

A Glimpse of Humanity and Inhumanity in the Films *Pariyerum Perumal* and *Kanni Maadam*

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Received: March 5, 2023

Accepted: May 12, 2023

Online Published: May 18, 2023

doi:10.11114/smc.v11i4.6134

URL: <https://doi.org/10.11114/smc.v11i4.6134>

Abstract

Cinema is an extensive platform for visualizing ideologies through entertainment and discussing issues artistically. Cinema plays a main role in human life like literature, painting, poetry, folk songs, etc. It is a tool to explore emotions created by filmmakers and stimulate them in the audience which is correspondingly a reflection of the society that speaks about massive issues like politics, history, relationships, adventure, etc. Over time cinema started to portray social injustices, especially by shedding light on marginalized communities. Cinemas mostly characterized Dalits as inferior neglecting their hardships but consequently started to represent their protest for identification and social equality. Contemporary young filmmakers in India are filling the space to speak caste politics honestly. This paper analyzes social inequality through select Tamil films, *Pariyerum Perumal* and *Kanni Maadam*, which articulated an extraordinary message by trying to picture the humanity and inhumanities displayed in the caste-practiced society. Humanity is one of the central elements that distinguish living from non-living. Exhibiting humanity in recent times is directly proportional to the necessities of the individual. In such a situation, an individual or community showing humanity to those who displayed inhumanity towards them is astounding. The select films explore the same by emphasizing how humanity displayed at the unexpected and undeserved moment can alter a person's ego and change society virtuously. The paper also puts forth suggestions on how the marginalized can be uplifted and empowered by the theory of egalitarianism.

Keywords: film, Dalits, egalitarianism, humanity, social justice

1. Introduction

Films can reflect reality and voice out the untold sufferings of the invisible. Indian cinema produced films of a particular genre such as romance, tragedy, rom-com, thriller, horror, and mystery until a few decades ago. In recent times films have focused on untouched areas such as casteism, politics, LGBTQ, and so on notably without a mix of fantasy and fiction. Many modern films irrespective of the language have started to portray the real face of casteists and elucidate the sufferings of the marginalized. Such films bring to the limelight how caste plays a major role in human life and affect humanity. They emphasize how people are made to practice caste and accentuate how the marginalized are ignored by so-called people of higher caste in the present society. A common question that would pop into the minds of the readers is who practices caste in the contemporary. However, the reality is pathetic and quite alarming. At present, following the caste system is vulnerable and horrid. Apart from Dalit literature, films have become a very cooperative tool to overcome the problems of Dalits in recent times. Cinemas portrayed only slaveries and criminals in the past. Consequently, the situation has changed healthy for the upliftment of the Dalit problems discussed in mainstream media due to films being progressive and realistic. Cinema has discussed almost every problem prevailing in society few films have been way ahead of their times. However, caste is a vast domain that needs to be debated profoundly. Nevertheless, some people visualize it elaborately through their writings and frames. In the modern era, some films such as *Article 15*, *Kabali*, *Kaala*, *Asuran*, *Karnan*, etc did great contributions to underscore casteism and the hardships of the marginalized. These films portrayed the lifestyle of Dalits, their protests against impartiality, and their struggle for rights. Precisely,

such films stood as a voice for the hardships of the Dalit community.

