

The Perception of Violence in Tamil Cinema: A Study on Vetrimaaran's Visaranai(2015)

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Abstract

Tamil cinema has always presented violence in one way or another, either in a stylized action or realistic form. Unlike other commercial movies, Visaranai, a film by Vetrimaaran, is a rough and outrageous portrayal of police brutality and institutionalized violence. The movie is not glorifying violence but shedding light on the harsh realities of people under the extremes of the justice system.

The current paper will be devoted to the attitude of the audiences to the violence in Visaranai and its influence on their social consciousness. The qualitative research methodology is also used, where the responses will be collected in the form of interview and general discussion to ensure personal interpretations and emotional reactions.

The paper is guided by the Perception Theory proposed by J. J. Gibson (1979) that explains how individuals perceive visual objects based on their immediate environment and past experiences. The findings reveal that the film is an emotionally moving one, evoking a feeling of discomfort, empathy, and thinking. It is also useful in creating awareness of the phenomenon of institutional violence, though it is understood differently depending on viewers.

The paper concludes that realistic images of violence in film can influence the perception of the individuals and can make them have more interest in social facts.

Keywords: Violence, Tamil Cinema, Visaranai, Audience Perception, Social Impact, Realism

I. INTRODUCTION:

Cinema is an important medium that reflects society, culture, and human experiences. It is not only a source of entertainment but also a powerful tool for communication and social awareness. In India, particularly in Tamil cinema, films often address social issues such as inequality, caste discrimination, poverty, political corruption, and violence. These themes help audiences understand real-world problems and encourage social awareness. One of the most controversial aspects in cinema is violence. Violence in most commercial movies is usually exaggerated and stylized or heroic because it is just entertainment. Nevertheless, these depictions can calm down the severity of violence. On the contrary, realistic directors show violence as a social problem and not a joke. This approach is characteristic of Vetrimaaran as his movies are based on realism and reflect the systemic oppression and injustice.

Visaranai is a powerful movie which is representative of realistic filmmaking. The movie is based on true life events, which depict custodial violence and police brutality, and how misuse of power can lead to

authority. The violence in the movie is violent and uncensored, and this elicits powerful reactions like fear, empathy, and uneasiness in the audience. Understanding audience perception of such violence is important. Perception refers to how individuals select, organize, interpret, and retain information. This study is based on James J. Gibson's Perception Theory, which explains that viewers actively construct meaning based on their experiences and social background. This research aims to analyze how audiences perceive violence in Visaranai and how it influences their understanding of social issues such as police brutality and injustice. It also examines the role of realism, emotional response, and socio-cultural factors in shaping audience interpretation. The study highlights Cinema is an important medium used to reflect on society, culture and human experiences. It is not only a great source of entertainment, but also a powerful tool of communication and social awareness. In India (and particularly in Tamil cinema) films are more inclined towards social topics such as inequality, caste discrimination, poverty, political corruption and violence. They are themes of what can help people to become aware of the problems of the real world. Violence is one of the most debatable issues of films. Most commercial movies exaggerate and romanticize violence as entertainment and this is often blown out of proportion. However, such flashbacks can reduce the seriousness of violence. On the other hand, realistic filmmakers depict violence as a social problem and not entertainment. This approach to filmmaking is credited to Vetrimaaran, whose films are described as realistic and mirror socio-political forms of oppression and injustice. The Visaranai film is a good example of a realistic movie. The film is rooted in real-life truths and is representative of custodial violence and police brutality showing that authority can be corrupt. The violence in the film is crass and extreme, and it can inspire strong emotions of fear, sympathy and unease in the viewer. Of interest is how such violence is viewed by the audience. The process of the selecting, and arranging, interpreting, and encoding of information is referred to as perception. It is based on the Perception Theory created by James J Gibson who says that meanings created by the viewers are active and based on their experience and social backgrounds. The aim of this research is to analyse the perception of violence in Visaranai by the audience and its impact on the audience as regards to the social issue of police brutality and injustice. It also examines the interpretation of the audience as affected by realism, feeling, social-cultural aspects of interpretation. The paper highlights the cinema as an effective means of social reflection and awareness. cinema as a powerful medium for social reflection and awareness.

