

Chevalior Sivaji Ganesan”S Tamil Film Songs Not Only Emulated the Quality of the Movie but also Contains Ethical Imports that can be Compared with the Ethical Theories -A Retrospective Reflection

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Received: 14 December 2019 Accepted: 31 December 2019 Published: 15 January 2020

Abstract

This is a research work that discusses the great contributions made by Chevalior Shivaji Ganesan to the Tamil Cinema. It was observed that Chevalior Sivaji film songs reflect the theoretical domain such as (i) equity and social justice and (ii) the practice of virtue in the society. In this research work attention has been made to conceptualize the ethical ideas and compare it with the ethical theories using a novel methodology wherein the ideas contained in the film song are compared with the ethical theory. Few songs with the uncompromising premise of patni (chastity of women) with the four important characteristics of women of Tamil culture i.e. acham, madam, nanam and payirpu that leads to the great concept of chastity practiced by exalting woman like Kannagi has also been dealt with. The ethical ideas that contain in the selection of songs were made out from the selected movies acted by Chevalier Shivaji giving preference to the songs that contain the above unique concept of ethics.

Index terms—

1 I. Introduction -The Hundred Years

of Indian Cinema on”ble Chief Minister of Tamil Nadu Manbunigu Puratchi Thalavi Amma Selvi Dr.Jayaraman Jayalalitha (most reverentially called as Amma) delivered a thought provoking speech on the eve of 100 th Anniversary of Indian Cinema that gives the details about how cinema came in to existence and how it was used as a vehicle for educating the common man (1). It is therefore important to reproduce part of the speech that was delivered by Hon”ble Amma as it is relevant to the scope of the research work: Thereafter a movie by name Alam Aara was produced in Hindi and released in the year 1933. The first movie in Tamil was Kalidoss screend in 1931. It started as silent movies and changed to speaking movies and colour pictures. It has undergone structural changes as admired by people. cinema. It is the cinema that makes one to see at one place the scenic beauty and wonders of far away of the world. The movie industry has created employment opportunities to many. To the students and educators it creates opportunities to learn in multivarious ways. The films greatly help to propagate the political functions, the public works that took place and the welfare schemes offered to the masses.

2 a) Inrode of Tamil Cinema

When the Indian film industry was producing movies on the basis of stories, from the puranas and kings who were popular in the ancient past; few movies on social movements such as Menaka, Anathai Pen and Sabapathi were produced. After the release of Nam Iruvar (we two) in 1947 by AVM Productions many movies on the basis of social evils were produced. It should be emphasized here that the screen play written by Peraringer Anna, for movies such as Velaikkari (Servant Maid) or Ore-Iravu (one night) on the basis of social evils attained great success, and Anna became popular for his undisputed intellectual contributions during 1940’s, and people begun to look at Ariger Anna with awe and majesty. But it was Kalaiger’s Parasakthi that stunned the Tamil Audience

4 II. SONGS AND MUSIC RULED THE ROOST

and it became the "Paradise Lost" for Tamil people in terms of lively and scintillating dialogues in chaste Tamil that people had begun to admire his writings with awe and majesty. The hero of the movie was none other than Sivaji Ganesan, it was his first movie that had garnered all the fame to announce to the public in a trumpet voice that this master class will rule the roost of Tamil cinema and live in the minds of Tamils for ever (2).

In his scholarly article Robert L Hardgrave states that the New York Times carried an article describing film star involvement in the politics of Tamil Nadu as having a touch of California". He further states, that "although Bombay is usually considered the capital of the Indian film world, it is within south India that film has made its greatest impact (Robert L. Hardgrave, Jr) (3). Robert L Hardgrave also denotes that socially appealing films were launched in Tamil Nadu right from 1936 which was an infusion to politics. While the congress in Tamil Nadu made early in-roads in the film, in terms of bringing Year 2020

Chevalior Sivaji Ganesan's Tamil Film Songs Not Only Emulated the Quality of the Movie but also Contains Ethical Imports that can be Compared with the Ethical Theories -A Retrospective Reflection light to the social atrocities took place in the society, however, most of the congressmen looked on the media of cinema with contempt. C. Rajagopalachari's view of the cinema as the source of moral corruption was predominant in their minds. However, Dravidar Munnetra Kalazhagam (DMK) took film seriously as a vehicle of political mobilization. The interview Hardgrave had with the great lyric writer Kaviyarasu Kannadasan came to light that congressmen never realized the power of film. Kannadasan said that they decried the Cinema and we used it. DMK introduced symbols and references and the party rode the rising popularity of cinema and film artists like MGR brought great popularity to the DMK lead by Anna. Like the movies that had great insight pertaining to social emancipation, it is an undisputed fact that film songs also carried socially appealing ideas that had become popular among the masses and it is not a mere exaggeration to say that certain movies ran because of its popular super hit songs with mellifluous music that also bears the fact of unparalleled appealing content of social and ethical relevance. However, research towards film songs carrying socially and ethically appealing ideas are absent. These songs so meaningful and written in chaste Tamil language. It may be due to lack of emphasis on the melodious tunes composed by the legendary musicians like M.S.Viswanathan and T.K.Ramamoorthy that overshadowed the content of the lyrics. Therefore, this research pursuit is an attempt to address this anomalous situation.

3 b) Objective of the Research Work

? To narrate the combined efforts of the producer, the lyric writer, the music composer and the actor to make the film song to compliment and emulate the content of the movie.

? To narrate the great acting skills, determination and sheer commitment of Chevalior Sivaji in taking the movie to the hearts of the men and women in the society.

? To contextualize the meaningful songs of Sivaji Films written by eminent writer Kaviyarasu Kannadasan and compare it with the relevant ethical theories using a novel methodology specially designed to make a comparison with the ethical ideas contained in the selected film songs with the ethical theory postulated by W.D.Ross.

4 II. Songs and Music Ruled the Roost

History of world cinema denotes 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. Music and its lyrics attracted the attention of millions of fans. In collaboration with Arthur Freed, who wrote the lyrics, Brown compiled an impressive list of standards. These include "You Were Meant for Me," "You're an Old Smoothie," "Broadway Melody of 1929," "All I Do Is Dream of You" and "Alone" The Broadway Melody (4). Again the film The Great Ziegfeld released in 1935 amazed the world of cinema by its scintillating songs (The Great Ziegfeld (5). In 1944 Going My Way composed by Robert had certainly dominated the Hollywood. A biggest comedy but infused music in the movie and become highest grasping movie, that had hit the box office of the value of 7.5 million dollars that had made even the Pope to offer accolades. This movie had won seven Oscar Awards in all the categories. One of the biggest successes in film in the 1930s, and the pride of MGM at the time, it was acclaimed as the greatest musical biography to be made in Hollywood and still remains a standard in musical film making. Again in 1951 An American in Paris known for its success towards music -exclaimed The New York Times ??eptember 30, 1964, (6). 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 had been made, in sound mixing in the movie and stood as the first and foremost in the innovation of sound mixing, and paved the way for more exploration in the future not only in the Hollywood film industry; but also in other film industry as well. Released on October 18, 1961 through United Artists, the film received high praise from critics and viewers, and became the second highest grasping film of the year in the US. 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. The following speech delivered by former Chief Minister of Tamil Nadu Selvi Dr.Jayaraman Jayalalitha who herself was a famous actress in Tamil Cinema wherein she had obtained the name of Kalai Selvi means versatile in the art of cinema. Jayalalithaa was trained in classical music, western classical piano, and various forms of classical dance, including Bharatanatyam, Mohiniattam, Manipuri and Kathak. She learnt Bharatnatyam and dance forms under K.J.Sarasa (7). As a striking beauty in her heydays, a talented actor in her prime and as the favourite co-star and political heir to Tamil matinee idol, MGR, Jayalalithaa was

an iconic figure in Tamil consciousness (8). Besides she herself was a play back singer sung number of songs in Tamil Cinema and it is appropriate to consider the authoritative speech made by Amma to consider it as the basis for emulating the present research work as it speaks about the contributions made by MS Viswanathan and Ramamurthy in producing ever green songs that were listened by millions of Tamils. The speech also contains how MSV-TKR pair composed their songs with the use of various instruments to enthral the audience. Let us move on to the content of speech.

