Anusandhanvallari
Vol 2026, No.1
October 2026
ISSN 2229-3388

Communicating Social Messages Through Cinema—with Reference Tom R Radha and Charlie Chaplin Movies

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Abstract: Film began in 1895 as a new form of communication. There was no clear idea of how it might be used and what its purpose should be and how people would react to it, in effect. Audiences were amazed by the new phenomenon, but filmmakers wondered how long its novelty value would last. We know cinema is globally an entertainment medium. The Indian movies have greater viewership, as they have an impact on it and are appreciated for their art form. The Indian film industry is the largest in the world in terms of ticket sales and number of films produced annually. Cinema has various art forms. Especially Tamil cinema holds a special place in comedy. The aim of this study is to determine the importance of social messages in the form of humor and artistic strategies through cinema with reference to M.R. Raadha Movies and Charlie Chaplin movies and to also study the importance of social messages through cinema. The content analysis was used by the researchers using various parameters in both qualitative and quantitative ways to find out the answer for the research questions as to: What is the theme? What is the script? The dialogue? The body language of the artists. How? The camera angles used?

Keywords: Artform, Humour, Indian Cinema, Social Message.

1.Introduction

Cinema came into existence in India on July 7, 1896. It started with the Lumiere Brothers' cinematography, unveiling six silent short films at the Watson Hotel in Bombay. From the first talkie Indian film, “Alam Ara,” in 1931 to “Black” in 2005, the Indian film industry/Bollywood has scaled new heights and witnessed drastic transformation. The film describes how well and freely the tool of mass media and mass communication is being used in the largest democracy of the world, which is also the most important emerging market economy, along with what makes the film industry and filmmaking such thriving, ever-in-vogue industries.

Filmmaking is a creative pursuit at the core, which draws people by the hordes to its viewing. What makes this form of art so enchanting is that it makes them live their dreams through it. This is a medium of storytelling effectively and creatively. A film is the most appealing and popular form of entertainment because it makes us live our emotions through other real people. It depicts our joys and sorrows, desires and weaknesses, hardships and strengths, and makes them credible. It is a visible catharsis, giving us emotional and entertaining support. We may enjoy reading, music, dancing, acting, designing, etc., as separate interests. But when the best of scripts, music, choreography, and acts unite, the aesthetic value of the product is enhanced manifold. A good film is a wholesome act of human creativity in various forms at its best. Comedy teaches us to be responsive, to be honest, to interrogate ourselves, and to correct our pretentiousness so the comic spirit is born out of united social intelligences. The laughter of satire is a blow to the back or the face. The laughter of comedy is impersonal and of unrivaled politeness, nearer a smile. It laughs through the mind, for the mind directs it, and it might be called the humor of the mind. Social messages in the form of humour plays a vital role in society.

2. Elements and Characteristics of Comedy

The universal characteristics of comedy include: the presence of lovers, the defeat of an imposter figure and subsequent assimilation into restored social fabric. The constant in comedy is the sense no matter how many times

a man gets knocked down, he pulls himself up and keeps going. Tragedy celebrates a man capacity to aspire whereas comedy celebrates man's ability to endure. (Corrigan, 3)

Aristotle defines comedy as an artistic imitation of men of inferior moral bent; faulty, however not in any or every way, but only in so far as their short comings are ludicrous; for the ludicrous is a species part, not all, of the Ugly. It may be described as that kind of shortcoming or deformity which does not strike us as painful, and causes no harm to others; a ready example is afforded by the comic mask, which is ludicrous, being ugly and distorted without any suggestion of pain (Corrigan, 4).

3. Performance

What an actor does within the shot obviously contributes significantly to the meanings produced. The way an actor moves could indicate confidence, uncertainty, panic, or friendliness. The actor's facial expressions may show fear, anger, happiness, or sadness. In addition to these examples of body language or non-verbal communication and to the clear differences in the speech patterns of different actors, a performance may have a particular effect because of what the actor has previously done in other films. Actors may be identified with certain types of characters, and actors with celebrity status can bring connotations to a film that emanate not only from previous films but also from their lives outside the films.