II. REVIEW OF LITERATURE:

Cinematographic violence has been a significant field of investigation of the media and film studies, as well as of cultural studies. Scholars around the globe have studied the nature of violence as it is portrayed in the movies and the way viewers perceive and interpret it. Violence has been a narrative device in Indian cinema (Tamil cinema in particular) to illustrate power, conflict, and social inequality. But there is a difference in the depiction of violence in commercial and realistic cinema. This part examines the literature available on cinematic violence, the viewer and the theoretical perspective with Visaranai in mind.

Whether cinematic violence affects the behavior of its audience or social realities is one of the outstanding arguments in the field of film studies. Initial studies on media violence indicated that repeated watching of violent media may result in violent actions by viewers. This concept is more or less associated with the work of Albert Bandura and his Social Learning Theory. According to Bandura (1977), people acquire behavior by watching other people, and even movie characters. When violence is presented as justified or rewarding, it can be more likely to be imitated.

But subsequent research disputes this direct correlation between media violence and behavior in the real world. Researchers claim that viewers are active interpreters rather than passive viewers. They carry in with them their experiences, beliefs, and cultures to the viewing process. Thus, the effect of violence will be determined by its way of presentation and its interpretation. It is a relevant point of view when one considers films such as *Visaranai* where violence is depicted in a realistic and censure-based form as opposed to entertainment.

The Encoding/Decoding Theory by Stuart Hall is another key theory in the study of the audience. Hall (1980) asserts that media producers encode their messages to be decoded in a specific manner; however, they can be decoded in different ways by the audience. He also distinguishes between three kinds of readings: dominant, negotiated and oppositional readings. In a dominant reading, the viewers assimilate the intended message. During a negotiated reading, they do accept it in some way, but do so in their own interpretation. In an oppositional reading, they are shunned to the intended meaning.

This theory can be applied to study the reaction of the audience to *Visaranai*. The movie is an indictment of police violence and injustice. Certain audiences might believe the message and regard the movie as real. Some people will be uneasy with the blood and gore and wonder why it is necessary. It can have different meanings depending on the opinion of an individual. This inconsistency demonstrates that perception by the audience is a significant aspect of cinematic violence.

Cinema has been widely employed in the Indian context in order to reflect on social issues like caste inequality, corruption and injustice. Such themes are a strong tradition of Tamil films, in particular. But mainstream movies tend to depict violence in a highly stylized and exaggerated way. Heroism is commonly associated with violence, in which the main character resorts to it in the name of justice.

Conversely, moviemakers such as Vetrimaaran place more emphasis on realism and social authenticity. His movies represent violence as life struggles and not entertainment. *Visaranai* is generally known due to its realistic depiction of custodial violence. The movie reveals the ways in which culpable people can use their police to torture innocent people and make them confess.

Analysts and commentators have pointed to the crude and straightforward depiction of violence in *Visaranai*. It does not entail melodrama like most commercial films and showcases violence in a realistic format. This has a very powerful emotional effect on the audience and provokes them to face unpleasant realities. Empathy towards victims and increased awareness on human cases have been reported to be products of the film.

Studies conducted on realism in the film suggest that realism makes a movie more credible and more powerful. Realism is portraying events and characters in a manner that is quite similar to reality. *Visaranai* uses natural lighting, real places, and plays simple performances in order to create a sense of realism. The lack of background music and stylized scenes of actions contribute to the feeling of reality. Consequently, the violence seems more troubling and significant.

Another field of research is the emotional and psychological effects of cinematic violence. Research indicates that effective violence can produce powerful emotions like fear, sadness, anger and empathy. The display of custodial torture in *Visaranai* causes uneasiness and powerlessness in the audience. This emotional response makes the audience realize the severity of issues discussed in the movie.