5 III.

Music and Film Songs and the Unassailable Contributions Made by MSV-TKR Combination -Address by Former Chief Minister of Tamil Nadu Puratchi Thalaivi DR.Jayaraman Jayalalitha

Music is a disciplined and processed beautiful sound. Music is a wonderful instrument that enslaves man-kind and animals too. Music is a bridge that integrates the hearts of mankind. It unravels feelings and emotions such as sadness, happiness and curiosity. That is the reason why it is hailed by the nobles that anyone could be attracted by music and even the earth will dance to the tune of music. I wish to place on record here that films are to be produced to guide the people in the right path. Though cinema is an instrument for the various professionals and artists to display their skills of acting, I urge that the producers to produce films that propagates forward thinking ideas among the youths that is bereft of violence and affect the morale in terms of caste and religion. God is in the form of an embodiment of mellifluous music of sentamil; such songs in Tamil are plenty that soothe our minds and prevail in our memories perpetually. From those olden days to this day musicians such as G.V.Ramanna, K.V.Mahadevan, Adhi-Narayanarao, Chelapathi Rao, Dakshinamurthy, S.M.Subbianaidu, Ilayaraja and various others have composed numerous mellifluous songs. They have also introduced new and innovative nuances in music. Viswanathan and Ramamoorthy combination is one among those who produced various outstanding and everlasting songs that lives in our hearts. The songs composed by them contain humming, chorous, sounds of the birds with the use of modern instruments that make our minds to delve in their melodies and exist in our hearts forever. Though the songs enacted by the kings of melodies became famous and remain everlasting in our minds due to the facts such as the story selection, the performance of actors and actress; the contributions made by the directors and the sound directors; more importantly the contributions made by eminent lyric writers such as Kannadasan and Vali and how they wrote these songs; the uncompromising way of singing by the play back singers such as P.Suseela, TMS, PBS, S.Janaki, L.R.Eswari, M.S.Rajeswari, P.Leela, Jickey, Sreekali Govindarajan, Jamuna Rani, A.M.Raja, Balasaraswathi, AL Raghavan, Sarojini, Vani Jayaram but it is because of the sole reason that these songs were composed by the combination of Viswanathan and Ramamoorthy.

These songs spread and pervaded every nook and corner of the society. I have admired various things from my childhood days such as the air, the moon, the earth, the trees, the plants, the creepers, the flowers and they form part of my life. Like-wise the music of Viswanathan and Ramamoorthy has been absorbed in my life. I grew along with their music. There is no end to the grandeur of the music of Viswanathan and Ramamoorthy. It has the power to attract people from all age group. The songs composed by them in 1950-60's lasts in the minds of people even today. They have become popular and famous when I was a child. Those days there were no latest communication gadgets such as computers, CDs, DVDs, only gramophone and radio was in existence. Children of this age will not know what is gramophone at all and it is bewildering -how they (MSV & TKR) attain fame without these communicative gadgets. Their songs were both admirable and composed on the basis of Carnatic music -that is the reason why their songs became immortal. Their songs will prevail in us by watching it in the theatres. These songs thus prevailed in me when I was a child and they will last till my last breath. I came to know that Carnatic music giant DK Pattamma used to shed tears whenever she listened to the Song "sonnathu nee thana sol sol enuyire". Myself witnessed a TV interview wherein Veenai Gayathri displayed the tune "nineikatherintha maname " in her veena when asked by the interviewer whether she listen to film-songs. This shows the fact that Viswanathan-Ramamoorthy pair had attracted the attention of those Carnatic musicians who generally do not pay attention to film songs -that is the greatness of this pair. They gave the feeling of taking us to an entirely new world through their music. To put it in a nutshell, it is this pair that produced outstanding music in accordance with the change of time, imbibing modern methods and innovation in their music and took the music to an entirely new direction. They gave importance to musical instruments and involved numerous musical instruments to compose songs. The fame of introducing world music to Tamil film songs belong to them alone. They have not only composed songs in Tamil language but also composed songs in Telegu, Malayalam, Kanada and Hindi as well. My mother took me to Raja Annamalai Mandram in 1963 to a function wherein Viswanathan and Ramamoorthy were conferred with the title of Mellisai Mannargal at that time I thought of felicitating them that dream has been realized through Jaya TV today.

6 Chief Minister Presenting the Award to Viswanathan and Ramamoorthy (Kings of Melody)

As the above qualitative and academically enriching speech on music and film songs by former Chief Minister of Tamil Nadu who herself was an impact actress with versatility of classical dancing and mellifluous play back singing; D.B.S.Jayaraj reaffirms that there were songs to denote all aspects or phases of life like birth, death,

8 RATIONALE AND IMPORTANCE OF THE STUDY AND THE RESEARCH GAP

romance, marriage, heartbreak, separation, reunion, friendship, sorrow, joy celebration, sibling affection, brother-sister bonds, motherly love, husband-wife relationship; there was a Tamil film song for every occasion and every mood in life. Musical excursions by the Viswanathan-Ramamurthy duo into what was uncharted territory for Tamil film music at that time brought about a qualitative change in film songs. D.B.S.Jayaraj further held that (8a):-

? The film songs and their sequences were integral part of the film that were used to narrate the story effectively, which were greatly resulted in the commercial success of a fim. The director, lyricist and music composer would discuss among themselves about the film sequence for which a song was required. Except for rare instances, the songs were recorded before the scenes were shot. Film songs are their sequences were integral part of the film that reflect the story and the director, lyricist and music composer would sit to gether to decide the film sequence for which a song was recorded except for rare instances the songs were recorded before the scenes were shot.

It is also important to understand that lyric writers like Kannadasan, Pattukotiar, Marudhakasi and Valli never deviated from the path of writing beyond what was held by the great treatise like Tholkapim, Purananooru and Agananooru. These ancient books enunciate the character or virtue expected by both men and women in the Tamil Society that is why Tamil language is not only known for its rich grammer but also enunciate the ethical way of life leading to emancipation. When these great lyric writers set their mind to write to woman character in the movie they tried to picturize them in the four characteristics i.e. acham, madam, nanam and payirpu. Acham means fear while nanam means shyness; madam means keeping silent as if she does not know; Payirpu means when she happens to be touched by person other than husband she develops an attitude of aversion, all these four qualities forms basic necessity to become a chaste woman (pathini). Often one can find these lyric writers quote the great Kannagi in their song in praise of a woman character in a movie.

While the above speech narrates the nuances of Tamil cinema music and how MSV and TKR enthralled the Tamil audience with their mellifluous music the American Academy of Paediatrics gives the staggering report on bad effects created by Rap Music.

IV.

7 American Academy of Paediatrics

Of late, there were bewildering outcomes that are reported in the American Academy of Paediatrics which grievously notes adverse and staggering effects created by rap music that panics the listener and goes to the extent of altering their character and they go wild and commit mistakes resulting in crimes. Lyrics of some music genres, such as rock, heavy metal, rap, and new emerging genres such as reggaeton, have been found to revolve around topics such as sexual promiscuity, death, homicide, suicide, and substance abuse. The songs that should be intended to gratify the sense had become anti-sensual and created damage to the souls of innocent children who should be tamed and shown the right path in the society. Given the above adverse results the American Academy of Paediatrics" made the following recommendations (10):

? 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.

V.

8 Rationale and Importance of the Study and the Research Gap

While the thought provoking, realistic wisdom thrown by the former Chief Minister of Tamil Nadu on the positive effect of melodious music that soothes and integrates the hearts of the people irrespective of caste, creed, religion above all rich or poor, the greats and the ordinary, it is bewildering to read the adverse results the American Academy of Paediatrics". The conclusion arrived by the American Academy of Pediatrics (pediatrics.aappublications.org) on the adverse and staggering impact created by rap music that panics the listener that would go to the extent of altering the listener's character indeed a matter to be considered very seriously in order to save the furutre of the young people of every society as these days information explotion everyone is connected globally before they go wild and commit errors resulting in crimes ((pediatrics.aappublications.org) www.pediatrics.org) (9).

Unlike the above staggering reports, it should be noted that Chevalio Shivaji's film songs contain lyrics with ethical import. This research paper addresses these praiseworthy contents of the songs with the comparative analysis of the relevant ethical theories. It has become an undisputed fact that providing quality songs in the movies always engaged the attention of the producers and directors. Beyond these two important functionaries in production of movie is the production of quality song with meaningful lyrics. The heroes of the movies also concerned about the contents of the song; as they play the part in the movies which would be viewed by millions of their fans. In the past the researchers made a conspectus approach to evaluate the socially relevant ideas that contain in the Bharat Ratna Dr.Marudhur Gopala Menon Ramachandran's (Dr.MGR) film songs and also compared the ideas with the relevant theories; such an effort fulfilled an academic ambition and resulted in conceptualizing and establishing the fact that MGR film songs addresses the issue of equity and social justice, Right to Education, Denounces corruptive practice and Uphold Moral fabric of the society through the practice of virtue. More importantly these ideas are compared with relevant theories in this research work. Therefore, this academic endeavor bears the fact that lyrics of the classical Tamil film songs indeed contain chaste ideas of social emancipation. Super-heroes who attained matinée idol status like Makkal Thilagam MGR took upon himself to produce not only quality movies but also paid personal attention to produce quality songs as he thought that good messages can be disseminated through songs and thereby millions of his fans will get the message and the society as well (10). In this research paper an attempt has been made to analyse selected film songs that contain rich philosophical imports of Shivaji Ganesan's film songs. Such an effort will not only result in testing a methodology adopted in the above research work and redress the anomalous situation that no researches about Sivaji Ganesan's film songs were conducted.

VI. Deterioration in the Quality of Film Songs -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 apart from Carnatic Music, all other forms of music are losing their grammar" says Kannadasan. It starts somewhere, and ends at no man's land, and we were bound to listen to such music. The contents of the lyrics are inferior and 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 opines that it is because of the introduction of cabaret songs in Tamil Cinema, the situation had become worse. 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, and with their deep rooted dedication they gave life to the lyrics. Indeed those days were golden days wherein thousands of Kannadasan poems were turned to lively lyrics; to the songs of popular Tamil movies (11).

