apart from that film industry has undergone a lot of experimental changes. A great ease occur in people in case of accepting socially relevant content in a realistic manner. Cinema act as a tongue against social evils like casteism and racism as well as promote women empowerment

1.2 Indian films and its current trends

As the technology keeps growing, political and economic leaders have utilized cinema in changing and shaping people's outlooks either for their own benefit or for the benefit of the people. Audiovisual translations are also readily available and extremely affordable for everyone these days, which makes it easy for filmmakers to reach their target audiences from all corners of the world in their mother tongue. There are many films whose plots give us reasons to rise up every morning and venture into the world with hope and optimism. They encourage us to conquer personal pains and to impact positively on other people's lives.

People need to be reminded about the importance of formal education as well as co-curricular school activities such as art and sports. School-related films underline this importance and give education stakeholders ideas on how to improve education systems in different parts of the world. Besides that, film brings us to understand the negative effects of drugs, alcohol, and substance abuse. Crime and action TV shows also warn us about the dangers of criminal activities, terrorism, and war. Speaking of war, movies help people understand the atrocity of living homeless and miserably in refugee camps. Movies awaken the senses of empathy in people who have never experienced civil war firsthand. They help us feel responsible for our brothers and sisters living in war-torn countries even as much as we've never been there ourselves. This is the awareness that has fuelled the growth of so many charity organizations and trust funds.

Every movie is set and developed in a particular culture. They are an integral part of us; they mirror what we believe in and how we coexist as people. It is easier to see our concerns, attitudes, flaws, and strengths in films than it is to decipher them from our daily interactions. When our prevalent beliefs and ideologies are challenged in films, we are able to interrogate ourselves and embrace change. And thanks to audiovisual translations, people from all over the world are able to watch movies and understand the cultures of faraway communities. That has, in turn, helped us to become more united even when our cultures are so different and diverse.

Besides mirroring our diverse cultures, the film has for a long time been shaping our beliefs and values. A good example is when people copy fashion trends from movie stars and musicians. It is also common these days to find societies using figures of speech that are inspired by the film industry. At the very least, film solidifies selected cultural beliefs and renders some redundant. Many social psychologists today hold the opinion that movies erode sympathetic feelings in people by making violence and the suffering of other people seem acceptable. Bystander apathy is on the rise, with many people in the larger urban areas opting to passively watch as people injure or kill one another. This tendency of not helping the victim or Okaying violence has grown as a result of the media desensitizing sympathetic feelings. Movies are evidently very impactful in today's world. And because the positive impacts outweigh the negatives, it is our duty to choose the right content for the right audience and to protect young minds from the content that would corrupt their feelings and opinions.

1.3 Specialties of these films

Pariyerum Perumal is not like the regular preachy documentary flick which attempts to force the DX social message to the audience without any entertainment factors. Debutant Maari Selvaraj was very subtle and careful in dealing the most sensitive topic in our country. Caste and Religion are integral part of our society. Though the majority of the metro zone people believe that it is not practiced as before the bitter truth is 'Casteism' is still followed in many villages and towns which Pariyerum Perumal register on screen with a very strong message. The movie starts with a title card " Caste and Religion are against Humanity" which sets the tone for the audiences.

Madras is a gutsy and outstanding film. Karthi has made a sensational comeback as an actor and as a star. He lives the role as Kaali, a character driven role in a film where screenplay and writing is given paramount importance.

The story takes place entirely in Vysarpadi area of North Madras. It has been depicted in many Tamil films as a place where gangsters, politicians and crime rules. However it is Ranjith's narration, screenplay and unfolding of events that hooks us straightaway. The director in a voice over gives us a backgrounder and introduces us to the characters and their connect with the area.: Madras works big time as writer and director Ranjith has given priority to his script, which hooks the audiences straightaway. It is a triumph of honest writing and heartfelt dialogues. This movie brought it's significant victory in portraying the politics in it's very essence. The signature of pa Ranjith's frankness in content is undoubtedly remarked in this movie.

When Sarpatta Parambarai is challenged to a do-or-die match, Kabilan, a young labourer, must choose whether to put on the gloves himself and lead his clan to victory, or be dissuaded by his disapproving mother and dangerous politics. The film revolves around a clash between two clans namely Idiyappa Parambarai and Sarpatta Parambarai in North Chennai, which also showcases the boxing culture in the locality and the politics involved in

The film which is mostly based on the life of North Chennai based boxers, and had influences of political ideologies, unlike Ranjith's previous films Madras, Kabali and Kaala, which focus on the life of the lower-class people and Caste system in Hinduism. It had references to Ambedkarism, Self-Respect Movement and Buddhism, as Ranjith is an ardent follower of the ideologies of B. R. Ambedkar and it was translated in his films to propose the subject of Dalit colossus. In one scene, the film shows about Indian Republic Party (IRP), rooted from Ambedkar's Scheduled Castes Federation

1.4 What makes it different from other movies

Pa. Ranjith's movies never failed to record the voice of the oppressed people, their anger and also the need of a society with zero inequalities. Though his films had certain ideologies, including that of Dr. B.R. Ambedkar, he never made it with a preachy tone. That's where you can see him succeed, both as a film maker and a man with a plan. He wants a change in the society. At the same time, he knows how to use the liberty that the cinematic medium provides him, to achieve his goal. One of the things that's most impressive about his films like Madras, Sarpatta Parambarai and Pariyerum Perumal were untiring attempt to portray simple life stories, simpler truths, and the politics of the common man. This is embedded in all aspects of the filmmaking process which is why he has been able to commercialise such powerful political scripts consistently. There is always a worm view or a bottom-to-top approach of politics and how it

affects people from the poorest and oppressed parts of the society in Pa Ranjith's films that make them impactful, relatable and memorable. Madras is not only about the life in North Madras, but it is about temptation, revolution, politics, family disputes, the boundaries of zealousness, and above all, conquering all these elements with a good heart. This can be seen in his films like Madras where he shows how the greater politics of "the wall" affect the daily lives of the characters like Kaali or Anbu. In Sarpatta Parambarai, Pa Ranjith shows the impact of the greater politics from the emergency period and class struggles that existed in a post-independent Chennai. Pariyerum Perumal talks about the brutal societal realities with a realistic element inside the movie showing prevailing inequality, untouchability, oppression, honour killings, communal murders, and other horrendous atrocities against weaker sections in the society. The script of Sarpatta Parambarai brings to notice how powerful men from oppressed communities are used to do the dirty work of the society that rich and privileged men benefit from, in terms of both political power and wealth. It also shows how the system abandons and brands them as thugs, goons just so they can dispose of them with zero repercussions. There isn't a single character written just for the need for glamour or humour. The women characters have been written to remind oppressed communities of the kind of dominance and power they had in the family. It is refreshing to see women in such roles where they are not in need to be saved, or vindicated, neither glamourised, they do not exist as a source for the hero's inspiration. But all of this is not forced, this is how women in oppressed communities have built their rage, power and retaliated at every opportunity they found.

1.5 Caste and politics in films

Castesim and politics are having a significant role in modern films especially in kollywood. A large number of new generation movies showcase protest against social stigmas such as casteism. Even though this protesting trend has been visible from ages modern movies are able to create a wave in the society portraying the miserable condition of society's hidden attitude towards caste system. In most Marathi movies, we can see a parallel touch in them uplifting and pointing out such social issues. Best examples to be pointed out is the movies such as Asuran and pariyerum perumal which shook the society's thoughts regarding caste hierarchy and politics

The specific signature of the particular director or script writer is clearly evident on each and every film. The trend of exhibiting their own politics of the kollywood industry is far far better than those of Mollywood because in Malayalam film industry only a handful of directors such as

Sreenivsan succeeded in pumping out their own political essence. Usually in tamil cinema, dalits are portrayed as meek people or as arrogant people. films often sequences in which an intermediate caste protagonist helps the dalits gain dignity or equality. In 1980's and 1990's when films began talking about the dominant caste in south and west tamil nadu. The films reinforced caste pride and the ritualistic sanctity of the dominant caste.

In the modern world films appear to be the most popular mass media among the world especially among the ordinary people because there isn't any need for literacy in order to accept as well as to understand the facts or content within that movie, so it is acceptable for the common man to get aware of the social evils like castesim, racism etc... It also helps the common man to be informed about "behind the scenes" in today's political content.. which makes them aware about the modern political society.

Sometimes, the idea that the director meant to convey or the very essence of that movie can't be imbibed through the first watch But can be ; by watching it for the second time, this occurs mainly in case of commercial projects.

In tamil nadu, where cinema and politics are considered "bedfellows", a trend began in 2014 when Pa Ranjith's Madras hit the screens talking about grassroot politics and the socioeconomic impact, the karthi starrer set the tone. Since then, be it Pariyerum Perumal, the Dalits have been portrayed as assertive, heroic characters. There was a time when movie is used to talk about excessive caste pride. But now the narrative has changed to talking about anticaste, caste oppression and caste rights.

While considering directors such as pa Ranjith, his own opinions and views in the field of politics as well as social issues is clearly underlined. All his movies have the indication of a blue colour picturing the castesim... And symbolizing the preachings of Buddha and Ambedkar is visible. This is because being both the director and script director, playing a dual role; he is free to practice within his own ideas and perspectives. That gives his movies a unique touch.