Empathy is important in developing the perception of the audience. It enables the audience to relate to characters and empathize with their plight. In *Visaranai*, the victims are described as just ordinary people and the viewers can easily identify with them. This emotional relation alters the perception of the violence

by viewers. They do not consider it to be an entertainment; rather, it is a social issue that should be taken seriously.

Audience perception also relies on cognitive responses. These include contemplating, analyzing, and understanding the message of the movie. This is because movies that have high social themes provoke the viewers to think about real issues in life. Visaranai draws readers attention to the abuse of authority and imperfection of the justice system, making viewers doubt authority and social institutions.

The perception of violence is also affected by socio-cultural aspects. Interpretation is influenced by factors like education, economic background and personal experiences. Other viewers can have close connections with the film when they go through the same problem, but other viewers can have a different interpretation of the film. This demonstrates that the perception of the audience is complicated and depends on the individual.

Another theme of film studies is that of state violence. State violence is a kind of force that is employed by institutions of government in order to sustain control. In Visaranai, the police are abusing their authority and torturing people. This brings out the issue of systemic oppression and questions justice and accountability.

This notion of power and control also applies. Power has been depicted in the film as a weapon that authorities use to control and oppress the weak. This is in line with other critical theories that analyze the connection between power and oppression. The movie uses violence as an element of a broader social structure but not as a one-off event.

The narrative structure is also a factor in generating perception to the audience. Most films use the three act setup, confrontation, and resolution. This frame works to create tension and emotional effect in Visaranai. The narrative starts as usual, then turns to the state of very deep conflict, and then finishes with the outcomes of violence. This development boosts the message of the film.

It is also found out that emotionally intense scenes can be better remembered by viewers. Perception Theory defines retention as the manner in which an information is stored and recalled. The scenes of violence are very disturbing in Visaranai and they stick with the audience long after they have watched the movie. This effect is permanent and has an effect on their perception of social problems.

Last but not least, cinema is regarded as an instrument of social transformation. Critical thinking and awareness can be achieved through films. Visaranai provokes viewers to think about real-life challenges like police brutality and injustice because it shows violence in the most realistic way. It makes people challenge the power and consider social responsibility.

To sum up, it can be said that literature indicates that the issue of violence in the cinema is a complicated issue that depends on the occurrence of violence and audience perception and socio-cultural aspects. The Social Learning Theory and Encoding/Decoding Theory have emphasized the active participatory nature of the audience. The analysis of realism, emotion and perception films such as Visaranai have a great influence. This review offers a basis on the analysis of the perception of violence among the audience through Perception Theory.

III. RESEARCH METHODOLOGY

The study chosen is a qualitative approach used to analyze the image of violence in the Tamil movie Visaranai. The qualitative methodology is applicable in the research since it deals with meanings, interpretations and subjective experiences as opposed to quantifiable figures. Given that the research will examine the perception and interpretation of violence by the audience, the process will entail a profound

investigation of feelings, ideas, and reactions, and this could best be considered through the qualitative approach.

The research mainly focuses on the analysis of films and perception analysis of the audience. Film analysis is a critical study of narrative structure, character development, visualization as well as themes used in Visaranai. The movie is examined as a text that expresses concepts of violence, power and social injustice. Special emphasis is put on the scenes revealing the presence of custodial violence, police brutality, and the lives of marginalized people. These factors form the key issues in the formation and production of violence in the film.

Besides the analysis of films, the research also involves a reaction of the audience to comprehend the perception of the viewers on the depiction of violence. The perception of the audience is also a key issue of this study as cinematic violence does not have a definite meaning, and it is different among viewers. In order to examine this, the research takes into consideration the answers to the questions gathered through film reviews, online discussions and informal interviews. These sources help understand the response of various viewers to the film and the significance that they can identify in it.