9 Kaviyarasu was regarded as Aasukavi in the

Tamil cinema that means he can compose poems instantaneously on a given concept. One of the great work done by Kaviyarasu i.e. treatise known as Yesu Kaviam (history of Lord Jesus) a 400 page book that was written on the request of Christian Missionary was released one year after his demise. The first copy of the book was received by the then Chief Minister Bharat Ratna Marudhur Gopalamenon Ramachandran.

10 a) MEGA TV'S AMUDHA GANAM

The Mega TV brings out a one hour program in the morning 8.00 A.M. to 9.00 A.M. very gracefully presented by Director Shri.V.Aadhavan. The manner in which he presents with subtle details always helped the researcher in fine tuning the scope and general out come of the research work. Mega TV also brings out a program from 9 to 10 A.M. on Sundays Endrum MSV. It is a live consort wherein the legendary M.S.Viswanathan shares his views on composing a particular song. The intricacies discussed in many of the episode and the manner in which Director Aathavan articulates the conversation enhanced the knowledge of the researcher in terms of how a particular song is recorded. The researcher place on record his sincere appreciation on the services rendered by MEGA TV in this regard. In his presentation on 21.5.2020 it was reported that it was asked to J.P.Chandrababu who in his opinion the best actor in Tamil Movies. Chandrababu immediately replied it was none-other than himself. It was again asked to him that whom he considered next to him as the best actor -he replied it is Sivaji. The message went to Sivaji Ganesan. However, Sivaji did not mind the opinion of Chandrababu. When PR Pandulu was searching for an equivalent character actor to perform along with Sivaji in the movie Sabash Meena -Sivaji himself suggested the name of J.P.Chandrababu. This shows the generosity of Sivaji Ganesan who would have crossed all mundane pride of being the Nadigar Thilagam in accommodating careless comments of his fellow actor. This piece of information was also reported in The Hindu October 02, 2009 that it was Sivaji who suggested Babu's name for the role. When he was approached, Chandrababu demanded one rupee more than the amount paid to Sivaji Ganesan, and Pantulu agreed to it with a smile! (12).

14 SS RAJENDAN MADE ACCOLADES TO SIVAJI IN THE FOLLOWING MANNER:

11 VII.

12 A Birds Eye View about Sivaji

Ganesan's Life that "Sivaji himself paid tributes to L.V.Prasad saying it was Prasad who taught him the rudiments of acting for the camera". Jeyaraj also states that it was Sivaji's tragedy as years progressed enabled him to display his acting talent. D.B.S. Jeyaraj further indicates that the book titled 'Indian Film,' co-authored by former Columbia University Professor Erik Barnouw along with his research student Dr.Subrahmanyam Krishnaswamy, claims that in Madras one of the most astonishing phenomena is film star Sivaji Ganesan. "For some years in the Madras film industry scores of film workersproducers, directors, actors, writers, technicians -have at all times been dependent on the favorable decisions of Sivaji Ganesan. His nod secures financial backing. Because of his central importance, script, cast and choice of director are all subject to his approval. During his precious appearances at the studio he works with speed and precision, and can be so charming to coworkers that he is adored by all. Then he is off again, leaving anxiety as to when he will return once more.

Indeed Shivaji had acted in about 307 movies of these 296 were in Tamil; six were in Telugu two in Hindi and Kanada and one in Malayalam. More than 170 of the movies ran for more than 100 days in the cinema halls of Tamil Nadu; 16 of these ran for 25 weeks spanning the period from 1953 to 1975. Sivaji himself in his autobiography says -"During the period of my life when I was extremely busy, the studios would assign rooms exclusively for me during the different shifts. I worked in three shifts (7am-1pm), (2pm-9pm), (10pm-5am). I used to work twenty hours a day, and on odd days return home for four hours of rest. Many a time I would run through the day's schedule and move to the next studio to begin the following day's work. I compensated for my sleep deprivation by napping whilst travelling in the car and during breaks." Like the film Parasakthi, Veerapandia Kattabomman has also attained fame. It is not an overstatement when we say that many school boys 60 years ago saw Sivaji as Veerapandia Kattaboman. Gautaman Bhaskaran commentator and movie critic makes the following critical analysis on the two famous movies such as Parasakthi and Veerapandia Kattabomman (1976).

The evergreen film has the credit of becoming the first Tamil film to receive international awards for Best Film, Best Actor, and Best Music Director at the 1960 Afro-Asian Film Festival in Cairo in addition to winning the National Film Award for Best Feature Film in Tamil under the "Certificate of Merit".

The best way is to consider the film that truly made him a household name in Tamil Nadu. The film, directed by BR Panthulu, was based on his war against the British and titled Veerapandiya Kattabomman and released on this day 60 years back. Sivaji, in his authorised biography, said that he was prompted to seek a career in acting only after watching Kambalaththaar Koothu (street play) on Kattabomman's life. Even after achieving success in filmdom, Sivaji involved in his own drama company Sivaji Nadaga Mandram. Once, while passing by Kayaththaru (where Kattabomman was hanged by the British) with noted playwright Sakthi Krishnaswamy, Sivaji mentioned that he had always desired to play Kattabomman's character. The writer obliged his proposal. With the added help of Tamil scholar Ma Po Sivagnanam and other writers, he began writing the play. The play was first staged in 1957 and was soon made into a film.

Even today, the dialogues of Veerapandiya Kattabomman are popular among school children and aspiring actors. This was possible only because of Sivaji's exemplary performance, be it his pitch or body language -though one is doubtful if Kattabomman himself had spoken in pure Tamil since he was of Telugu descent (17).

13 Charitable Attitude and Generosity of Sivaji: (18)

? Gave Rs.1.00 lakh for the mid-day meal scheme announced by Karmaveerar Kamaraj (he handed over the money to the then Prime Minister Pandit Jawaharlal Nehru).

? Gave Rs.2.50 lakhs to start an Industrial Training Institute at Madurai (Bodi).

? His wife Smt.Kamalambal gave 400 sovereigns of gold ornament to the then Prime Minister Lal Bagadur Sastry towards donation for the relief of India-Pakistan war and Sivaji Ganesan had given his 100 sovereign fountain pen to the then Prime Minister for the same cause.

? Offered Rs.25,000/-for the disaster funds for the disaster happened at Maharastra ? Procured the land where Veerapandia Kattaboman hanged to death (i.e. at Kayathar) and erected a statue for Veerapandia Kattabomman on 16 th July 1970 that was inaugurated by Karmaveerar Kamaraj in the presence of Neelam Sanjeeva Reddy. After maintaining this place Sivaji handed over the site to the Government of Tamil Nadu ordered for the construction of a Mani-mandapam and the same was inaugurated none other than Puratchi Thalaivi Amma, the Chief Minister of Tamil Nadu on 18.5.2015.

? Accepting the request of B.M.Sankarapillai of Columbu Sivaji Ganesan enacted a drama called "En Thangai" along with his troop on 30.11.1953 at Jintupatti Murugan Takies, Columbu for the benefit of Mulai Hospital, Columbu and donate the total ticket collection of Rs.25000/-.

14 SS Rajendan made accolades to Sivaji in the following manner:

I have acted along with Sivaji in movies which are not witnessed by the field of media. After Parasakthi I also acted with Sivaji in the movies like Paman, Manohara, Raja Rani, Rankonradha, Deivapiravi, Senthamarai, Alayamani, Kunkumam, Pachai-vilakku, Kai-kodutha Deivam, Santi, Palani these are very successful movies and

earned great collections. There were instances wherein attempts were made to separate me from Sivaji. Why should you act along with Sivaji how much did you gained monetarily? I answered them in the following manner:

Movies acted by me along with Sivaji are welcomed by the masses and gets more profits none of the movies had failed. The movie by name Palani which was considered a failure had earned what was spent on it. Though I could not get more profit however, I get more salary share in the profit only in the movies acted along with Sivaji. Sivaji liked the movie Kai Kodutha Deivam among all the movies I acted along with him. In the celebration on the success of the movie Sivaji remarked that I acted better than him in the movie. No one will appreciate in that manner. Sivaji alone is a perfect actor. When I became the Raja Sabha MP he came to my house and took part in the dinner and after everyone went away Sivaji told me that you can become Rajya Sabha MP at any point of time but Tamil Nadu has lost a good actor (19).

15 Awards and honours

He was the first Indian actor to win a 'Best Actor' award in an International film festival, the Afro-Asian Film Festival held in Cairo, Egypt in 1960 and is also referred to as 'The Marlon Brando of Indian Cinema'. He has also won the President's Award for more than 12 times for his performance in various films. He was also honoured with civilian awards such as Padma Shri, Padma Bhushan and Dada Saheb Phalke Award, the highest award in India for people involved in film industry. Sivaji Ganesan's most prestigious award was the 'Chevalier' in 1995, awarded by the National Order of the Legion of Honour in France. The French Republic confers this honour to the most original and talented personalities, for their remarkable contributions in the field of Arts and Literature in France and all over the world (20). The above are a bird's eye view on the life of the great actor. It is now necessary to proceed with the analysis of the research work before that the methodology of the study has to be explained.