Chapter 2
REVIEW OF LITERATURE

2.1 Fabric - Rendered Identity. A study of Dalit Representation in Pa. Ranjith's Attakathi , Madras and Kabali

Article By Benson Rajan

Published On July 2017

The article ' Fabric - Rendered Identity. A study of Dalit Representation in Pa. Ranjith's Attakathi , Madras and Kabali ' published on July 2017 on the site www.researchgate.net says Indian films, both mainstream Bollywood and regional films have captured issues related to caste, class and gender disparities and have enabled director's / producer's to experiment with techniques so as to challenge stereotypical representation. Pa.renjith in this context has gone through a sea change in its representation of subaltern class from being silent and passive suffers, the characters on screen now raise to speak for their community and assert their identity . This article explores the representation of Dalit on pa.renjith films especially Attakathi, Madras and Kabali.

2.2 Impact of films : changes in young people's attitudes after watching a movie

Article by Tina Kubrak

Published on May 2020

The article ' Impact of films : Changes in young people's attitudes after watching a movie ' published On May 2020 on the site www.researchgate.net Studies the changes in the viewers' attitudes after watching the film were identified. Young people changed their assessments of regulatory, cognitive and emotional characteristics of the elderly people after watching a film about the elderly. At the same time, significant differences were found between students and postgraduate students in their assessments of the elderly. After watching the film, students' negative attitudes towards elderly people got worse, while postgraduate students' assessments, on the contrary, changed for the better. The revealed opposite trends can be explained by individual differences between the respondents, which include age, educational status as an indicator of individual psychological characteristics, experience of interaction with elderly people and, as a result, attitudes towards elderly people at the time before watching the film. Most of the changes in the viewers' attitudes detected immediately after watching the movie did not remain over time. In general, the study confirms the potential for a positive impact, as in the case of improving the

postgraduates' attitudes, but at the same time demonstrates the need to take into account the individual differences of viewers to achieve desired results. In particular, differences in attitudes before watching a movie are probably causes of differences in the effectiveness of the film's impact. The initially negative attitude towards elderly people among students could contribute to the negative influence of the film on them. The obtained results form the basis of further research and pose the important questions: clarifying the contribution of individual differences to the effectiveness of the impact, forecasting the positive influence of movies on different groups of people and determining the mechanisms of the sustainability of changes.

2.3 The Paradigm shifts in the Portrayal of Caste in Tamil Cinema and its impact on the Tamil Society'

Article by Antony susairaj

Published in June 2021.

This article 'The Paradigm shifts in the Portrayal of Caste in Tamil Cinema and its impact on the Tamil Society' by Antony susairaj portrayed paradigm shifts in the portrayal of caste in the history of Tamil cinema in terms of higher castes, lower castes, inter-castes, and subaltern classes. kollywood industry is now emerging as the most socialistic and realistic one due its approach towards the chaos and problems in society. Tamil cinema has a number of unique, distinct characteristics. Foremost, language is a critical marker of distinction. Tamil cinema says about the real tamil Society rather than creating a hype, it also induce the rawness of it's culture. This article focuses on the rationale behind the portrayal of caste in different times of the history of Tamil cinema. Tamil cinema has reflected and responded to the images created in the popular mind of Tamil society in different times of the history of Tamil Nadu. One of the reasons of the portrayal of the glorification of intermediate castes in Tamil cinema is due to the dominance of a group of castes in the history of the Tamils. The presence of caste discrimination in the Tamil society has been unavoidable since colonial India. Tamil films did not openly or strongly portray the names of the dominant castes though they would praise and glorify subtly the people of high castes. Amidst the chaos and confusion due to caste-based movies, the immense popularity and commercial success of such movies motivated the legitimization of the portrayal of Thevars as powerful and fearless and such contents are clearly evident in this article.. In the battleground of caste system in India, Tamil cinema has portrayed the people of different

castes in different ways reflecting the social reality in Tamil Nadu. In most of the Tamil movies, the Dalits were presented as subservient, submissive, and dirty; the movies have been a tool for the denigration of Dalits. *visarani*, *kakkamuttai*, *subramaniapuram* reflected various social issues related to inter-caste issues such as inter-caste love, inter-caste marriage, caste discrimination, honour killing and so on and so forth. The portrayal of discrimination against Dalits in a realistic way in recent movies, have brought a paradigm shift in the mindset of people of all castes from suppression of Dalits to liberation of Dalits. Thus, the portrayal of caste in Tamil cinema has had many paradigm shifts reflecting the caste consciousness of the Tamil society on the screen. On the other hand, movies also as a powerful medium have brought a change in society's views on caste related issues. Among various changes in Tamil cinema, there is one element which is very common in most of the movies, is that the emphasis and glorification of Tamil culture and its identity irrespective of differences among the people of different castes.

2.4 Representation of Dalits in hindi cinema after liberalization

Article by Amit Kumar

Published on 1 April, 2022.

The article "Representation of Dalits in Hindi cinema after liberalization" published in 1 April, 2022 on the site 'sage journals'. It delineates the transition of the representation of Dalits in Hindi cinema. For that purpose, that article categorizes Hindi cinema into two phases; first one is the generalization phase and the second is the post-liberalization phase for the understanding of "Why Dalits are treated as others". Hindi cinema did not present Dalits as protagonists. The continuous clientele depiction of Dalit character's in Hindi cinema aggravates upper caste prejudices against Dalits. This article argues that there is an absence of presence of Dalit experiences beyond upper-caste imaginaries, and also there is a complete exclusion of New Dalit Middle class from the popular cinema narratives. This article tries to investigate the above mentioned questions of post liberal Hindi cinema

2.5 Being Dalit, Being Tamil (The politics of kabali and kaala)

Article by karthick Ram Manoharan

Published in 2021

The article 'Being Dalit, Being Tamil' published in the book 'Tamil Cinema in the Twenty First Century' was published in 2021. In this article the writer brought out how the famous Kollywood director Ranjith negotiates and reimagines the identities of Dalit and Tamil through a paradigm of social justice that engages with Tamil nationalism, Dravidianism and anti-caste thought. Apart from considering Indian movie as a plebian preoccupation alike in the history, Karthick Ram Manoharan did a serious examination in this field and extracted the very essence of politics in Ranjith movies especially *Kabali* and *Kaala* which were released in 2016 and 2018 respectively. Here in this very article it is evident about the real radical politics, Tamil national outfits, social composition of Tamil national groups and key role of visualizing them in Ranjith movies. *Kabali* and *Kaala* were those two movies which maintained a political hype before and after release. An iconoclastic approach to Tamilian politics and Dravidianism is clearly pointed out in this piece of work.

2.6 Shifting Identities and Changing images in Tamil Cinema

Article by Amutha Manavalan and Dr. Shailashree.B

Published On 29 September 2018

The article 'Shifting Identities and Changing images in Tamil Cinema' published on 29 September 2020 on the site www.ijhssi.org says that cinema has been instrumental in creating perceptions in the minds of people over generations about the rich culture and ethics of the language and its people. Then today's Tamil cinema leaves a void in the minds of people who are not followers of this culture and also to the urban Tamil population. Here a reference to the social identity (Tajfel 1979) can be taken into case where one set of description of the Nayakan and Nayaki can be pitched against the other set of descriptions found in cinema narratives and stories. Social categorization of these characters portraying the Tamil culture and richness of the language leads to prejudices which are often not made very clear by the story and its narration. Hence this leads to prejudices, stereotyping and shift in identities of the characters in the films themselves which reflects severely. As Communist party MLA Nanmaran recalls "In Chennai, people, after knowing that I come from Madurai, in a curious tone but reluctantly asked me, do people in Madurai always carry sickles behind their shirts?" "This is what Tamil cinema's representation of Madurai seems to look," like he candidly remarked (D.Karthikeyan, 2011). The article is an attempt to understand the changing identities of the Tamil state and its people who are represented and to an extent even stereotyped on screen by their favorite actors. With cinema having an

overbearing effect on the audiences a balanced portrayal would probably lead to a stronger identity of Tamilness and the Tamil kalacharam in the minds of the viewers.

2.7 Tamil cinema in twenty first century : Caste Gender and Technology

Article by Selvaraj Velayutham & Vijay Devadas

Published in 2020

Kollywood industry now stepping as one of the largest film industry in India is exploring its very best in all feilds of society.As the waves pass by it has undergone a major transformation in every aspects.induction of socially relevant contents , bringing out new ideas and more over in the technical aspects. It criticizes , narrate and reveal the bitter reality without any hesitation. The narrative style in Tamil movies creates a rawness of the content as it involves the moulding of a real issue other than creating a hypothetical content or story therefore it holds a prominent space in people's mind. Tamil cinemas reflects and shapes the original tamil culture and identity. That's why today's tamil film industry is paving it's own steps to world film industry.

2.8 'Failure of Dalit Renaissance: A semiotic analysis of Dalit and Non Dalit films'

Article by P. Viduth

Published in 2017

The article'Failure of Dalit Renaissance: A semiotic analysis of Dalit and Non Dalit films' by p. Viduth contributed in raising toungees for the upliftment of the dalits and the complications they face in the name of caste.the dalit and other marginalized people have started to climb up the ladder successful in these recent years as the vision of the society , media and movies have changed.This has

put the film in hands of the Dalits', which has given rise to dalit films, which constitutes a part of the dalit literature. Dalit literature serves as a register of their pain and grief and is aimed towards the upliftment of the dalit.It is evident from the literature review that many initiatives had been taken by Government, Social Activists, NGO and Individual to eradicate or defuse the caste system. As like these various efforts, many film makers intended to discuss the ill effects of caste. In this sense, this article intends to discuss the following two questions.

1. How does ambiguous socio-cultural representations make a subject.Since the arrival of cinema

especially in Tamil Nadu, the film makers have been narrating story by adopting various styles and registering their impressions over many personal and social issues like pain, anxiety, caste, and women empowerment etc. of individual as well as society. increasing scale of caste violence in Tamil Nadu in recent times has been well acknowledged and not involving any counter, from the art form called film. Despite the engagement of new faces from Dalit community, analogy of narration also falls in the same track as that of the non-dalit who glorifies their caste. These are some socially relevant kollywood movies that has to deal with contents of dalit and caste scenarios.