Purposive sampling is applied in this study. The approach used in this study will be to identify participants that have seen Visaranai and can give an apt input on the topic of the research. The audience can be represented by students, film lovers, and ordinary viewers who are aware of the Tamil cinema. This sampling technique is not aimed at generalization of the results to a large population, however, it allows understanding the particular views on the film better.

This research uses various sources of qualitative data in data collection. To begin with, the movie is the main source of data. The scenes are distinguished as the key and examined in terms of their depiction of violence and their place in the story. Second, the feedback on the audience is gathered in the form of the reviews and discussions which can be found on the online platforms. The audience perceives these responses as a variety of opinions and interpretations, which can be helpful towards comprehending the audience perception. Third, there can be informal interviews or discussions that will focus on collecting direct feedback of viewers. Such discussions enable the researcher to get into the depth of the emotional and cognitive responses of the audience.

The data analysis approach that will be employed in this study is the thematic analysis. Thematic analysis entails the detection, analysis, and interpretation of patterns or themes in the data. The themes of violence, emotional response, justice, power and social awareness are determined in this research in terms of the content of the film and reaction of the audience. The thematic analysis process has a number of steps. To begin with, the data is reviewed and familiarized. Second, initial codes are formed by the way of recurrent ideas and patterns. Third, such codes are clustered around themes. Lastly, the themes are explained according to the research objectives and theoretical framework.

The story in the film is also analyzed in the three-act narrative structure. The movie is described as having three acts: Act 1 (Setup), Act 2 (Confrontation) and Act 3 (Resolution). The first scenario and characters are introduced in Act 1, and minor instances of powerlessness and violence are shown. Act 2 shows a deepening of the conflict and outright violence is portrayed in scenes of custodial torture and mistreatment. Act 3 depicts the effects of violence, and they are emotional and social in nature to the characters. This structure assists in the interpretation of the way in which the image of violence changes during the film and how it affects the perception of the audience at various points.

Perception Theory suggested by James J. Gibson (1979) guides the study. This theory is a framework of understanding the processes of interpreting and processing the cinematic content by the audience. This

theory explains that perception is a process that encompasses four main processes, i.e. selection, organization, interpretation, and retention. These procedures are used in the analysis in order to comprehend the way in which the spectators watch the film. As an illustration, spectators can choose some scenes of violence as significant, arrange them into a significant story, explain them in accordance with their ideology, and remember them after watching the movie.

The ethical aspect is also considered in this study. As the study entails responses of the audience, it is essential to make sure that the participants receive respect and confidentiality. The personal data gathered in the course of interviews or discussions remain confidential and the participants are made aware of the goal of the study. The study is also done sensitively about the issue of violence because the researcher is aware that some people might find such content to be distracting.

The fact that this methodology gives a very specific and in-depth insight into audience perception can be considered as one of its strengths. The study is able to capture the complexity of human reactions to cinematic violence by concentrating on qualitative data. It gives the researcher a chance to investigate what viewers think, as well as, how they feel and why they perceive the film in a particular manner. Such analysis is necessary to interpret the effect of a movie such as *Visaranai* which is based on some dire social matters.

Nevertheless, the methodology is also limited in some ways. The findings cannot be generalized to all audiences since the study is based on a small sample of the participants and qualitative information. The various viewers can have different understandings which are not entirely expressed in the study. Moreover, the interpretation by the researcher in the analysis can bring some degree of subjectivity. Regardless of such shortcomings, the research methodology suits the research objectives and offers some useful information about the perception of violence in cinema.

To sum up, this study approach will be a mixture of film analysis and audience perception analysis that will investigate the image of violence representation and perception in *Visaranai*. This study offers an overall insight of the topic by employing the qualitative approach and purposive sampling and thematic analysis. The Perception Theory and the three act narrative framework are also used to support the analysis.

Research Objectives (RO)

RO1: To analyze the representation of violence in *Visaranai*.

RO2: To examine audience perception and interpretation of violent scenes in *Visaranai*.

