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A Study on the Bharat Ratna Dr. Maruthur Gopala Menon Ramachandran Film Songs that Contain the Ideas of Equity and Social Justice–A Comparative Analysis with the Contemporary Theories More Specifically with the Theory of Socialism as Propounded by Karl Marx

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Abstract- It is a fact that super-hero like Makkal Thilagam Bharat Ratna Dr. M.G. Ramachandran took upon himself the responsibility of not only producing quality movies but also paid personal attention to produce quality songs as he thought that good messages could be propagated through film songs to millions of his fans. In view of this Bharat Ratna Dr.M.G.Ramachandran availed the assistance of peers, and eminent lyricist like the great Kaviyarasu Kannadasan, Kavinger Valli, Marudhakasi, Udumalai Narayana Kavi and also encouraged emerging writer like Na Muthulingam to write songs for his movies. Given such extraordinary efforts made by Puratchi Thalaivar Dr.MG Ramachandran, his film songs contain ideas of ethics, denouncing corruptive practice, right to education, equity and social justice (communism). In this paper, an attempt has been made to deal with seven of such songs that contain the ideas of economics, equity and social justice and comparative analysis had been made with respective theories with special reference to Socialistic and Communistic theory as propounded by the Great Karl Marx. Part of the research work had been published in the World Journal for Social Science Research (http://wjss. sciedupress.com

Keywords: bharat ratna dr.m.g.ramachandran, karl marx, context, equity and social justice, communist manifesto, alienation, thatai periyar, perariger anna, puratchi thalaivi.

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A Study on the Bharat Ratna Dr. Maruthur Gopala Menon Ramachandran Film Songs that Contain the Ideas of Equity and Social Justice – A Comparative Analysis with the Contemporary Theories More Specifically with the Theory of Socialism as Propounded by Karl Marx

P. Sarvaharana [α], P.Thiyagarajan [σ] & S. Manikandan [ρ]

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I. Introduction

The technological advancement made over still camera had resulted in movie cameras that capture moving objects which had ushered in an era of the unprecedented breakthrough in the field of entertainment. Initially, they video graphed less than a minute of action in 1890's, later; silent pictures were produced for three decades. It was in 1927 the first speaking movie "The Jazz Singer" was produced by Warner's Brothers that had paved the way for movies of astounding nature came in to existence, this may perhaps go beyond anyone's imagination. Music according to the scene, theme, and action of the characters with scintillating songs in accordance with the story and nature of the character will not only boost the morale of the movie but also result in success.

The objective of this research work is to report that:

- Super-hero who attained matinée idol status like Makkal Thilagam MGR who produced outstanding movies that are being watched by his fans even after three decades of his demise.
- The efforts made by the lyricists that propagate the idea of Tamil Culture and the ideology of Dravida Iyakkam that was the ideology followed by the Super-Hero.
- The outstanding efforts made by Makkal Thilagam Dr.MGR to produce quality film songs and the acknowledgment made by the lyricist.
- The sequence of how a nascent childhood stage artist emerged as a Super-hero who attained the status of matinée idol. Subsequently, turned as a charismatic political leader to rule the state of Tamil Nadu as the Chief Minister for three consecutive times and introduced popular welfare schemes to improve the living conditions of the poor's. The accolades made by his follower (late Hon'ble Chief Minister of Tamil Nadu Selvi Dr. Jayaraman Jayalalitha respectfully called as "Manbumigu Amma" (Hon'ble mother).
- It finally compares the ideas of equity and social justice as contained in the identified seven film songs with the theoretical genesis arrived at using a novel methodology evolved.

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a) The Scope of the Study

Certain MGR film songs contain ideas of economics, equity and social justice that can be compared with relevant theories including the theory of socialism and communism as propounded by Karl Marx.

Hypothesis

1. The same Lyricist reiterates specific ideas of equity and justice at different songs at different MGR Films.
2. Different Lyricist uses the unique ideas of equity and social justice to varying songs at different MGR films.
3. MGR effectively used the media to propagate unique ideas so that the society is better off.

b) Limitations of the Study

As it is a new area of research, the literature review was limited to the extent of theoretical genesis to make a comparative analysis with the contexts of the film song that contains the idea of economics, equity and social justice.

The article is arranged in the following manner

1. Need and Justification of the Present Study
2. Deterioration in the quality of film songs as held by Kaviarasu Kannadasan
3. Songs and Music Ruled the Roost
4. The scenario in Tamil Film Industry
5. The Emergence of Self Respect Movement
6. A Birds-Eye-View of Bharat Ratna Dr.Marudur Gopala Menon Ramachandran's life
7. MGR's Own Conviction Beyond *Matinée idol* Resulted in Production of Outstanding Movies:.
8. MGR's Charitable Mind
9. Literature Review
10. Grounds for Comparison
11. Dr.MGR's determination and commitment that reflects the quality of his film song
12. Comparison of songs as the context concerning theoretical genesis arrived at
13. Theoretical Advancements if any made in the research work
14. Testing of Hypothesis.

II. Need and Justification of the Present Study

Music is undoubtedly a natural combination ever since the sound effect was first introduced along with moving objects. It is a fact that the right song at the right moment will certainly boost the impact of the movie. It is also a fact that certain films attained success because of its excellent lyrics and mellifluous music.

The various scholarly research conducted by the American Academy of Paediatrics denotes the fact of adverse effects created by rap music. Lyrics of some music genres, such as rock, heavy metal, rap, and new emerging genres such as reggae ton, were found to embrace topics such as sexual promiscuity, death, homicide, suicide, and substance abuse. The listener of such music gets panic and it is emphasized that creating an habit of listening such music continuously would alter their character, and they go wild to the extent of committing crimes in the society.

The songs that should be intended to gratify the sense had become anti-sensual and create damage to the souls of innocent children who should be tamed and shown the right path in the society, which is a very sorry state of affairs that witness the world. Given the above adverse results the American Academy of Paediatrics' also made the various recommendations to tide out the situation (American Academy of Pediatrics 2010) for the benefit of the readers few of the recommendations are reproduced below:

- Pediatricians should become familiar with the role of music in the lives of children and adolescents and identify music preferences of their patients as clues to emotional conflict or problems.
- They should explore with patients and their parents what types of music they listen to and music videos they watch and under which circumstances they consume these media.
- Pediatricians should encourage parents to take an active role in monitoring the type of music to which their children and adolescents are exposed and to be aware of the music they subscribe.
- Pediatricians should encourage parents and caregivers to become media literate.
- Pediatricians should sponsor and participate in local and national coalitions to discuss the effects of music on children and adolescents to make the public and parents aware of sexually explicit, drug oriented, or violent lyrics on CDs and cassettes, in music videos, on the Internet, and in emerging technologies.
- Performers should serve as positive role models for children and teenagers. The music-video industry should produce videos with more positive themes about relationships, racial harmony, drug avoidance, nonviolent conflict resolution, sexual abstinence, pregnancy prevention, and avoidance of promiscuity.

Unlike the above, the songs identified in this research work throw light on the ideas of equity and social justice that show the extraordinary commitment made by Bharat Ratna Dr.Maruthur Gopala Menon Ramachandran who also appealed to Bakiyaraj (film director and producer), Bharathi Raja (film director and producer) Rajinikanth and Kamalahasan (famous actors who has huge fan followers) that they can also propagate message through their story and songs to integrate the nation and the people (Kumaravel. Ve. 2015).

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III. Deterioration in the Quality of Film Songs as Held by Kaviarasu Kannadasan

Peer and eminent personality like the great Kaviarasu Kannadasan who wrote thousands of meaningful songs with philosophical import expressed concern over deteriorating music including contents of the lyrics. "Knowingly or unknowingly the quality of music is deteriorating excepting, Carnatic Music all other forms of music are losing its grammar" exclaimed Kannadasan. It starts somewhere and ends at no man land and we were bound to listen to such music. The contents of the lyrics are inferior below par even to the ordinary prose. The situation was not that bad fifteen years ago, wherein good poetries were converted to lyrics of cine songs. Acknowledging the laudable services rendered by legendary music director KV Mahadevan, who took in to consideration the lyrics written by him using classical (sangam) Tamil words Kannadasan exclaimed that it is because of the introduction of cabaret songs in Tamil Cinema, the situation had worsened. Unlike, the folk village songs composed by KV Mahadevan and MS Viswanathan which were admired by millions Kannadasan opined that these musicians knew the nuances of folk village songs, with their deep rooted devotion they gave life to lyrics. Indeed those days were golden days wherein thousands of his poems were turned to lively lyrics to the songs of popular Tamil movies (Kaviyarasu Kannadasan).

a) Songs and Music Ruled the Roost

History of world cinema proclaims that certain movies became popular because of its super-hit songs. For example, Broadway melody was a super hit movie in the 1930's which hit the box office at US$ 3.00 million wherein music and its lyrics attracted the attention of millions of fans (Broadway Melody –Wikipedia). In collaboration with Arthur Freed, Mr. Brown compiled an impressive list of standards such as "You Were Meant for Me," "You're an Old Smoothie," "Broadway Melody of 1929," "All I Do Is Dream of You" and "Alone". Again the film, "*The Great Ziegfeld*" which was released in 1935 amazed the world of cinema by its scintillating songs. In 1944 "Going *My Way*" composed by Robert had certainly dominated the Hollywood. This movie had won seven Oscar Awards in all the categories. Again in 1951 *An American in Paris* which was known for its success for its music. In 1960's Leyoned Bird – *West Side Story won* Oscar in all the categories including the best music and best song more to say that more innovation that had been made in sound mixing that stood as the foremost in innovation of sound mixing, paved the way for more exploration, not only in the Hollywood film industry but also in other film industries as well. Released on October 18, 1961 through United Artists, the film received high praise from critics and viewers, and became the second highest grossing film of the year in the United States. The film was nominated for 11 Academy Awards and won 10, including best picture (as well as a special award for Robbins), becoming the record holder for the most wins for a movie musical (Steve Sullivan 2017).