Attakathi (2012):

Madras (2014):

Kutty Puli (2013):

Komban (2015):

Maruthu (2016):

This chapter attempted to draw a picture by relating various elements that was picked out from each film, Dalit filmmakers are unable to cross-analyse the initiatives taken by non-dalit political parties. These initiatives bring new meanings to the text. Through this process this study legitimizes the failure of Dalit renaissance by rereading the Dalit and Non- Dalit films as a valuable document.

2.9 Gagged Narratives from the Margin: Indian Films and the Shady Representation of Caste

Article by Dr. Preeti Oza

Published in 2019

Gagged Narratives from the Margin: Indian Films and the Shady Representation of Caste by Preeti Ozadeliberates on the various issues pertaining to the portrayal of specific caste, especially the Dalits in Indian films- both Hindi and regional.

Hindi cinema is the largest film industry in the world with the most prolific rate of production a staggering 800 films- screen for approximately 15 million people a day.Hindi Cinemas audience transient“s language region or religious boundaries within the nation, making it fit the national cinema binding like no other.Any critical innovation always paves way for the repercussions and sometimes they are unforeseen., the portrayal of Dalits in Hindi cinema can be traced is an extension of the development of the elite andmarginal literature in India. Movies play a significant role in the social-emotional development of an

emerging adult, especially in a country like India where the larger than life portrayal of Hindi movie world

is a very big part of growing up in last so many generations. When films about Dalits arecomparable to the upper and middle-class general public in India, the reactions are completely different. Representation of Delhi thin film becomes a problem if non- Dalit filmmakers are involved, in spite of the good intentions. There are raising the problem of political correctness and authenticity of authority. Caste and its representation is always a very sensitive issue in Indian society for the first time the issue of caste was raised in the film called Achhut Kanya (1936) there are some instances where the Indian film directors have touched upon this subject but not on a full-fledged narrative or at the plot level there are hardly any film portrayal of the mainstream actor and actress having a role of Dalits protagonist.Many Hindi Films have taken it up to them to correct the collective wrong of the society by portraying the Dalit hero/ heroine in a larger than life portrayal. Glorification of one“s self, and holding them higher than their counterparts, have always existed in the Indian society. These glorifications have also seeped into the films that are made. Present day Indian society is marked with the rising interest of the masses and the global audience in films based on communal violence ranging from partition to the communal carnage in Gujarat during Feb. 2002. There has been a rise in the creation of films and novels dealing with the different aspects of communal violence from perspective. Movies having such backgrounds are the pillars in bringing out the socio cultural problems and chaos that exist in our society.

2.10 Madurai Formula Films: Caste Pride and Politics in Tamil Cinema

Article by Karthikeyan Damodaran and Hugo Gorringe

Published in 2017

India has a longstanding reputation for it's acclaimed film industry and continues to be by far the world's largest producer of films . Econometric analysis is particularly timely as with demand for

films in Indian cinemas falling it is important to identify those factors that make films appealing for Indian audiences. While India produces by far the greatest number of films with the number of consumers paying to see films at cinemas in India has declined dramatically in recent years despite significant growth in GDP since 2000 and international investment in the Indian film industry. High profiles of Bollywood Film production also has positive spillover benefits to other local economies, particularly Chennai where film production has long been established with films made in four key southern languages

2.11 Cinema and culture : An overview on image worship of Film Stars in Tamil Nadu

Article by Mr P Panbu Selvan

Brinda Duraisamy

Published on March 2020

Image worship holds a pertinent and long history in Tamil culture. Heroes have been glorified and venerated as God and goddesses . Tamil Nadu is a state where temples have been built for film stars and rituals performed to their images . The convention of trusting protagonists began right from folklores, music , the centres to digital cinema today. Film Stars have been adulated on and off the screen even in today's new age of technology . Every thing changes or evolves with time, but the images remain the same and continue to carry the life and thoughts for generations to follow

2.12 Representation of Caste in Tamil Cinema: Pride and Prejudice

Article by V. Devaki

Published on March 2019

Literature and Cinema are considered as an impression of life. Both are interconnected with one another yet they are distinctive in their own particular ways. It's dependably been one of the captivating types of information which has had extraordinary effect on human psyche. Cinema has turned into a vital part of life of Tamils. It has assumed an important element in the life and culture of Tamil society. Tamil film is alive for over hundred years, yet at the same time just a few movies centred the issue of casteism and dropping it. However, the rest of the films depict the domination of high class abominations and glad for their standing, regardless of whether

specifically or in a roundabout way the majority of the Tamil film remakes its domination over the low caste/marginalized/Dalit its discourse, signs and images/symbols utilized on the screen. Film is a vital visual medium which has been an essential part of the contemporary social and political life of Tamils. A well-known film historian Theodore Baskaran says that "over the seventy-nine years of its existence, Tamil cinema has developed to end up the most oppressive impact in the social and political life in Tamil cinema

2.13 Does film influence society or does society influence film?

Article by Bobby

Published on : February 16 2018

Today, every developed country and many developing nations are producing noteworthy movies and through the power of global distribution such movies are being enjoyed by audiences worldwide.” Movies are one of the best art forms for artists to create, simple because it is the epitome of many art forms put together. “Combining as they do, sound and pictures, music and artistic cinematography, acting and dialog, movies convey ideas, emotions, and artistic expressions with greater power and range than any other form of entertainment.” But this all comes from the filmmakers who want to express something (a theme for example) in a visual medium. This can be done through their own experience as an artist and their own ability to create, or by other people’s experiences, cultures and events. In this sense, society influences movies. If the filmmaker uses the substance well, they are able to tap into the emotions the influences do and leave the audience with a powerful emotional message. This is where film influences society. Due to the powerful messages and ideas movies are a ubiquitous way to share those messages. As such, most people have or will be exposed to movies and the issues/messages it will offer. “People of most walks of life experience movies, from the working class to the super-rich, and it provides a common experience for society to talk about issues with a bit of ‘safety net’”. When this is done, the general public can have greater awareness of an issue that was unknown at the time. This can inspire people to make changes in society or inspire them to make movies about issues they care about. As it was just shown, the influences of society and film are both connected and seek to serve each other. Do not be fooled into thinking into one or the other, as both can have powerful effects on the other.

2.14 Interpreting the Representational Meanings of a Movie from a Subaltern Perspective: A case Study of Kabali

Article by Shiva Thrishul Punyamurthy

Published on : 2016

Challenging the established idioms of the cinema it de-established the conventional sign systems that have been constructed in cinema for long. It is extension of the subaltern social life, which is marked by the realities of caste and its hierarchical nature. This cinema has evolved particular modes of representing configurations of caste, class, and gender. And it comes as no surprise that only a few castes and occupational categories are represented. Dalits and some other subaltern groups have become invisible under this exercise of cultural hegemony. But, kabaali could successfully break that chain and represented the organic lives of the subaltern sections. Kabali is more like a lesson. He is talking to the Dalit-Bahujans who were split into many castes who are fighting amongst themselves without any of them progressing further at all. He shows what would happen if someone rises to be a leader from the oppressed community and, how he would be back-stabbed by his own men. The climax is more like a lesson or a plea asking them to unite and organize, keeping in mind the possible danger. Through this film, Ranjith calls out for that unity.

2,15 South Indian Tamil Cinema's Influence On Sri Lankan Tamil Filmmakers

Article by R.Joel Jairus and Sivapriya Sriram

Published On January 2020

The article ' South Indian Tamil Cinema's Influence On Sri Lankan Tamil Filmmakers ' published on January 2020 on the site www.researchgate.net says that Majority of the Sri Lankan Tamil film directors are influenced by the South Indian Tamil cinema in their film making style and their main purpose of filmmaking is entertainment rather than social messages. The civil war in Sri Lanka, Migrations of Sri Lankan Tamil artists, Loss of Sri Lankan Tamil studios, Sri Lankan Tamil media's attractions towards South Indian Tamil cine field, No producers to invest, a smaller number of Sri Lankan Tamil audience compared to South Indian Tamil audiences are the basic reasons for the Sri Lankan Tamil filmmakers to be influenced by the South Indian Tamil cinema. Most of the Sri Lankan Tamil short film directors like to make entertaining short films in South Indian Tamil movie style and dialogue delivery as majority of

the Sri Lankan Tamil audience enjoy comedy, romantic and fantasy genre short films rather than social content oriented short films. Sri Lankan Tamil filmmakers who are not influenced by South Indian Tamil cinema in filmmaking, are trying to make Sri Lankan Tamil films in their own style which is suitable for the Sri Lankan Tamil audience as they believe it is their responsibility to address the social issues in their films and films should make impacts in the audience mind. LYCA owned by a Sri Lankan Tamil lives in British produces high budget Tamil films in India rather than Sri Lanka. Currently most of the Sri Lankan Tamil films are produced by Diaspora Sri Lankan Tamils and majority of them are willing to spend money on commercial south Indian style cinema. Majority of the south Indian filmmakers are professionally sound and they have completed filmmaking courses. Rest of the South Indian directors have worked as assistant directors under famous south Indian Tamil directors who gave successful movies but Sri Lankan Tamil directors have no any Tamil institutes in Sri Lanka to study filmmaking. Therefore, they find no choices rather than following south Indian Filmmaking style. A movie should reach more people. Sri Lankan Tamil filmmakers are requested to screen their films when there are no any south Indian films running in the theatres. Therefore, theatre owners who screen the South Indian movies should give specific times or days for Sri Lankan movies. The Sri Lankan Tamil media should give equal support to the Sri Lankan filmmakers like they do for South Indian artist. Sri Lankan media should encourage the Sri Lankan Tamil short filmmakers with short film competitions shows like “NaalayaIyakkunar” of Kalaignar TV which has produced more young talents as the filmmakers in South Indian film industry.

