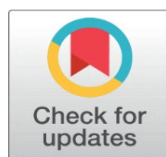
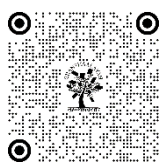


# VISUALIZING CASTE IDENTITY: AN ANALYSIS OF 'PARIYERUM PERUMAL' TAMIL MOVIE

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## ABSTRACT

Cinema is the most significant form of art and the most profound communication tool. *Pariyerum Perumal* is a thought-provoking Tamil film directed by Mari Selvaraj. This film looks deeply into the persistent caste myths in Indian society, particularly on the suffering of the Dalit group (formerly known as "untouchables"), the story of Pariyan, a young Dalit student who wants to be a lawyer. Pariyan struggles with the harsh reality of prejudice and caste-based discrimination in a rural Indian setting while he pursues his education. In the story, Pariyan is isolated from his upper-caste colleagues in college and experiences violence and humiliation due to the sharp caste-based division pervasive in society. The film *Pariyerum Perumal* shows underprivileged groups' tenacity and struggle to claim their identity and dignity. Pariyan is adamant about overcoming trials and obstacles to achieve his goals and free himself from caste oppression. The movie fiercely refutes the idea of caste superiority and exposes the sneaky prejudices based on caste, even among those who appear progressive. This article focused on how *Pariyerum Perumal* portrays the caste-based problems afflicting modern India painfully and realistically. It sparks crucial dialogues on caste prejudice, violence, and the pressing need for societal transformation to destroy the antiquated caste myths that still exclude and oppress millions of people in the nation.

**Keywords:** Cinema, Dalit, Pariyerum Perumal, Casteism, Violence, Mari Selvaraj

## 1. INTRODUCTION

Cinema has been a vital source of entertainment for humans. The film is a succession of still images that, when played again, create the appearance of moving images. Since its inception, Cinema has been the subject of analysis, and various theorists have devised theories and analysis tools. The film's director, Mari Selvaraj, is noted for his dedication to telling stories highlighting social issues, particularly those related to caste. *Pariyerum Perumal* was his directorial debut, cemented his

reputation as a filmmaker with a solid social and political voice. It was released in 2018 and received critical acclaim for portraying caste inequality in rural Tamil Nadu, India. The story of the movie centers on Pariyan, a brilliant and aspirational Dalit student who enrolls at a law school and is subjected to severe caste prejudice. He attracts criticism and hostility from their families and society because of his association with Jo, a girl from a higher caste. The movie examines the difficulties and violence that Pariyan and Jo face due to their intercaste friendship and their fight for social justice and education. *Pariyerum Perumal* explores many topics, including caste-based prejudice, using education to break down social barriers, inter-caste interactions, and the structural persecution Dalits experience in India. The movie earned many positive reviews for its potent storyline, realistic depiction of caste prejudice, and captivating acting by the actors. Meaningful discussions regarding caste injustice and social fairness in India were spurred by it. The movie remarks on how caste-based prejudice still exists in modern India and emphasizes the need for social change and justice. It has significantly contributed to conversations and activities aiming at resolving these ingrained disparities in Indian society, as well as helping to raise awareness of caste-based issues.

