

DEPICTION OF LIVED REALITIES OF DALIT COMMUNITY IN PA RANJITH'S TAMIL MOVIES: A CONTENT ANALYSIS

Reena P. George

Ph.D Research Scholar, Department of English, Arunachal University of Studies Namsai, Arunachal Pradesh, India.

Dr. A. Amaladoss

Asst. Professor, Department of Sociology, Don Bosco College Golaghat, Affiliated to Dibrugarh University, Assam, India.

Dr. Shabith Abbas Jafri

Professor, Department of English, Arunachal University of Studies Namsai, Arunachal Pradesh, India.

Abstract

Cinema has become part and parcel of the people all over the world. Movies undoubtedly have a huge influence on the everyday life experience of the people. There are a few directors who understood that cinemas could be the best means to influence and change people's attitudes towards casteism that exists in various parts of India. Tamil Dalit-centered movies highlight the discrimination faced by the Dalits in their daily life and the way caste discrimination is affecting their education, social status, profession, lifestyle, relations, and family life. The purpose of this article is to focus on the caste system in Tamil Cinemas. Pa Ranjit is one of the leading directors of Tamil Movies representing the daily lived-life experiences of Dalit Communities. He has directed and produced several movies on Dalit issues and all of these movies are well accepted and received awards. Pa Ranjit had directed and produced the following movies namely *Attakathi*, *Madras*, *Kabali*, *Kaala*, *Sarpatta Parambarai*, and *Pariyerum Perumal*. The intention of the director in producing such movies is brought out by the researcher in this article. The researcher has used a simple random sampling – lottery method to select the following movies: *Attakathi*, *Kaala*, and *Sarpatta Parambarai* for this study. This article highlights various themes, and issues of casteism, class system, gender disparities, social stigma, lifestyle, discrimination, hierarchy, and the atrocities enforced on Dalits. The methodology of this paper is a case study approach examining the caste discrimination influence the lives of people even in the twenty-first century and discusses how movies can become an eye opener for society against caste discrimination.

Keywords: Caste-Based Cinema, Pa Ranjit, Dalits, Women, Tamil Cinema, Experiences.

Introduction

Indian movies of various languages were noticed and appreciated by the worldwide film industry for their uniqueness and the way they portray the multi-cultural realities. The movies that were too fictional and highly imaginative have turned out to be more realistic and logical these days focusing on social, political, and educational issues. The movie directors have understood that movies can have a great influence on the lives of



people and began to produce movies based on their lived experiences. Movies are produced not only for entertainment but also for imparting social awareness. Cinema has become like any other art form that expresses the reality of life and it is widely accepted because it is reflected on the screen with the usage of multimedia. Tamil movies in the olden days were mostly focused on Puranas and it was more Brahminical in its nature. As years have passed, Tamil movies have witnessed tremendous transformation with regard to realism in terms of stories. The movie industry that was not addressing or broadcasting the caste issues began to produce movies highlighting the issues of Dalits recently.

Pa Ranjit is a Tamil movie director who tries to redefine the Indian cinema industry with his movies. His movies stand different from the other commercial movies. They are different in their themes, narration style, language, structure, and presentation. He is a revolutionary Dalit movie director who presents the Dalit identity on the screen with a positive note. Pa Ranjit has made an evolution of the treatment of Dalithood – their lifestyle, food, dressing, interests, experiences of their cultural practices, customs, fighting for rights, and celebrations in his movies.

Review of Literature

Harish W. (2013) presented that Bollywood cinema has successfully depicted the caste as a theme and within the movies brought-out the category of words such as ‘the poor’, ‘the orphan’, ‘the common man’, and ‘the hard - toiling Indian. This movement was promoted and encouraged by many similar movies such as art cinemas and documentary films and fused with their own concepts and agendas of stereotypes of the marginalized and downtrodden lives which never entered into core discussion of the social world. Radha Rajapandian et al., (2021) investigated about the theme on caste and class in Modern Tamil Movies such as *Asuran*, *Pariyerum Perumal* and *Karnan* the most significance of symbolic and caste and cultural discriminatory video makers based on caste and class of the society. These Movies focusing on social issues, exclusion, perpetuation of dominance of structures of the societies. Herrero et al., (2021) portrayed how Dalit films such as Vetrimaaran’s *Asuran* work to counter the predominant aesthetics by denouncing misogynistic images and even creating innovative anti-caste aesthetics that motivate the viewers to promote ethical issues and anti-caste aesthetic values in movies.