2.16 A study on the influences of world's Great movies in Tamil Cinema

Article by Ambusathiyan Rangurajan

Published On November 2019

Directors of the films discussed in this article films are well-established and successful directors of Tamil film industry. Taking their films, as sample is only to show that the Tamil film directors are well exposed to world class movies for many years. There is a big difference between ‘copying the work’ and ‘being inspired from the work’. Even the most original works may reflect some resemblance with others works but creating something out of certain inspiration is quite difference. Famous American author and photographer ‘Chuck Close’ says, “Amateurs look for inspiration; the rest of us just get up and go to work” (Close). The quote says that those

who want to do creative work will have to look for some inspirations other wise they will be doing the routine work as most people do. This study brings the findings on the impact of film studies that have helped the filmmakers in one or other way to structure their own films. Hence, it is proved that having encountered, and studied about the world-class movies, reflects on our own movies. These movie samples from Tamil cinema clearly indicate that Tamil filmmakers are greatly exposed to world cinema and they get inspirations from it.

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2.18 Tamil language and religion in movies the background and process of usage and meaning

Atticle by P. Jeyachandra

Published on: October 2014

The main purpose of this research is to develop and establish a study tool to analyse film texts in order to understand the usage of Tamil in movies. To fulfill the tasks I have considered Karunanidhi's selection of films for film deconstruction and film textual analysis. This study also

has touched on Tamil literary traditions, social reform movements in India, and the Dravidian socio-political revival movements. These create the background entry point to introduce Karunanidhi's usage of Tamil in his movies and contributions in a specific context. The deconstruction methods have been applied in this study to present Religion in movies and usage of Tamil in cinema. To deconstruct film contents a coding schedule or data collection form had been developed and put into use. All the thirteen movies have been deconstructed and decoded into the coding schedule and classified under the five headings of Story, Themes, Narrator analysis, Stress or Pressure narratives, and Conflict-Tension analysis in this paper the outcome of two films being presented. By presenting evidence of Tamil literature and its richness, it combines historically the activities of some revival movements, which emerged to uphold the manam (dignity) of Tamils. Later evaluates also the results of revival movements and their impact on Tamil films. The reasons for choosing Karunanidhi's contributions are: Karunanidhi has been prominent in the field of politics and in the Tamil film industry for more than five decades from 1950. The Tamil social revival movement promoted by the Dravidian political party in challenging Aryan religion was active during the period 1950s to 1978. Karunanidhi, as premier leader of the DMK produced films during this period which carry a considerable number of religious themes and criticisms of religions in the story and narratives this he did well because of handling Tamil language wisely. In other words Karunanidhi's films are the end product of his ideological convictions which he gained eventually in encountering Tamil culture, Aryan religion and his involvement in politics

2.19 Movie Promotional Strategies in Tamil Film Industry the Contemporary Access

Article by Mahesh V.J ,Gigi G.S and P.Uma Rani

Published On September 2019

The present study deals with different promotional factors that existing now and created awareness on movie watchers. Movie promotions are moved on from bare bone advertisements to interactive methods which ensure two-

way communications with movie goers. An absence or mismatching promotional activity would keep the audience out of theatre, hence the movie promoters and makers have to clearly decide on the method of promotions and medium to reach message to target audience. It requires complete co-ordination of human resources with technology, equipment, procedures and time, though methods are different for different movies but the goal is one and the same. This study conclude

that road show and flash mobs, YouTube viral videos, video games, mobile apps, product placements, reality shows, audio launch, making videos also influence awareness on creative movie promotional strategies for movie watchers. Out of the major promotional strategies considered for this study, movie watchers are most aware on the creative aspects of product placements, YouTube viral videos, and reality shows.

2.20 Marginalised in the New Wave Tamil Film: Subaltern Aspirations in three films by Bala, Kumararaja and Mysskin

Article by Sreeram Gopalkrishnan

Published on 2019 October

In the last decade a new kind of Tamil film was noticed, widely celebrated as new wave, neo-noir, 'Madurai genre' and even as a backlash to the 'Rasigar Mandram'(Fan Clubs) Stars of mainstream cinema. The rise of such films was in itself an achievement considering the commercial stranglehold of the politico-cultural ecosystem in the Tamil film industry. The new directors moved away from the bubble of 'mass scene'(grand super hero entry scene) appearances, political innuendos, super star 'punch' dialogues and fan club worship of pouring milk on opening day giant-size 'cutouts'. What the new Tamil films did portray were marginalized, subaltern low-caste characters with aspirations built around grim storylines, expository dialogues and dark themes. This article endeavors to thematically analyse three 'new wave' Tamil films and trace the underlying strains of a new generation narrative drawn out from the dirty underbelly of 'post-Dravidian Rajni-persona Superstar cinema'

Chapter 3
RESEARCH AND METHODOLOGY

3.1 RESEARCH

Research is a scientific and systematic search for relevant information. It's an art of scientific investigation. Research involves collection, organization and a systematic analysis to increase our understanding of a topic or issue. There are two basic approaches for research, quantitative approach and qualitative research. Quantitative research from the name itself can be identified that it is the research that is Expressed using quantities. It is the generation of a data in quantitative form. This method Emphasizes the statistical, mathematical or numerical analysis of data collected through polls, Questionnaires and surveys. Qualitative research is concerned with subjective assessment of attitude, opinion and Behavior. Generally the techniques of focus groups interviews, projective techniques and Depth interviews are used.

General objective

To study the impacts of Pa Ranjith's three best known films Madras, Sarpatta Parambarai and Pariyerum Perumal

Specific Objectives

- *To study about subaltern culture gaining importance in films
- *To study about the portrayal of women empowerment
- *To study about Tamilnadu politics
- *To study the importance of casteism
- * To study the influence of the films in the society

3.2 RESEARCH DESIGN

A research design is the set of methods and producers used in collecting and analyzing Measures of the variables specified in the problem research. Here we are only preferring qualitative form of analysis. Quantitative research, from the name itself can be designated that of analyzing research using quantities. Studying and emphasizing the statistical, Mathematical or numerical analysis of data collected through polls, questionnaires and surveys. Qualitative research on the other hand is an assessment of analyzing attitude, opinion and Behavior. Techniques of focus groups interviews, projective techniques and depth interviews are used to interpret and analyse the qualitative research.

3.3 METHOD OF STUDY

Here we use qualitative form of study including content analysis and findings.

3.4 FIELD OF STUDY

Through content analysis as basic method we conveyed the content and importance of all the three films .

3.5 PERIOD OF STUDY

The study was conducted from 2022 January to 2022 April . The span time is mainly focused on watching the films thoroughly and reading through the references and reviews which were helpful for our research process.

3.6 SELECTION OF SAMPLE STUDYING

Collecting data, analyzing the presentation of characters in the film, by researching different articles and watching the films thoroughly.

3.7 HYPOTHESIS

*Movies nowadays has the capability to break stereotypical image of subaltern culture

*Majority of pa Ranjith's films are the reflection of life and is effective in breaking stereotypical roles of subaltern culture

Chapter 4

CONTENT ANALYSIS

Movie: Pariyerum perumal

Directed by : Mari Selvaraj

Produced by : Pa Ranjith

Mari Selvaraj's *Pariyerum Perumal* which released in 2019. It's the story of a young Dalit boy in Tirunelveli, a district with a long history of caste violence, who enrolls to study law and falls in love with a dominant caste girl. The movie is a searing depiction of endogamy, the protagonist's humiliation for having the "audacity" to fall in love with a dominant caste girl, and how he overcomes it. Unlike the previous era of Tamil cinema where Dalit characters needed saving, *Pariyerum Perumal* is shown with agency, self-respect and justice-seeking, while still showing the casteist mindset of the oppressor.

Movies such as Mari Selva Raj's *Pariyaram perumal* have managed to raise critical questions on representation of oppressed and minority castes on screen, effecting a lasting change on stereotypical representations in the last few decades. *Pariyerum Perumal* seek to show the brutal aspects of caste reality. With scenes that superbly capture the immorality of caste discrimination, Mari Selvaraj paints a powerful picture of the inequality that exists in our society in the name of caste. But as much as it details caste-based violence, *Pariyerum Perumal* is filled with idealism and optimism.

The film opens with Karuppi, the dog that's now famous thanks to the popular number. It's 2005, and the dog's looking out at a passing train, even as its trainer *Pariyerum Perumal* (Kathir) is chatting with his friends nearby. And then something happens — and this is within five minutes into the film, mind you — and we're moved to tears as tragedy strikes and Karuppi is gone, a bit too soon. "Ellam manusanum inga onnu illa [Not every human being is the same]," goes a line in the song, hinting at what's coming at us.

The death of Karuppi the dog is affecting — the filmmaking and the song that ensue are poignant — but it's to the director's credit that the sadness doesn't linger. We quickly move on to the tale of *Pariyerum Perumal*, who is now off to Tirunelveli to study law. "I want to become a doctor," he tells the Principal there. "Doctor Ambedkar, I mean." Karuppi 'The Black Dog' steals the show with an amazing performance. Director use the Dog Character as a metaphor to prove the point of view from a low caste person who is oppressed and crushed but fighting hard for survival. This

treatment really worked out well and the climax scene is treat to watch with impeccable background composition.