## 2. REVIEW OF LITERATURE

The film *Pariyerum Perumal*, shot in the southern part of Tamil Nadu, portrays the difference between Dalits and Elites. It depicts the anguish and degradation that Dalits face. Before the emergence of Dalit-centered films, films validated the class division. They portrayed Dalits as horrible, and such films have highlighted the issue of subaltern populations being undervalued and culturally invisible [Susairaj \(2020\)](#). The discrimination suffered by Dalits in numerous aspects of life emphasizes that the Dalit community refrains from protesting or fighting against the discrimination they face because they have become accustomed to being subordinate. *Pariyerum Perumal* is a masterpiece among caste-related films since it is linked with the audience regardless of whether they are dominant or dominated [Susairaj \(2021\)](#). Instead of addressing caste inequality, Indian Cinema has long encouraged class distinction and social shame. However, films like *Pariyerum Perumal*, *Karnan*, and *Asuran* have challenged the stereotype by highlighting the marginalization and objectification experienced by the underprivileged. The researchers underline that these films challenge inequities and propose solutions to eliminate societal inequality [Rajapandian et al. \(2021\)](#). The societal distinction between Dalits and upper caste people is reflected in their skin colour, mode of transportation, clothing, and so on. The protagonist, *Pariyerum Perumal*, emphasizes that education is the only way to overcome the tyranny that the disadvantaged endure and concludes that the caste system can be abolished only when the upper caste empathizes with the plight of Dalits [Lijo \(2019\)](#). Visual Rhetoric focuses on informative arguments, advocacy and persuasion, dialect, discourse, and storytelling [Toth \(2009\)](#). This parameter focuses on the structure of an information presentation by analyzing and interpreting visual texts, metaphors, proactive language, and visual imagery [Gamson & Modigliani \(1989\)](#). *Pariyerum Perumal* discusses civility and incivility by highlighting how casteists' treatment of Dalits is comparable to disrespect.

The filmmaker Mari Selvaraj ignores the history of Dalit countermobilization to emphasize the need for civility against caste because violence due to incivility has only resulted in the death and destruction of innumerable individuals and properties [Damodaran \(2018\)](#). Tamil films solely focused on the privileged while ignoring or misrepresenting the oppressed till a decade earlier. She claims that

movies like *Pariyerum Perumal* have set a benchmark for giving the Dalit community an identity and giving them power [Bastina \(2019\)](#). The number of venues where *Pariyerum Perumal* was initially released and how the distribution is enhanced after critical reviews and buzz. Films can change societal caste preconceptions because even people who adore casteism did not protest after viewing *Pariyerum Perumal*. Although minor disagreements arose, no major conflict arose, indicating that such films are accepted and can change people's attitudes. Caste becoming a part of different stages of filmmaking affects human behaviour, particularly caste patriotism [Divakar \(2020\)](#). Cinema has a unique power to show the world's reality through techniques like deep focus and long takes [Bazin \(2004\)](#). Cinema could create meaning by combining and contrasting images, which was the core of his montage theory [Eisenstein & Leyda \(1957\)](#). *Cinema* is an art form that uniquely shows the world's reality through techniques like long shots and deep focus [Bordwell et al. \(2008\)](#).

Cinema caters to the male gaze; women are often reduced to objects of desire on-screen— gender dynamics that operate [Hein \(2006\)](#). Semiotics studies signs, symbols, and the relationships between symbols and their referents. It examines how signs carry meaning and how individuals interpret them in various contexts [Chandler \(2022\)](#). Semiotic analysis is a method for comprehending how signs, symbols, and linguistic systems create meaning in human communication and society. It entails examining signs and their surroundings to discover the underlying meaning structures [Innis \(1985\)](#). The study of signs and symbols and how they function in communication is known as semiotics. It investigates how meaning is created through the use of signs such as words, images, gestures, and objects, as well as how these signs are understood by individuals and within cultural and social settings [Leeds-Hurwitz \(1993\)](#).

### 3. OBJECTIVES

- 1) To explore how the film depicts the pervasive caste discrimination and oppression faced by the protagonist of *Pariyerum Perumal*.
- 2) To examine how the film addresses intersectionality by considering factors such as caste, gender, and economic status.
- 3) To investigate the role of education as a means of social mobility in the film.
- 4) To assess the potential social impact of the film on viewers and society.

### 4. RESEARCH QUESTIONS

- 1) How are the film's various instances and manifestations of caste-based discrimination portrayed?
- 2) What are the experiences of characters belonging to marginalized communities?
- 3) How access to education is portrayed as a way to challenge the status quo and break free from caste-based restrictions.