RO3: To identify the influence of socio-cultural background on viewers' understanding of violence in *Visaranai*.

RO4: To evaluate the societal impact of *Vetrimaaran's* portrayal of violence in *Visaranai*.

Research Questions (RQ)

RQ1: How is violence represented in *Vetrimaaran's* film *Visaranai*?

RQ2: How do audiences perceive and interpret the depiction of violence in *Visaranai*?

RQ3: What social and cultural factors influence audience perception of cinematic violence in *Visaranai*?

RQ4: What is the societal impact of the portrayal of violence in *Visaranai*?

IV. THEORETICAL FRAMEWORK:

Perception Theory – James J. Gibson (1979)

This study rests on the Perception Theory that describes the active presence and decoding of the media messages by the audience based on their cognition processes and socio-cultural contexts. Cinema

perception is not a passive process but the viewer, through a chain of mental processes, creates the meaning of what he sees based on his or her experience, beliefs and the awareness of social realities.

This theoretical approach is very adaptable to the movies of Vetrimaaran and more so Visaranai (2015) where violence is depicted in a realistic approach and in a social context. Violence in the film is not a source of entertainment but an indication of state power, system oppression and social injustice. Thus, the perception of the audience is the key focus in the analysis of this study.

This paper uses the four main components of Perception Theory selection, organization, interpretation and retention to know how viewers perceive violence in Visaranai.

Selection

Selection is the process through which audiences divert attention to certain aspects in a movie. In Visaranai, people are likely to listen to the scenes which are intense, realistic and filled with emotions. These comprise episodes of custodial torture, police brutality and hardships of poor people.

These scenes are memorable due to its crude and rough depiction, which is stronger than the other narrative elements. The believable representation of violence makes the viewer focus and it becomes the focal point of the perception. Consequently, these chosen scenes are important in the process of developing the perception of the viewers about the movie.

Organization

Organization can be defined as the way the viewers make and match the chosen elements in a significant composition. In Visaranai, although people watch violent scenes, they do not perceive them in isolation but associate them with the overall plot of oppression and power abuse of a system.

To illustrate, the recurring cases of incarceration violence are grouped by the viewer in his or her psyche as the proof of institutional malfunction, rather than the cruelty of the individuals. This act serves to make the audience grasp violence in a wider socio-political context. Through connection of various scenes and narrative patterns, the viewers create a coherent meaning of the message of the film regarding injustice and authority.

Interpretation

Interpretation is what helps viewers to give meaning to what they observe. This phase is very subjective and it depends on the different milieu of thinking and social background of the individual and personal experience of the individual.

In Visaranai, the violence can be viewed by some of the viewers as a realistic depiction of some of the ills in the society like police brutality and power misuse. Others would be disturbed, intense or even emotionally overwhelming by the depiction. The movie can be taken as an excellent commentary on institutional structures by some viewers, and some can be interested in its emotional appeal.

These different interpretations point out the fact that meaning is not singular but is constructed in different ways by each viewer. This adds more weight to the relevance of the Perception Theory in explaining the experience and perception of cinematic violence to audiences.

Retention

Retention is a concept that defines how viewers remember the information by retaining it after having watched the film. Violence in Visaranai is very realistic and vivid, which makes a lasting impact on the viewer. The dramatic moments of injustice and pain usually stay long in the mind of the viewer.

The stored images and feelings shape the way the viewers consider the real life problems of human rights, authority and social justice. This is not the end of the effects of the film as the viewers are left to think more about the issues of the society and challenge the status quo.

Theoretical Framework Conclusion.

The Perception Theory has an all encompassing approach in analyzing the way people perceive violence in Visaranai through the processes of selection, organization, interpretation and retention. The theory assists in logical and emotional participation of the viewers and the impact of cinematic violence creating social awareness.

Therefore, this study interprets the relationship of film, audience, and society as complex using Perception Theory and analyzes how realistic depiction of violence in Visaranai affects the perception of audience and its general effect on society.