But everything's not rosy in college, because of his lack of English skills. His closeness with Jothi Mahalakshmi (Anandhi) is something that puts off her family and friends, who belong to an upper caste. The irony is that all this happens right inside the campus of a law college.

Pariyerum Perumal doesn't flinch from asking tough questions about caste inequality. It shows a mason who indulges in honour killing and reasons by saying that it's his service to God. It's no coincidence that the mason has to, much later in the film, target a certain 'Perumal'.

Caste equality might not exist out there in the streets in the film, but it seems to be in wine shops. When Pariyerum wants a glass of liquor, a man — with three lines on his forehead and wearing the sacred thread [in the wrong way... was that a deliberate touch?] — offers him a glass. Another drinking scene takes place inside the building site of a temple. Pariyerum Perumal is filled with such powerful statements.

There is a quote which says - When you love someone, they become a part of you. Similarly, Pariyan is a Karuppi by himself. In the first scene of the film, Pariyan and his friends are seen bathing in a pool of water. They also wash their dogs here. When they see a group of upper caste men come there, they walk away. What we see next - The upper caste men start urinating in the pond. Pariyan and his friends have no idea about this. Perhaps, they've been doing it for a long time and Pariyan doesn't know about it. Or, this is the first time out of many times that they're doing it. But, the innocence of Pariyan and his friends make all of them Karuppis.

Throughout the movie, in order to hurt Pariyan, they kill his dog, they attack his father, they hurt 'his' Jo, and finally even try to kill him. Even though he escapes the killer, he cannot escape the caste system. He comes to terms with the fact - all that he can do is bark at the system. The caste system is the train that hits Karuppi. Karuppi, being tied to the track, can only bark at it. Sometimes, the bark is heard, but it cannot stop the train. Or else, the honking of the train is loud enough to silence Karuppi's barking.

Conflict of two groups reflect in a tiny pond where one group took bath with their dogs where another group urinates. This shows the unequal space in the society for the vulnerable group.

Casteist killer felt uncomfortable to share a bus seat with the Pariyerum Perumal when he comes to know that he is from a lower caste group. This revealed the ugly nature of the caste system in human society.

When Pariyerum Perumal demands lecture in Tamil to the Lecturer. She neglected his demand

because she can't provide an explanation in Tamil for a single person when everyone understands in English. She is indirectly insulted him for his inability to understand English. But the real ignorance and inability lie not in Pariyerum Perumal but in the society where they still think English is the language via knowledge.

As a viewer, the movement of disturbance surrounds when the scenes of a murderer who appeared to kill the boys from lower caste group who fall on love with upper-caste group girls. His actions are most gruesome and violent murder but he justifies his killings in the name of native god.

In reality, this kind of horrible people present in the society who kill their own daughter and girl's husband in the name of pride and honour. They consider honor killings. But truly there is no honour in killing their own kith and kin. It is the most shameful inhumane act of violence.

Pariyerum Perumal is not like the regular preachy documentary flick which attempts to force the social message to the audience without any entertainment factors. Debutant Maari Selvaraj was very subtle and careful in dealing the most sensitive topic in our country. Caste and Religion are integral part of our society. Though the majority of the metro zone people believe that it is not practiced as before the bitter truth is 'Casteism' is still followed in many villages and towns which Pariyerum Perumal register on screen with a very strong message. The movie starts with a title card " Caste and Religion are against Humanity" which sets the tone for the audiences. In fact, I thought it is going to be a tough slow paced journey with lots of hatred and preaching dialogues for the next 150 mins but Maari Selvaraj disproved those misconceptions right from the first frame of the film. The best aspect of this film is character design. Maari Selvaraj crafted this masterpiece with the astonishing characterization and impeccable writing. Each character in this film are customised to the core to ensure that their feelings, emotions, fear and pain are intact and natural. Very few actors get the career breakthrough films in their earlier stage of their career, Kathir is lucky enough to get a meaty role to play the lead protagonist in Pariyerum Perumal. Though he established as an actor in Kirumi and Vikram Vedha, this film will definitely help him to move up in his career. He never looked like he is performing on screen. He was completely transformed into the character without any artificiality. Anandhi played the female lead and she did a decent job to justify the role of Jothi Mahalakshmi but there are few scenes where you might feel her innocence is over dosage and unbelievable. Apart from the lead characters other supporting roles too performed well on screen. Marimuthu played a very little role as Jo's father but he justified his character. Yogi Babu played as Kathir's friend and all the comedy scenes and

one liners are worked out very well. The contract killer look very dangerous on screen, Kathir's father character will melt your heart, Principal character look very inspiring but among the all , Karuppi 'The Black Dog' steals the show with an amazing performance. Director use the Dog Character as a metaphor to prove the point of view from a low caste person who is oppressed and crushed but fighting hard for survival. This treatment really worked out well and the climax scene is treat to watch with impeccable back ground composition.

Technically this film is top notch and all the department worked out very well to bring out a perfect anti cast drama. Santosh Narayanan always deliver his best for Ranjith films and as a producer once again Ranjith extracted the best of the best from Santosh Narayanan. More than the songs BGM played a vital role to bring out the emotions in the character and at the same time it trasfers the pain and cry to the audience whenever Pariyan character was insulted. Sridhar's Cinematography and RK Selva's editing go hand in hand. There are quite a lot of long single take shots which are perfectly crafted by great camera work and crisp editing.

Overall, Pariyerum Perumal is a well made film with a very bold message. Maari Selvaraj did not try hard with lengthy dialogues to convey the message rather he used the visual presentation to express the sufferings of the oppressed ones in a subtle manner.

Prominence of Blue Colour:

The blue colour symbolises the Dalit uprising and idiomatic in the Ambedkarite literature. One can see Dr.Baba Saheb Ambedkar invariably portrayed as wearing a blue coat in most of the photographs or the statues. Pa.Ranjith, the producer of 'Pariyerum Perumal' using this 'blue' colour symbolism in all his earlier movies like Madras, Kabali and Kaala. Even the name of his production company which produced this film is name Neelam (meaning blue) Productions! Mari Selvaraj the maker of Pariyerum Perumal also used the symbolism of showing Karuppi in blue in this film where she represents the oppressed Dalits.

Pa.Ranjith, the producer of 'Pariyerum Perumal' using 'blue' colour symbolism in all his earlier movies like Madras, Kabali and Kaala. Even the name of his production company which produced this film is name Neelam (meaning blue) Productions! The blue colour symbolises the Dalit uprising and idiomatic in the Ambedkarite literature. One can see Dr.Baba Saheb Ambedkar invariably portrayed as wearing a blue coat in most of the photographs or the statues. Mari Selvaraj, the maker of Pariyerum Perumal also used the symbolism of showing Karuppi in blue

in this film where she represents the oppressed Dalits. Blue is always seen as the color of the omnipresence of Caste. Mari Selvaraj has used the blue color to shed light on the confluence of blue that represents Dalit society, and the politics behind it Karuppi glowing blue in her apparitional state stands for the oppressed. Mari Selvaraj showcased Karuppi as a version of the hounded Pariyan as both of them are in danger of meeting the same fate.

In reaching the climax, there is a conversation between the girl's father and Pariyerum Perumal. He told to her father how She is lucky in the world to express all her wishes and desires. Look at my world, before I express anything. You have all thrashed my dreams and torn my pieces. I have to die so many times before I can see what I feel. The actor is expressing his world of vulnerable how their voices are silenced and suppressed. Even when her father convinced about change to him. " Things will change tomorrow". He replied, " Nothing will change as long as you stop treating as dogs". Clearly, the director shows the egalitarian society remains a dream from the perspective of vulnerable. When leaving from the college, both girl's father and Pariyerum Perumal expect the world to change where no people will suffer from the indignity, discrimination, social ostracism, exploitation, oppression, and another social stigma. For Rajesh Seshadri, the challenge was to identify one particular scene that would convey the core conceit of Pariyerum Perumal : caste discrimination. That is how he zeroed in on the climax shot, whose closing frame is filled with two tea glasses — a metaphorical implication of superiority. also shows the colours people of both the casts.. Upper caste refers to tea with milk which is brown.. And lower care refers to black tea which is black and.. The flower between both the glasses refers to heroine of the movie.. If that flower moves to hero side (black tea) and mix with it then it becomes brown.. So both glasses becomes same colours (upper and lower caste become equal)...but flower lies inbetween so that is a question mark whether flower moves to hero side or father side.

Movie: Madras

Directed by : Pa Ranjith

Produced by : Studio Green

Pa. Ranjith's second feature titled Madras, starring Karthi and Catherine, compensates for it by providing a rich, pulsating account of life in the slums. It marks a superb comeback for Karthi after a string of duds. Madras" is not just about the people in the locality where it's shot. It's also about how politicians use their egos to leverage on the lives of common people and provoke them

to promote the culture of violence, which is prevalent in the state even today.

The central element of the film, a “wall”, is shown to be growing on the characters, but the fact is that the characters grow on it. A beautifully disguised anti-thesis indeed. That brooding block of bricks managed to be as menacing as intended. The flickering lights have been used as a visual motif to indicate tension and unpredictability... One of the most striking non-living element in a film since the bike in Polladhavan.[01/05, 5:05 pm] Gawry: The film starts with a period setting, 1990 to be precise, and the base of the story was established within 5 minutes, with a deep voice handling the narration. These 5 minutes were as authentic as Ranjith’s intentions of giving an unadulterated, realistic commercial entertainer. This “flashback” is then followed by the song Enga Ooru Madras-u which captures the day-to-day life in North Madras to the T, and at the same time introduces all the main characters and their mottos in life. It shows us why and what they live for. A cheerful song that starts the proceedings on a lighter yet important note. Since then, there is no stopping the makers from pulling us into the scheme of affairs as deep as possible.