IV. The Scenario in Tamil Film Industry

The fact remains the same in Tamil Nadu, wherein films had become popular for its songs as they contained lyrics with full of meaning. Consider the following song from the film Nadodi Mannan (Vagabond King) which is a reflection of Tamil Culture; it also bears testimony that the Tamil language enunciates the way of life that leads to emancipation.

Director: M. G. Ramachandran; Producer: M.G. Ramachandran; Starring: M. G. Ramachandran, Saroja Devi, M. N. Nambiar, J. P. Chandrababu Music: S.M.Subbaiah Naidu Lyricist: Na.Muthu Koothan (year 1958); Language: Tamil

a) English Translation of the Song

Salutations unto Sentamil
You denote to the world the foremost
Origin and Culture of Adi-dravidars'
Through the five-fold grammar
Given the fact that Leading a life
With the flawless tendency of the minds of people alone as the temple
Regarding none other than mother and father as the foremost
A constitution that is in existence which has
No place for Caste, Creed, and Religion other than
Justice through righteous living in our hearts and lives.

b) Interpretation of the Song

The opening stanza denotes the Tamil language as "SEN-TAMIL wherein "sen" – means "wealthy or rich". Therefore, it should be understood that the Tamil language is rich for its outstanding five-fold structure of grammar and salutation unto it.

This language enunciates the life (consistent with the "five-fold grammar) and the cultural heritage of ancient Tamils who are otherwise known as Adi-Dravidars". It depends on the principle of "regarding the tendencies of the people as the Temple (abode of God). It also regards none other than father and mother as God. There is absence of caste and religion, however, a well-structured rule of law and justice is the back-bone of the society.

c) Critical Analysis

The above song describes the greatness of Tamil language. No doubt this song talks about the great book that stands as a beacon not only proclaiming the grandeur of Tamil Language (viz., apart from the

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five-fold grammar it also reflect the cultural heritage and way of living).

What is this five-fold grammar?

One can find answer in Tolkappiyam.

The *Tolkāppiyam* (Tamil: தொல்காப்பியம்) is a great work on the grammar of the Tamil language and one of the most ancient book on Tamil literature and linguistics. It is written in the form of *noorpaa* i.e. short formulaic compositions and comprises of three books – the *Ezhuttadikaram (writing)*, the *Solladikaram* (speaking) and the *Poruladikaram* (meaning). Each of these books is divided into nine chapters.

Tolkappiyam deals with orthography, phonology, morphology, semantics, and prosody. Tolkāppiyam classifies Tamil language into *sentamil* and *koduntamil*. The former refers to the classical Tamil used almost exclusively in literary works and the latter refers to the dialectal Tamil, spoken by the people in the various regions of ancient Tamil Nadu. The name *Tolkāppiyam has been* derived from the combination of the two words *Tonmai* and *kāppiyam*. *Tonmai* means ancientness and *Kappiam* means literature. According to the tradition that i.e. The author of the book i.e. Tholkappiynar followed the following fivefold grammer structure (Subasree), (1) Ezhuthu (written) (2) Col (words) (3) Porul (meaning), (4) Yappu (versification), and (5) Ani (beauty of literature).

The former Chief Minister of Tamil Nadu Puratchi Thalaivi Selvi J.Jayalalitha (while writing to the then Prime Minister of India Dr.Manmohan Sing) quoted "the Kumari district is what remains of the sunken Kumari Continent which is the cradle of Tamil Civilization. This is corroborated by the Tholkappiam and Silappthikaram (Tamil) literatures. Two famous Tamil poets, namely, Tholkappiar and Athanakottu Asan were born in this district. This brings out the fact that the book Tholkappiam was written by Tholkappiar who is none other than the disciple of Sage Agasthia. This also bears the truth that the great book was written in Kumari district which was a continent known for its Tamil Civilization (The Week End Leader)

d) Uniqueness and grandeur of Tolkappiyam

Tamil scholar Alexander M. Dubyanskiy delivering a lecture on Tolkappiyam at the World Classical Tamil Conference in Coimbatore on Sunday 28th June 2010 exclaimed the following (in his own words):

> "It is a literary and cultural monument of great importance". "Together with commentaries they made a vast section of literature of a special kind, very important and interesting. And, in the beginning of the theoretical tradition stood Tolkappiyam, a treatise connected with Tamil classical poetry." "I am sure that Tolkappiyam is a work which demanded not only vast knowledge and a lot of thinking but a considerable creative skill from its composer."
>
> Dr. Dubyanskiy also said, "Interestingly enough, there are cases when Tolkappiyanar himself shows his independence on the Sanskrit tradition." "Besides, one should not forget that Tolkappiyanar described not an Indo-Aryan [language], but Tamil, a language of a different family with its own phonetics and grammatical structure and he could not copy the sources blindly." In his tribute to Tolkappiyanar, the professor said that though nothing much was known about him, he seemed to be a person of great intellect, deep thought and an open mind (Tolkappiam, Alexander M.Dubyanskiy, The Hindu).

Thus the above facts given by a scholarly Tamil Researcher of foreign origin bears testimony about the greatness of Tolkappiam that stands on its own regarding grammar and literature.

What is important to note is, the lyrics of the above song contains important message (i.e. the greatness of Tamil Language). The lyricist, the composer, the director and the actor combined-ly takes the responsibility of propagating such sane ideas to the masses. Such important message about greatness of Tamil is also found in other songs more particularly emphasis has been given to the following song from the film Vettaikaran (Hunter), Lyrics Written by Kaviyarasu Kannadasan; Sung by: TM. Soundararajan; (1964) produced by 'Sandow' M.M.A. Chinnappa Thevar and directed by M.A. Thirumugam.

e) English Translation of the Song

Watch the silver moon that glows and glows through the corridor
I carried you in my lotus mind
You emerged from the valorous tradition
With the bow and arrow
You as a little boy born to consume milk
Show the path that leads to
Warriors who could defeat our enemies
You taste the juice that consists of extracts of three fruits
And mixed with the honey derived from Mutamil (three forms of Tamil language)
Leading a life with dignity that brings accolades (from people)
And acclaim fame from the country is known as self-respect
Those who are noble in their attitude attain individual dignity.

f) Interpretation of the song

This song is a cradle song that the hero (Dr.MGR herein) sings in praise of the tradition inherited by his forefathers with an expectation that his son would also embrace the tradition of valor. The hero expects his son to drink the elixir that contains juices from three

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fruits (mango, jack-fruit and banana) that should be mixed with three fold Tamil (conversation, poetical and dramatic). The important message of this song is that the hero want's his son to *"lead a life that should be acknowledged and appreciated by people and the same will result in fame from the countrymen. This way of life is known as self-respect".*

g) Critical Analysis

This song imbibes the fact of leading a dignified life that should be acknowledged by the general public and that would lead to fame. The lyric writer, the great Kaviarasu Kannadasan brings home the idea of Self-Respect movement very gracefully in this song (may be under the compulsion of the hero of the film Dr.MGR to reflect the ideology of his political party). The Self-Respect Movement that was established by E.V.Ramaswamy Periyar was a result of two incidents that hurt his feelings. These two incidents are indicated below from the speech delivered by the former Minister for Education of Tamil Nadu, Prof.K.Anbalagan.