### 5. THEORETICAL FRAMEWORK

Roland Barthes' semiotic analysis is a framework for unravelling the layers of meaning embedded within signs and symbols in our culture and communication. He introduced that a sign consists of a signifier and a signified, emphasizing the

interplay between its physical form and its conceptual meaning. Barthes explored the dichotomy of denotation and connotation, revealing that characters possess a surface-level, objective meaning (denotation) and more profound, context-dependent, and often culturally influenced associations (connotation). Central to his work was "myth," wherein everyday objects or ideas were elevated to cultural myths, obscuring the underlying social constructs and ideologies. His semiotic analysis extended to various cultural artifacts, from advertisements to literature, illuminating how signs are situated within semiotic codes that govern their meanings. Based on the investigation findings, it is concluded that the film *Pariyerum Perumal* has various indicators. We eventually realize the movie's underlying message due to this examination. We can infer cultural differences and variances by comparing the movie's visuals.

## 6. METHODOLOGY

Semiotic analysis, also known as semiotics, is an analytical approach and field of study that examines signs, symbols, and sign systems to understand how meaning is created, communicated, and interpreted in various forms of communication such as language, visual arts, literature, film, advertising, and culture. It aims to elucidate the underlying patterns and standards that regulate the use of signs and symbols and how they transmit explicit and implicit meanings. The fundamental units of analysis are signs. They are made up of two parts: the signifier (the physical manifestation of the sign, such as a word, image, or gesture) and the signified (the concept or meaning linked with the sign). Semiotics is the study of sign connections and how signs are used to represent and transmit meaning. It investigates the structure of signs, how they operate in communication, and how they might be interpreted in various circumstances. Denotation is a sign's literal, objective meaning, whereas connotation is the additional, often subjective, cultural, emotional, or symbolic meanings connected with the sign. Intertextuality is an essential topic in semiotics because it entails evaluating how signs and symbols in one text refer to or relate to signs and symbols in other texts, revealing links and layers of meaning. Semiotic analysis in film is an analytical approach that looks at how signs, symbols, and semiotic codes are used in a film to reveal layers of meaning and communication. Semiotics, the study of signs and their meanings, can be used to many parts of film, including visual components, sound, narrative, and character development.

## 7. ANALYSIS -VISUALIZING CASTE IDENTITY IN PARIYERUM PERUMAL

### 7.1. CASTE-BASED DISCRIMINATION IN EDUCATIONAL INSTITUTIONS

The movie shows how upper-caste students regularly use abusive language and verbal abuse at Dalit pupils like *Pariyerum Perumal*. They degrade and denigrate Dalit pupils using racial insults and offensive language. Caste discrimination is illustrated through the practice of segregation within the college campus. Dalit students are often made to sit separately, use separate facilities, and are treated as inferior by their upper-caste counterparts. The movie is not afraid to show the physical abuse Dalit students endure. When *Pariyerum Perumal* tries to establish his rights or opposes the caste-based system within the college, upper-caste students physically assault him. Caste discrimination extends beyond student interactions and into institutional bias. The film shows how professors and college management

can foster caste-based stereotypes or fail to protect Dalit students from harassment and violence. In the movie, caste inequality and economic discrimination are intimately related. The caste system is sustained by religious beliefs that justify its existence. The caste system did not end after the colonial period but influenced the films. The upper caste people, who had more money, produced many movies [Krithika \(2023\)](#). Dalit children frequently come from low-income families, making purchasing educational supplies like uniforms and textbooks difficult. The discrimination they experience is made worse by this economic discrepancy. The movie examines how Dalit students are pressured to fit in and conceal their identity to stop discrimination. *Pariyerum Perumal* fights internally with his identity and experiences challenges as he navigates a world characterized by caste-based prejudices. In the movie *Pariyerum Perumal*, caste prejudice is portrayed as a ubiquitous and deeply rooted social problem that impacts many parts of the protagonists' lives, including their ability to access education and general well-being. The movie offers a blunt commentary on India's ongoing fight against caste-based prejudice and the pressing need for equality and societal transformation. The Dalits have a long history that traces back to ancient India. In the initial stages, there were shattered guys who weren't from tribes and men from tribes [Ambedkar \(1948\)](#). These individuals were subsequently labeled as untouchables. Broken men, which translates to Dalit, was the title given to the untouchables.