The film is set in Vyasarpadi, a place that is home not just to gangsters but also to IT professionals, hip-hop loving youth, football enthusiasts, die hard romantics, working men and women. The poor neighbourhood is portrayed not as a place that is beyond reformation, but as an inevitable part of the city that actually keeps it going. It is place from which the affluent middle and upper middle classes get their cheap labour and the politicians...their muscle.

The setting is the true hero of Madras. Small apartments with colourful plastic water pots and old TV sets, a dusty playground lit up with yellow lights, streets swarming with people ... you can almost be forgiven for imagining that you sense the teasing aroma of meats as the camera scouts the narrow alleys of north Chennai. It’s that real! You feel you are watching the events of the story unfold from the congested balcony of your own single-bedroom flat in north Chennai; like you’ve already had casual conversations with these endearing characters during your visits to the neighbourhood market. The easily angered but loyal Kaali (Karthi), his selfless and ambitious best friend Anbu, the eccentric Johnny who spouts 150 words a minute, the politicians Maari and Kannan... they are all real people. A painted wall in Karthi’s neighbourhood is in itself a character, almost living and breathing. It’s a mark of director Ranjith’s detailing and storytelling that even a stone wall becomes sentient. After a delightful, racy first half, you want the interval to be over soon, popcorn be damned! The second half, sadly, doesn’t quite do justice, because of its sudden deviation from hyper realism. It hits a wall, pun intended. Suddenly, the real Kaali becomes unrealistically heroic. The Kaali and Kalaiarasi (Catherine Tresa) romance becomes a nagging

distraction. You even catch a track that's surprisingly similar to Hans Zimmer's 'Time' (Inception) in Santhosh Narayanan's otherwise excellent background score. A sad love song later, you are left wondering if the makers decided midway to check the cliché boxes. Unarmed man in fist fight with ten armed thugs.

It's also probably a good time to raise the question of romance. Is it necessary in all stories? Would Dostoyevsky's Crime and Punishment, a story you're reminded of when Karthi grapples with the horror of his act, have improved from Raskolnikov falling in love earlier? Of course not. A love story is a long journey, not a trifling series of encounters, and definitely not stop-gap. Also, it would be a good idea to desist from portraying a woman's refusal as secret acceptance; it's regressive in the extreme.

Karthi, despite looking a bit too sophisticated for the grime of north Chennai, is a revelation with his dialogue delivery and body language. He is every bit the quintessential 'local paiyan'. Madras takes its title from its setting. Just as the lustre of north Chennai weakened with time, so does the film's. What if north Chennai were the centre of the city today? What if Madras, the film, had retained its realism in the second half?

Madras gives us a realistic peek into the lives of middle-class families in a housing board in Vysarpadi, north Madras. It's so realistic that at one point you feel like getting up from your seat and walking through the screen to join the actors, especially when they are playing football, carrom or trying to help Karthi woo his girlfriend. It's so realistic that it's impossible to get convinced that most of the actors are facing the camera for the first time, yet you sit straight and take notice of their flawless acting. As clichéd as it is to narrate a story from the perspective of the poor and a common man, which has been done to death, "Madras" still has something refreshingly appealing, thanks to Ranjith, who brings into the perspective all facets of life in north Madras.

The heroine, for instance, is far different than how her counterparts are usually portrayed on screen. She's extremely independent and doesn't easily fall for anyone. She has the courtesy to let people stalk her because she thinks it's their freedom, but also has the courage to slap when someone crosses the line. It's a rare character to find in such a milieu because usually women from these areas are portrayed strangely. She even plays an important role in transforming Kaali (Karthi) when he yearns for revenge.

"Madras" is not just about the people in the locality where it's shot. It's also about how politicians use their egos to leverage on the lives of common people and provoke them to promote the culture of violence, which is prevalent in the state even today. And what happens when an ordinary man named Kaali, a techie, decides to strip these leaders of their powers to avenge the death of his friend by his political opponents.

The wall, which becomes the bone of contention, is the best character you could've seen in Tamil cinema this year. Many would've wondered how Ranjith could possibly use a wall to narrate his story, but boy could he do it any better. He surprises with twists at several important junctures. When you highly anticipate the death of a character, it sure doesn't happen. But it happens when you are least expecting it, leaving you totally dumbstruck.

After a series of duds, Karthi's brave attempt has paid off. His performance is easily his next best after his has become to elevate the overall cinematic experience. He takes "Madras" to a new level with his background score.

Mostly shot at night, cinematographer Murali's work is commendable, particularly in the action sequences with minimum light. Editor Praveen's cuts are becoming sharper with every film and he too contributes greatly to the film's overall experience. Can a film be made any more realistic? "Madras" will dare filmmakers to attempt it.

However, the film is much more than that. It is an account of what happens (or is rather happening) when political ideology is stripped of its emancipatory ideals that it claims to pursue and manifests itself as a mere turf war affecting the life of people in complex ways. It is a film that identifies political parties as an extension of the egos of their leaders. It examines how and why they systematically promote and maintain a culture of violence. What is impressive about the film is the manner in which it captures intimacy, conservatism, relationships and aspiration of people in all its complexity. For instance, the conversations between Kaali and Kalaiyarasi are not regulated by middle class decency, but are marked by what some would call the working class 'loudness'.

When Kalaiyarasi says that she loves Karthi, he replies with a simple, 'then kiss me'. Same is the case when Anbu, who, despite living in a small space with his kid, still shares a raunchy intimacy with his wife.

But it is precisely the 'loudness' that brings some freshness to the conversations and makes it enjoyable. Rarely does one get to see a Tamil film that reflects the social reality so closely and sketching a detailed account of life that the middle and the upper middle class know little about. In the end, Madras is not only about the life in North Madras, but it is about temptation, revolution, politics, family disputes, the boundaries of zealotry, and above all, conquering all these elements with a good heart.

In Madras one frame depicts the lead characters clad in blue coloured clothes teaching in a school opened for the children in their community. Blue as a colour is often used by Dalit communities especially in protest and rallies as a mark of empowerment. A frame in Madras has the local football team clad in blue and the opposite team clad in red.

Whereas, in Madras, a higher caste is indicated through the clothing of political leaders. The opening frame of the film introduces members of the two affluent parties in the state wearing a white shirt with a veshti or trousers. One of the frames shows „Maari,“ an aspiring politician from a backward community donning a white shirt when he is accepted by the leaders as one of them. Prior to his leadership role, he is seen wearing colourful shirts. However, after becoming the party leader his clothing style changes and he is seen only wearing white shirts in public. The white shirt has certain caste based signification. The lower castes in places like Travancore were prohibited from wearing white (Tarlo, 1996). Moreover, due to the practical difficulties of lower caste occupations including field

Benson and Shreya Fabric-Rendered Identity 31 labourers, crematorium workers and butchers, the colour white was not a practical colour for them to wear. Nevertheless, white clothes signify purity and sacrifice of luxurious pleasure (khadi). Leadership is always spotted with this colour as white clothing creates an illusion that the leadership is untarnished and clean, both literally and figuratively. Therefore, leadership in pursuit of trust and power from the people are generally seen dressed in white. When the protagonist in the movie "Madras" is mocked for his clothing choice (an attempt to blend in with his new surroundings and elevated social standing), it reinforces the idea that any effort to break-free from the social pecking order is met with resistance from all communities. Dalit cinema in India has played the role of empowerment as well as been a resource for the establishment of the community's

identity. In doing so, the filmmakers have often reinforced the notions and identity markers related to the Dalit community. This reinforcement stagnates their attempt to move beyond the established standards and markers of Dalit identity. Clothing has always played a huge role in prophesying the ideology of a community. Dress codes have been used by the upper caste and class to maintain their position in the hierarchy. Patterns of clothing also become a part of aspiration goals like career roles that make mobilisation in caste ranks a vital need. The director of the three films, Pa. Ranjith uses several identity markers in the context of colour, historical context, and recent acts of crime against the Dalit community other than clothing to portray the deep rooted protocols that are still associated with each caste. The clothing especially signifies the need to uphold differences in caste. Clothing is perceived to be an important part of an identity as it is shaped in accordance with the status that is appointed by society to a particular dress code. The symbolic role of clothes presents emancipation and empowerment for Dalits as a part of their struggle for liberation. The clothes represent a modernised phenomenon in the films, which is symbolic of a movement away from ancient traditions towards a modern casteless society. The dressing style here is a political statement inspiring clothing choices and performance of political resistance in Indian films. A Dalit dressed in a blue coloured suit is making an assertion of power to break the caste barrier in a society that has historically prohibited his expression through clothing. These oppressive rules governed Dalit bodies and were thus, symbolic of their caste status. Films have often been seen as a means of escapism for downtrodden communities. Popular for its cheap entertainment value, Tamil cinema is well-received due to its reinforcement of ideas of patriarchy and caste-violence in society. With directors such as Pa. Ranjith using film as a medium to change mindsets along caste lines, it may be assumed that films and the fabric representation in them are being used to create a wave of change among social classes. This is being achieved through the portrayal of common community issues and the overcoming of the issues by relatable protagonists and their symbolic attires. Clothes and their representation have expressed the levels of condemnation that a community may experience. Clothes have also acted as tools for fighting this oppression and promoting the right to self-determination and freedom of expression.

Movie: sarpatta parambarai

Directed by : Pa Ranjith

Produced by : Shanmugam Dhakshanraj , Pa. Ranjith

Sarpatta Parambarai is an Indian Tamil language Film directed by Pa Ranjith under Neelam Productions in 2021 July 22 with running time 174 minutes starring Arya (kabilan) in the lead role supported by Pasupathy (Rangan vaathiyar) , Dushara Vijayan (Mariyamma), John Vijay (Kevin), John Kokken (Vembuli), Santhosh Prathap (Raman).