4. Literature Review

BOOK 1

- BOOK NAME: M.R. Radhayanam
- AUTHOR: Mugil
- PUBLISHED by/on: Badri Seshadri, December 2007
- GIST: This book discusses about M.R. Raadha's views of cinema, his personality, an incident at Malaysia, his last interview and his involvement in politics with great personalities namely Mr. Karunanithi, M.G.Ramachandran ect…

BOOK 2

- BOOK NAME: M.R. Raadha: Kaalathin Kalaignan
- AUTHOR: Manaa
- PUBLISHED by/on: Uyirmmai Pathippagam/First Edition: Dec 2007
- GIST: A brief introduction about M.R. Raadha's life history with other interesting chapters of gun shots, his artistic talents in movies such as Rathakanneer, Bakappirivinai, Paava Manipu interviews of great person's like Veeramani, Manorama, Thirunavukarasu praised M.R for his extraordinary intelligence. The Dravidian Movement.

BOOK 3

- BOOK NAME: Periyarin Pourval, Nadigavel M.R. Raadha
- AUTHOR: Thirukural S. Somasundaram
- PUBLISHED by/on: Kaveri publishers/First Edition: Dec 2006
- GIST: His life, his uniqueness, humanitarian, his drama shows with social messages, and various movies which speaks till today. List of movies with the years and his role in Dravidian Movement.

BOOK 4

- BOOK NAME: Ulaga Cinema
- AUTHOR: Chezhian
- PUBLISHED by/on: Second Edition: Dec 2007
- GIST: Talks about world cinema and gives a brief description about cinema worldwide with examples of few movies.

BOOK 5

- BOOK NAME: Ulaga Cinema Varalaru
- AUTHOR: Ajayan Bala
- PUBLISHED by/on: First Edition: Dec 2007
- GIST: History of cinema. the existence of cinema, the establishment of it, how movies were produced, and the camera used.

BOOK 6

- BOOK NAME: Thirai Ulaga Methai, Charly Chaplin
- AUTHOR: Randar Gai
- PUBLISHED by/on: Shanti Pathippagam/ First Edition: oct,2004
- GIST: His life history, talents as an artist. Movies he acted. his gentleness and his personal qualities.

BOOK 7

- BOOK NAME: The Art of Dramatic Writing
- AUTHOR: Lajos Egri
- PUBLISHED by/on: First Touchstone Edition2004
- GIST: It speaks about the creative interpretation of human motives.

BOOK 8

- BOOK NAME: A Short History of the Movies
- AUTHOR: Mast, Gerald
- PUBLISHED by/on: The Bobby Merril Company, Incorporated/1976
- GIST: Gives a brief introduction of content analysis, fiction, film production, Film Study, Films, Foreign Language Films, History, Trend Analysis, etc.

5. Methodology

According to the above expectation, this study tries to analyze the ways information can be perceived, transmitted, and understood, and the impact those ways will have on a society. Kachhap and Panda (2025) A social message is a social behavior or the social relations of a society, community of people, or other social structures. Tehzeeb (2026) Any event or action that affects a group of individuals that have shared values or characteristics is a social change. Endong (2025) The content analysis was used by the researchers using various parameters in both qualitative and quantitative ways to find out the answer for the research questions as to: What is the theme? What is the script? The dialogue? The body language of the artists. How? The camera angles used? Those of M. R. Radha Films Rathakaneer (2.10.1954), Baga pinivinai (1959), Chithi (1966), and books M.R.Radhayanam (Badri

Seshadri,December 2007), M.R.Raadha:Kaalathin Kalaignan (Uyirmmai Pathippagam/First Edition: dec 2007). Periyarin Pourval, Nadigavel M.R.Raadha (Kavery publishers/First Edition:dec 2006), Ulaga Cinema (Second Edition:dec 2007), Ulaga Cinema Varalaru (First Edition:dec 2007), Thirai Ulaga Methai (First Edition:dec 2007), Charly Chaplin, The Art of Dramatic Writing (First Touchstone Edition2004), A Short History of the Movies (The Bobby,Merril-company,Incorporated/1976).