## 8. SOCIAL INJUSTICE

The central theme of *Pariyerum Perumal* is caste-based prejudice, a problem that persists in Indian society despite legislative protections against it. The movie vividly depicts how people from lower castes, like the main character *Pariyerum Perumal*, are exposed to constant humiliation, insulting remarks, and seclusion. Before the 1935 government order, they were widely known as depressed classes

[Michael \(1999\)](#). Since then, they have been called Scheduled caste (SC) Michael, S. M. The movie's glaring disparity between upper-caste and Dalit characters illustrates the deeply ingrained prejudices that still exist in many areas of India. Dalit students confront significant barriers to receiving a quality education, ranging from economic inequality to a lack of basic resources such as textbooks and uniforms. The film poignantly demonstrates how systematic prejudices inside educational institutions perpetuate inequity. Teachers and administrators frequently contribute to discrimination or fail to protect Dalit pupils from harassment, depriving them of their access to an education. *Pariyerum Perumal* does not hold back in describing the physical and verbal violence that Dalits face. When *Pariyerum Perumal* questions the caste structure or claims his rights, he becomes a victim of harsh physical violence by upper-caste students. The depiction of this assault in the film is a striking reminder of the cruelty many Dalits suffer daily. Another aspect of social injustice shown in the film is economic exploitation. Dalit families are frequently depicted as struggling to make ends meet, caught in a cycle of poverty due to limited possibilities and abuse. This economic disadvantage is a considerable obstacle to social mobility and widens the gap between rich and poor. The film digs into the identity issues of Dalit people, who are frequently pressured to hide their actual selves and adhere to conventional norms to avoid prejudice. As he grapples with his Dalit identity and seeks to express his dignity, *Pariyerum Perumal's* character undergoes tremendous interior metamorphosis. *Pariyerum Perumal* is a poignant and unflinching portrayal of social injustice, particularly caste inequality, in contemporary India. Through riveting storytelling, the film highlights the inherent biases and structural prejudices that continue to degrade Dalit individuals and communities. It is a solid



call to action, asking society to face and demolish these discriminatory structures, and it emphasizes the critical need for justice, equality, and social reform. Finally, *Pariyerum Perumal* is a monument to people's perseverance in the face of tragedy and their unrelenting quest for justice and dignity.

