

# Structural Violence and Class, Caste intersectionality in Karnan and Asuran Cinema

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## Abstract:

Indian regional film industry of late 20s, has immensely focused towards the complex composition of social and political structures. This research article explores reflection of social political and cultural anarchy in contemporary Indian Tamil Cinema with special reference to Karnan and Asuran. This also studies phenomenon of cultural in contemporary south Indian film industry, it examines manner in which films reflect and shapes cultural narratives. Through a critical analysis of select films this study highlights the trends, challenges and implications of cultural adaptations in Tamil cinema Asuran and Karnan. This trend is a part of parallel cinema movement that is inspired by left Marxists thoughts, ambedkarite movement and also aligned with periyar's consciousness. Which is similarly represented in other movies kala, kabali, Jaybhim as such.

**Keywords:** socio-political structure, cultural narratives, parallel movements.

## Introduction:

20s Tamil, southern cinema and its storyline is based on the lifestyle of rural Indian society, which represents numerous norms, cultures and a complexity between hegemony and social structure. Dalit cinema very often comes across bigger social movements and literary traditions, using the historical knowledge & Cultural memory to add power to the truth. Dalit literature has made a part making of the movies Asaran which is based on the Vekkai -a novel by poomani like episodic, which is a part of parallel movement. It shades light on the struggles of marginalised rural Tamilnadu.

The films effectively captures the rural landscapes and the tension between Communities. When one talks about film karnan, it is based on a real life incident that took place in 1995. Economic oppression has been invariably a major factor in the exploitation of Dalits. The historical picture of Dalits show that a large port of them was either completely landless or barely owning any land, which made them relying on landlords.

The man's overnight passing is more than an accident, it is a climax of a long time going on and finally bursting events which were hidden in the lives of the characters. Same is shown in Tamil Film Asuran', plot of the a movies is about a father & Son standing their grounds against a mighty & greedy landlord protagonist Dharani, which is performed by Dhanush works hard to ensure the safety of his land and Family, thus embodying fight for justice & existence through the means of land defence. Entire film revolves around the land which becomes a symbol of dignity, rural setting, waterlogged paths, and labour-intensive locations, comes to be a visual representation of marginalised group that the entire community forms and subjugation they experience and endure through the system.

Karnan stresses more on the collective struggles, showing the main character as a leader of the community fight against systematic injustice especially police brutality & caste discrimination. The story illustrates that empowerment is both individual & collective, connecting personal courage to communal mobilization such a tensions of authority & subjugation are symbolically expressed through juxtaposition of police oppression and ritualised violence against the backdrop of village spaces. Thus it becomes a main channel through which individual & collective experience are connected through the historical and collective narratives.

The joint appraisal of Karnan and Asuran unequivocally affirms that the 21st Century Tamil Cinema is a powerful medium for the articulation of Dalit Socio- Political struggles, hence presenting the new & old conflicts of society in a critical way where the Struggler, resistance of critique of the structures are the major elements in the case of Dalits. The varied narrative techniques, which go from the conflict between the generations & the negotiation of morals in Asuran, through the community involvement & Symbolic resistance in Karnan. These Case studies show the same quality to present the Dalit heroes not as a silent victims their oppressors but as multifaceted operators in the struggle against and within the powerful of forces.

### Conclusion:

The conflicts over land rights in Asuran about recognition & fair treatment in karnan reflect more extensive inequities regarding access to education, legal protection & state aid. These films on the one hand, shedding light on the brutality of exclusion and on the other, the possibility of resistance, underline the importance of viewing caste as a structural & Lived reality is the subject of empirical analysis of legal frame works, socio political mechanisms that supports will interrogate this understanding.

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