The content is a set of boxing clans competing among themselves for Glory in the sport. The setting is North Madras , specifically the harbour area and it's hinterland of a few square kilometres. Residents of the area are mostly from the labouring classes, an uncommon mix of diverse castes and religions living together. The period is the mid to late 70s , as time of great political upheaval in Tamil Nadu and the County. When sarpatta Parambarai is challenged to do or die match , kabilan must choose whether to put on the gloves himself and lead his clan to victory or be dissuaded by his disapproving mother and dangerous politics. The boxing techniques of Arya's character in the movie is said to be inspired by Muhammad Ali, one of the most celebrated boxers. The theme song of the movie ' Neeye Oli ' also features one of Muhammad Ali's popular phrases " float like a butterfly sting like s killer bee".

Modern boxing, called 'Kuthu Sandai' in Tamil, was introduced to Madras during the British era. Until then, Tamil Nadu was known for martial art forms such as Silambam (stick fighting).

The areas of Royapuram, Washermenpet, Pulianthope and Harbour lived working-class manual labourers, and members of the fishermen community. The area was also home to the British and Anglo-Indians and was often described as "mini London".

The British and Anglo-Indians in Madras popularised boxing solely for their entertainment purposes. Soon, the locals began developing an interest in boxing and nursed a desire to beat the British in their own game.

Nat Teri, a Black British, was one of the most undefeated boxers in south India. In 1942, Teri defeated Arunchalam, one of the first local boxers, who died during the fight. Post this, another match was set up where M Kitheri Muthu, one of the earliest boxers of the Sarpatta Parambarai, was chosen to fight Teri. For the match against Teri, Muthu was given intense training after which he beat Teri

The word 'Parambarai' (lineage/clan in English) was a word often associated to signify the different clans in boxing in North Madras. While the exact year and origin of when the Parambarai culture in boxing began is unclear, it is said that the Sarpatta Parambarai was one of the first clans of boxing that was formed.

Post 1940s, several boxing clubs started across different areas. Panaimara Thotti in Royapuram became the epicentre of boxing.

The main 'Parambarais' in boxing are the Sarpatta Parambarai, Idiyappa Naicker Parambarai and the Ellappa Chettiyar Parambarai. These clans were mostly based in the area that one lived in. Most of North Chennai including areas such as Royapuram, Washermenpet, Pulainthope, Harbour belonged to the Sarpatta Parambarai, said the locals of the area.

Stephen, another grandson of Kitheri Muthu, who runs the M Kitheri Muthu boxing club in North Chennai, said, "Parambarais are the same as boxing clubs. Sarpatta Parambarai was the largest of all and disintegrated to several other clubs."

The film broke stereotypes not just by showing Dalit characters or portraits of Ambedkar, Buddha and Periyar but through dexterous film detailing, engaging storytelling and writing unforgettable characters

Politics is not new to Tamil cinema, but this movie makes direct references to the parties and the personalities, which is new. Films like Achamillai Achamillai, Mudhalvan, Amaidhi Padai portrayed political parties and politicians, chief ministers and opposition leaders, corruption and rowdyism, but all fictitious identities, not pointing at any party or leader. The party flag were

portrayed carefully so as not to depict the colours of any major political party. Sarpatta Parambarai has changed this. Major characters in the film are affiliated to DMK, AIADMK or the Congress party. Direct references are made to EVR Periyar , Ambedkar, Karunanidhi, M G R , Indira Gandhi and even M K Stalin . The story takes place against the backdrop of emergency period. Soon after the release of the film Udhyanidhi Stalin, himself an actor and a star MLA of DMK, greeted the director Pa Ranjith and the team.

Kabilan (Arya) is a wage labourer in Chennai Port and has deep enthusiasm for boxing. Circumstances lead him to taking up the sport and he's pretty successful in it. But how his caste location, class, historical events and the people around him influence his fall and rise forms the plot.

Arya's build certainly helps him sell his character Kabilan well. The role reminds us how talented he is as an actor. For instance there is a scene where he repents getting addicted to alcohol. The way he performs in that scene makes you stand up and applaud. Among other performers, Pasupathi, Kalaiyarasan, Anupama shine as usual, and Dushara Vijayan is a revelation as Mariamma, Kabilan's wife.

The most curious of all are all the men who proclaim their undying love for Mariyamma, Kabilan's feisty wife who sticks around through his alcoholism and indifference, and turns out to be his 'pillar of strength' who motivates him to success. Men, it seems, want wives like Mariyamma.

Dushara Vijayan, who plays the character of Mariyamma, Kabilan's wife, is shown as a fierce and unflinching, and not one to hold back her thoughts and punches. She speaks her heart out when her husband, Kabilan, spends more time at the boxing ring than with her. While she supports her husband in his game, she also doesn't hold back when it comes to fulfilling her needs. Mariyamma asserts her strong nature when Kabilan loses focus on his boxing career. She helps him get his life back on track and lets him achieve his dream of becoming a boxer. In most of the films heroine is rescued by the hero but here contrary to usual Mariyamma is wildly rescuing her husband kabilan from his opponents. This scene has changed the stereotypical concept and have

gave more confidence to tamil women .

This isn't to be critical of Mariyamma, a delightful woman. The character is from the 70s and belongs within the socio-political structure of the times. It is impossible to expect her to act according to the current socio-political situation.

While every sport is competitive in its own ways, the rivalry amongst different clans was talked about much. The biggest rivalry was between the Sarpatta Parambarai and the Idiyappa Naicker Parambarai. Boxers from the Idiyappa Naicker and Ellappa Chettiyar Parambarai did not fight against each other because they stayed in the same region and trained together.

“They are like brothers. Their main aim was to defeat boxers from the Sarpatta Parambarai,” Anand said. Every boxer owes allegiance to the Parambarai that he belongs to, he said. When asked whether caste plays an important role in a boxer joining a particular clan, Anand said it did not. “In the Sarpatta Paramabarai, we had people from across different communities. We had fishermen, Dalits, Muslim, Christians, Hindus. There was really no caste discrimination,” he said.

While some believe that the Idiyappa Naicker Parambarai and the Ellappa Chettiyar Parambarai selected boxers based on the caste, since ‘Naicker’ and ‘Chettiyar’ are caste names, many like 70-year-old Baktavachalam strongly disagree. Baktavachalam was a famous boxer whose career spanned a two-decade period starting 1969. In 1960, when he got interested in boxing and asked his workplace if he could get trained, the first response he got from his boss was “you people are not fit for boxing.” Offended, Baktavachalam relentlessly pursued his boss and asked him for one chance. Despite no training, he knocked out his opponent in the ring in the first round. Shocked by his match, a boxing teacher agreed to coach him.

Baktavachalam said, “At the end of the day, more than caste, religion and community, it is your talent, eagerness to learn and ability to perform in the ring that matters”.

Since there was a lot at stake for the boxers and the Parambarai's, people did not want to accept defeat and so they began fixing the match in advance,”

The rivalry between different Parambarais became more evident post the Emergency period in 1975. The biggest issue the community faced was the fights between supporters belonging to different clans. This became more frequent during and post the Emergency in 1975. “The public started to see the boxers as real-life heroes. It became tough for them to accept their hero’s defeat. If their boxer loses the match, the entire atmosphere would become tense, fights would break out and there would be a lot of ruckus in the arena. They would throw chairs at one another and damage property,”

Ranjith’s biggest success is in bringing the sense of community into every frame of the film. We never see boxing as Kabilan’s pursuit, it is always the community’s treasure. The body language is everywhere, like the little wave of the left shoulder that Vetri, played by Kalaiyaran, makes every time he takes an aggressive posture. The makeup and styling of every character is grounded — even Rangan’s wig in the flashback doesn’t seem misfit. The period setup stands real. The electoral politics of the time inform and shape the events naturally .

If we look at Ranjith's previous films, and compare it with Sarpatta Parambarai, we can observe a pattern. Ranjith picks a location and fills it with realistic characters who look extremely human, which results in the geography coming to life. This means, the people living in the area aren't homogeneous in nature. You can find all kinds of people and all of them have grey shades instead of being black and white. In Sarpatta too, we find the Blacktown part of North Madras come alive.

Credits should go to art director T Ramalingam here, whose sets almost recreate how the real location looks. From the houses to the streets to the clock tower in the middle of the town, everything is believable. Rather than focussing on the sport alone, Ranjith digresses and shows how a sport can imbibe discipline into a person's life, and at the same time paints a picture of how things not under our control can pull you down.

Ranjith in Sarpatta Parambarai speaks about how the working class man has to sacrifice everything in order to reach the top. It's not shown in a revolutionary way, but through simple instances in Kabilan's life. Despite getting married, he cannot find time to spend with his wife. He

is, in a way, cut off from everything he cherished in his life, and that results in his victory becoming a victory for the working class as a whole.

Sarpatta Parambarai became the most watched tamil film of the year on the streaming service Amazon prime video and became the second most watched regional films on the platform only best by Sooraraipottru . The report said that the Film has been watched over multiple households living across 3,200 town and cities in India and was further streamed in more than 150 countries and territories across the world. A still featuring Kabilan and Rangan Vaathiyaar was widely parodied by netizens and used in internet memes . It was listed as one of the best Tamil films of 2021, according to several publications.