## 9. SYMBOLIC REPRESENTATION

*Pariyerum Perumal* employs symbolism to express powerful ideas about caste-based discrimination, social structures, and the quest for equality. Karuppi, the dog, is a key character in the film. Initially, she represented the loyalty and innocence of *Pariyerum Perumal*. Karuppi, however, symbolizes misery and oppression as the novel progresses. Her terrible death at the hands of upper-caste guys represents the violence and cruelty that Dalits experience. Her appearance in the film is a powerful reminder of the injustice and brutality that Dalits face. In one pivotal scene, Jo, a character from a higher caste, washes away the caste mark on her forehead to be with Pariyan. This symbolic act reflects her rejection of caste-based identification and her readiness to defy conventional standards. It also represents the ability of love and friendship to transcend caste barriers. The film uses clothing as a symbol of caste identity and power relations. Upper-caste characters frequently use white clothing to represent purity and dominance, whereas Pariyan and other Dalit characters wear darker and simpler clothing to depict their oppressed status. Pariyan's metamorphosis and goal to confront caste inequality through education and the legal system is symbolized in the film's climax, in which he dons a lawyer's robe. The wall separating Pariyan's community from the upper-caste neighborhood is a potent emblem of social segregation. It reflects the actual and symbolic barriers that separate distinct caste groupings. The film's conclusion, in which Pariyan climbs over this wall, represents his ambition to break free from these restraints and seek justice. In the film, the abandoned school building represents the neglect and rejection of Dalit educational possibilities. It also represents the possibility of transformation and advancement via education. This sign is closely tied to Pariyan's pursuit of education and his ambition to become a lawyer. Thresholds and entrances serve as a visual representation of the lines that Dalits are not permitted to cross throughout the movie. Dalits occupy a marginal position in Indian society. According to Kumar, Dalit women face triple oppression based on their caste, class, and gender, and they are often subjected to various forms of violence and atrocities by the so-called upper castes [Kumar \(2009\)](#). Characters from higher castes frequently obstruct Pariyan's way or demand that he removes his shoes before entering their homes, underscoring caste-based traditions humiliating and exclusive nature. Water sources such as wells and ponds are metaphors for caste-based prejudice in the film. Access to these sources is controlled by upper-caste individuals, denying Dalits their entitlement to safe drinking water. These scenes represent Dalit's rejection of fundamental human rights. Dr. B.R. Ambedkar's photograph in Pariyan's home represents optimism and inspiration. Ambedkar, an iconic Dalit leader, symbolizes the battle for social justice and equality. Pariyan finds strength in his portrait as he faces caste discrimination. [Gorringe \(2016\)](#) significantly challenges the concept of community representation and calls into question the validity of utilizing a symbol of negativity as a positive identity. when it is still associated with people's funerals, mainly Dalits [Gorringe \(2016\)](#).

## 10. GENDER DYNAMICS AND CASTE

The film investigates the confluence between gender and caste, mainly via Jo, and exposes the broader ramifications of this junction within Indian society. Jo, the film's female protagonist, is a vital illustration of the intersection between gender and caste. She is from a dominant caste, and her friendship and later romantic relationship with Pariyan, a Dalit, violates established caste conventions. The film shows how caste frequently takes precedence over gender in Indian society. Despite her descent from a dominant caste, Jo's relationship with Pariyan is viewed as challenging the social structure. Jo also endures gender-based discrimination and violence, particularly from her family members. The media, which serves as a watchdog, has continuously ignored the Dalits, either by eliminating them from the main stream press or excessively denying them, and news about "Dalits" is frequently confined to the media's importance of accessibility, or Dalits in particular are depicted as the agents of violence. [Ratnamala \(2012\)](#). The film shows how patriarchy functions within all caste groupings, affecting women's lives regardless of caste. Jo's troubles with her family and society reflect the more significant issue of gender based violence in India. *Pariyerum Perumal* vividly depicts the nexus between caste and gender inequality. Jo and Pariyan's characters show how those at the junction of two identities confront multiple forms of oppression. They face caste-based discrimination, gender-based violence, and societal norms that promote these inequities. The film emphasizes the critical need to address caste and gender prejudice in India. It highlights how both difficulties are inextricably linked, frequently reinforcing the other. Recognizing and combating these intersecting types of discrimination is critical to achieving true social justice. *Pariyerum Perumal* is a profound social commentary on India's complicated network of social systems. It forces viewers to confront their biases and prejudices while advocating for a more inclusive and equal society. *Pariyerum Perumal* is a poignant film on the intersection of gender and caste inequality, as shown by Jo and Pariyan. It draws light on the many obstacles individuals confront at this crossroads and emphasizes the significance of resolving both caste and gender inequities to create a more just and equitable society. The caste system in India imposed sensory restrictions on Dalits, the lowest and most oppressed group. They were not only untouchable but also invisible and inaudible, and this shows how caste is related to the perception of the senses [Edachira \(2020\)](#).

