

# Parasakthi - A Tamil Guerrilla Cinema: The 'Third Cinema' Theory and the Dialogues of M. Karunanidhi

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## Abstract

Film is an ideological product of its maker. The Storytelling (plot, dialogue and character) with the language of film is a collaborative form. According to the intellectual usage, the film movements around the world shaped various form of the film. In Tamil Nadu, the Self-Respect Movement is believed to be used in the film for social change and insisted the Tamil film industry to make film for social reform during 1940s. After World Wars - II, film language became intellectual and the most influential ideological apparatus. Though, there was no consensus on cinema among political leaders in Tamil Nadu, it cherished among the public.

C. Rajagopalachari's view of the cinema as a source of moral corruption Robert L. Hardgrave, Jr (1973). 'They decried the cinema, we used' - Kannadhasan (1970).

Parasakthi (1952) is a social reform film with the screen play and powerful dialogues written by writer and political leader M. Karunanidhi (Kalaigarnar-Artist), who was Chief Minister of Tamil Nadu, for over five terms, nearly two decades from 1969 to 2011. This paper examines the aspects of 'Third Cinema' theory and the approaches of 'Guerrilla Cinema' in the dialogue.

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## I. INTRODUCTION

The Tamil people who had been entwined by their trio-formed (Muthamizh) language (Iyal, Isai, Naadagam-Inscription, Music, Performance), meticulously experienced the traditional street play and modern drama that exposed them to the life sized moving photographic images by Lumiere brothers and other exhibitors during the beginning of the 21st century. In 1916, 'Keechaga Vaatham' the first Tamil and south Indian silent film was released, the 'Justice Party' also formed the same retro. During 1930s, the introduction of talkies mesmerized myth and epics as Audio-visual, as well as the 'Self-Respect Movement' was formed and demanded that cinema must reflect the Self-Respect thoughts. The Stage-acting styled, Musical dominated, Substandard, infant Tamil talkie 'Photo-

Play' transformed into mellowed art form, in the mid of 1930s by the influx of western melodramatic slants by Elis R Dungan, an American film maker. At the same time Periyar (E. V Ramasamy) became president of the 'Justice Party', the party merged with 'Self-Respect Movement', and was named as 'Dravidian Movement'. While Tamil film industry produced many mellowed films with mythological content, the drama artists and Dravidian Movement/ Self-Respect Movement activists, who became film actors and makers, were intense to make film with social content after Dungan. After the second world War, the 'Dravidian Movement' was re-named as 'Dravidar Kazhagam'(DK), and after the Independence of India (1947), the Dravida Munnetra Kazhagam (DMK) the Genealogical strand of DK was formed by C. N. Annadorai, known as Arignar

(Thinker) Anna. The Tamil cinema entered into classical spectacle in 1950s, the story telling of Tamil cinema transformed as ideological apparatus. The socio-political films produced by DK and DMK activists made the Tamil films to become a medium of political communication. The first DMK film *Parasakthi* was produced with the portrayal of the victims of Second World War and worst syndrome of national and socio-political state. While the social reform films produced by DK and DMK during 1950s were with the influence of melodramatic approach introduced by Dungan, on the other hand commercial mainstream movies also began to be produced. 'Until the 1960s, Tamil cinema was marked by uniformity of narrative, with a marked preference for the predominant genre of the melodrama' (Pillai, 2012). The realistic and new structured social revolutionary films with the cheer of DK and DMK appeared after the entry of Bharathiraja into the Tamil film industry. The wave has been continuing by the young directors till date.

## II. SYNOPSIS OF PARASAKTHI

The three brothers from Madurai, Chandrasekaran (elder), Gnanasekaran and Gunasekaran, migrated to Burma are educated and well-settled. Their married elder brother, decided to come back for their younger sister Kalyani's Marriage. Due to World War - II, the government permits only one person per family, they decided to send the younger Gunasekaran. The ship gets delayed by war climate, and he is unable to attend the wedding. Manickampillai (father) who expected his three sons, conducts the marriage without them.

After a while, Kalyani becomes pregnant and gives birth to a son. Unfortunately, on the day of the birth, her husband dies in an accident and Manickampillai too passes away in the shock of hearing the death. The widowed, orphaned and homeless Kalyani opens an idly- selling shop in order to take care of herself and her new born son. Meanwhile, Gunasekaran, reaches Madras after several months of delay. Later, he gets tricked and robbed, which

makes him to become a beggar and act insane. He finally reaches Madurai and comes to know about his father's death and his sister's destitute condition, yet he continues to act insane. He doesn't reveal his true identity to her because of his poverty but hovers around her. Kalyani on the other hand is being harassed by a local vagabond. Gunasekaran saves her, scared for her life, she leaves Madurai and travels to Trichy.