16 VIII. Methodology of the Research Work

A new methodology that was adopted for a Ph.D. Research Work by the first author by way of "Context" has been adopted to make theoretical comparison with the Film Songs of Sivaji relevant to the ideas of Ethical Values concerning this paper. Accordingly, 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 Each Context. The critical analysis makes possible the comparative analysis of the content of the song with the respective theories:

***Though every context deals with the aspects of comparison but a table of comparison of contexts is found to be essential which is aimed to explain which song of the context coincides with the theoretical genesis arrived at. This approach makes the research work more heuristic wherein essential clarity of confluence of contexts with respect to theoretical genesis arrived are cross-verified @**

18 Methodology

19 Intrepretation of the song:

The situation of the story leading to the above song is that the friend of Sivaji (Santhanam -the name of the Character) i.e. S.S.Rajendran (Ramu) runs away on the eve of marriage noting that his wife Shanti (C.R.Vijayakumari) was blind. Santhanam finds his friend and convinces him to join his wife. Accordingly, a letter was sent to the girl's house that he will join back his wife in ten days. Meanwhile, both Santhanam and Ramu goes for hunting to the forest. Unfortunately, Ramu was caught in a mishap while shooting a tiger and chased by it -slips and falls from the fountain-head of a mountain on the water-falls. Santhanam and others thought that Ramu had died and flashed away by the floods. With great hesitation Santhanam breaks this news to Ramu's father. Meanwhile arrangements were made to hire an expert doctor to perform surgery on Shanti's eyes and she regains her eye-sight. Ramu's father M.R.Radha (Paramasivam Pillai name given in the role is a Financer, Ramu's Relaitive and plays the negative role) pleads and convinces Santhanam to tell Shanti that he is her husband. Sivaji (Santhanam) agrees in order to save the life of Shanti -otherwise she will die.

The height of the story is that Ramu has been saved and he returns alive but insists that Santhanam alone could be the husband of Santi. Santhanam went to the highest state of mental confusion and the above song results under the circumstances. The content of the lyrics, the tune and back ground music more so the excellent expression (words fail to narrate the particular acting displayed by Sivaji in this particular scene) of Sivaji makes his fans to watch the song even after 50 years of the release of the film and offer accolades to him. One of his fan Mahaboob John in the u-tube accounts shares the following feelings about the particular song: Tamil version what Mahaboob John wrote in the U-tube opinion (<https://www.youtube.com/watch?v=fviVismAQSY>)

Assuming the role of husband to his friend's wife advocating proper reasons of honesty in the mind and expressing the feeling of anguish and guilt has been excellent by Sivaji. When asked by Beem Sing why Sivaji did not give call-sheet -the great Sivaji replied: Beem boy Kannadasan wonderfully wrote the lyrics, MSV enacted the tune of the song so nicely and TMS sung the song most fluently and I have to do justice to my acting that is the reason why I have abandoned the suiting for few days just to think of the style to be adopted for this song. Now that I have properly imagined about how to act you may arrange the suiting tomorrow, the same has been reiterated below. Jaya TV celebrated endrum MSV with a live concert wherein the Honorable Chief Minister Puratchi Thalaivi Selvi Jayaraman Jayalalitha, reaped accolades on the immemorial contributions made by the great music Director. This occasion was followed by a live consort wherein the legendary play back singer Sri.S.P.Balasubramaniam was asked to sing the above song (please note that the original play back singer in the movie was the famous TM Soudararajan). The compere gave a real account of what had happened at the time of video grapping the movie. It was informed that after the recording of the above song the producer had displayed it to the hero to prompt him to visualize mentally about how he is going to act the next day. After listening to the song the hero Chevaleo Shivaji asked the producer to cancel the suiting for four days without telling any reason. The producers were bewildered and approached him on the third day night and asked him whether he dislikes the song if so it can be changed. But Who is that moon why this dream for The relationship came by the utterance of some-one and someone else came It is the ill design of fate that I came in to existence Exchange of Garland and turmeric indeed a tribulation It is sad to witness the distress at home Oh God whom did you give to whom? Are you aware that your temple's lamp of glow has been changed The drama enacted will not be over in a day No peace prevails there or here too Oh God with whom did I stood on the stage Whom did you saw in whose form today.

Sivaji replied the lyrics were written so critically by Kannadasan, the tune was composed by MSV so mellifluously and the play back singer TM Soundararajan sung the song very gracefully and to do justice to this great combination I took time to think of a style to synchronise the tribble combination of immaculate lyrics, mellifluous tune and gracefull singing -let there be suiting tomorrow see me in action (21). One can see in the above u-tube wherein hundreds of listerners after watching the singing style of SPB gave their opinion.

The cine field depends on the host of movie watchers and the Tamil film watchers never regarded cinema as mere entertainment but they consider it as emancipation of life. The style in the song was a perfect match that gave life to the lyrics, tune and singing more so to the story of the movie. This marks the great commitment on the part of the hero Sivaji who never took single chance to take anything lightly. One can clearly observe how the above song complimenting and greatly emulating the particular theme of the story of the movie.

20 Context-B

Consider another song written by Sri.Kannadasan -Sung by TM Soundararajan in the film "Karnan" -film, written and directed and produced by: B.R. Panthulu; Padmini Pictures: This is one of the most superhit song of Sivaji Ganesan. The stage was set wherein the arch enemies Karnan and Arjuna's fight had to begin. It is certain that either one will die in the battle. It was known to Karnan that he will surely die as he has gifted away his kavacha and kundala which was placed by his father Surya for the safety of his child Karnan. He had also used the Sakthi Astra gifted by Indra to kill Katothkacha and now he is chanceless against Arjuna but still he determined to fight to his full potential knowing fully well that Arjuna is his own brother less to say that the Pandavas are his brothers. He wanted to clear the debt he owes to his only friend Duryodhana. Depending on the strength of Karna alone Duryodhana waged this war. In the fight Arjuna fells Karna on the ground. In accordance with the story Karna could not lift his body but his life is not ebbing out of his body and he is still alive. It was realized by Lord Krishna who was the charioteer of Arjuna that unless someone receives all the punya earned by Karna as an alm he will not die. Lord Krishna himself decided to go and take the alm from Karna. Such is the greatness of Karna. Earlier he gifted his kavacha and kundala to Lord Indira and he never listen to his mother's words to join the Pandavas. All that he wanted in the world is fame and he attains it by gifting away is punyas to Lord Krishna. The great acting skill displayed by Shivaji to fit into the role of Karna indeed exemplary and goes without saying that the unmatched acting of Sivaji in this song has certainly emulated the quality of the movie and the story as well. The U-tube count for this song goes to more than six lakhs in June 2017 (22).

21 Intrepretation of the song:

In this particular song also the hero (Sivaji) after identifying his parents expresses his feeling of joy and sadness. Thinking about his relationship he laughs and cries because he knew who his parents are? However, his parents never knew that he was their son. This is the reason why the lyric says that some will smile and some will weep, but the hero is crying while laughing. He is crying because he knew who his parents are and laughing because one day his parents will identify him as their son. The unmatched acting skill displayed by Sivaji makes this song ever-green and certainly emulate the content of the movie.

22 X. Contextualization Few Songs that

Glorifies Women-Hood Acham, Madam, Nanam and Payirpu

It is a fact that there are several Sivaji film songs that glorifies women-hood. It is held that women of Tamil culture should imbibe the four basic nature i.e. acham, madam, nanam and payirpu. Acham means fear while nanam means shyness; madam means though a woman knows the truth but keeps silent as if she does not know; Payirpu means when she happens to be touched by person other than her husband she develops an attitude of aversion (23). Consider the following songs that contains these ideas:

23 Intrepretation of the Song:

This is a most popular song listened with awe and majesty even today by millions of Tamils because of its rich Tamil content that can be compared with ancient sangam language. The song explains the state of affairs of the mental frame when the lovers unifies after prolonged separation. The various praise-worthy similies used by the lyric writer such as:

? The boat sails smoothly on the river would be displaced when the water flows abundantly; when it stands at the shore it will dance to be tune of the thunder and the lightening.

? The breaze that emerges from the leaf of the coconut tree will make the tree fall-down at the time of thunder -are the aphorisms used to indicate normal state of mind and extreme state of confused mind due to conflict between the lovers. As it glorifies the nature, it also glorifies women hood who are expected to imbibe the four qualities such as acham, madam, nanam, payirpu (24).