## 11. IMPACT ON CONTEMPORARY SOCIAL MOVEMENTS

*Pariyerum Perumal* has considerably impacted current social movements and conversations in India over caste-based injustice. The film's stunning representation of Dalit realities and its frank critique of the caste system have helped to raise awareness, stimulate conversation, and inspire action in various ways. Some Nair feudal lords or Nair Madambis are the ones who have the problem of caste, not any specific social structure. When Nairs modernized, all this disappeared. Nairs used to make Dalits play Nair roles because of the special circumstances in the past [Rowena \(2013\)](#). The film has brought the voices and tales of Dalits and other oppressed people to the forefront of public consciousness. It has provided a voice for individuals and communities previously silenced and ignored. *Pariyerum Perumal* has triggered various conversations and debates about caste-based prejudice in India and worldwide. The film's narrative and symbolism have caused people to ponder society's deep-seated prejudices and systematic inequalities. Activists and supporters fighting caste-based inequality have found

inspiration from the movie. They now have a potent tool at their disposal for spreading word of their concerns and gaining support. The film *Pariyerum Perumal* dispels myths and preconceptions about Dalits and their circumstances. It illustrates Dalit people's intricate and varied lives, dispelling oversimplified theories and fostering a more thorough understanding of the problem. The film's message of togetherness and the significance of people from diverse backgrounds working together to fight injustice has struck a chord with many. It has fostered the notion that communal action can only achieve change. *Pariyerum Perumal* has influenced art and Cinema, inspiring other filmmakers to address social justice and prejudice concerns. This chapter examines how mainstream Hindi movies portray the Dalit minority, the most oppressed people in India, according to the Brahmanical texts. These texts divide the society into four castes or 'Vernas': [Vidushi et al. \(2015\)](#). It has established a precedent for using film as a vehicle for social change and questioning the status quo. The film has drawn attention to the need for more accountability in resolving caste-based prejudice in educational institutions and other areas. It has sparked discussions about policy adjustments and institutional reforms. The film's critical praise and acclaim have drawn international attention to the caste inequality in India. It has urged international audiences to participate in and support anti-discrimination campaigns. The film's depiction of judicial battles for justice has highlighted the need for legal reforms to preserve the rights of vulnerable people. It has sparked debate about tightening anti-discrimination legislation and boosting access to justice. Dalit Cinema should aim to create a new kind of socially aware Cinema that balances both commercial and artistic aspects, and it should also participate in a new mainstream film culture that empowers Dalits [Herrero \(2021\)](#).

## 12. EDUCATIONS AS AN INSTRUMENT OF EMPOWERMENT

The film *Pariyerum Perumal* expertly explores the transformational power of education as an instrument of empowerment, particularly for oppressed individuals such as Dalits in Indian society. The video powerfully depicts how education acts as a beacon of hope and a catalyst for transformation in the face of adversity through the journey of the protagonist, *Pariyerum Perumal*. The story begins with Pariyan, a young Dalit who wants to study law. His ambition to obtain an education embodies the aspiration of many oppressed people to break free from the bonds of ignorance and conquer centuries-old social injustices. The film portrays education as a way to gain knowledge and become conscious of one's rights. Pariyan's education opens his eyes to the injustices and unfairness he endures; making him painfully aware of the structural biases that exist in society. Education is portrayed as a means of economic advancement. Pariyan's pursuit of education is motivated by the desire to improve his family's financial status and break free from the cycle of poverty that so often entraps Dalit families. Education is shown in the film as a tool for critical thinking and empowerment. Pariyan's developing awareness of legal ideas equips him to challenge the status quo and battle the injustice he witnesses. Education also encourages cooperation and group effort. Education can help people from diverse social backgrounds unite in the pursuit of justice by bridging social divisions, as seen by Pariyan's friendship with upper-caste girl Jothi Mahalakshmi. Pariyan's education gives him the knowledge and confidence to seek legal recourse for the injustice and violence he endures. His choice to file a lawsuit demonstrates the transforming impact of education in empowering individuals to exercise their rights. In the film, Pariyan's journey illustrates a larger narrative about how education empowers individuals and future generations. He sets an example for his



community and inspires others to seek knowledge and justice by pursuing education. Education in the film is about more than just learning knowledge; it is also about personal growth and reclaiming one's dignity. Pariyan's education gives him the confidence and resilience to declare his identity. Education is portrayed as a powerful instrument of empowerment in *Pariyerum Perumal*, capable of breaking down obstacles, fighting injustice, and encouraging constructive social change. The film emphasizes the transforming power of education in the lives of marginalized people, emphasizing the importance of information and awareness in breaking free from the shackles of discrimination and injustice.