She works as a maid to a business man. He also tries to molest her but she is saved by his wife. While Gunasekaran searches of his sister, he meets Vimala and shares his story with her. She takes him to her house but he quietly slips away. Back in Burma, the other two brothers decide to return to India. On the way Gnanasekaran gets lost in his hike, ends up losing his leg in the Japanese shelling Burma. After reaching Madras as a beggar, he is ill-treated by others. Gnanasekaran forms an association for the beggars and tries to reform their conditions. Chandrasekaran safely reaches Trichy, lives a better life after becoming a senior judge.

Kalyani, goes through several struggles, everyone tries to abuse her. Finally, she goes to a temple seeking help where the pujari tries to molest her in the sanctum. She escapes and now with no means to feed her child, she throws her child into the river and tries to commit suicide. But she gets arrested for attempt of murder and is brought to court for trial with her own brother being the judge, who does not recognize her.

After this, Gunasekaran comes to know about everything that happened to his sister. Enraged, he goes to the temple and tries to kill the priest in same sanctum. He is brought to trial for this violent act. He justifies himself and his actions by telling the court the misfortunes that have befallen him and his family. As it proceeds, Vimala brings Kalyani's son to the court, revealing that he had not drowned but had instead fallen into her boat. Kalyani and Gunasekaran are both pardoned and acquitted, they reunite with Chandrasekaran and Gnanasekaran.

## 2.1 'Third Cinema' Theory

The Pre-World War II Film Movements: German Expressionism (1920s), Soviet Montage (1920s), French Surrealism & Poetic Realism (1920s – 1930s) concentrated on the aesthetic value, but Post-World War II Film Movements: Italian Neo-Realism (1940s – 1950s), Japan New Wave (1950s), Indian Parallel (1950s – 1960s), Brazilian Cinema Novo & West African 'Third Cinema' (1960s) and the contemporaries of the New Waves of the Continents, on its contents. "Third cinema films aspire to be socially realistic portrayal of life and emphasize topics and issues such as poverty, national and personal identity, tyranny, and revolution, colonialism, class and cultural practices" (LeBlanc, 2010).

Western cinema studies often regard 'Third Cinema' as a film "movement" from revolutionary Latin America in the 60s-70s. The term 'Third Cinema' was coined by Argentinian filmmakers Getino and Solanas to denote revolutionary cinema existing outside Hollywood (First Cinema) and European auteur cinema (Second Cinema). It normally encompasses Brazil's Cinema Novo, Cuba's Imperfect Cinema, and Argentina's Third Estate ('Third Cinema').

"Any story any subject can be taken up by Third Cinema. In the dependent countries Third Cinema is a cinema of decolonization, which expresses the will to national liberation, anti-mythic, anti-racist, anti-bourgeois, and popular" (Solanas, 1978). According to Solanas's statement, a narration on one's own nation's condition and myth, can be called as 'Third Cinema'. "Third Cinema is based on connections between culture and social change..." (Russell, 1998). 'Guerrilla cinema' or 'cinema like a gun' due to the force of their images and the violence with which the filmmakers address the sociopolitical issues of Latin America. (Gabriel 1982:7)

## III. REVIEW OF LITERATURE

Cinema reflects the day-to-day activities and interactions of individuals and their collective behaviour. 'The raw material of cinema is life itself' -Sathyajith Ray (Our films, Their Films, Calcutta, 1976, pp.27) As cinema is the vehicle to portray the reality of life it is adopted by many social groups around the world to portray their socio-political and cultural values.

The Indian society fought against the domination of colonial political pressures and the monolithic structure of Varnashrama's casts & classism. At the same time the Tamil society fought against the same and for Tamil identity. "Films succeeded in bearing witness to the decay of bourgeois value and testifying to social injustice" (Getino, 1965). If the films bears witness to social injustice in a society, it is a common truth to be applied in every social group of a nation. In 1917, a political movement 'Justice Party' (Non-brahmin Party) was formed against Brahmins domination at Tamil Nadu (South India). In 1944, the 'Justice Party' was re-named as 'Dravidar Kazhagam' (DK) - ('Dravidian Federation'). After 1947, the Tamilians were under the new Indian government which dominated (similar to the colonized domination political party which was associated with caste and classism) them in many ways, particularly caste domination and emphasizing Hindi as national language through its forcible adoption in education.