24 Context-E

Consider another song written by Sri.Kannadasan in the film "Pachai Vilakku" (Green Light) is a 1964 Indian Tamillanguage drama film -Sung by TM Soundararajan -film directed and edited by A.Bhimsingh and produced by to regard Kovalan as her husband inspite of his betrayal and affairs with another woman Madavi. A time arrives when Kovalan departs from Madavi owing to certain mis-understandings and comes to Kannagi and finds her to be a pauper. They then decide to go to Madurai for survival as Kovalan was once a big-merchant lived a luxurious life like a king and he does not like to lead a poverty stiken life before the public. They leave Kaviripoompattinam during night without any one witnessing them and walks down up to the outskirts of Madurai and stayed at a place called Kadaichanendal. Unfortunately, Kovalan was beheaded while trying to sell Kannagi's gold anklet filled with rubies mistaken for the thief who stole the Queen's anklet. When Matha-Kannagi proves the fact realizing that he had committed a grave error of killing an innocent citizen-King Pandian Nedunzhelian dies then and there and his wife too. The insatiable wrath of Kannagi, burns the entire city of Madurai to ashes. Kannagi (Kannaki Amman) the purity personified of chastity is worshiped as a goddess. She is worshiped as Goddess Pathini in Sri Lanka by the Sinhalese Buddhists, Kannaki Amman by the Sri lanka Tamils Hindus" and as Kodungallur Bhagavathy (Kodungallur Devi/Kodungallur Amma) and Attukal Bhagavathy (Attukal Devi/Attukal Amma) in Kerala (25).

It is the greatness of the lyric writer who not only potrays the chaste woman Kannagi but also equates the quality of womenhood with that of Goddes Meenakshi whose eyes believed to be with that of the eye led of a fish. All these adoration to womenhood brings out the truth that importance was given to womenhood without them the Tamil society and its cultural heritage will pale in to insignificance.

Consider another song wherein the hero expects his female partner to be as chaste as Kannagi. The heroine is none other than the famous actress Selvi Jayaraman Jayalalitha known for her superlative acting qualities. Later she became the Chief Minister of Tamil Nadu and ruled Tamil Nadu five times as its Chief Minister who is also known as the tarch bearer of Dravidar Iyakkam.

25 Context-G

26 Consider the following song written by Sri.Kannadasan in the film

27 Intrepretation of both the songs:

The male counterpart who is the land lord of a very big estate forcefully marries his aunt's daughter who happens to be a convent educated gril from abroad. She never likes the village style and leads a dissatisfied life restricted with every corner. This song is a typical village folk dance song with the usual village slang which the lyric writer Kaviyarasu Kannadhasan wonderfully portrays.

Coming to the interpretation of the song the male counter-part calls his wife superimposing as his girl friend in the village slang like his nose, eyes and tooth and compares her beauty and attire that will be envied even by the Goddess Meenakshi and says that her grace and attire will not be lowered even when she wears ordinary oranments just made out of beads. And the hero wants to present her with a kandangi saree (what is this Kandangi Sari? Wiki pedia states that "The Chettinadu Kandangi sari, introduced by Nagarathar community, is native to the town Karaikudi of Tamil Nadu state in India. This style of saree, which has 2 borders and checked at its centre, is existed for more than 250 years old. It is usually 48 inches wide and 5.5 metres length and usually manufactured in maroon, mustard and black colours. A Kandangi saree, which was made by old variety of thread (i.e, 40s x 40s) in 1920, is being used to research by NIFT scholars and it leads to a finding that says sari manufactured

currently in Karaikudi by using 60se x 60se thread is the modified version of Chettinad Kandangi (26). The lyric writer the great Kaviyarasu Kannadasan brings in the idea of ancient Tamil sentimentally important brand of saree in his lyrics. Moreover the hero mutes the idea of two wives for him jovially just to intimidate his wife. Though it is a jovial village folk song but it was a very famous song that had reverberated millions of Tamils from the city to the nook and corner of the village of Tamil Nadu. The U-Tube score shows that even today this song is listened by millions of Tamil with such an affection as one of the most unparalleled folk village song with its unusual slang of Tamil language. Thus we have few contexts that show the synchronization and emulation of lyrics of the songs with the story of the movie; the great acting skills of Sivaji and the uncompromising Tamil cultural heritage inscribed in the lyrics of the songs. Let us move on to the Sivaji's film songs that contain philosophical and ethical ideas.

28 XI. Theoretical Genesis of Ethics or Moral Philosophy

The field of ethics is also known as moral philosophy, which involves in systematizing, defending, and recommending concepts of right and wrong behavior. Of late, ethical theories were divided into two branches, viz. Theoretical Ethics and Applied Ethics which is inclusive of (a) Meta ethics and (b) Normative ethics. Meta ethics enables ethical evaluations such as (i) what does it mean to say something is good? (ii) If at all, how do we know what is right or wrong? (iii) How do moral attitudes motivate action? (iv) Are there objective values? Normative ethics addresses questions such as what actions are good and bad. What should we do? While normative ethics endorse ethical evaluations; Meta-ethics deals with the study of the origin and meaning of ethical concepts. Applied ethics enunciate application of ethical theories to practical situations i.e. controversial moral issues such as abortion, animal rights, and euthanasia (27).

29 a) Deontological Ethics

The word deontology has been derived from Greek words i.e. duty = deon and science (or study) of (logos). Deontology falls within the domain of moral theories that guide and assess our choices of what we ought to do (deontic theories), in contrast to those that guide and assess what kind of person we are and how we should be (28). They are also some times called non-consequential since these principles are obligatory, irrespective of the consequences that might follow from ones actions. There are four central duty theories. The first is propounded by the 17 th Century German Philosopher Samuel Pufendorf, who classified dozens of duties under three headings, they are (a) Duties to God, (b) Duties to Oneself, and (c) duties to others. Concerning our duties towards God, he argued that there are two kinds (a) theoretical duty to know the existence and nature of God and (b) practical duty to worship God both inwardly and outwardly. Concerning our duties towards oneself, they are also of two sorts: (a) duties of the soul, which involve developing one's skills and talents and (b) duties of the body, which involve not harming our bodies through gluttony or drunkenness, and not killing oneself. Concerning our duties towards others, Pufendorf divides these between absolute duties, which are universally binding on people and conditional duties, which are the result of contracts between people. Absolute duties are of three sorts (a) avoid wronging other (b) treat people as equals and (c) to promote the good of others. Conditional duties involve various types of agreements; the principal one is the duty to keep one's promises (29). A second dutybased approach to ethics is rights theory. The most influential early account of rights theory is that of 17 th Century British Philosopher John Locke who argued that the laws of nature mandate should not harm anyone's life, health, liberty or possessions. For Locke, these are our natural rights, given to us by God. A third duty-based theory is by Kant, which emphasizes a single principle of duty. Influenced by Pufendorf, Kant agreed that we have moral duties to oneself and others, such as developing one's talents, and keeping our promises to others. The fourth and more recent duty-based theory is by British philosopher W.D. Ross, which emphasizes prima facie duties. Ross argues that our duties are "part of the fundamental nature of the universe". However, Ross's list of duties is much shorter, which he believes reflects our actual moral convictions (30). The lyric writer Kaviyarasu Kannadasan wonderfully portrays the main theme of the story of the movie to the consternation of the story writer and the producer that shows the greatness of the lyric writer. The synopsis of this particular story is: "An Orphan struck by poverty works hard to make a living for his daughter. He accidentally kills a person. He leaves his daughter and village behind, and returns after a very long time as a rich businessman with a different identity. He is faced with a dilemma whether or not he will disclose his identity to protect the dignity to his daughter" (31). The great Kannadasan brings home the agony faced by the hero in the form of pleadings before the alter of Lord Jesus and seeks forgiveness of his sins before the Lord. It was reported in the Amudha Ganam on 24.5.2020 by Aadhavan in the Endrum MSV that MSV had to wait for nearly 20 days for the Kannadasan to come and write the lyrics as he was busy writing a book on Yesu Kaviam and temporarily staying at Kutralam of Thankasi. In spite of the pressure of the producers MSV waited for Kannadasan to come and pen down the lyrics. Infact Kannadasan had told him to wait as he was in an assignment writing the above works without any monetary benefit. Kannadasan wrote Yesukaviam without any monetary benefit the book was released after a year of his demise.

Volume XX Issue X Version I 39 (A) f the Song: This is a wonderful philosophical song and the the rest of the mind is occupied by ev

30 Intrepretation of the Song:

This is a wonderful philosophical song and the lyric writer Kaviyarasu Kannadasan uses many aphorisms to indicate i.e. when wisdom is attained, the mind becomes the abode of peace. The author says when the vessel that was held by the hands heated up the hand leaves the vessel as it could not withstand the heat generated. Similarly when the mind becomes pure after experiencing ups and downs in life and after that Half the mind is occupied by the grace of God and the rest of the mind is occupied by evil force that means the mind is consisting of both pure and impure thoughts. When the evil and bad thoughts are thus subdued through the practice of negation and assertion what remains is purity of heart and wisdom prevails. That is the whole idea of this wonderful philosophical song.

31 Critical Analysis

This songs though coincides with "Beneficence" -The duty to improve the conditions of others but also suggest a practice to make the mind pure. A purity of mind qualifies to attain wisdom. That means the concept contained in the song goes beyond the concept of beneficence as enunciated by W.D.Ross. Author of the song the great Kannadasan indicates the ancient concept of wisdom of Hindu philosophy -the condition precedence to attain wisdom is purity of heart.