V. The Emergence of Self Respect Movement

The Congress Party established a Charitable Trust (Ashram) at Cheranmadevi in order to serve the socially deprived children, wherein, food, clothing, shelter as well as education was provided free of cost to the inmates. Congress Party contributed a sum of Rs.5,000/- towards expenditure for this activity. When Thanthai Periyar visited the Ashram in the year 1924; he witnessed that food was offered in batches. To his surprise, the batch consisting of Brahmins were allowed to take food first. Thereafter, the children from the rest of the other community were allowed to take food. Periyar was shocked and questioned the matter of injustice with the Trustees. The Treasurer replied, that they follow the routine custom, if we change it, there will be opposition. The second incident happened when Periyar was invited to attend a felicitation function to honor the Rao Bagadur title awardee at Madurai. There was a separate place where Brahmins were served food and about 300 meters away from where the Brahmins ate; another batch of food was served to people who were non-Brahmins. Periyar, got disgusted by such a separatist attitude and walked away from the Congress party then and there i.e. in the year 1925, at the time when Mahatma Gandhi was its leader. After that, Periyar started the Self-Respect movement. Periyar discovered that if and when the belief in rituas (i.e. "Vaideegam or Prohitam") is routed out the slavery position of the countrymen could not be changed. The self-respect movement was extremely influential not just in Tamil Nadu, but also overseas. The main principles of the Self-Respect Movement are (Prof.Anbalagan):

- No one is great or inferior by their birth.
- Women should be given equal rights on par with men.
- Till such time the eradication of differences that arise due to cast and religion, people should be given representation through a cast based reservation system; both in education and employment opportunity, consistence with the percentage of population of each community in the society.
- The various rituals that were blindly followed by the people, including the belief without reasoning, should be routed out from the society.

The term 'self-respect' (i.e. *tan-maanam* or *suya mariyadai in Tamil Language)* is traceable in ancient Tamil literature. *Indeed self-respect was acclaimed as the virtue of high valor in Tamil society*. The ancient classical Tamil literature speaks volumes about the rule of the kings who upheld the concept of self-respect. These Kings had a leading principle (i.e. to protect every citizen of his country) and they regarded the people as their own-self. Indeed, they treated the sufferings or injustice caused to the people as their own, and maintained close relationship with the common people of their country. Though the nation was ruled by a dynasty, the rights of the every citizen were given utmost importance and thereby equity and social justice prevailed in the society. For example, Manuneedhi Cholan was a righteous King of this lineage, who ruled his country with justice and honesty. One day his son Veedhividangan, on his way from the temple runs over a calf by his chariot. The mother of the calf, "the cow" pulled the bell that was kept to alert any injustice meted out by the citizens. Hearing it, the King immediately ordered that his son be punished, the way the calf was killed. Despite the advice of his counsels, the King was firm and punished his son. This depicts the fact how dispassionate, virtuous and unprejudiced the king Manuneedhi Cholan was. (The Hindu).

Periyar was instrumental in introducing reservation system; both in education and employment opportunity, consistence with the percentage of population of each community in the society from the year 1921 (i.e. even before independence of India). Thereby enthused a new Tamil spirit that later on led to the formation of many. Though it failed to achieve its novel idea of an independent Dravidian Nation, it fostered a spirit of unity amongst the Dravidians, especially in opposing the Hindi language in the seventies. Dravidar Kazhagam would, in turn, gave birth to many other political parties including Dravida Munnetra Kazhagam and All India Anna Dravida Munnetra Kazhagam. Thanthai Periar nurtured Anna (respectfully called as intellectual of par excellence). Later, Anna turned as a great political leader in Tamil Nadu. Anna rightly denoted democracy in the following manner (in his own words):

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"Democracy is not a mere form of government alone – it is an invitation to a new life –an experiment in the art of sharing responsibilities and benefits – an attempt to generate and coordinate the inherent energy in each for the common task. Hence, we cannot afford to waste a single talent, impoverish a single man or woman or allow single individual to be stunted in growth or held under tyranny and the universities should through the graduates it sends forth year after year, annihilate the forces that attempt at aggrandisement and tyranny, fight against cast and hypocrisy and enthrone human dignity. To re-establish such life and rights to the common man"

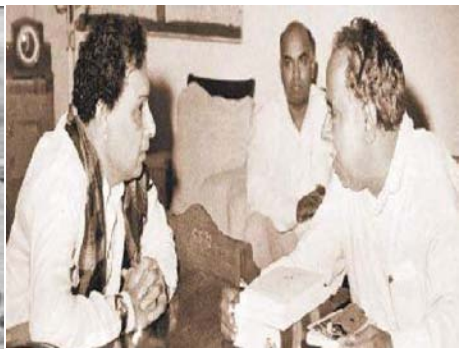
Dravida Kazhagam firmly rooted for the implementation of Mandal Commission report, which was later adopted by the V.P.Singh led government in 1990. It has also involved in the Srilankan Tamils issue, especially it supported LTTE movement (16). One of the significant achievement that was made under this premise, was the 69% reservation for the other back ward classes, adopted by the iron hearted *Revolutionary Leader SelviJ.Jayalalitha during her tenure as the Chief Minister of Tamil Nadu* that earned the title of "*Woman Saviour of Social Justice"* and entered in the portals of the annals of history of the great Dravidar Iyakkam which is envied by all her rivalries and friends too (R.Muthukumar).

When Dr.MGR formed his own party in 1972, he announced himself to be the staunch follower of Anna and introduced an ideology called Annaism. Annaism was the blend of the fine aspects of Gandhism, Communism and Capitalism. It advocated establishment of (Annaism):

- a casteless and classless society
- sale of all essential commodities should be taken over by the government,
- Right to recall
- Confiscation of properties of corrupt people,
- ceiling of income like land holdings
- withdrawal of currencies below 100
- inclusion of English in the eighth schedule of the Constitution to safeguard the interests of the Anglo-Indian community
- decentralization of powers between center and states
- Government takeover of heavy industries and mills
- Coffee, tea and rubber plantations should be nationalized.



Thanthai Periyar



Dr. M.G.R with Peraringar Anna



Selvi Dr. Jayaraman Jayalalitha

Let us move on to see the life history of Bharat Ratna Dr. Marudur Gopala Menon Ramachandran. How he emerged from an ordinary childhood actor of a drama troupe - to a mega-superstar, par excellence not only giving stellar performances in his movies but also responsible in disseminating socially, ethically, culturally relevant information through the movies including the evergreen and meaningful songs.

VI. Bharat Ratna Dr.marudur Gopala Menon Ramachandran's Life and Character Sketch

Dr.Maruthur Gopala Menon Ramachandran (Dr.MGR) belonged to a majestic family. His father, Shri.Maruthur Gopala Menon was a district magistrate in Thrishoor, Kerala. Because he was honest and gave certain verdict against his own relatives (on the merit of the case) that had created a rift within the family circle, and therefore he moved to Sri Lanka in 1913. In Sri Lanka he worked as an English Teacher and later became the District Judge of Kandi district of Srilanka a profession which he was practicing in India. Dr.MGR was born on 17th Jan. 1917 at Kandi, Srilanka. The freaks of the fate indeed are inscrutable that Dr.MGR lost his father when he was merely three years. Soon after the demise, mother Smt.Satyabhama moved the family to Kumbakonam, Tamil Nadu. Dr.MGR and his elder brother Sri.Chakrapani studied in a Government school at Kumbakonam. Due to family's financial compulsions, Dr.MGR decided to take up employment at a very young age and joined Madurai Original Boys Company with the help of his uncle, Mr.Narayanan. Initially, MGR's salary was four and a half rupees per week. In this company, MGR could associate himself with comedy actor Kali N Ratinam and PU Chinnappa.

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This association enriched MGR's acting skills, and he acted in more than 30 dramas up to the age of 15. Again the freaks of the fate broke the jinx by way of an offer that made MGR and his brother to act in the movie called "Sathi Leelavathi" wherein MGR's role was that of an Inspector. This movie was released in the year 1936. Both of them received a salary of Rs.100/-. First time in life MGR could own a hundred rupee note. In the course of time, many chances knocked the door of MGR, to act as *inspector* in various movies, but he decided to do away, as he would be sealed in the role of an inspector in future movies as well (Ramakrishnan.K.P. 2007).

However, he continued to act in small roles in movies such as Iru-Sagothirargal (two brothers), Maya Machindra, Prahaladan, Ashokumar, Sitha Jananam, Tamilarium Perumal, Dasipen and established as an actor who could act in various roles. Later, he was offered a chance to act as a hero in the movie called Chaya but production of the movie was dropped. Thus for nearly nine years, MGR had to struggle, before he got a chance to act as *a hero* in the film Rajakumari. Rajakumari was released in 1947. It was reported in the Hindu the leading newspaper in English *it was the beginning of an astonishingly successful career (of MGR) that would be discussed for years to come (The Hindu)*, and MGR arrived as a hero.

It was A.S.A. Samy's Marmayogi (Robin Hood-like adventure) that set the formula for MGR films (i.e. vanquishing the villains to uphold the dignity of the heroines). The period witnessed, so to say the transformation of a matinee idol transforming as a demi-God for the MGR fans.

a) *MGR's Own Conviction beyond Matinée idol Resulted in Production of Outstanding Movies*

Matinée idol is a term that was generally used to describe about the male artists who are adored to the point of adulation by their fans. *Matinée idols* often become the subject of parody during the height of their popularity, an example being Stan Laurel Spoo-fing Rudolph Valentino in his film *Mud and Sand*. This phenomenon reached its height from the 1920s to around the 1960s in Hollywood (*Matinée idol* Wikipedia). Cult films are defined by audience reaction in the form of elaborate and ritualized audience participation, film festivals, or cosplay. Cinephiles argue, that over time, the definition had become more vague and inclusive, as it drifted away from its earlier stricter views (Cult Films Wikipedia).