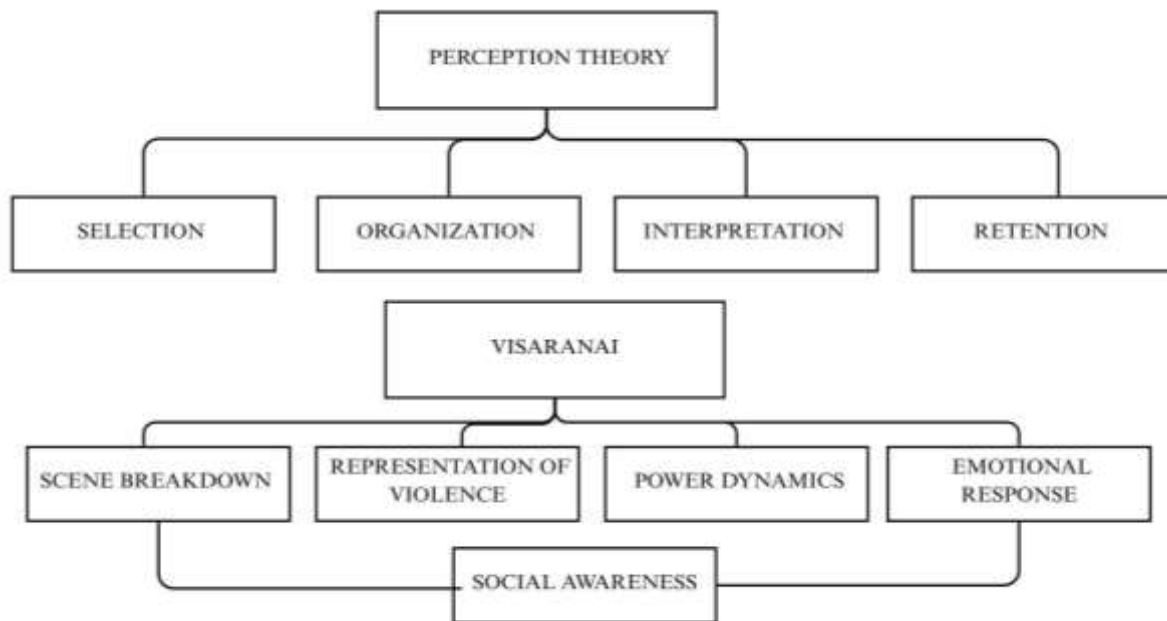


Figure 1. Film Analysis Parameters

V. DATA ANALYSIS:

This section analyzes the representation and perception of violence in Visaranai in relation to the research objectives and research questions. The analysis is structured using the three-act narrative framework—Act 1 (Setup), Act 2 (Confrontation), and Act 3 (Resolution)—and interpreted through the lens of Perception Theory (selection, organization, interpretation, and retention).

The study focuses on how violence is perceived by the audience as a narrative and social construct, rather than as a form of entertainment.

Analysis

This part discusses how Viduthalai Part 1 and Viduthalai Part 2 perceive violence concerning the research objectives and research questions. The analysis is developed with the help of the three-act narrative framework, Act 1 (Setup), Act 2 (Confrontation), Act 3 (Resolution), and is viewed through the prism of the Perception Theory, consisting of selection, organization, interpretation, and retention. The research is devoted to the perception of violence by the audience as a narration and social aspect, instead of entertainment.

Representation of Violence

Scene 1: Arrest , forced confession

Act 1: Setup (Introduction of Violence)

This scene presents a scene that involves the arrest of a group of labourers by the police without any evidence. The setting will be indicative of a socio-economically disadvantaged history, which determines the power imbalance between the police and the individuals. The level of violence in this part is implied, and primarily it was represented by verbal degradations, intimidation, and power. The audience chooses these minor indicators like fear of the victims and the power of the police. This makes the viewers identify the onset of systemic oppression.