Tamil Cinema has a history of nine decades, classified into three stages. The first Stage “talkie” (1931 – 1950) is a period similar to the street theatre with previous folk artists in the themes of Myths, Puranas, and folk tales in which nobody projected the actual life. The second Stage, the Melodrama period (1951 – 1975) portrayed life in embellishment, extreme dialogs, and diversion. Third Period (1976 – 1985) Tamil cinema motivated near social realism with moderately truthful and anti-sentimental films. This period's method, stylishness, and making principles are also important as Tamil cinema had its umbilical link to politics highly during this period. Many social and political changes were held in the state of the cinema. National parties were unsuccessful to grasp the importance of this operative medium in politics. From 1960 to the mid of 1985, the films portrayed a communist or socialist message. Popularly in the late 1980s, there was a revolution of Casteism 24 from the higher caste to the intermediate caste over Dalits. In the 1990s there was a thriving Nativist (a form of social realism), and the films began to celebrate the caste identity and characters. In modern times, after 2010, Tamil cinema started to represent the Dalit struggles through Pa. Ranjith's films like *Madras* (2014), *Kabali* (2016), and *Kaala* (2018). This paper analyses the films *Pariyerum Perumal* by Mari Selvaraj and *Kanni Maadam* by Bose Venkat. Mari Selvaraj is a Tamil writer who is familiar with his writings *Marakkave Ninaikiren* (remembering to forget), *Thamirabharaniyil Kollappadathavargal* (not murdered in river Thamirabharani). His books are generally autobiographical and represented the class and caste struggle in southern Tamil Nadu. His debut film in 2018 *Pariyerum Perumal* (Horse Laden Deity) portrayed the struggle of a Dalit Law college student, *Pariyerum Perumal* in a casteism-rooted society. The film visualized the existence of forbidding caste performances and the pain of troubled people by caste discrimination. Bose Venkat is a well-known Indian actor, director, and dubbing artist who appears in many Tamil films and television serials. He directed the film *Kanni Maadam* in 2020, which effortlessly voices the caste honor killings. In the film ‘*Natchathiram Nagargirathu*’ (2022) directed by Pa. Ranjith, he has used to explore modern love and the reality of honor killings. Historically the film has spoken about the depth of the caste practice and the contemporary connections to honor killing that how it is arriving and the historical background. Honor killing is one of the cultures that is followed by the caste system according to Hindu tradition. Dramatically Ranjith used art as a tool to screen the ideology that he follows. Also, he has spoken about the origin, depth, and essence of the love that is based on humanity and the inhumanity based on the caste practice that goes to the extreme of honor killings. Rene is a unique character that questions all discrimination and inequalities she faces also she belongs to the drama assemblage. They enact the drama based on the issues and essences of the honor killings. In the drama, they enact how the goddess has been created in antiquity that the girls who are all killed because of the inter-caste love in the future, they have followed as a goddess. The character has been molded by the empowerment and rationalist Ambedkarite thoughts.

2. Review of Literature

Antony Susairaj states that *Pariyerum Perumal*, a movie shot in Tamil Nadu's southern part juxtaposes Dalit and Elite. It portrays the torment and degradation experienced by Dalits. He states that films produced before the arrival of Dalit-centred films justified the class distinction and previewed Dalits to be awful and concludes that such films have spotlighted this issue of subaltern communities being undervalued and culturally invisible. (Susairaj, 2020). He analyses the discrimination faced by Dalits in various walks of life in another paper and emphasizes that the Dalit community refrains from voicing or fighting against the discrimination they face as they have gotten accustomed to being subordinate. However, he states that the climax concludes with a ray of hope that discrimination towards marginalized communities can be eradicated slowly. He concludes his study by expressing that *Pariyerum Perumal* is a masterpiece among the cinemas relating to casteism as it connected with the audience irrespective of them being a dominant or dominated individual. (Susairaj, 2021). Radha Rajapandian, Bharathi Dhanapal, and Sivakumar Iyyanar opine in their paper that instead of questioning caste discrimination Indian films have been encouraging class distinction and social stigma for ages. However, films such as *Pariyerum Perumal*, *Karnan*, and *Asuran* have broken the prejudice by putting forth exclusion and objectification faced by the marginalized. The researchers emphasize that these films challenge the disparities and suggest measures to eradicate discrimination from society. (Rajapandian et al, 2021) Jeffin Lijo accentuates that *Pariyerum Perumal* portrays the class difference between the Dalit community and upper caste people through their complexion, mode of transport, attire, and so on. He enunciates that the protagonist *Pariyerum Perumal* underscores that education is the only medium to overcome the oppression the marginalized face and concludes that the caste system can be eradicated only when the upper caste empathizes with the hardships of Dalits. (Lijo, 2019)