Unlike the concept of Matinee idol or Cult films Dr.MGR followed a different kind of visionary, based on his own conviction, that made him to attain, the state of charismatic personality of professional probity, and stands tall in the annals of history of Tamil cinema with no parallel. To substantiate the above fact, one must consider, the following press conference given by Dr.MGR:

Question Sir, it seems that you had refused to act in movies as you were supposed to utter the names of Gods? As an actor, are you not supposed to accept whatever role is given to you in a movie?

Answer: There is no truth to substantiate the contention made out by you. First of all, it is true that I had declined to act in two movies. However, the newspaper published only a borrowed part, which is not true. God exists in everyone. You pray a particular God, I am praying another God. Is there greater God than mother herself! I pray my mother's photo. I also pray God that was worshipped by my mother. Praying or worshipping is personal to an individual. When comes to professionalism, is it not your duty to reflect the correct perspective of the people? Is it not your duty to guide the general public on the right path?

Similarly, I am an actor; I have a duty attached towards the general public. Only literates can read the newspapers. However, educated, illiterate, men and women, including children are watching the movies. The people who watch movies outnumber those who read newspapers. Therefore, I do not want to spread the false message among the people. You should not misunderstand me. I am an actor, and you should allow me to do my duty as an actor. I did not refrain from the agreement by merely refusing to pronounce the name of God. For example the story i.e *Kathavarayan,* I have no faith in the tantric scenes in the movies. My-own uncle was a tantric, and I know the nuances of tantric. You cannot produce mango through tantric tactics, and that was the reason why I did not wished to propagate such a sophistry to the masses.

I rank as the big actor with huge fan followers, many of whom are children, and they follow me as their hero, I do not wish to instill wrong notions in their minds. Since they are the future wealth of the nation, I refrain from acting in such movies though I recorded my protest in a very polite manner.

Take another movie by name ***Lalithangi***, it was designed in such a way that the hero hates the entire women in the society as prostitutes. Finally, he falls in love with a dancer and changes his views. I never liked the idea of criticizing the women hood in such a degrading manner; moreover, I did not like the climax scene therefore I refused to act in the movies.

Question: if you change the story of the movie as you like, what will happen to the producer who are supposed to invest quantum of money?

Answer: Nothing will happen; the movies that were released after my suggestions were run well. For example, the various scenes that were changed in accordance with my suggestions in the movie Madurai Veeran, attained success (this movie ran in 40 theatres in Tamil Nadu for 100 days). In the movie, *Malaikkallan* also the producer accepted my suggestions. The movie, Alibaba also my suggestions were well taken. It

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is my request, that people should not come to a conclusion that I convey my political ideologies in the movies. I am an artist, and I am duty bound to express my views and the producers are availing my expertise. The irrelevant scenes, that were taken with a view to make profit by cheating the public is curtailed (V.Kumaravel).

The facts indicated above in the matter of elimination of certain unwanted scenes in movies, certainly, differ with the concept of either with the Matinée Idol or with theCult films and establishes the fact that Dr.MGR followed his own conviction to pursue goodness and reality that had resulted in outstanding movies such as Nadoodi Mannan, Ayirathil Oruvan, Adimaipen and Ulagam Sutrum Valiban. These and many other movies not only bear testimony of excellent story and meaningful dialogue but also for the outstanding songs with meaningful lyrics.

After the great success of his movie Vagabond King (Nadodi Mannan), Dr.MGR shared the experience he had on the story selection and various other aspects of producing the movie including lyrics of the songs (Ve Kumaravel), (this movie was produced by MGR himself) – for the sake of understanding and clarity the same has been reproduced: *In the words of MGR:*

MGR opines that the lyrics of the songs must reflect the real theme of the story. MGR quoted one lively experience he had with a producer of someother movie wherein he was slated to act as a hero. The producer of the movie asked MGR's opinion on how to take a love scene as he was the hero. The scene was that "MGR and the heroine should share the moment of love and romance". MGR told him that the story of the movie has not yet been finalized then how can one come to a conclusion about the love scene to be taken at this premature stage? MGR further told the producer that the love scene should match with that of the story, the song to be sung and the tune as well. The producer told MGR that he would send the recorded version of the song so that MGR can react to it later.

Quoting the above example MGR said such a peculiar situation did not arise in the production of Nadodi Mannan. The title song was written by Na.Muthukoothan. As he belong to the political party for which MGR was associated, therefore there was no compromise on the political ideology they had. Na Muthukoothan also wrote another song "Sammathama (is it ok)". This song is a reflection of equity between husband and wife. It also contains an eternal truth, i.e. if hunger arise, the family should share the food among themselves as the birds do. Similarly, for the other songs written by Sri.Baskaran and Kavinger Suradha, Dr.MGR made them compose the songs in accordance with his views. The song like "Thadukkathe Ennai Thadukkathe (do not stop me)" that was written by Sri.Athmanadhan, was a reflection of people who blindly follow certain rituals. For example, a man who never tried to secure a job, however, blames the fate all the times for him to remain unemployed! The super hit song – Thoongathe Thambi Thoongathe (do not sleep oh brother), written by Pattukottaiar – was not written for the children alone. It was written, for those, who did not care to realize the sufferings of the people, but pretend to do things. Another song was written by Pattukottair – *Kadu velanthenna machan* (what is the use of cultivation) is the reflection of the ideology of the political party of DMK.

Similarly, Dr.MGR spent a good amount of time with lyric writer Sri.Lakshmanadoss to write the song "Vulaipathila Vulaippai Peruvathilla" (it is indulging in work or extracting work happiness lies). As Lakshmanadoss was new to this field he struggled hard to complete the lyrics as per Dr.MGR's thinking. Especially, Dr.MGR wanted him to introduce certain new thoughts such as – happiness, will not arise, either to the giver or to the receiver. So far, the Philosophers acclaim that the giver attains happiness when he gives and sees the receiver enjoys what was given. However, Dr.MGR wished to propagate a message i.e. no one, should be there, in the country, either to give or to take and everyone should have their basic necessity fulfilled, without seeking it from someone else. The lyrics such as "pattathile pathavivuyarvathile" (i.e. attaining degrees and getting greater elevation in jobs) one may not attain happiness – such message is a warning message to the Ministers and the officials who were occupying higher positions in the society but doing nothing to improve the conditions of the people. Mr.S.M.Subbiah wonderfully composed these songs. Thus in this movie – the story, the lyrics and the tunes of the songs together reflect the message that gave impetus for its success.

This stamp of impeccable quality, that was maintained in the story, lyrics and tunes of songs, makes Puratchi Thalaivar Dr.MGR fans to watch his movies even after 29 years of his demise. For example, super hit movie like the Ayirathil Oruvan, which commanded respect in 1965 had been restored and released throughout Tamil Nadu in 120 theatres in the year 2014-15.

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Dr. MGR and Dr.J. Jayalalitha's combination continued in politics as well	The ever green Dr.MGR and Dr. J. Jayalalitha's combination	After 49 years this movie ran for 175 days – a record in Tamil Cinema

Despite several new films seeing the light of the same day, the freshly minted 49-year-old blockbuster opened in over 120 screens all over the state. In a near-packed standalone downscale cinema hall in Chennai, many who turned up for the noon show seemed to have already seen and savored the film when it was released first in 1965. In the 14-seater box, where the ticket rate is as high as Rs.50, almost everyone should be over 50 years. *It started during the title scene and then went on during the mellifluous song sequences and some moments of 'meaningful' dialogue delivery.* As a film, that should have been ahead of its time, in terms of technical-excellence and also in creating a do-gooder image for MGR, Aayirathil Oruvan portrays its swashbuckling hero as a committed leader of the people, ready to make any sacrifice for his followers. The movie also saw its leading woman, J Jayalalithaa, giving a sterling performance with impeccable dialogue delivery. The crowd savored every moment, fully engrossed in the action and drama and enjoying the melodious music, tapping their foot, and swaying their heads. No catcalls, no hooting's, no loud comments and no jokes. The crowd was there to watch the movie (The New Indian Express).