32 Context-III

Consider another song written by Kaviyarasu Kannadasan, Sung by T.M.Soundararajan in the film Vietnam Veedu is a 1970 Tamil-language drama film, directed by P. Madhavan. The film, produced by Sivaji Productions, had musical score by K. V. Mahadevan. The movie was based on the highly acclaimed stage play of the same name by Vietnam Veedu Sundaram, who was also writer of the film. The film was a super hit at the box office and received cult status.

The film was remade in Telugu as Vintha Samsaram, and in Kannada as Shanti Nivaasa.

33 Intrepretation of the song:

In this song the lyric writer brings home the sufferings at the old age when their children desert their parents. The hero consoles the heroine by remembering the good prospects, and also the prestige and prime attained in his life after marriage. The author of the song as usual uses wonderful aphorism like the banyan tree.

Though its adventitious root is its strength but when it ceases to exist however the tree will stand with the support of its root similarly when the children vanishes just like the adventitious root the head of the family still stands with the support of his wife and therefore equates wife as demi-God.

34 Critical Analysis

It is a fact that in Tamil Culture great priority is given to women and she is regarded as sumangali when she gets married and when she dies before her husband dies she is regard as kuladivam (family diety). The author of the song brings home the truth in this song wonderfully and it coincides with what W.D.Ross says about Gratitude (the duty to thank those who help us), Justice (the duty to recognize merit) and Beneficence (the duty to improve the conditions of others). In this song the lyric writer brings home the memories of school days. How friends from various walks of life whether they are rich or poor; higher cast or lower cast forgetting their family status spent their time happily during the school days. When the schooling was over, friends depart and chose their own path in life. The lyrics writer enunciates the idea of bondage-how bondage is created? Worries are born out of bondage arising out of affection towards house, wife, children and relations. He further indicates that crying, similing are the products and results of desires. When the burden becomes predomient the heart becomes heavy and the person who commits sins suffers and cries. Thus it is the geatness of the lyric writer Vali a great frind of Kaviyarasu Kannadasan to bring out the intricate intricacy of nuances of bondage and its resultant sufferings of the mind. Thought provoking meaningful philosophical lyrics, the grandeur of tune and immaculate BGM by MSV and the graceful acting of the hero Chevalio Shivaji combinedly makes this philosophical song immortal indeed.

35 Context-IV

36 Intrepretation of the song:

This song contemplates six ordinances to lead a united and integrated life and the author of the song Kaviyarasu (meaning king among poets) says it is ordained by the Lord and they are: (i) one should lead according to what one says; in other words the wise should avoid thinking one thing in the mind and doing exactly opposite in accordance with the whims and fancies of the mind. A person who act what was said by him lives in peace; (ii) the wise should regard joy and sorrow as the same; (iii) Abiding the path of righteousness and leading a life of welfare of the world the wiseman will become the abode of peace for the living beings to prostrate before him, (iv) Maintaining equanimity of mind at the time of prosperity and not developing the attitude of pride the wiseman will be regarded by the living being (v) The wise will understand righteousness is eternal love (and

imbibe in it) and (vi) virtue is nothing but humbleness that will lead to the great quality of mercy. In this song also one can witness a philosopher in Kaviyarasu who gives wonderful canon of virtue. Indeed can any one expect philosophical, ethical and import of idea of virtue in a song coupled with mellifluous music by MSV and astonishing acting my Chevalio Shivaji that makes the song ever-green.

37 Intrepretation of the Song:

This is a wonderful song composed to enlighten the jubilation of a community. Generally when there is joy, jubilation and estacy the participants will make a wild cry without care of what they mince, murmer or yell at. Contrary to this the lyric writer carefully introduces ethical import in the song that makes to realize how serious the producers of the movie are to propagate the ethical ideas to the society through this powerful media. What are the contents?

The song extols a particular diety and appeals to the community to sing in praise of the Lord thinking about the life of the nobles and the righteous. Why should one think of the life of righteous people? It is to set their life towards the path trod by the noble to make the life meaningful. This is the greatness of the lyric writer Kaviyarasu to indicate great philosophical import in a single line.

The song goes further, there may be hundred varieties of birds and flowers and whatever comes in to being in the world are the creation of God. There is no distinction between the natural phenomenon including the God but not so among humans. He goes to the extent of saying that the creator gave everything unitedly but human beings alone lives in separation. The song advises one to regard mother as the power of investment and father as the end result of it. The song questions when human beings born without cloths on the body do they born without desires and indirectly enlightens that man borns with desires and the desires alone are responsible for our sufferings. It also questions whether one can carry whatever name, fame and wealth created by him after his death? The song also tells the fact that the rich people who accumulates wealth at the cost of the toil of the poor labourershoards the wealth with the result the labourer is deprived of livelihood and stays on the streets homeless. There should be an ordinance that enables transfer of wealth hoarded by the rich and the poors should be empowered to take it from the wealthy. the ethical canon of what W.D.Ross contemplated i.e. Fidelity; Reparation; Gratitude; Justice; Beneficence; Selfimprovement and Non-malfeasance has not been given heed by the society and thereby it is doomed to chaos.

38 Context-XIII

Consider another song written by Sri.Kannadasan -Sung by TM Soundararajan in the film "Enga Oor Raja" -film, written and directed and produced by P. Madhavan under Arun Prasath Movies banner. The film had musical score by M.S.Viswanathan. The film was remade in Telugu as Dharma Daata with Akkineni Nageswara Rao. Directed P. Madhavan Produced P. Madhavan. <https://www.youtube.com/watch?v=jzyr3t4AHKI> 504,154 views ?Jan 14, 2018

39 Intrepretation of the Song:

This is a wonderful song explains the state of affairs of a parent whose children runs away when the wealth has been exhausted not bothered to care for the parents. The lyric writer uses the following wonderful similie: When there is no water in the pond, there will be no fish for the cranes to visit the pond. Similarly when all the wealth has been exhausted even the children who had enjoying it so far would run away from the parents without even bothering to take care of their parents.

Therefore the author feels that it would have been better had he begot a coconut tree that would have yielded tender cononut water, however, having begot children tears alone remains. The author also posts yet another wonderful similie i.e. when there is rice in the pot even cats become our relation when distress visits the family who is there to share with it. The author forsees better fortune are ahead of him at that time wealth will pour in without asking for it then his children visit him.

40 Critical Analysis

This song explains the state of affairs of a parent whose children runs away when the wealth has been exhausted not bothered to care for the parents. The lack of ethical values and prevalence of hiddenistic behavior of children in the society not even ready to support their parents and it is here the ethical canon of what W.D.Ross contemplated i.e. Fidelity; Reparation; Gratitude; Justice; Beneficence; Self-improvement and Non-malfeasance has not been given heed by them and they are doomed.

41 XIII.

42 Table of Confluence of Contexts

The table of confluence of contexts has been introduced to reassure that every context that has been arrived coincide with the relevant ethical theory identified to make the comparison. This approach makes the research work more heuristic wherein essential clarity of confluence of contexts with respect to theoretical genesis arrived are cross-verified.

43 XIV. Results and Findings of the Study

? This study reveals that super-hero like Chevalior Sivaji Ganesan not only established his Matinee Idol status in the Tamil Cinema arena for decades but also took upon himself in producing outstanding films that had resulted in quality film songs emulating the content of the story and stands tall in the annals of history of Tamil Cinema.

? The chaste lyrics written by eminent poet like Kaviyarasu Kannadasan with un-compromising and appealing social welfare contents that has been compared with the best theories of the world in this research work indicates the fact that he can be arrayed among the best social thinkers of the world. It also goes to say that 50 years ago producers of Tamil Cinema were conscious about moral fabric of Tamil Society and committed to disseminate ethical values vindicating Tamil Cultural Values underlies the fact that Tamil is not only a language but a way of chaste life. Great musicians like M.S.Viswanathan and T.K.Ramamoorthy strived for this success to give mellifluous music and made the songs evergreen and immortal. One should not forget the voice over given by great play back singers like late Sirkali Govindarajan, P.B.Srinivas and T.M.Soundarajan. society this reminds the careful speech delivered by the former Chief Minister of Tamil Nadu Puratchi Thalaivi Jayaraman Jayalalitha during the 100 th year of Indian Cinema that "though cinema is an instrument for the various professionals and artists to display their skills of acting, I urge that the producers to produce films that propagates forward thinking ideas among the youths that is bereft of violence and affect the morale in terms of caste and religion".

XV.

44 Recommendations

? The old and classical Tamil film songs should be looked with awe and majesty as they contain ideas of Chastity, Righteousness, moreover throw light on Tamil Cultural Values.

? Even songs of love and romance the old and classical songs maintain the concept of virginity that upholds the Tamil Culture.

? It will be a boon to the society, if efforts are made to inculcate these meaningful philosophical songs in the school curricula along with life stories of eminent actor like Chevalior Sivaji and the lyrics writer like Kaviyarasu Kannadasan so that students who are the future leaders of the country can understand the sacrifice made by them to propagate the ideas of Tami Culture to the society.