'The cultural elite of Tamil Nadu now required new modes of negotiation the challenges thrown by cinema' (Pandian, 1996). The 'DK' insisted to the film makers of Tamil film industry to make movies on Social, Political issues and Tamil identity with rational thinking. 'Cinema is a kind of Social Activity' (Sen, 1977. pp.8). The social activities of 'DK' worked towards: i). Society (demolition of the monolithic structure of Varnashrama), ii). Individual (eradication of caste, religion, community), iii) Woman: (to give equal rights, prevent child marriages, to encourage love marriages, widow

marriages, inter caste and inter religious marriages without Brahmin priests (prophets) and without religious rites) by inspiring the writers, producers, film makers, actors and activists from 'DK' and DMK produced films with the concept of Self-Respect thought. It is notable that the DMK activist and screen play writer, M. Karunanidhi's screen dialogues were linked with cultural and social changes through the historical perspective of Dravidian's wealth and richness of its literature to the current situations. '...the DMK in 1950s... produced popular films which not only made money but promoted their views about the needs and disabilities of Tamils' (Jeffery, 1997).

The powerful images of 'Barren Life' (1963) directed by Nelson Pereira dos Santos (Brazil), was experienced as a weapon and evident for contemporary condition of south American society.

'Its role in the battle for the complete liberation of man is of primary importance. The camera then becomes a gun, and the cinema must be a guerrilla cinema' (Solanas, 1978).

Likewise, the DMK film Parasakthi portrayed the contemporary Socio-Political cultural images with the powerful dialogues of M Karunanidhi.

The film enunciated DMK politics-anti-Congressism, attack religious order, Tamil nationalism, etc (Pandian, 1991).

The 'Guerrilla Cinema'- the inner branch of 'Third Cinema'-meant, "Revolutionary film for pushing the audience into action, hoping to subvert imperialism through the dynamics of its style and the radical and systematic ways in which it frames political and ideological issues" (Marzano, 2009).

"My intention was introducing the ideas and policies of social reform and justice in the film and bring up the status of the Tamil language as they were called for in DMK policies". 'Karunanidhi emphasizes the view of the party on the role of film' (Hardgrave, 1973)

The theories of 'Third Cinema' focusses on the Traditional, Social and Cultural values of the natives, to emphasize against suppression. Therefore, the films which were produced by the activists of DK and DMK are worthy to apply the theories of 'Third Cinema'.

"The Third Cinema (as) the cinema of third world which stand opposed to imperialism and class oppression in all their ramification and manifestations" (Gabriel, 1982:2).

Primarily, though the concept of First, Second and 'Third Cinema' are conceived from the spectacles of tricontinental in 1960s, the revolutionary 'Third Cinema' theories and one of the its elements 'Guerrilla Cinema' are applicable for Tamil films which portrayed the ramification of Cultural identity and the oppression of class, casts and gender inequality. The cinema is used as a revolutionary art and an ideological apparatus before the existence of the 'Third Cinema' theory.

"We say that art should be for propaganda for the people and for society" (Karunanidhi, 1970), (Hardgrave, 1973).

Secondly, as the film Parasakthi reflects the tragedy of World War-II, and reality of Socio-Political, cultural and religious collision amongst the elite Tamil, the events of the cinema is analyzable with Deleuze's theory of Movement-Image and Time-Image.

Cinema can investigate the actual mater of human spiritual and mental life (Deleuze, 1989).

#### IV. METHODOLOGY:

This research paper implies qualitative approach of the analyzing dialogues of Kalaingar Mu Karunanidhi which were used in the Tamil film 'Parasakthi' through the 'Third Cinema' theory. The variables of the study were the Events and the Dialogues. The variables were analyzed with Deleuze perspective as 'Time Events' and the dialogues are interpreted with the aspects of 'Third



Cinema' to investigate the existence of its elements: Impure Cinema/ Guerrilla Cinema / Revolutionary Cinema.

#### 4.1 Objective:

- To analyze the Events and Dialogues with Deleuze's and 'Third Cinema' perspectives.
- To find the applications of 'Third Cinema' theories on the dialogues.
- To interpret the existence of 'Third Cinema' theory and its elements: Impure Cinema/ Guerrilla Cinema / Revolutionary Cinema.