Dalit Theories

Dalits in India also known as ‘untouchable’ are marginalized and excluded even from birth to their entire lifetime. They are categorized and ranked as the lowest strata of society based on their ancestry and all their rights as human beings are violated by the so-called upper caste. The stigma of their birth is carried to their tomb. They are forced to live a life of humiliation in all the spheres of their lives and are calculated as a victim. The women belonging to this section are subjected to sexual abuse, early marriage, and human trafficking.

The Dalits in India are branded negatively based on their caste, behavior, occupation, language, and character. Socially labeling people will affect their identity confidence and self-respect. Pa Ranjit in his movies brings out these labeling theories where people are categorized as ugly, lazy, reliant, addicted, rowdy, criminal, etc. Ranjit awakens his people to rise beyond this labeling and proves how it is possible through his movies. Casteism in India is an employed theory based on occupation. A child’s occupation is determined even before he is grown up based on the caste in which he is born. The people who are engaged in various occupations are labeled and known by their *jati*. Gradually, a hierarchical system formed in the society based on their occupation or *jati* that divided the people as higher and lower caste.

Pa Ranjit in his movies tries to portray these Dalit theories that separated and kept the people marginalized for centuries. He as a Dalit has experienced and overcame many hurdles in the Indian movie industry which was the monopoly of the higher caste people.

Aim of the Study

Aim of this study is to depict the life experiences of Dalit communities in Pa Ranjit's Tamil movies through the content analysis of *Attakathi*, *Kaala*, and *Sarpella Parambara*.

Objectives

The two specific objectives are:

- ❖ To identify various themes, and issues of casteism in Pa Ranjit's movies.
- ❖ To portray the impact of these movies on the lives of Dalits and other communities.

Research Questions

- ❖ How does Pa Ranjit as a director depict the lived life experiences of the Dalits?
- ❖ What are the images, scenes, and shots, life events presented in these movies?
- ❖ Why is Pa Ranjit visualizing Dalit communities in Tamil cinemas?
- ❖ How is Dalit identity represented in Tamil Cinema?

Methodology

The primary data is collected by viewing, reviewing or screening various movies such as *Attakathi*, *Kaala*, and *Sarpella Parambara*, directed by Pa Ranjit. The selection of the movies is done by the simple random sampling -lottery method for the study. The data is collected by the researcher by employing secondary sources such as journals, newspapers, research articles, and digital platforms. The case study method is used in this research article and content analysis of various themes, issues, and impacts is done. This research paper aims to respond to the research questions and fulfil the objectives by selecting different films of Pa Ranjit. Each movie is taken as a case study to bring out the lived experiences of communities as depicted in Tamil Dalit movies. The methodology of this paper is a case study approach examining the caste discrimination influences the lives of people even in the twenty-first century and discusses how movies can become an eye opener for society against caste discrimination. In Figure 1, the researcher presents the movies directed and produced by Pa Ranjit.

Pa Ranjit's Movie Filmography

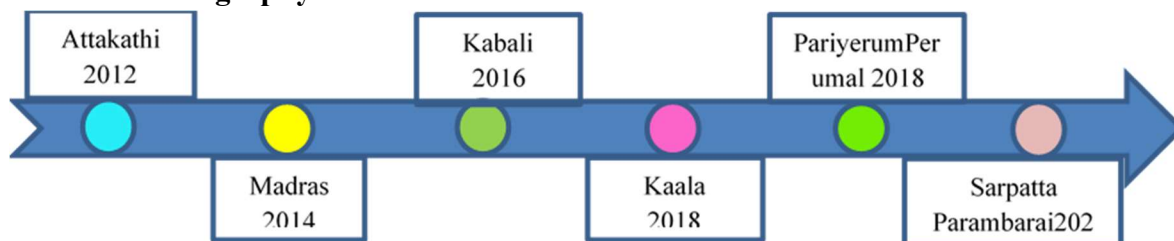


Figure 1: Movies Directed and Produced by Pa Ranjit

Source: The authors created the diagram and the chart.