Act 2: Confrontation (Development of Violence)

The same people are then interrogated and put under more and more pressure as the story unfolds. The psychological intimidation which has been previously experienced slowly sets in physical aggression. By these arrangements, the viewers relate these activities to some bigger pattern of institutional behavior. Violence is no longer perceived as a one-off event but as an organized system by the authorities.

Act 3: Resolution (Meaning and Impact)

Later on, the effects of the arrest are more evident. The victims are psychologically shattered and they are thrust into circumstances they have no power over. By interpretation and retention, the viewers know that the initial arrest was not merely a plot twist but the start of systemic injustice. This scene is one of the memories that can aid in the long-term awareness of the abuse of power.

Scene 2: Custodial Torture

Act 1: Setup (Build-up to Violence)

The atmosphere inside the police station leads to tension before the actual torture starts. The silence, fear and the power of officers create suspense. The audience chooses these images and emotions anticipating violence growth. This is a step that determines the gravity of the situation without demonstrating extreme measures at once.

Act 2: Confrontation (Peak Violence)

It is the most dramatic scene of the movie in which explicit custodial violence is depicted. The violent scenes of beating, humiliation, and compelled confessions to the crimes that were not done by the victims make it powerful in terms of emotions and elicit shock, fright, and sympathy. Organization also makes the viewers learn that this is institutional brutality and is not individual cruelty.

Act 3: Resolution (Aftermath of Violence)

The victims have been physically and emotionally disturbed after the torture. It switches its focus to the consequence, not the action. The violence, through interpretation, is realized to seem as a criticism of the police systems. The retention will make sure that these upsetting pictures stay in mind that may affect the thinking on the topic of justice and human rights.

Scene 3: Final Consequences and Systemic Reality

Act 1: Setup (Context of System)

This phase determines the bigger political and institutional context within which the characters live. It demonstrates the way people find themselves in a system where they cannot do anything about it, the audience picks those aspects involving authority, hierarchy and control and knows that it is not an individual problem but a system.

Act 2: Confrontation (Systemic Control and Manipulation)

The story is an eye opener into the way in which the system distorts truth and makes people act in line with the requirements of the institutions. Violence in this case is physical, but also psychological and structural: organization allows viewers to link the previous scenes to the present stage, where they understand that everything is a part of a system of permanent oppression.

Act 3: Resolution (Social Meaning and Awareness)

The movie does not give a typical ending, it is an aspect of realism. The injustice provokes thought and contemplation by viewers. By remaining, the spectators take the concepts with them. The scene is valuable in social awareness as it makes the spectator challenge authority, justice, and institutional power.

Overall Analytical Insight

The discussion reveals that in *Visaranai*, violence is not meant to entertain but as an effective way of telling a story to illustrate how the system has oppressed and discriminated against a person.

The three-act system enables the viewers to pass through the varying degrees of perception:

Act 1: The acknowledgment of power inequality.

Act 2: Affective involvement in violence.

Act 3: Reflective and social awareness.

Applying to the Perception Theory, the research has shown that audiences engage in construction of meaning by means of selecting, organizing, interpreting, and storing.

VI. FINDINGS OF THE STUDY:

In the study, it is seen that the violence that is portrayed in *Visaranai*, the movie directed by Vetrimaaran, is seen by the audience as realistic, intense and socially relevant and not as a form of entertainment. The violence in the film is meant to illustrate institutional problems like police brutality, abuse of power, and injustice. As opposed to commercial cinema, in which violence is usually glorified or stylized, *Visaranai* exposes and displays violence in its brutality and crudity, which makes it even more believable and effective.

The results show that viewers interpolate the violence into an understanding of social realities in the real life, especially the reality of marginalized groups. The image of custodial torture and instigated confessions is seen as an attack on the state power and institutional failure. In this, the viewers are able to understand that the violence in the movie is not personal but a structural violence, rooted in bigger mechanisms of control and oppression.