6. Research Design

This research study deals with the research design in which the secondary data were collected from the subject matter. This study is analytical research that helped in gathering already available sources and data. The dialogues, which are related to the characterization of human values, have been analyzed in this study. The images and dialogues were taken to analyze and discuss the theme of the research.

7. Limitation of the study

Tamil cinema comprises social messages in a comic way. Movies like Rathakaneer, Bagapirivinai, and Chithi contain strong social messages and themes. Some books have also been referred to, which is enough for the research discussions. There is a time limitation; the research study could not be extended into the next level.

8. Scope of the study

The study is a vast area in Tamil cinema. This research on M. R. Raadha movies is aimed at bringing to light the portrayal of social messages conveyed by M. R. Raadha in various movies and different ways of humour.

9. Analysis and Interpretations

Movie 1

A person going in the wrong direction without respecting others' feelings will be punished in life.

Movie (1): Rathakaneer (2.10.1954)

ROLE OF M.R. RAADHA: Hero

Dress Code: Coat

Theme: Leading life in wrong way will never bring happiness in life.

Script: Foreign culture

Dialouge 1: "Fate of Indian people are poverty, hunger and starving but the life style of the Americans & Europeans is non that.

Dialogue 2: Leprorers should be shot.

Dialogue 3: Blackman get away

Dialogue 4: Feels ashamed to say mother

Dialogue 5: Indian doesn't know the purpose of marriage

Dialogue 6: Letting village guys into the bungalow will spoil the place.

Articulation: His bodily gestures and tone of voice makes the movie a hit.

Camera angle: Close-ups and mid-shots are mostly seen.

Techniques: The lighting and camera movements played a major role in establishing the character.

Social Message: A person going in the wrong direction without respecting others' feelings will be punished in life.

Movie 2

One who forgets his/her mother and mother tongue will be respected as a human being in this world.

Movie (2): Bakappinivinai (1959)

ROLE OF M.R. RAADHA: Villain

Dress Code: Coat

Theme: Misunderstanding within the family which leads in splitting the property.

Script: How joint family is important in life

Dialouge 1: Life is of two types Have to live life like this only or Can live however wanted.

Dialouge 2: Man makes money and money does not make a man.

Dialouge 3: Money comes today and goes Tomorrow.

Articulation: Body language and voice modulation speaks up in this movie.

Social message: One who forgets his/her mother and mother tongue will not be respected as a human being in this world.

Movie 3

In order to bring up a family from poverty, people can go for a second marriage. Think and decide things.

Movie (3): Chithi (1966)

ROLE OF M.R. RAADHA: Comedy with seriousness.

Dress Code: Dhoti and pant shirt.

Theme: Without money nothing is possible in life.

Script: The sufferings of a low - class family.

Dialogue 1: Man does not have peace in life.

Dialogue 2: One should enjoy life with wife without the disturbance of children.

Articulation: Body language is like an old man with 8 children for his first wife.

Social message: In order to bring up a family from poverty, people can go for second marriage. Think and decide things.

10. Discussion and Findings

The opinion about M.R. Raadha by people: Mrs. Madhu—a great fan of M.R.—said that M.R. is a person who conveys a social message in the form of humour and nobody can perform like him in the Tamil film industry. He is a versatile artist in Indian cinema. M.R., in his movies, conveys social messages such as beliefs, economy, political status, etc., which makes people think. His personal life is bad, but his performance on screen makes people think great.

The Indian artist Vivek, who was in town recently, talks about his brand of humour with a purpose. A great fan of M.R. and N.S. Krishnan. They had great social awareness and were never afraid to raise their voices against the vices in the society. Comedy was never a scarcity in Kollywood. Comedians of great caliber had emerged from this land. Hence, it is said that communicating social messages through cinema has an impact on society, and M R Raadha was the person who tried to convey social messages in humorous form, which gained importance amongst people in society.

11. Conclusion

It is studied that movies with various art forms with a social message have greater significance. Thus, M.R. Raadha is the one who had all these art forms in conveying the messages to the audience in the form of humor. This study is to bring out the strategies of M.R. Raadha and the essence of social messages in cinema.

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