Karthikeyan Damodaran states that *Pariyerum Perumal* kindles a debate on civility and incivility by emphasizing that the discriminative treatment exerted by casteists upon Dalits resembles incivility. He asserts that the director Mari Selvaraj overlooks the history of Dalit counter-mobilization to accentuate the necessity of civility against caste as violence as a result of incivility has only led to the death and destruction of numerous people and properties respectively. (Damodaran, 2018) R. Monica Maria Bastina analyses the movie *Pariyerum Perumal* scene by scene in her study and

elucidates the signs used in it. She critiques that Tamil films only focused on the elite and ignored or misinterpreted the marginalized till a decade earlier and states that films like *Pariyerum Perumal* have set a standard in establishing an identity for the Dalit community and empowering them as well. (Bastina, 2019) A.K. Divakar elucidates on the number of theatres *Pariyerum Perumal* was distributed initially and how the distribution was increased after the critical reviews and buzz in his case study. He asserts that such films have the potential to alter several caste prejudices prevailing in society as even people who glorify casteism did not revolt on watching *Pariyerum Perumal*. Although there were minor disputes risen, a major conflict did not arise which indicates that such films are welcomed and can alter the mindsets of people. He concludes that caste becoming a part of several phases of filmmaking certainly influences the behavior of humans, particularly caste patriots. (Divakar, 2020)

From the review of the literature, it is obvious that *Pariyerum Perumal* is yet to be studied on the plane of humanity and inhumanity. *Kanni Maadam* is a movie that is yet to be researched. The researchers found no scholarly articles on the same. Only blog posts and reviews by critics in magazines and newspapers are available. Researchers, thus, analyze both films to juxtapose humanity and inhumanity and bring to the limelight the sufferings of the marginalized.

3. Methodology

The researchers have used qualitative research by critically analyzing the movies that have been selected for the article. By using the characters and the sequences in the movie based on the theme and the theory. The films have been analyzed shot by shot, with a psychoanalytical approach. The films *Pariyerum Perumal* and *Kanni Maadam* are analyzed on the themes of humanity and inhumanity. Researchers explore select characters irrespective of their class to understand the psyche of humans on the plane of humanity and inhumanity. Similarly, with the theory of egalitarianism, researchers implemented how humanity and inhumanity have been drastically affected by the caste-based inequalitarian society.

4. Theory

The theory of egalitarianism voices equality for everyone in everything and at every time. Humans are born in natural as nature without any discrimination like race, gender, class, caste, etc. Likewise, humans have separated people with some of the ideologies, rules, and conditions. When the human is a human to another human without any hesitations or discrimination. That brings an egalitarian society for justice. The law and the world are equal for everyone to enjoy equality in everything. So far, the theory speaks the things to be a man-to-man egalitarian.

5. *Pariyerum Perumal* BA.BL

The movie's name designates the protagonist's name and his qualification yet to be completed. The title elucidates how he struggled during his college. *Karrupi*, the hunting dog is a symbol in the movie which denotes the inhumane treatment experienced by the lower caste people. This movie emphasizes that honor killing is not restricted to only humans but also their pets. Director Mari Selvaraj tries to envision the real face of caste. Mari used *Karrupi* to convey the emotions of Dalits and also to connect to the common audience who does not show remorse for the sufferings of Dalits they come across. The explicit screenplay enables the audience to empathize with the condition of Dalits in society.

Song- "I preached you numerous times. Have you listened?"

*How many times I have said to you that all humans are not equal here..." *Pariyerum Perumal* (00:12:37)*

The culture of Dalits and how their lives are intertwined with humanity are portrayed vividly. A funeral is made for the dog *Karrupi* after its brutal death caused by the cruel plot of the upper caste people. The eulogy song played in the background during the funeral of *Karuppi* and lamenting for her represents how they love and care for not only humans but also animals. This emphasizes the horridness of the killers responsible for the death of *Karuppi* and elucidates their casteist ideologies. The inhumanity spread in society by the social hierarchy segregates humans into several groups which exhibit how humans are fixated on caste. The movie underscores the fact that Caste is molded by inequality. It also emphasizes that education is the only means to attain a casteless society as the protagonist *Pariyan* breaks the blockades to their caste distinctiveness through his education although he went through hardships to complete his degree. Pursuing education is a very immense protest to him because of the caste-based culture. Education as a weapon to overcome suppression is accentuated through two scenes in the movie. Firstly, an old man who is believed to be the eldest person in *Pariyan's* village is kicked by a policeman and humiliated in front of *Pariyan* and his friends when he questions why has he arrested their village boys in the name of hunting. This breaks down both the old man and the boys as they idolized him to be the most reputed in their entire village. The old man says with a gripping heart that *Pariyan* should not hit back the policeman, he should rather study law and rise to a position wherein he can question injustices. Secondly, the film portrays two different principals in *Pariyan's* college. The first principle is typical as he mocks the visions of *Pariyan*. However, the role of the second principal is significant as he is from a Dalit background