Pa Ranjit is an Indian Dalit movie director, scriptwriter, and producer who hails from Tamil Nadu. He started his career in the film industry as an assistant director and directed his debut movie in 2012. He is very keen in his views on casteism, social issues, and politics and portrayed it in his movies with his unique way of narration. He brought out the lived experiences of Dalits in their daily life such as; discrimination, gender bias, violence, atrocities, physical mental social suppression, fights between clans, migration, economic crises, family bonds, broken relationships, constant failure, and shame etc.

Table 1: Awards received for the movies directed and produced by Pa Ranjit

Movie Directed & Produced	Year	Awards	Category
Attakathi	2012	Jaya TV Awards	Best Director
Madras	2014	Ananda Vikatan Cinema Awards	Best Director and Best Story
		Edison Awards	Best Director
		South Indian International Movie Awards	Tamil Best Director
		Vijay Awards	Best Director
Kabali	2016	Edison Awards	Best Director
Kaala	2018	Ananda Vikatan Cinema Awards	Best Dialogue writer
Pariyerum Perumal	2018	Behindwoods Gold medal	Best Producer
		Norway Tamil Film Awards	Best Film
		Edison Awards	Best Film
		South Indian International Movie Awards	Best Film – Tamil
		Filmfare Awards South	Best Film – Tamil
Sarpatta Parambarai	2021	Galatta Crown Awards	Best Director
		South Indian International Movie Awards	Best Film – Tamil

Source: The authors created the chart.

Case Study 1: Attakkathi

Attakathi is the debut movie written and directed by Pa Ranjit and produced by C.V. Kumarin 2012. It is a romantic comedy that happened in a small village on the peripheries of North Chennai. The movie is celebrated for the variety of music by Santhosh Narayanan. The leading roles were played by Dinesh, Nanita Swetha, and Aishwarya Rajesh. Most of the character roles were played by newcomers. The actors were so normal in their acting and that made the movie look very fresh and natural.

Pa Ranjit directed his first movie very simple and natural that does not treat any major issues of Dalits. But he has captured well the lives of the youth hailing from the semi-rural and semi-urban areas of Chennai. The movie clearly depicts their daily routine and their mentality. As the starting point of Ranjit, he introduces the lifestyle of

the Dalit youth who belong to the lower-middle class category. Their struggle for education, teenage love, and constant failure have become some of the light-hearted humorous scenes covered with natural dialogues.

Figure 2: Pictures from the Movie – Attakathi



Scene 1



Scene 2



Scene 3

Source: Different Screenshots Taken from the Movie

The movie is a journey along with the protagonist who repeatedly becomes the victim of love failure. Ranjit portrayed the scenes so well that they became so crisp and short. In figure 2, the first scene speaks loudly about the struggle of a village boy to find a girlfriend since he has made a deal with his best friends that he would fall in love with a girl and get married. Dinakaran represents a real village boy who repeatedly fails in English and goes to his tutorial class. Their only interest is to travel on the footboard of the buses and try their luck with every other girl they meet.

The second scene reveals the alteration of the protagonist from the tutorial class student to the roguish 'Route Thala' of his college. His friends are the typical village boys ready to go to any extent to help him to attain his love. In the second scene, Dinakaran is represented as code language for clothing and for rugged and colorful style when he got engaged in violent political life. Dinakaran started to wear a loose open blue shirt and other symbols used in the movie to show the individual's low personality traits and to depict the lower caste community and their lifestyle of ridicule and violence. The third scene shown here depicts the ordinary setting of the movie which makes it more realistic. The movie takes to some sluggish places at times in order to create realistic scenes. However, the movie has become more popular among the youth for its subject and simplicity of narration.

Case Study 2: Kaala

Kaala is a Tamil action-drama movie directed by Pa Ranjit and produced by Dhanush in 2018. Ranjit in this movie Kaala represents the Tamil migrants who were settled in the slums of Dharavi in Mumbai. Rajani Kanth who played the major role of Kaala, a native of Thirunelveli, was the leader of this area and fought against the politicians and corporations who wanted to snatch their land. The movie depicts the struggle of the people to protect their homes and land from the political leader who was a gangster now wanted to reconstruct the slum into posh buildings for his personal and political gains.