### 13. MEDIA (CINEMA) AND SOCIAL CHANGE

In India, the media, particularly films like *Pariyerum Perumal*, is vital in encouraging social change and increasing awareness about caste-based concerns. Films can elicit empathy by depicting the real experiences of underprivileged communities. *Pariyerum Perumal* immerses viewers in the lives of Dalits and graphically displays the injustices they experience. Films may make complex social topics more understood and approachable to a broader audience by using relatable characters and storytelling. The media, particularly films, can focus on the injustice and discrimination experienced by underprivileged communities. *Pariyerum Perumal* depicts numerous forms of caste-based discrimination, ranging from social exclusion to violence. The media can force viewers to confront painful truths by bringing these issues to the forefront. Films are effective methods for increasing awareness. They can educate audiences on the history and current state of the caste system, its impact on individuals and communities, and the importance of eradicating caste-based prejudice. The media can start debates about caste-based concerns that are generally brushed under the rug or ignored. Films like *Pariyerum Perumal* spark dialogues among audiences, families, communities, and even legislators about the importance of social transformation, equal rights, and justice. When audiences observe the injustices shown in films, they are typically inspired to take action. *Pariyerum Perumal* has motivated people to become activists, join social movements, and support organizations that fight caste prejudice. Films are used to educate students, intellectuals, and the general public about caste inequality. They can be used in educational contexts to stimulate critical thinking and facilitate debates about these concerns. The media can shape public opinion and, as a result, laws and legislation. When films like *Pariyerum Perumal* garner widespread attention and support, lawmakers and authorities may be compelled to take action against caste-based prejudice. Films and media featuring caste-related themes frequently gain international acclaim, drawing global attention to these issues. This can strengthen international cooperation and advocacy efforts against caste-based discrimination. Films that adequately portray marginalized communities provide representation and encourage such communities' members. They demonstrate that their stories matter and can influence perceptions and self-esteem. By challenging old beliefs and practices, media can contribute to cultural shifts. Films like *Pariyerum Perumal* criticize the status quo and attack caste-based hierarchies. Media, especially movies like *Pariyerum Perumal*, has a significant role in societal reform and increasing awareness of caste-based problems. Media may help create a more inclusive and equitable society by exposing and combating deeply ingrained caste-based prejudice and inequality through storytelling, empathy, and activism.

## 14. CONCLUSION

*Pariyerum Perumal* significantly impacted both the film industry and society. The film also ignited discussions about caste discrimination and social justice in India. It prompted essential conversations about the need to address deep-rooted inequalities and prejudices. *Pariyerum Perumal* is a powerful cinematic exploration of deeply ingrained caste discrimination, social injustice, and the resilience of the human spirit. Through its compelling narrative and masterful direction, the film draws attention to the harsh realities faced by marginalized communities in rural India. It highlights the enduring oppression and discrimination that persist despite progress in other areas. The film's characters, especially *Pariyerum Perumal*, symbolize resistance and hope, challenging the status quo and aspiring for a more just and equitable society. *Pariyerum Perumal* forces viewers to confront uncomfortable truths about caste-based discrimination while reminding us of the transformative potential of education, friendship, and solidarity. Ultimately, the film leaves a lasting impact, urging us to reevaluate our roles in dismantling oppressive systems and advocating for social change. *Pariyerum Perumal* leaves us with a profound message, reminding us of the importance of education, empathy, and unity in the ongoing struggle against caste discrimination and social inequality. It is a poignant call to action, urging society to break free from prejudice and work towards a more just and equitable future.

## CONFLICT OF INTERESTS

None.

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None.

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