and motivates Pariyan to get educated and strike back against his reputation. He explains how he was ill-treated throughout his life until he reached the position of principal to overpower everyone who humiliated him. These frames accentuate how hard it is for Dalits to pursue education and also underscore it can empower them.

The movie explores humanity and inhumanity through various sequences of events. Ironically, the old man called Nitham Peran is an executioner in the movie as his personality does not produce any murdering vibes. The first murder happens on a bus. Nitham Peran pushes a boy from the bus while traveling on the footboard, making it seem like an accident. This accident is implausible as a murder to the environs except for the girl who loves the boy knows that it is an honor killing because of their inter-caste love. His honor killing follows the same pattern which will be portrayed as natural deaths, accidents, and suicides throughout the movie. Nitham Peran has been called by a parent to kill their daughter since she is in love with another caste boy. He will kill the girl, creating an image that she hanged herself. Such killings are consistent in society but go unnoticed because the majority of honor killings are committed by their parents and relatives surreptitiously.

Pariyan is the centralized character in the movie who comes from a village with a Dalit background. Jothi Mahalakshmi is a so-called higher-caste girl familiarly known as Jo. She develops a good friendship with Pariyan who lacks English knowledge. Jo helps him academically and Pariyan is Jovial. Their relationship sparks suspicion in Sankara Lingam's mind who is Jo's cousin studying in the same class. Jo's family too mistook their relationship and were furious that their caste girl is in love with a Dalit. Pariyan is innocent and treated inhumanly by Jo's family in Jo's sister's marriage he was invited to. Without Jo's knowledge, her relatives beat him terribly and put him to shame by urinating on his face. Jo's father abuses him verbally conveying that his presence in the marriage is superfluous.

Jo's father- "Hey, you want this... She is a small girl. By listening to her words, how can you come here? We know who you are and where you are coming from... if my daughter studies with you, does it mean you people become the same? You can talk with her? Get away from my daughter today itself. Otherwise, we will cut your throat. They will kill not only you but also my daughter. Pariyerum Perumal (01:06:30)

After this brutal incident, Pariyan sustains distance from Jo. However, Jo is clueless about Pariyan's suffering. She was not aware that the reason behind Pariyan's trauma is her own family. When Jo's cousin sees Pariyan on campus, he creates many problems for him. For instance, he pushes him inside the ladies' restroom in the college to create a bad impression about him. In another scene when Pariyan's father comes to the college, Jo's cousin and his colleagues make his father nude and mock him despite being inside the campus of a law college. The movie excels in cinematography emphasizing that there is no security even inside a law college and underscores that political parties also do not intervene in the inhumanity shoved upon the Dalit community by displaying a variety of flags belonging to various political parties during the humiliation of Pariyan's father. This situation raises many questions in the minds of the audience concerning the condition of Dalits. It reflects how caste plays a major role and Dalit people are manipulated by caste identification in reality. This scene, in particular, brings to the limelight that no one dares to question inhumane actions and underscores that if humanity died in a place wherein people study to advocate humanity and justice, it is rare to seek it from others. After this problem, Jo's father and the boy have a controversial conversation. Sankara Lingam wrongly conveys the news that Jo has an interest in Pariyan.