Nana Patekar played the role of Haridev 'Hari Dhadha' the ruthless politician and minister who fought against the ideologies of Kaala and supported the higher status of society. Eswari Rao who played Selvi Karikaala, represents Kaala's wife met in a car accident and got killed out of the wicked plan visualized by Hari Dhadha.

Selvi was a constant support for the Dalit migrant community in the slum. Huma Qureshi as Zareena performed the role of Kaala's ex-girlfriend. She contributed to the movie as the NGO worker who returned from Africa to Dharavi and led the Dalit community along with others to fight for their own land, their rights, community co-existence and against corruption.

The movie touches on various themes of inequality, oppression of the society, and the roles played by the society and religion that destroy the peaceful situation and separate the Indians based on the color of their skin, and places. He highlights the caste, religion, and gender bias suffered by the Dalits in their daily life. Their poverty, exploitation, and abuse of power is visualized clearly in the movie. The voice that is raised in the movie is the uncompromising collective voice of every other individual belonging to the lower cast communities who fight for their rights.

Figure 3: Picture from the Movie - Kaala



Source: Different Screenshots Taken from the Movie

In the movie, the first scene reveals some of the happy lived experiences of the lower caste Tamil migrants amidst the fight and turmoil. Kaala, took the avatar as a god and guard in protecting the land as well as their culture. They continue to have their local celebrations where Kaala offers non-vegetarian food and local drink "toddy" to people that make them happy. He joins their celebrations which makes them joyful and relaxed from their fear and turmoil. These migrants have come to this foreign land for their livelihood yet they practice their traditional festivals and have celebrations to show their cultural strength and features. Through the character of Kaala, the director is also revealing the interpersonal relationship and bond of love Kaala's family enjoyed in the problem-stricken area. There was laughter, fun, playful entertainment, understanding, and caring that united them.

In the second scene, the director turns his camera to the complete violence that took place in Dharavi. The people's struggle to protect their own land is visualized clearly. Although the movie is centered on the Tamil migrant Dalit community, Dalits from various parts such as; Haryana, Andhra Pradesh, and Karnataka live in Dharavi and join hands to defend their land from the real estate builders. In fact, the conflict in the movie is not between the persons that Hari and Kaal's but it is local, national, and generational that cannot be ignored. The tension and inner conflict existed even in the absence of external violence. They had undergone a lot of physical torture, and mental agony, and witnessed death and violence in its crucial form. The men and women are beaten up by their oppressors and even by the police.

The third scene taken from the movie Kaala brightly describes the priority given to the women in the movie. Pa Ranjit brings the women in the movie as strong-willed, determined personalities who dare to raise their voices for

their rights. He tries to break the gender bias that exists in the society. The women had developed their own identities which made them strong in their convictions. They fought courageously for their own people and also became a source of inspiration and empowerment.

Case Study3: Sarpatta Parambarai

Sarpatta Parambarai is a movie directed by Pa Ranjit under the banner 'Neelam Production'. The movie was released on 28 July 2021 on digital platform of Amazon Prime Video due to the Pandemic. The historical background of this movie is the clash of scenes and shots between two clans namely Sarpatta Parmbarai and Idiyappa Parambarai in North Chennai which took place in 1970's. The movie spins around the boxing culture of the locality and on a smaller scale it reflects the political tension of the country, the emergency period declared by the Prime Minister followed by the political division in Tamil Nadu. Pa Ranjit uses these images to bring more realistic life experiences of people in his movie.

The movie focuses on the ground realities of the working-class people and their daily struggle for livelihood. This movie meticulously visualizes their social life, economic status, family bond, and culture. Aryan played the protagonist role in the movie as Kabilan Munirathnam, a Dalit from North Chennai who longed to be a boxer like his father working as a laborer in Chennai Port. He represents the Dalit youth who faces a lot of anxiety, pain, and obstacles to accomplish his dream. The movie shows in front of the viewer how social isolation can be a major reason for the self-destruction of an individual's personality and dreams.