The then Hon'ble Chief Minister of Tamil Nadu Puratchi Thalaivi J.Jayalalitha, in her message sent to Divya Films G Chokkalingam, who took pains for the re-release this movie in digital form after a gap of half a century says:

> "It will not be an exaggeration to say that Aayirathil Oruvan has laid foundation for my entry into politics...it was my first film with MGR ... the film gave me an opportunity to meet and interact with MGR...and this film has left with me an unerasable life-time experience,"

Madam further states that "September 1 marked the 175th day celebrations of the screening of the digital version of the movie. This film enjoyed the successful screening of over 100 days in 1965.. now it has crossed 175 days.. it shows that the movie has withstood the test of time...even now, it attracts present generation too to the theatre….this has proved that Aayirathil Oruvan has achieved what the new films have failed to,"– (The New Indian Express).

b) MGR's Charitable Mind

MGR was known for his charitable mind, and helped people, right from he was an actor, even after becoming hero par-excellence, and as the high profile Chief Minister of Tamil Nadu. It was in a case of High Court of Madras, Justice Sundresh observed (in his own words): (The Hindu)

The testator is none other than the former Chief Minister of the State, who is known to be a philanthropist par excellence. A perusal of the will would show the clear intention of MGR who wanted his properties to be used for the establishment and running of a 'deaf and dumb home' in the name of 'MGR Oomaigal Illam' at Ramavaram Gardens in Chennai. The inmates of the Home would have to be provided food, shelter, dress, medical facilities, education and vocational training. Steps should also be taken to provide them speech therapy, hearing aids and treatment. The income derived from Sathya Gardens, the property situated in Saligramam, Chennai, will have to be used for the purpose.

The will further states, that the shares of Sathya Studio Private Ltd would go to the AIADMK. The administration and maintenance of the building have to be done by it, apart from appropriating the income for the party. In the event, the party gets divided or dissolved; the shares would go to the 'MGR Oomai Illam Trust'. There is no right of sale or alienation or encumbrance of Sathya Studio Private Ltd, which was named after his mother.

The above explains the fact, that MGR's clear intention, being a staunch believer in socialism and communism that he wanted the wealth earned by him to be utilized for the purpose of poor and needy. It is quite appropriate, to quote what was held by Puratchi Thalaivi Dr.J.Jayalalitha, the former Chief Minister of Tamil Nadu (Kumudam Weekly Magazine).

We hear stories about the war between Devas and Asuras in the heavens in the Puranas. Thereby the

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winners and losers will also differ. The Asuras (demons) were complaining everywhere that Lord Brahma was favoring the devas, and offered elixir to them thereby, they have attained the state of deathlessness. Hearing this complaint, Brahma called the demons and offered cup of elixir to each demon but with one stipulation. The condition was that they should consume the elixir without bending their elbows. The demons tried their level best, however was in vain. Brahma finally called the Devas and gave them the elixir, and stipulated the same condition. The devas thought for a while, then, they sat in front of the other, and feed the elixir to the deva who was sitting exactly opposite; thereby every deva had consumed the elixir. This may be a story, but there is an undisputed truth behind it i.e. *"if you wish to give it to others, you will certainly get it, this is real socialism". Bharat Ratna Dr.MGR followed the policy of giving it to others, and known for his philanthropy, in Tamil Nadu.*

People enjoy happiness by praising, MGR as Ponmana Chemmal (golden hearted), Puratchi Thalaivar (Revolutionary Leader); Makkal Thilagam (People's tilak), and Idayakkani (heart's fruit). The three syllables, M.G.R itself is a mantra. The three syllables, give us mental strength when we think about it; and when we chant, it gives courage.

In the film industry and in politics, it is our leader, Puratchi Thalaivar who planted the victory flag. We can see great people in the history of every country, who work for the upliftment of the poor and oppressed day in and out. MGR is not only equivalent to such leaders of the world, who had qualities beyond these great leaders. When we think of such historical leader, who has been gifted to us, by God himself, we are elated with tears of joy in our eyes. He stood as the heart's fruit (Idayakkani) of Peraringer Anna who was responsible for the growth of DMK, and stood as its root and nourishment. The pride goes to Puratchi Thalaivar MGR who worked day in and out, to alight DMK Party to the throne to rule Tamil Nadu.

To establish equity and justice in the society, to provide education to all; to provide mid-day meal to every school going children; to provide justice to the down trodden and deprived people; to weed out corruptive practice in the society; to drive out bad elements from the society; and to establish peoples rule thereby enabling the benefits of the development activities to reach the unreached and to attain the above through peaceful means, devoid of violence, MGR entered in politics. In politics, and in administration, the changes MGR made, had entered in the annals of history and stands as a silent revolution (Malai Malar Tamil Daily).

After the above, narration of various factors pertaining to Bharat Ratna Dr.MGR's professional attainment and his charitable mind, it is now important to go to the literature review, and arrive at a theoretical genesis, so that a comparative analysis can be made with the identified seven songs, to find, whether these songs contain the ideas of equity and social justice, that can be compared with the theoretical genesis arrived at.

VII. Literature Review (Theoretical Genesis)

In his scholarly book entitled "Fragments of Inequality" Sanjoy Chakravorty, categorically states that "Inequality, I conclude is too important a subject to be left to the Economists". In the third chapter of the same book, he again states that Inequality is a very large subject and income distribution, which is the framework used to economics to study inequality, is itself a very large subject. He also states that David Ricardo, one of the pioneers of the discipline, wrote to Thomas Malthus: "Political economy you think is an inquiry into the nature and causes of wealth. I think it should rather be called an inquiry into the laws which determine the division of the produce of industry, among the classes, who concurred in its formation" (Ferguison and Nell 1972, 437). He further states that there are hundreds of papers, on the measurement of inequality in income distribution (Sanjoy Chakravorty PP 2-3). *It is therefore, decided to make a literature limiting to the scope of the present study.*

The Universal Declaration begins by recognising that 'the inherent dignity of all members of the human family is the foundation of freedom, justice and peace in the world'. It declares that human rights are universal – to be enjoyed by all people, no matter who they are or where they live. This Declaration includes, civil and political rights, like the right to life, liberty, free speech and privacy. It also includes economic, social and cultural rights, like the right to social security, health and education (Human Rights). The Brundtland report argues that: "Poverty is not only an evil in itself, but sustainable development requires meeting the basic needs of all and extending to all the opportunity to fulfil their aspirations for a better life. Meeting essential needs requires not only a new era of economic growth for nations in which the majority are poor, but an assurance that those poor get their fair share of the resources required to sustain that growth" (UN Documents). As rightly held, Justice in economics is a subcategory of welfare economics, with models frequently representing the ethical-social requirements of a given theory; whether "in the large", as of a just social order or "in the small", as in the equity of "how institutions distribute specific benefits and burdens"(Wikipedia).

Inequality is the root of social ills says Pope John Paul. While absolute autonomy of markets and financial speculation is the problem that certainly alienates the think tank i.e. the planners and the performance of the economy, an unexpected market-slip and financial mishap like market scam will certainly

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put the economic performance in jeopardy (The Atlantic).

In 1964, Dr. Martin Luther King, Jr., proclaimed that, "I have the audacity to believe that peoples everywhere can have three meals a day for their bodies, education and culture for their minds, and dignity, equality and freedom for their spirits" (Health Documents).

Okpanachi (Elijah Ojochonu) quotes that, Capitalism is today again the focus of critical discourse. The virally spreading waves of financial crisis, have lent renewed urgency to the critique of capitalism's specific historical way of organising modern societies. New movements and leading economists share a growing doubt about the sustainability of the capitalist mode of production. This has simultaneously given rise to a wider interest in Karl Marx's economy critique as a major inspiration.

In his scholarly book Michael Lowy exclaims that "Socialism is not dead for the good reason that it is not yet born. What the Western media called "the Communist states" and Eastern Official Ideology" really existing socialism", were neither. At best, one could consider them as a set of non-capatalist societies, where the private property of the main means of production was abolished; but they were very far from socialism-that is, from a society where the associated producers the masters of the process of production; a society based on the largest economic, social and political democracy; a common wealth, liberated from all class, ethnic, and gender exploitation and oppression. Whatever, their economic and social achievements or failures, these "Really existing" societies had one basic common short coming; the lack of democracy, the exclusion of the workers and of the whole society from any real participation in political power. Michael Lowy emphatically concludes that "the democratic rights-freedom of expression and organization, universal suffrage, political pluralism – are not "bourgeois institutions" but hard-won conquests of the labor movement. This curtailment in the name of socialism leads to bureaucratic despotism (Michael Lowy).

Lewis Coser, opines that Karl Marx was a socialist theoretician and organizer, a major figure in the history of economic and philosophical thought, and a great social prophet. Karl Marx hailed that the quest for a sufficiency in eating, and drinking for habitation and for clothing were man's primary goals at the dawn of the race, and these needs are still central when attempts are made to analyze the complex anatomy of modern society. But man's struggle against nature does not cease when these needs are gratified. *Man is a perpetually dissatisfied animal.* Delinking morality and moral and spiritual uplifitment of a person, Marx studied the relationship and importance of money in man's material life, and came to the conclusion, that money is the alienated essence of man's work and existence; the essence dominates him and he worships it.