Sankara Lingam- "You people know one thing? She only roamed behind him like a dog. That boy does nothing she only roams.... Our family respect flies in the air, and in the end, we will have to hang ourselves. One day will come to know who is right or wrong." Pariyerum Perumal (01:56:47)

Without any confirmation from Jo or Pariyan, they decide to kill Pariyan. They plot a murder with Nitham Peran to end Pariyan's life. Nitham Peran's determination to commit honor killings is exhibited during the plotting for Pariyan's murder as he says that he feels privileged to prevent their girls from marrying a boy from another caste. Before Jo's cousins arrive at the scene of plotting Pariyan's murder, Nitham Peran will be tonsuring a girl's head while her parents are seated behind her stating that it is for the welfare of her father's health. Towards the end of the incident, the girl's father enquires if she will continue to love the boy from another caste and Nitham Peran ensures him that she will not as she has been tonsured. One of the plotters traveling towards Nitham Peran assures the rest that Pariyan will be killed by the former or else Peran will kill himself out of guilt. This indicates Nitham Peran's staunch ideology against inter-caste marriages. They carry out discussions regarding the murder by using code names namely rooster for Pariyan and hen for Jo to ensure that their plot is not disclosed. The old man manipulates Pariyan and travels with him as a friendly grandfather. He eventually employs the plot by creating evidence that Pariyan was drunk and leaves him on a railway track when he is unconscious. Luckily Pariyan will wake up and get away from the railway track by feeling Karuppi around him when the train approaches him. Humanity is displayed through Pariyan and inhumanity is displayed through the character of Jo's family. Pariyan did not expose them even after the near-death experience. This is the only scene where he reacts violently and hit the humiliators which was only to defend himself. He contained his anger and went to

lead his life calmly, raising his standards and putting the humiliators to shame.

Pariyan- "Are you all humans? ... you people all think that you are protecting and saving respect, dignity, and pride by yourself. I have done that. If I tell her, she will spit on your face and she will hang herself."
Pariyerum Perumal (02:15:21)

Finally, the conversation between Pariyan, Jo, and her father in the climax underscores how humanity and inhumanity work. As mentioned earlier, Pariyan's refraining from telling Jo about the inhumane treatment he faced from her family was the mere humanitarian thought that changed Jo's father from an inhumane moron to a man of empathy. When her father enquires indirectly about their state of affairs, Pariyan responds humbly and intellectually as well. He states that he was ill-treated and beaten before he analyzed and came to a conclusion about what his feelings for his daughter were when she confessed and emphasizes that society will not change as long as people like them see him like a dog. This conversation creates an ethical impact on the audience.

Jo's father- "Will see if the changes can arrive who knows?"

Pariyan- "I know sir. Still, you are the same, you expect me to be a dog. Here nothing will change sir."
Pariyerum Perumal (2:22:24)

6. Kanni Maadam

The title Kanni (girl) Maadam (niche) postulates that girls are to be in a niche. Niche means caste in this context which denotes that girls should be restricted within the caste fixedness. The twosome who eloped and did cross-caste marriage namely Kathir and Malar belonged to a higher caste and lower caste respectively. Kathir's family who is staunchly casteists chases them with a determination to kill Malar as she dared to wed their son despite being a lower-caste girl. Although they moved to the city to lead a harmless life, Kathir's family searching for them after knowing their whereabouts from a friend of Kathir makes it very critical for them to survive. They are terrified of leading their life as normally as others because of their families' casteist ideologies which are firmly against inter-caste love and marriages in particular. Kathir's family was not planning to accept Malar when the search party was initiated, they were rather plotting to kill her. This asserts that the upper caste displays the audacity to even kill a person to save their so-called purity of the caste because they believe that they are superior and no one voices out for or fights against the inhumane conduct the lower caste experience. They even neglect the constitution to prevent the pride of their caste. Love is independent, but love is not independent in a casteist society. This underscores that the casteism spread in society deprives individuals of being independent and choosing what they want even in their personal life.

Kathir's father- "I don't know what you will do. Kill her and get my son back. It is a disgrace to our lineage and this should be cut from the root itself." *Kanni Maadam (00:17:21)*

Anbu is an auto driver in Chennai who lives next to Kathir's rental house. Anbu is from a wealthy background. His father Parasuraman is imprisoned for committing an honor killing. He murders his daughter and her husband as the latter belongs to a lower caste. His mother attempts suicide out of shame by hanging herself and goes into a coma after the attempts of others to save her. Anbu is his only hope outside to carry out the case against his father in court. Anbu's father is a down-to-earth man who is respected highly in his village. But when his daughter married a person in the lower community his true colors come out starkly. When the MLA of his area requests Parasuraman to give his daughter in marriage to his relative boy who belongs to a lower caste, he avoided the proposal very harshly. Instantly, he decided to get his daughter married to his sister's son without her consent. This highlights that casteism and inhumanity are intertwined because the daughter's consent regarding her life partner is not sought and her interest in another caste boy will be disregarded even if she confessed at the cost of caste pride and purity. The deep-rooted ideology of casteists is to not allow the interlink between the lower caste and the upper caste.