#### 4.2. Data Credibility

The variables of this research are the selected Dialogues from events of the film Parasakthi. The Events are divided as Depictions and Conjoined Depictions.

##### 4.2. A) Conjoined Depiction of Opening

Event: The event begins with Bharatha natiyam and with the song of lingering poem written by the great Tamil poet Bharathidasan 'Vaazhga Vaazhgave Vaazgave, Valamaai Emadhu Dravida Naadu'.

Dialogue: You heard the magnitude of our Tamil motherland with delightful dance, but our people suffer in our neighboring countries. One thing comes to my thought when I think about this, that a saying of our Aringar, "The water of the ocean is saline; because of the tears of our Tamil people who suffer from Malaya, Ceylon and Africa". Our people should return to our mother land.

##### 4.2. B) Depiction of Kalyani

Event-1: Kalyani requests her father to change her marriage date for the presence of her brothers.

Dialogue: No. its fixed by Iyar (Brahmin Priest)

Event-2: She gets molested by a local vagabond.

Dialogue: Is it right thing to behave like this to a bereft woman?

Event-3: Being as a house maid, again she gets molested by her Master.

Dialogue: Q. Master, you are an elite man? A. So that I behave like this.

Event-4: She asks milk for her child at a house, begging for biscuits from a rich man, but she gets refused. Finally, she reaches the judge's home at the time of a dinner party again she gets disregarded.

Dialogue: Oh elites...you love the affluent people, instead the indigent, oh... cherished who preach about Hell and heaven! If there is Hell, it is the right place for you!!

Event-5: Weary and hopeless, Kalyani ends up seeking help in a temple. The priest also tries to molest her. She decides to kill her child and commit suicide. When she threw her child in the river, she gets arrested by the police and is brought to the magistrate.

##### 4.2. C) Depiction of Gunasekaran

Event-1: As Gunasekaran arrives to Chennai, there are beggars who swarm him.

Event-2: A strange, cultured girl robs all his possessions.

Event-3: a) In order to travel to Madurai from Madras, he tries to pawn his new pants for Rs. 50. But the shopkeeper offers only 50 paise.

b) He walks past people sleeping on the pavements in the streets and bull carts being pulled by humans. This is the townscape.

c) He rests on a front porch of a house (Thinnai in Tamil). At dawn break, the resident in the house pours water over him and chases him away.

d) The next night, he sleeps on the pavement. A police man wakes him up and interrogates him.

Dialogue:

"Is human inferior to a cow?"

“Man is a beast in Madras. Man is being used to pull cargo carts and horse carts instead of animals. He sleeps along the pavements like a dog. I’m talking about the man who is forced to behave like a four-legged animal.”

“Madras is a holy city. But man is a beast here.”

The police man replies, “When you become the mayor, turn these beasts into human beings.”

Event-4:

He meets a fruit selling lady. Without asking, he takes two bananas for her, the woman beats him up. A beggar comes next and takes a bunch of bananas. The public is frightened by this and they do nothing.

Dialogue: “I stole not to buy clothes or to build a house but to fill my hunger. I was beaten up for this. This mad man has taken a whole bunch and the people are scared of him.”

Event-5: He pretends like mad and vagrant to fulfil his starving.

Event-6:

a) He reaches his home town and hears the news of his sister being widowed and decides to sit in front of her idly shop on a stone. He sleeps under the shade of the stone and promises to himself to protect his sister like the way the stone protects him.

b) He continues to cheat everyone for his sustenance.

Dialogue: This supportive stone is my house, I will be shade for my sister.

#### **4.2. D) Depiction of Vimala**

Event-1: One day, she comes from railway station carrying her luggage. Gunasekar offers to carry them but runs away with it. When the people of the town chase after him, he drops her bags but runs away with her food carrier. The woman realises he is not a thief but just a hungry man.

He ends up sharing the food with the birds sitting right in front of the hose of the lady from whom he stole the food.

Event-2: He worries about his sister as he is drinks water by the riverside. Vimala sees some good in him and invites him to her house. She asks him his story and he narrate it to her.

#### **4.2. E) Conjoined Depiction of Gunasekaran & Vimala**

Dialogue:

Gunasekaran:

This society is a beggar’s monastery, a madman’s inn, a thieves’ cave.

Why should I feel for the society?

Why should I do welfare for it? I’m a poor man

All I want is for my sister to have a good life.