It is not an exaggeration, when we say, that money has enslaved men due to the intrinsic and imperative physical needs. It is rather difficult, to imagine the monotonous material life of human being, without the concept of money and that is the reason why Marx called man's material life as the economic life and in this economic life Marx opines that majority of them are made to work as industrial labour to earn for their livelihood. They are oppressed by the capitalists (industrialist) who are few in percentage when compared to industrial workers and try to dominate them in all spears of life i.e. economic, political and social. Marx concludes that the alienated industrial worker's freedom of choice has been freezed by the Industrialists. He re-emphasizes that "the state is the intermediary between men and human liberty" just as Christ is the intermediary to whom man attributes all his own divinity and all his religious bonds, so the state is the intermediary to which man confides all his non-divinity and all his human freedom and therefore the state is duty bond to create an atmosphere wherein everyone is equal (Karl Marx 1964).

a) Grounds for Comparison

Communism is also described as "Revolutionary Proletarian Socialism" or "Marxism," is both a political and economic philosophy (Lewis A. Coser. (1977)). At the request of the Communist League, an activist group they were members of, Marx and Engels together authored *The Communist Manifesto*. The main goal of *The Communist Manifesto* was to focus on class struggle and motivate the common people to riot. Even more so, it was designed to envision a model government, whose economics would destroy the upper class - freeing the lower class from tyranny. According to *The Communist Manifesto*, Communism has ten essential planks and they are:

- Abolition of Private Property.
- Heavy Progressive Income Tax.
- Abolition of Rights of Inheritance.
- Confiscation of Property Rights.
- Central Bank.
- Government Ownership of Communication and Transportation.
- Government Ownership of Factories and Agriculture.
- Government Control of Labor.
- Corporate Farms and Regional Planning.
- Government Control of Education.

Given the above grounds for comparison, it is important, to find whether the above Communist Manifesto coincide with the film songs of movies of Dr.MGR. About seven songs that can be brought under this domain are discussed one by one as contexts

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respectively. The following novel methodology has been evolved to make a comparative analysis:

VIII. Methodology

A new methodology by way of "Context" has been evolved to make theoretical comparison with the Film Songs of Dr.MGR relevant to the ideas of equity and social justice concerning this paper. Each "Context" will contain – translation of the song in English; interpretation of the sum and substance of the song and a Critical Analysis has been made at the end of every Context. The critical analysis makes it possible, the comparative analysis of the content of the song with the respective theories. The theoretical genesis will also serve the purpose of literature survey:

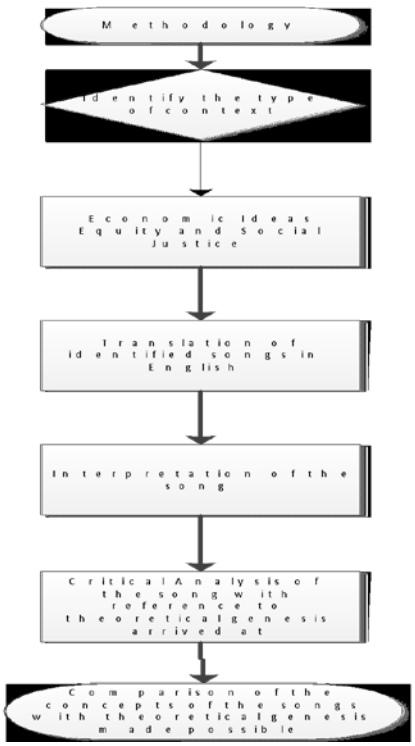

Figure-I: Diagrammatic Representation of Methodology of the Context

a) *Dr.MGR's determination and commitment reflects in the quality of his film songs:*

The weekly Tamil Magazine, "KUMUDAM" had published several articles under the title of "Ayirathil Oruvan (one in thousand)" in the memory of Bharat Ratna Dr.Maruthur Gopala Menon Ramachandran's (Dr.MGR) centenary celebrations, wherein, celebrities who had associated with Dr.MGR, shared their experiences. It becomes important to refer Kavinger (Poet) Na Muthulingam who recorded his perception about Dr.MGR. Na Muthulingam, a popular lyricist of Tamil Cinema, had written, more than 1500 film songs including number of songs for MGR films. Muthulingam states "like purachithalaivar (i.e. Revolutionary Leader "Dr.MGR") his songs are also immortal". It is Dr.MGR, who gave importance to aesthetics to tunes, and construction of new and meaningful words in the songs, and that is the reason why Dr.MGR film songs stands tall; generation after generation (Muthulingam.Na.). He further states, that it was very difficult to get MGR's concurrence and finalize songs in his movies. Some songs were accepted by him on a single day. At the same time, it took moths to get the songs accepted by Dr.MGR. Muthulingam, further states that he wrote three songs for MGR's movie "Madhuraiyai Meeta Sundara Pandian" and it took months for him to get consent from Dr.MGR.

Again in his essay (chapter), in the book Edited by Sabitha Joseph (2014), Muthulingam reiterates that - as MGR wanted to introduce good ideas in his film songs that will serve useful purpose to his fans – he paid enormous attention, to the lyrics of his film songs. Muthulingam quotes "after MGR became the Chief Minister of Tamil Nadu, the daily Washington Post exclaimed that it was because of popularity gained through his philosophical songs MGR was able to snatch such a victory (Muthulingam.Na 2007). Muthulingam further states, that MGR used to advise him in the following manner (in the words of MGR):

> "Even when you write songs relating to sad news for the movies, you should not use incomplete words (sentences)". When Pattukottaiar writes, sometimes, incomplete sentences would occur (that will make the concept of the song in-complete) however, it will not happen to Kannadasan. Therefore, mix Pattukottai and Kannadasan in your writings'.

In the movie "Indrupol Endrum Valka (live like today for ever)" the original first song was different and what had taken place was different. The first song was "pathai mari ponavare payanam yenge sollunga" (i.e. deviated from your chosen path where is your journey). Director Sridhar told that the meaning of this song will coincide with the situation of the story. But MGR advised not to write incomplete concepts. After this advice only, I wrote the super-hit song Anbukku Nan Adimai, Tamil Panbukku Nan Adimai – (I am slave to eternal love and I am slave to the ethical values of Tamil Language).

One should also consider the following version contained in the book written by Sabbetha Joseph entitled Puratchithalaiver MGR's success formula.

(In the words of the author):

Dr.MGR used to pay utmost attention to his film songs. His film songs become so popular, because he had translated the experiences he gained in life, as ideas to his songs. He used to sit with the lyric writers and music composers and made them to toil till such time he is convinced of a particular lyric and tune. It seems, the great composer M.S.Viswanathan enacted 25 tunes to a particular song. Director K. Shankar (who was a famous director for several of MGR films)

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reiterates the same in his essay entitled "Why MGR songs become hits"? One of the reasons why MGR songs become popular is that MGR wanted to translate what was practiced and experienced by him, as songs for his films (Sabitha Joseph 2014) (Sankar K). For a film "Ninaithathai Mudippavan" the lyric writer Maruthakasi wrote the following stanza:

On earning money and gold people will forget where they come from – let them go in their way. Dr.MGR did not like the last line and asked the writer; what do you mean to say by writing this last line, do you indeed point out the mistakes committed by them. Then the writer changed the line into if they wish to go shutting their eyes, let them go. Appreciating the suggestion, MGR approved the corrected version of the lyrics, and it was included in the song. It is therefore, not a mere exaggeration to state that Dr.MGR knows the lyrics of the song including its meaning and the purpose for which it was written for his movies though of course he never composed the songs nor did he gave voice over.

The above narrations prove the point, that Dr.MGR had associated with eminent and peers like Kaviyarasu Kannadasan, Kavinger Valli, Na. Muthulingam and others and it is because of such interaction he was able to cull, the best out from these legendary and thereby many of his film songs were centered on the concepts, of rights and upliftment of poor, social inequalities and the need for decentralization of wealth; weeding out corruptive practice, and inculcating moral values in the society.

b) *Comparison of songs as context with reference to theoretical genesis arrived above*

Be that as it may, none of the economic theories throw light on the increasing tendency to possess wealth or money; though they exclude money/wealth including gold and liquor under the doctrine of law of diminishing marginal utility. It is a fact that increasing thirst for money or wealth or both would certainly lead into a mental state called aggrandizement. This tendency of aggrandizement is a dangerous proposition that would certainly lead to the practice of hoarding and corruptive practice in the society, because corruptive practice would certainly undermine economic development. The following two Contexts (songs) have import on possession of money and wealth. Let us discuss one by one before proceeding to other contexts which have import on equity and social justice:

Context-I

Consider the following song from the Movie Sabash Mapillai, Written by Marudakasai; sung by P.B.Srinivas; Music by KV Mahadevan and directed by Pa.Neelakandan, Year-1961.