Parasuraman- "His grandfather came into my land, his father came to my door, and now he asked to come into my home. Are money and position enough? There is no status?" *Kanni Maadam (00:33:55)*

Kathir was terrified and hid himself trembling in fear when he encountered his uncle in Chennai who was in search of Malar and himself. Kathir has no identification or acquaintances in Chennai to help him. Anbu distracts Kathir's uncle and misguides him regarding the whereabouts of Kathir when he witnesses Kathir running away and hiding out of fear after his appearance. He narrates his story to Anbu and was pleased to seek a job for him. Kathir gets a job in a petrol bank through Anbu's recommendation. At present, Kathir and Malar live with confidence, cheerfulness, and hope. The only source of hope for their survival is Kathir's job and their love is what aids them in facing all the hardships. Malar's courage started to pick up as they started a new life with a new job in an unacquainted city filled with strangers.

Kathir- "We studied in the same college. We loved each other. My dad comes to know we are a different caste. She is a lower-caste girl. My dad doesn't like this. He burned the family. The big thing is that they are alive. That's why I married her in the temple and I came here, brother." *Kanni Madam (00:25:11)*

When Kathir was boozing with Anbu and other friends, he started crying and expressing his emotions and love for Malar. He also vents that he feels very bad about his father for his immoral behavior. Kathir is afraid of his own family but what he is unaware of is that Anbu, although unfamiliar to him will stand through thick and thin and guard them. The director portrays humanity and inhumanity through these contrary characters. Caste is unwanted for an equal society but the practice is common in the society where we live: *Kathir* - "What? caste is the big thing. The happiness of being with Malar, the caste will give?" *Kanni Maadam* (00:47:10) Subsequently Kathir and Malar meet with an accident in which Kathir dies. Kathir's family members who arrive at the mortuary hit her brutally. Soon after the death of Kathir, Malar discovers that she is pregnant. She is worried as she does not have a guardian and her safety is at stake. Anbu has guilt that he is responsible for Kathir's death as the latter met with an accident in the bike owned by the former which he gave to Kathir before leaving for his native. Out of guilt and love for the couple as a brother, he takes charge of the safety of Malar and her child. As Malar is not safe in the old rental house, Anbu finds a new place for her by giving false information to the owner that he and Malar are husband and wife who are being chased by their families as they married each other despite being from different castes. This arouses pity in the house owner and she assures them that they will be safe under her territory.

Anbu's father is let out on parole for thirty days as his wife is on her deathbed. Anbu takes him to the house where he is staying with Malar for him to refresh while they wait for his friend to bring the cab. Anbu introduces Malar as his friend's wife and leaves to attend a marriage. When the house owner lady visits Anbu's father in his absence she appreciates that he accepted their inter-caste marriage and came to see his daughter-in-law: *House owner* - "Am happy now. Whatever Anbu married a lower caste girl, you came when she is pregnant." *Kanni Maadam* (01:59:04) Anbu gets back home and is taken aback encountering Malar in a pool of blood. Even though Anbu informed him that she is his friend's wife, Parasuraman killed Malar believing the house owner's words that she married his son despite being a lower caste woman. This underscores that caste pride is directly proportional to inhumanity. It corrupts the minds of the dominant and puts the life of the dominant community at stake. Finally, Anbu picks up the knife and kills his father out of rage and disgust that he has no remorse for taking lives at the cost of caste pride. The director ends the movie quoting E. V. R. Periyar that caste makes humans a drain and religion makes him a violent moron.