Vimala:

Yes, society is a beggar’s monastery, but you don’t have a vessel to beg with.

Yes, it is a madman’s inn, but you don’t know how to throw a stone.

And it is a thieves’ cave, yet you don’t know how to wield a stick.

Unbeknownst to yourself, you have become a fool in this society.

There are so many such Kalyani’s in this world but you care only about your sister.

There are so many sisters in pain, yet you don’t feel sorrowful for them.

You see the rough edges in the society, yet you don’t come forward to smoothen them out. You were made a poor man to understand their pain. If you want to revolutionize the country, you shouldn’t become one with the insane. Rather you should

question it.

Gunasekaran:

From where did you learn all these profound things?

Vimala:

All from my 'Anna'. Yes, I have a brother. My family is very different. My father doesn't care who runs the government. He is a very generous man. But my brother is a forward-thinker. I am his sister. Shouldn't I be this way?

#### **4.2. F) Depiction of Gnanasekaran**

Event: After reaching Madras as a beggar, he is ill-treated in the refugee's camp. Gnanasekaran forms an association for the beggars and tries to reform their conditions.

Dialogue: We are here for live not for the way to death.

There is no place for the children of this land, we should raise our voice and get our rights to vote.

#### **4.2. G) Depiction of Chandrasekaran**

Event: He safely reaches Trichy, lives a better life after becoming a senior judge.

#### **4.2. H) Conjoined Depiction of Chandrasekaran and Kalyani**

Dialogue:

Killing a child is a crime, isn't? Are you a murderer?

Yes. According to your law. Not according to justice.

Every created thing in a nation belongs to the government.

Where was this government when we were on the streets begging and pleading for food? We were treated worse than street dogs. The government was not there to support us When we desperately needed its help. When we decide to die, hoping to find peace at least in eternal sleep and escape this

inhumane world, you use this law to stop us from even that?

I harmed to live an unethical life, if I had done so, I would be a prostitute, isn't that what this society wants me to do. Isn't that the only way I can endure with the society. How else can I live as an orphan?

#### **4.2. I) Conjoined Depiction of Gunasekaran & The Priest**

Event: Gunasekaran comes to know about everything that happened to his sister. Enraged, he goes to the temple and tries to kills the priest.

Dialogue: Dai poosaari- is speaking Ambaal-when have Ambal spoken-parasakthi parasakthi-It wouldn't speak because it is ..., while your Sakthi has a weapon, why do you fear. Is this goddess house - When my sister called her why she didn't come and protect my sister?

#### **4.2. J) Conjoined Depiction of Gunasekaran & Kalyani**

Before you write a judgement, listen to my story. I was born in Tamil Nadu, in this very place. Born in one land and living in another land, you want to use me as a symbol for Tamil Nadu? Rangoon, raised me, it helped me grow. I came to see my married sister but instead I fell into the trap laid by this woman, Jolly. I wandered hungry with no home and I lost my body and mind. I saw the sister I had come to visit but I saw a lifeless painting. My sister, Kalyani, in spite of having an auspicious name, she had no mangalyam around her neck. Her family was destroyed. With tears in her eyes and a child in her arms, she wandered around, and I wandered behind her. Every man along her way tried to use her.

### **V. ANALYSIS**

#### **5.1 Conjoined Event of Opening (4.2. A)**

The event depicts the cultural richness of Tamil Nadu in the opening song which ends with the speech of a character. The dialogues of the character establish a hidden portrayal of Arignar Anna with

the statement, 'Tamil people couldn't live their livelihood in Tamil Nadu, though it's culturally rich. Due to the colonization they have scattered around the world especially in Burma, Cyclone, Malaysia and Africa. He wished all of the Tamil's to return back to their motherland Tamil Nadu for happiness'. The hidden portrayal can be keenly seen when the character uses the word 'Arignar' while initiating the above-mentioned statement.

### **5.2 Depiction of Kalyani (4.2. B - Event 1 to 5)**

With the application of Third Cinema theory in the characterization of Kalyani it can be clearly seen that Kalyani is being abused and oppressed by the males of the society because of her cultural depression (Widow). The character brings out the ramification and manifestation of the society against widow.

### **5.3 Depiction of Gunasekaran (4.2. C - Event 1 to 6)**

The character gets trapped into the colloidal social structure, where he faces the reality of poverty in and around Madras. The character is denied to get all the necessary needs such as food, attire and accommodations from the society. He gets cheated by an economically fit woman who uses the art of dance as a means of theft.