Figure 4: Picture from the Movie - Sarpatta Parambarai



Scene 1



Scene 2



Scene 3

Source: Different Screenshots Taken from the Movie

The first scene in figure 4, accurately presents the tension between the two clans Sarpatta Parambarai and Idiyappa Parambarai. Ranjit recreates the historical events where boxing was used beyond a sport between two clans to prove their superiority over the other. Kaliban represents the one-man army and all those who have never been given an opportunity in life. Kaliban was not appreciated to be a boxer by his mother so he was secretly practising it. Finally, when he got an opportunity, he had to face the wrath of his own clansmen. His journey to the final victory was demanding from him rejection, hard work, and determination to break the barriers.

The second scene presented here is taken from the occasion of the marriage of Kabilan. During the marriage, the newly wedded couple is presented with photos of Ambedkar, Bhudha, Periyar, and Karunanidhi to represent the themes of Ambedkarism, the Self-Respect Movement, and Bhudhism. Ranjit as an ardent follower of their ideologies, drew his inspiration and courage to empower his community from these great personalities. The images are being used with the expectation to begin a new life where there is no discrimination based on caste, race, or gender. The song starting 'Neeye oli' (be your own light) is an inspiration from Budha's enlightenment.

In the third scene, the researcher tries to evaluate the influences of different women in the lives of Kabilan on the way to his achievement as a boxer. His mother would pray to 'Mother Mary, please let my son lose' as she did not want him to be a boxer like his father. Later, she was inspiring her son to resume boxing not wanting him to be known as a bully boy in front of others. The women in the movie raise their voices demanding respect and dignity from the men. Bakkiyam raises her voice and speaks out 'I am your servant in your house, not your slave'. Mariyamma the wife of Kabilan courageously expresses her need for love and attention from Kabilan. She speaks out for the need for appreciation and mutual respect in the marital life. Lakshmi on the other hand, asks her family to pay heed to her anger for equality.

Analysis and Discussion

In the movie *Attakathi* the director presents the story of youngsters, their infatuation situation of love, impressing girls with arts, conflicts between two villages over love issues, eloping, play of human emotions, the complexity of relationships, and other social themes covered in this movie. The director is also creating an influence among the Dalit society on their youthful journey, peer group dynamics, a paradigm shift of a leader of a gang into a teacher; satisfying others' needs into fulfilment of one's won peace and joy of life. Lower social status into higher social status.

Kaala movie is centred on Dalit liberation and empowerment from powerful political leaders of the state. This movie is situated in Dharavi of Mumbai slum. The various themes that are covered in this movie are migration, displacement, ceasing the land of Dalit slums, misuse of government authorities, cleanliness, nationalism, social protest, NGO collaboration revengeful attitude towards the oppressors, and the influences of social media. This movie also depicts the fight between the lower caste and the upper caste, curfews, and violence. Pa Ranjit is also using the violent method to achieve greater things in life.

The women in the movie *Kaala* reveal the tremendous change they have made in society. The movie shows how Selvi, a housewife courageously stood along with Kaala to fight for their rights. She also educated other women to be strong. The Indian cinema is an industry where casteism played a major role for many years. The graded inequality was so visible that the heroes of the movies are always hailing from an upper caste and the villain is depicted as dark-skinned coming from a lower caste community. The movie *Kaala* breaks the traditional practice. Pa Ranjit shatters the caste pyramids in his movie *Kaala* where the Brahmin destroyer is opposed by a Dalit unifier. Kaala loves reading the book of Ambedkar and encourages his people to educate their children and empower them to fight for their rights whereas Hari loves weapons. Pa Ranjit indirectly tells the power of knowledge that is mightier than the sword.

Pa Ranjit breaks the stereotype theories of directing a movie while presenting Dalitson the screen through his unique way of telling the story. His style of presentation, writing, language, and music unanimously bring the centum result for his movie. The fight scenes in the movie *Sarpatta Parambarai* are not only to win over the opposite clan but also to break through the stereotype mentality of the society that the Sarpatta clan is unable to win. It is not merely to empower a particular family or clan but the people belonging to the lower strata of the society.

The movie *Sarpatta Parambarai* reveals the awakening of women from the olden times. Mariyamma stands oddly from the women depicted in many movies as silent and submissive to their husbands. She raises her voice and speaks boldly for her physical and emotional needs. She doesn't permit Kabilan to go until he feeds her with his own hand. She confidently alters and advises her husband at times. Bakkiyam, Mariyamma, Lakshmi, and other

women in the movie have evolved over time and years and grown beyond the pseudo-cultural values and patriarchal norms.