According to the social networking site letterboxd , it also secured the 14 th position in the highest rated international films of 2021 . Raj Shinde , critic based at the Indian news website, The Print, cites sarpatta Parambarai as an example on " how indian Films industry revolved with anticaste films in 2021

Chapter 5

FINDINGS

The study was made mainly focused on the influence and impact that Pa Ranjith films had made in recent scenario. For the assessment we choose his 3 major films including madras, Sarpatta parambarai and pariyerum perumal. We could make a conclusion that his films always follows a constant pattern portraying thoughts that could make a breakthrough in the continuing stereotypes that had been going in a repeating loop for years.

The film opens with Karuppi, the dog that's now famous thanks to the popular number. It's 2005, and the dog's looking out at a passing train, even as its trainer Pariyerum Perumal (Kathir) is chatting with his friends nearby. And then something happens and this is within five minutes into the film, mind you and we're moved to tears as tragedy strikes and Karuppi is gone, a bit too soon. "Ellam manusanum inga onnu illa [Not every human being is the same]," goes a line in the song, hinting at what's coming at us. The death of Karuppi the dog is affecting the filmmaking and the song that ensue are poignant but it's to the director's credit that the sadness doesn't linger. We quickly move on to the tale of Pariyerum Perumal, who is now off to Tirunelveli to study law. "I want to become a doctor," he tells the Principal there. "Doctor Ambedkar, I mean." Caste equality might not exist out there in the streets in the film, but it seems to be in wine shops. When Pariyerum wants a glass of liquor, a man — with three lines on his forehead and wearing the sacred thread [in the wrong way... was that a deliberate touch?] offers him a glass. Another drinking scene takes place inside the building site of a temple. Pariyerum Perumal is filled with such powerful statements. When Pariyerum Perumal demands lecture in Tamil to the Lecturer. She neglected his demand because she can't provide an explanation in Tamil for a single person when everyone understands in English. She is indirectly insulted him for his inability to understand English. But the real ignorance and inability lie not in pariyerum Perumal but in the society where they still think English is the language via knowledge. As a viewer, the movement of disturbance surrounds when the scenes of a murderer who appeared to kill the boys from lower caste group who fall on love with upper-caste group girls. His actions are most gruesome and violent murder but he justifies his killings in the name of native god. In reality, this kind of horrible people present in the society who kill their own daughter and girl's husband in the name of pride and honour. They consider honor killings. But truly there is no honour in killing their own kith and kin. It is the most shameful inhumane act of violence.

"Madras" is not just about the people in the locality where it's shot. It's also about how politicians use their egos to leverage on the lives of common people and provoke them to promote the culture of violence, which is prevalent in the state even today. And what happens when an ordinary man named Kaali, a techie, decides to strip these leaders of their powers to avenge the death of his friend by his political opponents. Madras gives us a realistic peek into the lives of middle-class families in a housing board in Vysarpadi, north Madras. It's so realistic that at one point you feel like getting up from your seat and walking through the screen to join the actors, especially when they are playing football, carrom or trying to help Karthi woo his girlfriend. It's so realistic that it's impossible to get convinced that most of the actors are facing the camera for the first time, yet you sit straight and take notice of their flawless acting. Apart from regular plot pa Ranjith's heroine in madras stars as a bold lady who stands in her own shoes and stands as the backbone of her partner.

Sarpattta parambarai hold its very own position as one of the best movies in kollywood is due to its richness in extracting the rawness of the reality. So it holds its position as the best Among the usual sports oriented movies. Caste , politics and rescue from the social stigmas makes it yet different. Each and every characters in this movie has a place in the viewers heart as each of them . It is because the director depicted each personalities to have their own individual position through out the movie rather than giving importance only to the hero. Sarapttai parambara can be compare to an ocean of reality . Roles played by each characters throw out the very essence in depth and touched the audience. Ambedkariesm and politics has been visualized in an appealing way wherever needed. In this movie pa Ranjith succeeded in bringing out the true scenarios in India and tamil nadu during the whole story narration. Strong and bold lady characters, applause marking Kapilans victory, standpoints and perception throughout the movie deserves appreciation. The Dialogue which sound's.. "kapila the problem is not regarding the victory of sarpatta parambara it's about you winning". Underlines the politics indulged

Chapter 6

CONCLUSION

Tamil cinema has been a significant part of life in Tamil Nadu for a long time, closely tied to its politics and culture. For decades, several scholars have documented Tamil cinema's ties to politics, its portrayal of various subaltern characters, and the chasm between Bollywood cinema and "southern" or "regional" cinema.

In the early 1950s, Tamil cinema primarily revolved around themes of devotion and India's freedom struggle, before being used as the medium of choice to disseminate political ideas. Political stalwarts of the state – including CN Annadurai, M Karunanidhi and MG Ramachandran – all found their way to political power through their problematisation and visualising the grievances of the marginalised and oppressed.

If one were to look at Tamil cinema not just from its evolution as an artistic genre but also as a political genre, we can characterise the politics of Tamil cinema of the 1960s and '70s as Dravidian. The Dravidian movement used cinema as an essential propaganda tool with films containing overt political messaging of empowerment, self-respect and commentary on various social issues.

However, from the 1980s onwards, the state witnessed renewed and intense caste-based violence in different parts, and this was reflected keenly in its cinema. So, Tamil cinema of the 1980s and until the 2010s saw the boom of nativist, caste-identity oriented films that valorised and depicted caste-based characters. Many of these films centred around what scholars Karthikeyan Damodaran and Hugo Gorringer called "Madurai formula films", where the films revolved around "murder, mayhem and Madurai".

These films, often based in Madurai, were defined by the glorification of violence and the depiction of a caste hero – mostly of an intermediate caste – as a man who could save the honour of his particular caste community.

Most of these films followed a formulaic approach of referring to Madurai as a hotbed of caste violence, avenging male or caste honour, and depicting plenty of gore and violence with the hero mostly coming out on top.

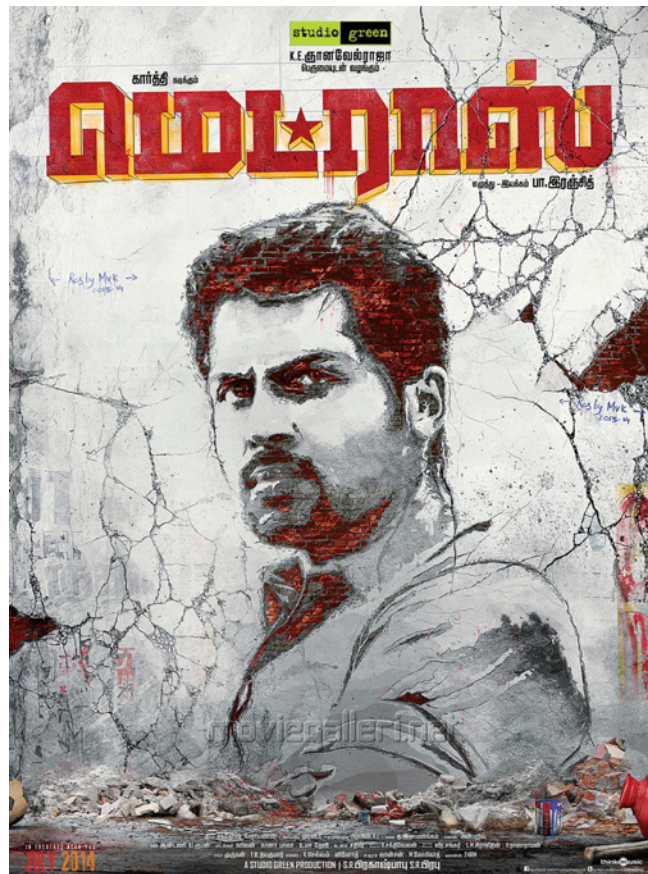
In a paper he wrote about Dalit cinema, prominent Dalit scholar Suraj Yengde remarked that the “Indian film industry is an inherently caste-based, biased, mechanised product of technological industrialisation in which Dalit inclusion is not a moral concern.”

Until recently, that seemed to be a trend in Tamil cinema as well. A lot of Tamil films until the early 2010s depicted Dalit characters as downtrodden, exploited and always in need of help. These films portrayed the marginalised as needy and without agency, waiting for a saviour to come free them from the shackles of the oppression they are facing.

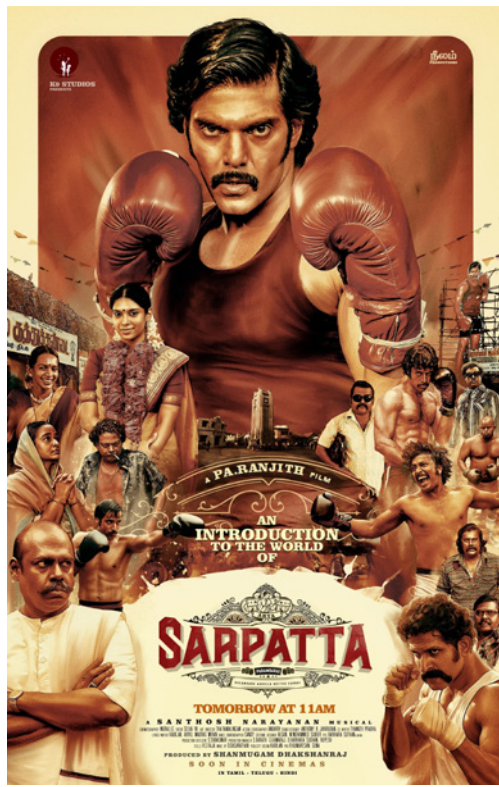
Chapter 7
APPENDIX



Pariyerum Perumal poster



Madras movie poster



Sarpatta Parambarai poster



Scenes from Pariyerum Perumal



Scenes from Sarpatta Parambarai





Scenes from Madras



Pa. Ranjith

Chapter 8

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