English Translation of the song:

The distance between silver coin (money) and good attitude indeed is too far.
This is the lesson (i.e. the distance between the two) the world wants us to realize
It will go (the attitude of possession) beyond the bondage of fatherly affection
And shut the mind like an iron box that is locked firmly (as far as parting with the wealth is concerned)
It will make the possessor (of wealth) to frown and flaunt at the people (who do not have money)
It will even dictate terms to the incomparable pure love of the mother
Wealth may come and go as the ups and downs caused by storms.
Those who do not realize even a bit of this fact the selfish aggrandizer sorrow alone will result
Faultless pure love alone is permanent and eternal
In which sorrows, and sufferings will vanish, and happiness alone remains

Interpretation of the song

Possession of money makes one to develop the attitude of pride that results in disequilibria of mind. The possessor develops the attitude of separating himself from his own kith and kin. Thereby fail to entertain, his own natural instinct of affection. He would go to the extent of dictating terms even to his mother, who is the embodiment of eternal love. The faultless pure love alone is eternal; unto it all the sufferings and sorrows would vanish. This version of Pure-Love reminds us, what was written by Shakespeare, in Sonnet-116 wherein he states that *"Love is not love which alters when it alteration finds, Or bends with the remover to remove"* (Sonnet-116 Wikipedia). Thus the above song classifies the attitude of possessing or hoarding money.

Critical Analysis of the song

Indeed the theories of micro-economics i.e. the classical economists, like Sir Adam Smith, deals in detail, the aspect of wealth of nations; whereas the neo-classicalists like Pigou, deals with the theory of welfare. Even the utility theory of economics enunciate the satisfaction level, given the duration of consumption; the cardinal or ordinal utility theory, deals only with the satisfaction level of consumption. However, the concept contained in the above song goes beyond the level of satisfaction and propagates the attitude of aggrandizement. Though, the above song did not contain the idea of socialism or communism, but it implicitly underlies the fact, why people are unwilling to separate themselves from the money they possess. Such people would device ways and means to dominate and oppress the have not's with their money power and Karl Marx wonderfully brings this concept in his theory of alienation.

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Context-ii

Consider the following song from the movie Panathotam, lyrics written by Sri.Kaviyarasu Kannadasan, Sung by TM Soundararajan; Director K Shankar; Year 1963.

Translation of the Song in English:

Monkeys dwell in the place of the garden of fruits
Bees dwell in the garden of flowers
Man dwells in the garden of his mind and he plays in the garden of money
Oh Muttama, this body which is supposed to inculcate mannerism is embracing aggrandisement
This community which was inherited from the *sangam* age, and grown like a lion in their tendency, has now been shattered because of gold, Oh mutamma, it is being destroyed by gold.
Even if camel tries to go through the small space of a needle's eye lid, the desire towards money never abates Oh mutamma
Even if we try to burn the body in the fire, the desire towards money never cease to exist.
Even if we mix oil with water in whatever proportion, these two will not mix-up Oh Muttamma and their natural tendencies could not be changed.

Interpretation

This song centre's around the attitude of possession of money, as it denotes, that the man dwells in the garden of money, unlike the animals and birds whose dwelling place is the flora and fauna. It traces, the origin of the Tamil culture from the sangam age. The Sangam age, is known for its virtue based on Aram (righteousness); Porul (wealth); Inbam (enjoyment) and Veduperu (emancipation or attaining the blessed feet of the Lord). Deviating from the above well settled canon of life, man's attention had been diverted to accumulation of wealth. Just as the Camel that tries to occupy the whole place when it was given a small place equivalent to the eye of a needle, man wants to multiply his wealth and breads aggrandizement. The song wonders, whether the desire for wealth would cease to exist even if one dies and his body is burnt in the funeral pyre. It concludes, by saying, even if oil is poured into water, it never mixes; such is the tendency of possession of wealth.

Critical analysis

This song wonderfully denotes the tendency of possession of money. If such is the case, the question of sparing it, for the welfare of the society ceases to exist. Thus, it indirectly, points out the concept of alienation as the possessor only would device various ways and means to hoard his wealth and try to dominate the have not's.

Context-Iii

Consider another song from the movie Sabash Mapillai Written by Marudakasi and sung by Sirgali Govindarjan Film released in the year 1961 Directed by Pa Neelakandan:

Translation of the Song in English:

Those who laugh are less, at the same time, those who cry due to penury are lot.
The life of work-force (laborers) is on the roads and they sleep at the way-side.
No one is there to show mercy on them.
The tendency of those who possess wealth should come down
So that poverty and penury should fly away.
Will a day comes, where one see those who cry out of poverty, would laugh.
It is not necessary that the rich should become poor
However, it is enough, if the state of affairs of the workforce improves.

Interpretation

This song wonderfully indicates the plight and penury of the labor-force. To witness the majority suffer, indeed a very sorry state of spectacle. It only needs the mercy of the haves, to come forward to weed out the sufferings of the have not's. The song goes one step further, to enunciate a novel idea, it is not necessary that the rich should become poor, in the process of uplifting the labor-force; it is enough, if the living standard of the workforce improves".

Critical Analysis

Thus this song, contemplates a new idea, over and above the theory of socialism, wherein the Capitalist need not lose their wealth, nor their political power in the pursuit of making the poor's' condition improved. There needs a change, in the tendency of possession, to that of generosity, on the part of haves, to improve the condition of the have not's. The attitude of shift in the mind-set from possessiveness to charity will come only when the possessor thinks of welfare of the state. As such this song not only coincides with the ideas of communistic manifesto but goes one step beyond to emphasize the necessity of generosity on the part of haves that would certainly avoid the so called labor-force revolution that would lead to unrest and chaos in the society.

Context-IV

Now consider another song from the movie Endrupol Endrum Valga (1977) written by Sri. Na Muthulingam in the year 1977 sung by T.M. Soundararajan:

Translation of the Song in English:

This hand is to save the nation and that of your house too
This hand is the faith of the nation
It is the future of our motherland
It is the hand of love, meant for creation, not for destruction
Small hand, that lifts the plow, but never to steal

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It upholds righteousness, and blesses the pure hearts
It weeds out corruptive practice, indeed, it removes inequalities
It attains success, and makes the enemies to fall down, but never gets weak
It is a pure hand that yields fame but never resort to corruptive practice.
This hand shows mercy and do service for the welfare of mankind.
Once the same hand turned forests into gardens and attained fame
This hand is purity personified that composes poems but never a corruptive hand
It safeguards the welfare of women and never hurt them
This hand upholds the tradition and offers alms
It is meant to establish equity and justice and to weed out oppression and ultimately govern.

Interpretation

This song wonderfully narrates the noble qualities of labor-force. What are the chaste qualities of labor-force that this song propagates?

The labor-force hands are meant to protect the nation, wherein every house of the nation is protected and thereby it becomes the faith and future prospects of the nation.

The hands of labor-force know only to create and not to harm or destroy (public property).

The hands of labor-force know how to till the land but not to steal or hoard.

Following the path of righteousness, the labor-force helps the pure hearts.

The labor-force never encourages corruptive practice, and thereby helps to remove inequalities in the society. Thus, following the above canons it achieves success and conquers their enemies through mercy and forgiveness. The labor-force also protects the rights and welfare of the women and thereby equity and social justice is established.

Critical Analysis

In this song, the qualities that is essential for chaste labor-force has been contemplated. It is the labor-force, which had turned forest into fertile land and fertile land into bewildering modern cities. This song strongly emphasizes that through righteousness, denouncing corruptive practice and with the sense of equity towards women alone a society can attain the status of welfare state. "Thereby this song postulates an ideology that can be called virtue or ethics for labor-force".

Context-V

Consider another song from the film: Adimaipen Written by Sri.Vali and sung by Sri.T.M.Soundararajan film released on 1969 and directed by Sri.K.Shankar:

Translation of the Song in English:

The world laughs at you
Even your shadow dislikes you on seeing your (sinful) action.
The singing birds and the fearful animals do not have discriminating power
But they do not design deceptive plans
Even the birds' wakes up the world by their blistering voice
Dogs do their watching and warding work which are born out of its nature
Crows develop their livelihood though they get food or not.
Creating haste among the communities exists only in human lives.
The peacocks dance on seeing the colorful clouds that travels in the sky
They spread their wings as if to exclaim "let there be thousands of full moons in the sky".
This country with full of beauty and culture be the abode of the Lord.
If you try to destroy it, history will censure you.
You have not seen God and indeed you know not, whether he is black or red.
God exist and he laughs through the hard work of the poor labor-force.
The socialist society will certainly emerge and thereby the atrocities created to the labor-force will cease to exist.
A new lease of life will certainly emerge and all the deceitful plays will change.

Interpretation

This song describes about the tendency of birds and animals that cannot be changed, and they never try to destroy each other nor do they produce ecological degradation by their habitation. It is man, who device various methods to destroy human beings, animals and the natural phenomenon too, and ultimately, try to degrade the environment. Thus this song condemns the hedonistic and selfish attitude of human being. It praises the honest attitude and skill-full works of human beings. This song foresees the emergence of work-force revolution to bring in a state of socialistic state wherein equity and social justice would prevail.

Critical Analysis

The communistic idea of labor revolution is contemplated in the song, besides it talks about the tendency of chaste labor-force, as well as equitable distribution of wealth and largely coincides with the ideas contain in the communistic manifesto as well as the equity theories narrated above.