The research also concludes that perception of the audience depends on the socio-cultural background, experiences, and the awareness of the audience. The violence seems to some viewers to be justified and worthwhile in putting social realities into the limelight, but is viewed as disturbing and overwhelmingly emotional by others. Part of the audience perceives the movie analytically whereby violence is a political and social commentary. This inconsistency promotes the notion that perception is not objective and subject to an individual situation.

The other important discovery is the emotional appeal that the film produced. Consumers get thrilled by participating in fear, shock, anger, sadness and empathy and this is evident during episodes of custodial violence. The importance of these emotional reactions on the film interpretation and involvement of the audience is greater. The shift away of the emotional response to the critical thinking process is a sign that the movie has managed to go beyond the passive viewing to thinking.

The paper also underscores the significance of the Perception Theory; especially the selection process, organization, interpretation, and retention. Viewers are likely to choose the strong and emotionally charged scenes, arrange them into a larger perspective of the systemic oppression, read them through the lens of individual and social background, and keep them in the memory longer. The result of this retention is the long-term effect in which the viewers still remember the issues raised in the film even after having watched it.

Lastly, the study concludes that Visaranai plays an important role in setting up social awareness and critical consciousness. This movie makes one wonder why authority should be questioned, what is the way the justice system works, and what is more important to them is the violation of human rights and inequality. The impression caused by the film in the long run prompts to believe that the reality of cinematic violence can serve as an effective social instrument of reflection and transformation.

VII. CONCLUSION:

This study analysed the perception of violence in Visaranai which was directed by Vetrimaaran with the emphasis being on violence as depicted in the film and the interpretation that viewers have of it. The paper was interested in knowing whether the violence in the movie is a source of entertainment or a serious representation of social reality. Following the analysis and the findings, it is evident that Visaranai depicts violence realistically and socially relevant, which has a great impact on the perception of the audience.

In the study, it has been revealed that violence in Visaranai is not stylized or exaggerated, but is represented in a gritty and real manner. This depiction is quite realistic and enables the audience to relate the happenings in the movie with real life problems like police brutality, power abuse, and systemic injustice. The movie is not violence-glorifying and emphasizes its outcomes, which is why it is a strong means of social commenting. Consequently, audiences fail to view violence as entertainment but as a grave expression of issues in the society.

The study indicates that watching the film is an interactive process through the application of the Perception Theory. The audience will selectively attend to emotionally significant and dramatic scenes, arrange into a greater comprehension of how the whole system is oppressive, adopt the interpretations of such experiences through a personal and cultural experience, and store them in their memory. These procedures indicate that meaning is not given but made by the audience hence the change in the interpretation of different viewers.

Another critical result of the study is the emotional effect of the movie. The portrayal of custodial violence gives rise to powerful emotional appeals of fear, shock, empathy, and anger. These feelings are important in influencing the perception of the audience on the message of the film. More to the point, the transition between emotional response and critical reflection means that the movie makes the audience think over social problems instead of being a passive consumer of the material.

Another basis that is brought into the fore through the research is the impact of the socio-cultural factors on the perception of the audience. Different viewers interpolate the movie in various ways according to their experiences and knowledge. Nevertheless, these differences do not negate the overall effect of the film, which is to create awareness about the problems of the real world, and challenge the viewer to wonder what he or she can do to change the status quo.

Moreover, the analysis is also performed through applying the three-act narrative structure that helps to reveal the role of the evolution of violence as the implicit term as the explicit term and ultimately to the consequences thereof in improving the level of engagement and comprehension of the audience. This mode of narration assists in creating a progressive emotional intensity and supporting the social message of the movie.

To sum up, Visaranai is an impressive work that should be regarded as a valuable instance of cinema as a tool of social mindfulness and self-examination. The movie shows that violence when done in a realistic and responsible way can help in achieving a better insight of issues in the society. The violence aspect of Vetrimaaran is not only perceived by the audience, but it also provokes critical thinking and social

awareness. Thus, this study establishes that cinematic violence can be meaningful and can affect the perception of a person and the entire society.

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