With the conversation of the character and the police it can be understood that people of lower class can also achieve a higher position in the economy through politics. In this event the concept of Guerrilla Cinema is revealed. As, the dialogue indirectly creates a revolutionary ideology and hope among the people.

### **5.4 Depiction of Vimala (4.2. D)**

As she has the forward thinking thought process like 'Anna' she realizes that he is not a thief but just a hungry man, he is in need.

### **5.5 Conjoined Depiction of Gunasekaran & Vimala (4.2. E)**

The moment when Vimala appreciates the economic constraint faced by the Gunasekaran and makes him realize the selfish nature he has established of fighting only for his own sister. Vimala makes him realize that his economically lower situation has made him understand the difficult lifestyle of lower-class people. At the same time she questions him regarding his selfishness of striving for his own sister, instead considering all the women of the society as his sisters. Hearing the philosophy of Vimala, Gunasekaran feels amazed and questions about her thought process. Here, she reveals that her thoughts have been passed on from her brother 'Anna', this indicates Arignar and the influence of his revolutionary thoughts over society. With this indirect connotation of dialogue, acts as an approach to beat the society using Guerrilla Cinema's ideology.

### **5.6 Depiction of Gnanasekaran (4.2. F)**

His statement represents the injustice faced by the Tamil people in their own motherland who live a nomadic lifestyle. The character revolts against the social ignorance by grouping all the nomads to raise their voice for the basic right to vote. This statement proves to be a part of 'Third Cinema', that establishes the aesthetics of hunger and sufferings for a particular situation.

### **5.7 Depiction of Chandrasekaran (4.2. G)**

He lives a better life, because of his education.

### **5.8 Conjoined Depiction of Chandrasekaran and Kalyani (4.2. H)**

When the society deprived Kalyani and pushed her to end her life, she ran for help and faced continuous rejection from all the sides. But, when she attempts to kill the life of her child first to carry on with her suicide, she is questioned by the government.



Chandrasekaran the judge states that she has no right to take the life of her own child, this makes her revolt against the judge questioning him back that, what right the society had to force her to death by denying help.

In these dialogues it can be observed that a revolutionary ideology is brought over, which once again indicates an association with Guerrilla Cinema.

### **5.9 Conjoined Depiction of Gunasekaran & The Priest (4.2. I)**

The dialogue goes against religion by publicizing his revolutionary ideologies by entering into the restricted most-holy place where the statue of Devi is placed. He calls out the priest in anger and tries to kill him at the same place, which proves to be extremely revolutionary. The priest attempts to call Devi for help, the dialogue shows that the one he is calling for help is nothing but a sculpted stone which is dumb. This dialogue hits the highest tone of Guerrilla Cinema, as it is any forcible address of images and violence against the social political issue. In this case, the dialogue ensures the forcible addressing through anti-religious perspective and anti-social practice (violent attack) against the social issue.

### **5.10 Conjoined Depiction of Gunasekaran & Kalyani (4.2. J)**

The characters reveal the social rejection and the ignorance which has made them face social and economic depression. The male character Gunasekaran experienced social depression due to the selfish attitude of the society, whereas his sister Kalyani faced gender depression due to the male chauvinist society. Here, it can be said that the conjoined depiction of Gunasekaran and Kalayani synchronizes with the aspect of 'The Third Cinema'. 'Third Cinema' is any story that stands for bourgeois value and testifies social injustice.

## **VI. CONCLUSION**

The portrayal of the three sons, the daughter and the character Vimala who states to be a forward-thinking woman, stand as a tool of representing various issues of Tamil people in Tamil Nadu. Kalyani is shown as a problem faced by women of Tamil Nadu who are bond culturally. Gunasekaran acts as a disabled person who lives a life of anguish due to social, cultural, economic and political depression forced onto him. Gynasekaran serves as a representation of the nomadic people who strive and struggle for the basic rights in their own motherland. Chandrasekar portrays the life of a well-settled and highly positioned people who wish to help their family but are tied-up by the government to stick only with people of their range. Vimala is a character who acts as an exposure of Anna's inheritance and acts as an element who brings together all the family members through her forward-thinking ideologies.

The dialogues used by the characters show that the film is revolutionary but the elements undertaken to establish the revolutionary act and ideology has the aspects of 'Guerrilla Cinema' (which is one of the element of 'Third Cinema'), though it took its birth later in 1968, whereas the film hit the screen during 1952.

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