Likewise, the films have discussed the real issues that have happened in the society In-kind discussions the researchers have discussed in the films, that frequently happen in the current society. Honor killings are happening based on the inter-caste marriages and also inter-caste love. It will create violence between the communal groups. In the Tamil Nadu Dharmapuri District, violence happened because of the death of the person Elavarasan belongs to the Dalit community. He loves a higher community girl named Divya when it creates such issues within the families and in both villages with the different castes. The death of the Elavarasan creates violence between the villages and the Dalits places and cuttles have been burnt by the so-called upper caste people. Likewise, similarly, it happens often in India many cases have happened in the same way mostly the Dalits have getting affected. Equivalent, there are numbers of killings and problems between the communal groups happens. Cases name Shankar – Kowsalya, Gogul Raj, Kannagi – Murugeasan are well-known issues that created a sombre around India.

7. Conclusion

To break the caste system and to become egalitarians in India, inter-caste marriages are one of the ways to get an equal state of nature. Egalitarianism voices equal rights, equal prospects, and the same way equal status in the whole shebang. People should treat in the same way and they should be treated as equals to one another. So, there is no kind of discrimination and inequality in the theory of egalitarianism. Caste plays an arrogant and egotistic role in many ways even in the twenty-first century. Honor killing is one of the issues that is anomalous to social self-determining life. It is pathetic that the caste policy decides the life of people who fall in love with or marry a person from another caste. When Jo has an interest in Pariyan she cannot confess her love because of the caste difference and the staunch casteist ideologies followed by her family. Pariyan's friendly moves create an image that the duo is in love. Pariyan faces many problems to pursue education because he belongs to a lower caste. Casteists mistreat Pariyan and humiliate his father in front of the college students. These humiliating conducts are carried out by the law college students staunchly than the uneducated people in the countryside. It is both ironic and alarming as they are victimizing the Dalit community who in reality are pursuing law to save democracy. The death of Karuppi underscores that inhumane atrocities and vengeance of casteists are not restricted to humans it rather expands to the animals belonging to the Dalit community. These things are what puts society to shame which in turn underscores the death of humanity. Likewise, in *Kanni Maadam*, Kathir's father qualifying as a human is a far cry as he does not even qualify as a father. Similarly, Anbu's father also falls into the same category as he murders his daughter and son-in-law for marrying each other despite being from different castes. He finally kills Malar without knowing the truth, highlighting the casteists' mentality and their belief in the traditions they foolishly follow. *Kanni Maadam* emphasizes that humanity will not work anyhow as caste plays an important role in society. The fraternity cannot be achieved when casteists beliefs and traditions prevail dominantly in society. On the

other hand, it exhibits how the inhumanity displayed by the casteists influences and unpleasantly modifies people's lives. Marriage or love is freedom for everyone but in Indian society that depends on the caste. Humanity is the only solution to mend and prevent the repercussions caused by casteists in the past and future respectively.

In the culmination of *Pariyerum Perumal*, the director ends with a note that all the problems will get a solution with a good discussion, or, in other words, how humanity can be aroused through discussions when they have some clarity about the reality that to become an egalitarian society. In terms of cinematography, the final shot or the closing shot of the movie is placed on two tea cups and a small flower in between them. The director symbolizes Pariyan and Maari as tea cups and Jo as small flowers. This closing frame metaphor how people's relationship is congested into casteism in society. In *Kanni Maadam* the director shows another face of a society that behaves without knowing reality. When Anbu's father comes to know about the marriage of Anbu and Malar from the landlady, he does not even consider verifying it by confronting his son or discussing it with Malar to know the truth. Humanity is the only identification that lets humans live quality life. People who follow the caste system have not attained that superiority. The quality of equality is failing hither without humanity. The select films exhibit the essence of humane and inhumane behavior of the dominated and dominant community respectively which in turn underscores that achieving equality is impossible with inhumanity prevailing wider than humanity. These films express that casteists sustain a respectable face in society although their hearts are depraved and the marginalized society is ill-treated despite having pure and innocent hearts on the contrary. That picture vividly the real face of an unequalitarian society. An individual life often revolves around the interrogation of which caste and society he belongs to. Independent ideas and thoughts cannot be implemented even in the contemporary era as dependence on the caste system is believed to find a resolution. Inhumanity has the power to kindle humanity whereas humanity will not reflect inhumanity by any means. Humanity is innate in all humans which is diminished by various factors such as religion, class, gender, race, caste, and so on as they grow up with the thoughts of egalitarianism.

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