Context-Vi

Consider another song from the film: Padakotti (boatman); Written by Sri.Vali; music composed by Sri.M.S.Viswanathan & Ramamoorti and sung by Sri.T.M.Soudararajan (year 1964), and directed by

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Sri.T.Prakash Rao: 1,970,630 views https://www.youtube.com/watch?v=Sw8yn3JcNXc

Translation of the Song in English:

Let the world wakes-up from its slumber and thereby the longing would cease to exist
Could there be uplift-ment in the lives of the labor-force
Let there be a day when these happen.
God created us on the banks of the sea, and made us to find a living on the water.
He has made us to stay on the banks and made our ladies to bath in tears.
The wife stays along with the child on the cradle on the banks
But the husband who gave birth to the child, is laboring on the sea, for livelihood, whose life is at stake
The light shed by the moon on the sea alone is his house
His life may continue or cease to exist, and it is rather uncertain
Who will give him water (to drink) during his voyage in the sea!
Who is there to accompany him apart from his own bravery!
He ventures one day into the sea and return some other day
However only distress prevails in the lives of fishermen
Others who live on the land may think the life of fishermen is easy.

Interpretation

This song paints a wonderful picture on the plight of the fishermen. Infact, it is one of the greatest song that clearly explains the nature of sufferings undergone by the fisher-folk. As can be seen above that about 19.5 lakh (i.e. nearly two million) people had so far watched this song in the u-tube (https://www.youtube.com/watch?v=Sw8yn3JcNXc) these days though the movie was released more than five decades ago.

Let us see the wonderful meaning of the song

God has created us (fishermen) on the banks so that our livelihood is on the sea. Leaving the children and our family apart, we venture in to the sea for our survival. We may take up our voyage today and may or may not return to the shore as our life indeed is at stake and uncertain. Who will give us water to drink during our voyage into the sea; we depend only on the moon light during our venture and our bravery alone accompanies us. Others (i.e. other than the fisher-folk) may look at our lives as simple and nothing but it is sorrow stricken.

Critical Analysis

This song wonderfully describes the plight of the fisher-folk and largely coincides with the sufferings of the labor-force as contemplated by Karl Marx's.

Context-Vii

Consider the following song from the movie Kanni Thai; written by Panchu Arunachalam-Sung by T.M. Sound-ararajan, Directed by SA Thirumugam (year 1965):

Translation of the Song in English:

Listen oh little girl as I answer your question
In real life the country has grown, but the progress of the poor has been blocked
Because of the hard work of the poor, the building stands tall but they sleep in their huts like the nest of the birds
Those who have, should give, those who do not have should take it
Those who try to stop it or refuse to give, should be brought under the law (for punishment)
Law should be enacted to alleviate the poor's from their sufferings
Law should be enacted so that wealth should be equally distributed among the masses
The agricultural products are to be divided, so that in the house of poor, both honey and milk would run like river
The ups and downs on the road will affect the movement of traffic
But the ups and downs among the masses will destroy the nation
If the minds of the poor gets anger in view of the injustice meted out to them, untold calamity would prevail in the society, if those who understand it peace will prevail in their heart

Interpretation

This song wonderfully cautions that growth without equal distribution would become a stumbling block of development of any economy. The country appears to be developed because of the hard work of the poor's (tall buildings, well laid roads and with infrastructure), however, if these labour force are allowed to sleep, in their huts, with no hopes for prosperity, the law makers should enact laws to alleviate them. This song, also gives an example, as the ups and downs on the road will affect the movement of traffic; similarly the ups and downs among the masses will jeopardize the growth of the nation. Those who have should give and those who do not have should take. In case, if the haves desist to share their wealth to the have not's, the law makers should enact laws to drain the money and distribute it to the have not's or punish those who hoard their wealth.

Critical Analysis

This song traces the dangerous situation of economic development without equal distribution as such contains all the nuances of Karl Marx's labour welfare ideas as contained in the communistic manifesto as well as in the equity theory discussed above.

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have passed after the proclamation of the wonderful statement of Dr.Martin Luther King Jr., the society all over the world is faced with problems of vast disparities in wealth, health and opportunities. Especially in India the disparity between the haves and have not's have been widening up. In the article appeared in The Hindu dated 23rd Sep. 2017 S.Rukmini gives a staggering picture raising the following important questions and traces the answer with the help of pictorial diagrams from the published work of Credit Suisse's Global Wealth Data-book 2014 (Rukmini.S.The Hindu):

The questions she raises are vital to the subject matter and they are:

How does inequality in India really look?

How much share does the country's poorest 10 per cent have in its total wealth, how much does the richest, and are the rich getting richer?

She concludes that the difference in the wealth share held by India's poorest 10 per cent and the richest 10 per cent is enormous; India's richest 10 per cent holds 370 times the share of wealth that it's poorest hold. India's richest 10 per cent have been getting steadily richer since 2000, and now hold nearly three-quarters of total wealth. India's 1 per centers – its super-rich – have been getting richer even faster. In the early 2000s, India's top 1 per cent held a lower share of India's total wealth than the world's top 1 per cent held of its total wealth. That changed just before and after the global recession – though the world's super-rich are recovering – *and India's top 1% holds close to half of the country's total wealth*. She also gives a comparison wherein she states that "not surprisingly, India then dominates the world's poorest 10 per cent, while China dominates the global middle class and the United States the world's rich". Finally she concludes that "the world's super-rich – the top 1 per cent – is overwhelmingly American. Indians make up just 0.5 per cent of the world's super-rich".

It should be noted here, that more than five decades ago, the above song, warned about such a calamity - where all the economy is going to end!

IX. Conclusion

Thus this paper traced the ordeal made by Bharat Ratna Dr. Marudur Gopala Menon Ramachandran to become a chaste hero, the uncompromising conviction he made in spreading chaste message through meaningful songs and dialogue. His charitable mind and entry in to politics and the welfare measures he had taken especially for the upliftment of poor's in the State.

More-over the seven songs that was contextualized above that coincides with the theory of equity and justice more specifically communist manifesto of Karl Marx shows that lyrics of film songs can be dedicated to propagate ideas of economic, equity and social justice with mellifluous music, unlike lyrics of some music genres, such as rock, heavy metal, rap, and new emerging genres such as reggaeton which have been found to revolve around topics such as sexual promiscuity, death, homicide, suicide, and substance abuse.

The advice of American Academy of Paediatrics' is once again reiterated that Performers should serve as positive role models for children and teenagers. The music-video industry should produce videos with more positive themes about relationships, racial harmony, drug avoidance, nonviolent conflict resolution, sexual abstinence, pregnancy prevention, and avoidance of promiscuity.

a) Theoretical Advancements if any made in the research work

Song under Context-1 and II wonderfully denotes the tendency of possession of money. Indeed, the theories of micro-economics i.e. the classical economists like Sir Adam Smith deals in detail with the aspect of wealth of nations; whereas the neo-classicalists like Pigou deals with the theory of welfare. Even the utility theory of economics enunciate, the satisfaction level, given the duration of consumption. The cardinal or ordinal utility theory deals only with the satisfaction level of consumption. However, the concepts contained in the first two songs, goes beyond the satisfaction level, and propagate the attitude of aggrandizement on possessing of money or wealth which may perhaps be the reason why the possessor wants to dominate the rest of the mankind in the society and alienate them.

The Context-III postulate a wonderful concept "that it is not necessary that the rich should become poor however, it is enough if the state of affairs of the workforce improves and thereby, it negates and asserts a new idea over and the theory of socialism wherein the Capitalist need not lose their wealth or power in the pursuit of making the poor's happy, there needs only a change in their tendency from possession to meet their selfish ends to that of generosity and philanthropy to change the condition of the poor's.

Therefore, it a fact that the above three contexts makes theoretical advancement over the existing theories discussed above.

b) Testing of Hypothesis

Hypothesis –I: The same Lyricist reiterates specific ideas of socialism at different songs at different MGR Films. - Poet Marudha Kasi revisits his ideas of possession of money in context I & III and makes an appeal to the rich to cultivate the attitude of generosity to alleviate the conditions of the poor's - to this extent this hypothesis proves to be established.

Hypothesis –II: Different Lyricist uses the unique ideas of socialism to varying songs at different MGR films. -

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This Hypothesis could not be established in this research work.

Hypothesis –II: Different Lyricist uses the unique ideas of socialism to varying songs at different MGR films. - This Hypothesis could not be established in this research work.

Hypothesis –III: Dr.MGR effectively used the media to propagate the unique ideas of equity and social justice. - A combined reading of the contexts and the Critical Analysis of the various intersection of the seven songs identified by way of Context would establish the fact that Bharat Ratna Marudur Gopala Menon Ramachandran used the media effectively to propagate the idea of equity and justice by availing the expertise of lyric writers viz., *Kaviyarasu Kannadasan, Kavinger Valli, Panchu Arunachalam, Alankudi Somu, Udumalai Narayana Kavi, Na Muthulingam*, to write songs of philosophical import that will stand tall in the annals of history that not only cover the nature of inequality in the society but also postulate moral adjustments needed to make the society better off.

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