Findings and Highlights

Throughout the study, the researcher has found the following highlights.

- Lower-class and middle-class families struggle for a better social status and economic livelihood.
- The oppression and exploitation of the Dalit communities, migrants, and Dalit youth by politicians, higher caste, and government officials.
- All the movies highlight the significant approach toward new empowerment, development, policies for social justice, and peaceful co-existence.
- Pa Ranjit as director uses the following means such as; awareness, advocacy, lobbying, activism, and social media to fight against atrocities and use them as means of their growth.
- The director uses an inclusive and participative process to give voice to the marginalized people, strengthen their ability to influence and to urge them to make a collective decision. He also motivates them to get better opportunities for education and employment, and orients to have their vision, and planning to develop them to have a strong effective leader.
- The researcher has identified in all the Dalit films Dalit communities' inner struggle to fight against social injustice, casteism, corruption, gender bias, and monopoly of particular groups.
- There are some Dalit men who are isolated even in their own communities and given fewer opportunities to grow in their talents. They feel that they have no words beyond their house and a subject to be mocked in front of the higher caste.
- Social isolation could be the reason behind deteriorating their character and moral values. They are hooked to alcohol and drugs.
- The movie depicts the inner turmoil of Dalits who were unable to accomplish their dreams due to fear and threat of life. There are many youths lost their passion and hope for their dream career.
- Dalit men and women have become a thorn in the eyes of the upper caste where they outshine them when the opportunities are equally dispersed.
- The depression and despair of Dalits are shown in the movies. The protagonist lost his own self and due to being overweight became unfit for boxing. It is a metaphor used in the movie to express the mind that is overweighed by social experiences. It reveals the mental dilemma of the Dalits.
- The movies reveal the struggle of Dalits facing challenges such as: depression, violence, guilt consciousness, psychological and mental disturbance, irritation, repeated failures, and shame to find victories and success in life

The Impact of Movies on Audience

The positive representation of Dalits in movies is socially accepted and could make a shift in the mentality of the common people. Casteism played a major role in the division of India which led the foreigners to conquer the land easily. Cinema being a big mirror of society is taking the role of a weapon in eradicating it in its own way. There were movies that faced a great deal of criticism in the initial stage but later were accepted globally for their subject and presentation for the upliftment of the marginalized groups. Pa Ranjit from the Tamil Film industry is a vibrant and emerging director and writer.

Dalit movies created may impacts on audience and viewers, the Dalit communities and weaker sections of the society namely

- ❖ Ensuring access and availability of education to Dalits and welfare schemes.
- ❖ Positive impact is seen on affirmative action policies and representation of Dalits in political life.
- ❖ Literary works and studies on Dalits are promoted and encouraged.

A Way Forward

Dalits were a part of Indian movies from the very beginning but they were presented in the way the society wanted them to be. Some Dalit movies were focused only on the partial reality of life such as their economic aspect that demands from viewer sympathy and pity. The cultural aspects were consciously ignored. There were no Dalit heroes who came up fighting for their rights. The movie industry once revolved around the upper castes who played the roles of directors, singers, composers, mainstream actors, and production houses. It was a period when Dalits chose to hide their identity from society due to the fear of discrimination and isolation. They feel inferior in the presence of the upper caste people because of their different lifestyle.

Dalit movies have become a vehicle to broadcast the lived realities of the Dalits and a showcase of their identity in front of the world. Pa Ranjit with his creativity and hard work, stands differently among other directors in depicting the Dalit on the screen. He portrays the Dalit characters as assertive, violent, courageous, and capable of fighting for their rights. His movies go beyond narrating the lived experiences of Dalits moreover it touches and motivates them to long for a liberated life. He is successful in creating an inner thirst among the Dalits to raise their voices for a standard life. Pa Ranjit is an inspiration for the Dalits to feel proud of their identity.

If everyone is given an opportunity, there can be a change in the society. Equality doesn't appear all of a sudden. Pa Ranjit is trying to empower his people in his own way. Cinema being a waste medium to influence the people, he makes use of the opportunity to reach out to the people. He dreams of a world where Dalit children can flourish in their dreams by getting a good education. He visualizes a reality, where they are free to choose what they need to study, the youth playing together in the field regardless of their caste, and receiving respect and dignity from their higher caste neighbour. He sees a world where Dalit women would walk freely without fear. People thirst for a well from where can draw water, they thirst for respect and dignity in their workplaces, for their growth and well-being and for their thirst for social acceptance and recognition is fulfilled.

Conclusion

Movies influence the viewer's perception of society. There are movies produced with the sole purpose of reforming the society. Cinema has become a big platform of conversation between the director and the audience. This paper aims to show the way Pa Rajit used his movies to portray the real lives of Dalits and used them as a medium to empower them. Pa Ranjit appropriately used this social platform to disclose the Dalit culture, their traditions, their daily experiences, and the idea of anti-caste politics in the universal world. Pa Ranjit's movies have shaken the entire Tamil movie industry for its very nature. People who valued actors more than the directors began to feel a change in them. The depiction of real-life lived experiences of Dalit communities in Tamil Nadu is truly presented in Pa Ranjit's movies. The moves have become an eye opener for enlightenment, encouragement and empowerment of Dalits along with weaker sections of the society.

Acknowledgment

We would acknowledge with gratitude all the persons who helped in completing this paper with anonymous referees with their suggestions and gave feedback to this research article. A special thanks to the research

committees of Arunachal University of Studies, Namsai, Arunachal Pradesh and Don Bosco College, Golaghat, Assam and Dalit Association Leaders from Tamil Nadu for their encouragement and motivation by sharing their research knowledge and quality expertise.

Informed Consent

For this research article, there was no need of getting informed consent since no primary respondents are involved in the process of data collection.

Conflict of Interest

The authors declare that there is no conflict of interest in this paper.

Reference

- D Moses Abiya & R Pugalendhi.2021. "Impact Study on Portrayal of Dalit Caste in Tamil Cinema: A content Anaysis." *Anvesak*, Vol.51, No.2(x) July- Dec 2021, ISSN:0378 4568- print.
- Harish Wankhede. 2013. "Dalit Representation in Bollywood, in Mainstream." Vol.LI, No.20, 4th May, 2013.
- Herrero & Dolores. 2021. "Anti-caste Aesthetics in Contemporary Dalit Cinema: The Caste of Asuran." *Revista Canaria de Estudios Inglesses*, Vol.83, PP. 37-49.
- Maitreya Yogesh. 2022. "Sarpatta Parambarai shows Dalit Masculinity in Transition." Newslick, 27 Jan 2022, accessed on 28 Oct 2023 <https://www.newslick.in/sarpatta-parambarai-shows-dalit-masculinitytransition#:~:text=But%20Sarpatta%20Parambarai%20is%20more,viole%20to%20protect%20his%20honour>.
- Radha Rajapandian, Bharathi Dhanapal, Sivakumar Iyyanar. 2021. "Representation of Caste and Class in Modern Tamil Films, *The American Journal of Economics and Sociology*." Vol.80, Issues 3, PP. 915-929, May 2021.
- Ranjit Pa. 2012."Attakathi."Thirukumaran Entertainment.15 Aug 2012
- Ranjit Pa. 2018."Kaala." Produced by Dhanush. Wunderbar Films. 7Jun 2018
- Ranjit Pa. 2021. "Sarpatta Parambarai." Produced by Shanmugam Dhakshanraj & Pa. Ranjith. Neelam Productions. 22 Jul 2021
- Shinde Ravikiran. 2018."How Kaala upended the caste and colour paradigm." Newslaundry. 11 June 2018. accessed on 27 Oct 2023. <https://www.newslaundry.com/2018/06/11/kaala-caste-colour-paradigm-indian-films>
- Shinde Ravikiran. 2021."Sarpatta Parambarai: Pa Ranjith continues his quest to smash stereotypes." Newslaundry, 31 July 2021. Accessed on 28 Oct 2023. <https://www.newslaundry.com/2021/07/31/sarpatta-parambarai-pa-ranjith-continues-his-quest-to-smash-stereotypes>
- Thakur Tanul, Courageous and Pertinent, 'Kaala' Asks All the Right Questions, *The Wire*, 08/JUN/2018 accessed on 27 Oct 2023 <https://thewire.in/film/courageous-and-pertinent-kaala-asks-all-the-right-questions>