45 XVI. Suggestions for Further Research

The present investigation was an attempt with a premise to make a comparative study of the ideas Sivaji film songs contain; such as inculcating ethical values in society. As songs were written on the basis of story and particular scene of the movie, it is suggested that future research can be conducted how a particular song emulates the story of the movie. It is the firm belief of the researcher that the moral and ethical ideas indicated in the Sivaji film songs can be compared with the Classical Tamil Literatures like Thirukkural, Purananooru and Agananooru etc. The research scholars conducting research in Tamil Cultural studies can experiment on this aspect and they can very well use the novel methodology adopted here in this research work as the researcher has no intention to patent the methodology invented by him. This study is therefore become a useful encyclopaedia for the researchers to explore the possibility of similar research in Tamil Film songs as contemporary hero's like Gemini Ganesan, Muthuraman and others who had also acted in outstanding films that contain songs of great philosophical import.

46 XVII.

47 Conclusion

The authors just copy paste a picture from the movie thanga padumai -the acting of this particular song: Arambam Avathu pennukkula -aadi mudipathum pennukkule should be rated as the most outstanding among the acting emulated by Chevalio Sivaji that it is almost impossible to describe it by mere mundane words!!! Thus it is the unassailable finding of this research work that Chevalio Sivaji purified the pages of history of Indian Cinema and made it greater by his presence for five decades of glorified acting, setting standards each time for no one to cross the barrier and proved the fact that it is he who graced the film fraternity and made its history immortal just as the northern star.



Figure 1: ?



Figure 2: Figure



Figure 3:

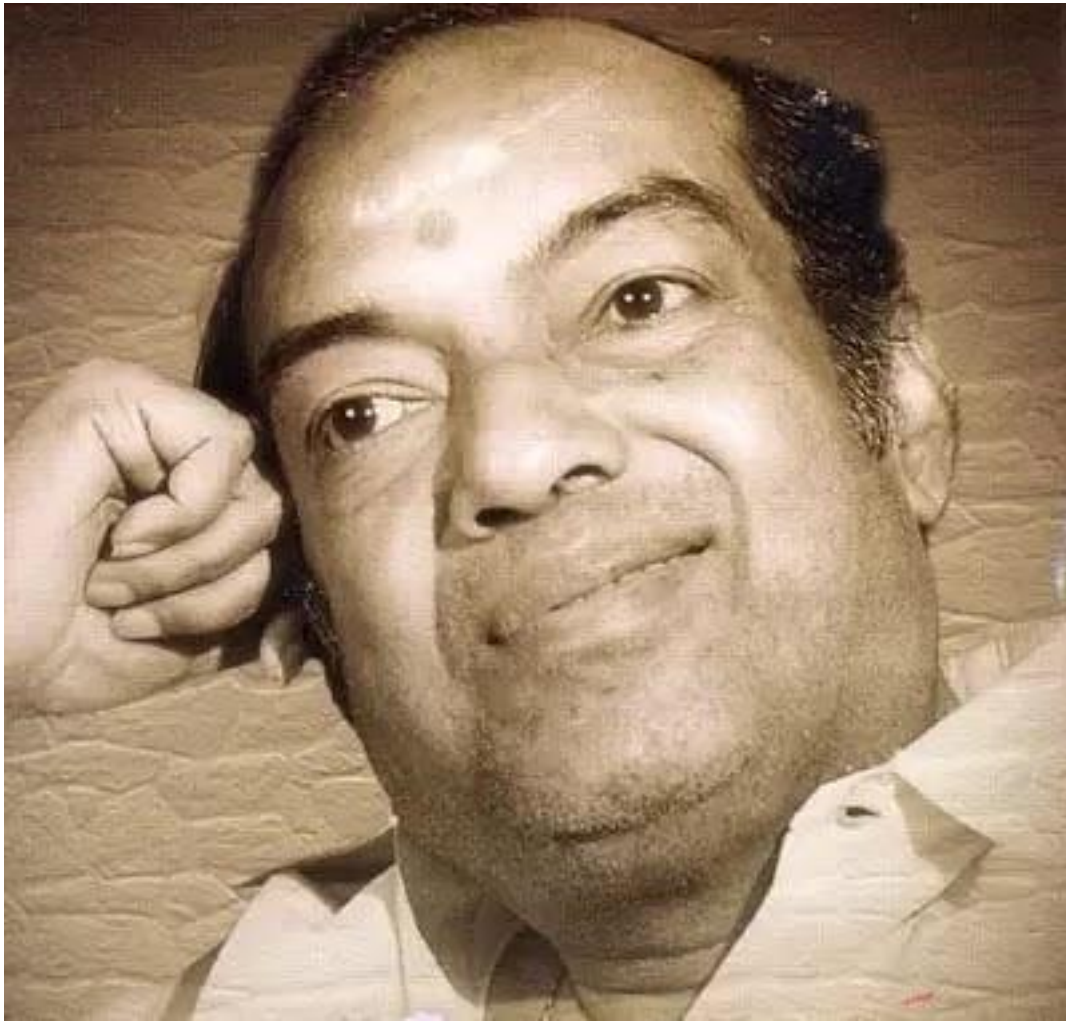


Figure 4:

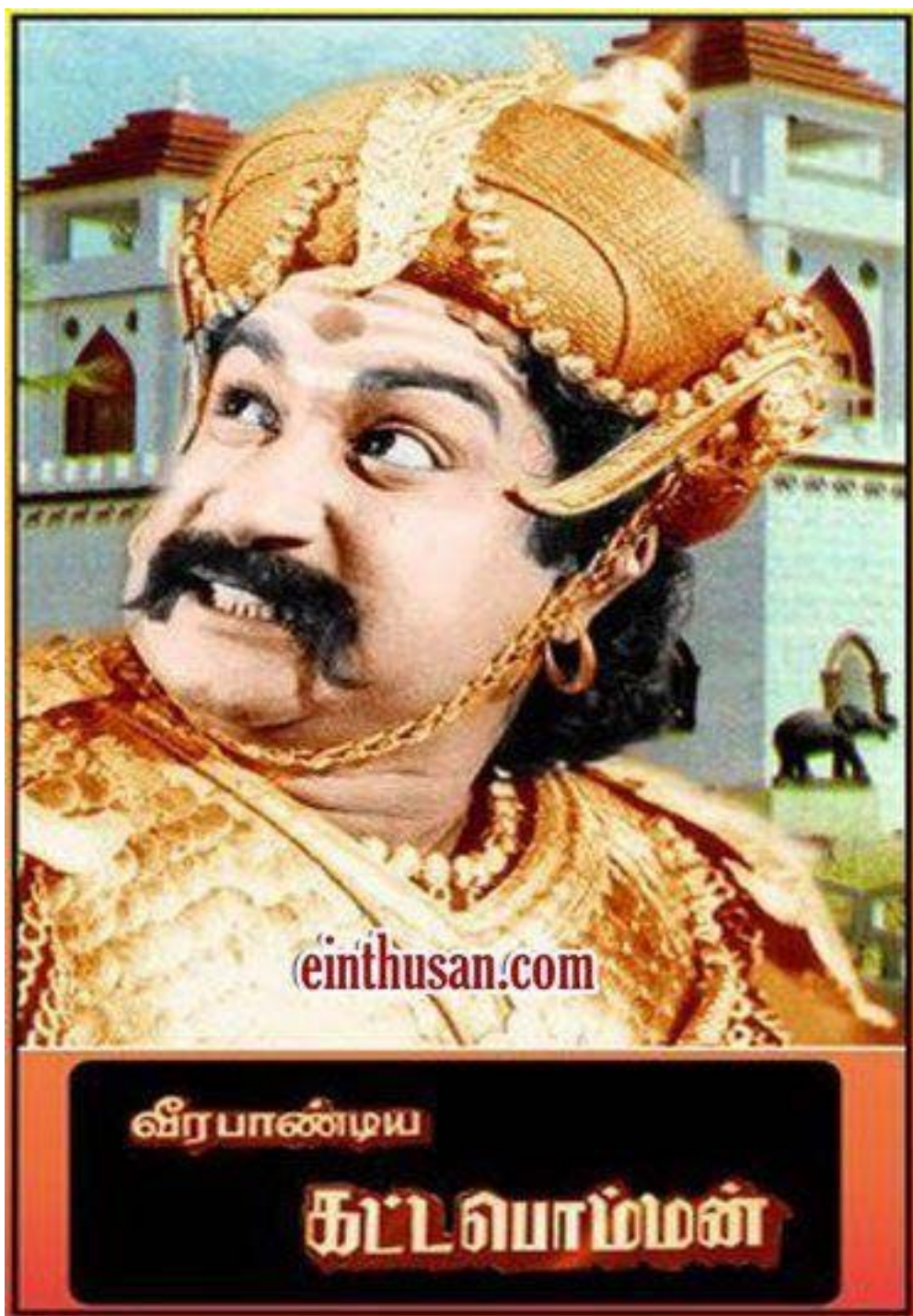


Figure 5:



Figure 6:



Figure 7:



Figure 8: Fidelity:©



Figure 9:

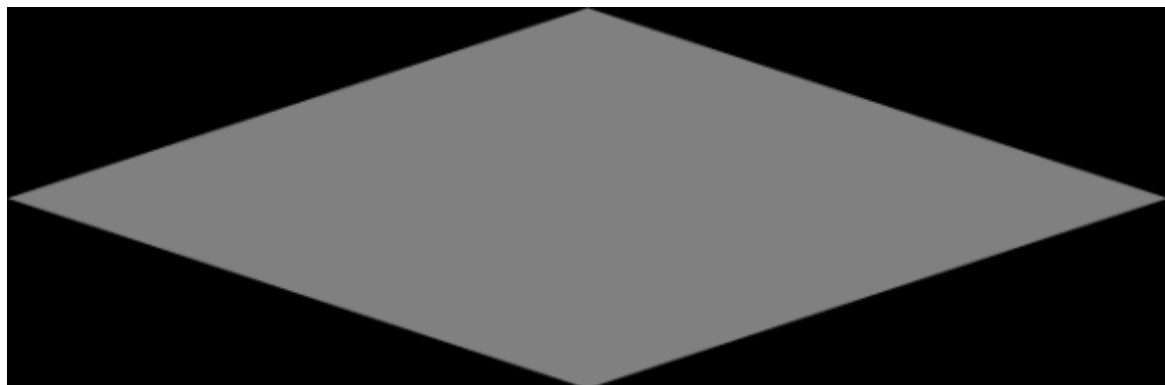


Figure 10:

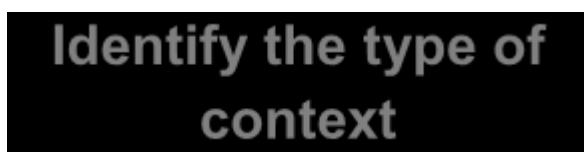


Figure 11:

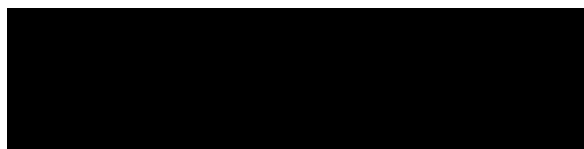


Figure 12:



Figure 13:



Figure 14:



Figure 15:

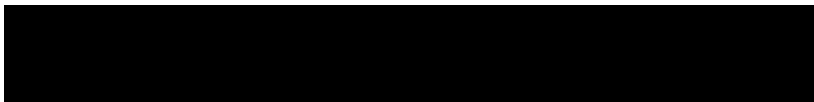


Figure 16:



Figure 17:



Figure 18:

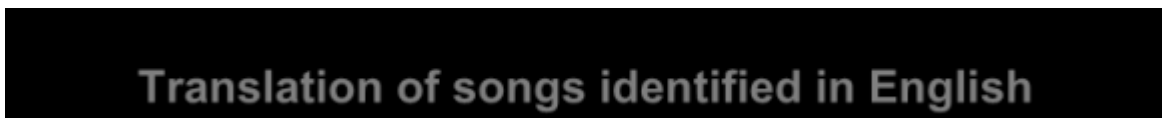


Figure 19:



Figure 20:

class-II) along with his classmate Radhakrishnan more popularly known as "Ka Ka". They joined as child artists in a drama troupe called Bala Gana Sabha at Madurai and subsequently moved to Ethartham Ponnusamipillai. Singers Chidambaram Jeyaraman, Seerkazhi Govindarajan and A.M.Jayaraman in Paavai Vilakku and 'Thendrolodu Udan Piranthaal Senthamizh Pennaal' by T.R. Mahalingam in Rajarajachozhan (15). D.B.S.Jeyaraj quotes a surprise

[Note: Vizhuppuram Chinniah Ganesan alias V.C. Ganesan, was born on 1 st October 1928, in Vizhuppuram. His ancestors hailed from Soorakkottai of Thanjavoor District. His father Chinnaiapillai Mandrayer was a railway employee and a freedom fighter and his mother Rajamani was a house wife. Inspired by a street drama on Veerapandia Kattabomman, Ganesan left his studies at a very young age (i.e. when he studied]

Figure 21:

ahu; me; j epyT Vd; ,e; jf; fdT ahNuh nrhy; y ahNuh vd; W ahNuh te; j cwT fhyk; nra; j Nfhyk; ehd; te; j tuT —ahu; khiyAk; kQ; rSk; khwpaNj xU Nrhyd kQ; rk; neQ; rk; thLtNj ngUk; Ntjid nja; tNk ahuplk; ahiu eP je; jhNah cd; Nfhtpy; jP gk; khwpaij eP mwpthNah Mba ehlfk; Kbtjpy; iy xU ehspNy mq; Fk; ,q; Fk; rhe; jpapy; iy rpyu; tho; tpNy nja; tNk ahUld; Nkilapy; eP epd; whNah ,d; W ahiu ahuha; NeupdpNy eP fz; lhNah X...X...XN'hN'hN'h.

Figure 22: Translation of the Song in English Language:

OF

CONFLUENCE OF CONTEXTS Contexts I to XIII												
W.D.Ross ethical ideas	I	II*	III	IV	V	VI	VII		VIII	IX	X	
Fidelity (duty to keep promises)							×		×	×	×	
Reparation (duty to compensate others when we harm them)	×						×		×	×	×	
Gratitude (duty to thank those who help us)			×				×		×	×	×	
Justice (duty to recognize merit)			×				×		×	×	×	
Beneficence (duty to improve the conditions of others)		×	×				×		×	×	×	
Self-improvement (duty to improve our virtue and intelligence)					×	×	×		×	×	×	
Non-maleficence (duty not to injure others)				×			×		×	×	×	

[Note: *This songs though coincides with "Beneficence" -]

Figure 23: TABLE OF

725 .1 Intrepretation of the Song:

726 This song was written in praise of the sister of the hero, who was supposed to complete her medicinal studies
727 and become a doctor. The hero visualizes the prosperity awaits her after graduation and the imagination goes
728 beyond sense perception of invoking the Gods of heaven to bless his sister. He even

729 .2 Critical Analysis

730 The sum and substance of the song coincides with what Ross says i.e. Reparation-”The duty to compensate
731 others when we harm them” that is the reason why this song contains pleadings before the Alter of the Lord to
732 furgive his sins.

733 .3 Context-II

734 Consider another song written by Sri.Kannadasan in the film Alayamani -Sung by TM Soundararajan -
735 Aalayamani (transl. Temple bell) is a 1962 Tamil language drama film directed by K.Shankar. The film,
736 produced by P.S.Veerappa, had musical score by Viswanathan-Ramamoorthy and was released on 23 November
737 1962. The film was remade in Telugu as Gudi Gantalalu in 1964 and in Hindi as Aadmi in 1968.

738 .4 Intrepretation of the song:

739 It is the shrewdness of Kaviyarasu Kannadasan to depict the main theme of the story in a single song. In this
740 song he describes the hero’s anguish of bringing-up a child and teaching the nuances of law, including making
741 him the lawyer. Now the child is going to appear in an important case to defeat him that may impact the coveted
742 prestige and fame gained by him all these years.

743 .5 Critical Analysis

744 The author of the song brings home the truth in this song wonderfully and it coincides with what W.D.Ross says
745 about Non-Malfesance (the duty not to inure others), forgetting the fact of gratitude.

746 .6 Intrepretation of the song:

747 This is a most pulvarising song wherein the hero expresses his outburst of auguish not able to withstand the
748 pressure of overcoming the situation of extraordinary circumstances wherein the police disguising as his servents
749 tightens the nooze by introducing a woman who appears similar to the heors former wife who had been accidentally
750 killed by him. As usual the lyric writer uses his extraordinary poetical skills in using appropriate words in surfacing
751 the mental status and anguish of the hero.

752 .7 Critical Analysis

753 The author of the song brings home the inner feeling of the hero who wants only peace at heart and needs nothing
754 else -the primary idea of attainment of peace as contained in the song coincides with what W.D.Ross says about
755 Self-improvement (the duty to improve our virtue and intelligence).

756 .8 Context-VI

757 Consider another song written by Sri.Vali in the film Uyarndha Manithan (The exalted personality) is a 1968
758 Indian Tamil-language drama film written by Javar Seetharaman and directed by Krishnan-Panju. The film was
759 produced by AVM Productions The music by M.S.Viswanathan:

760 .9 Critical Analysis

761 The author of the song Vai brings home the concept of bondage and the resultant sufferings of the mind and
762 coincides with what W.D.Ross says about Self-improvement (the duty to improve our virtue and intelligence).

763 .10 Context-VII

764 Consider another song written by Sri.Kannadasan in the film ”Aandavan Kattalai” -Sung by TM Soundararajan
765 -film directed by: K. Shankar and produced by P. S. Veerappan under PSV Pictures. Music was by Viswanathan-
766 Ramamoorthy. It was dubbed into Telugu as Preminchi Pelli Chesuko (1965). The film was a hit and ran over
767 90 days at Tamil Nadu. <https://www.youtube.com/watch?v=MVSKSBcUJ3c> 218,702 views.

768 .11 Critical Analysis

769 The song contemplates six canons of righteous life and they are indicated above to simplify the author is taking
770 about (i) peace; (ii) treating joy and sorrow as the same ; (iii) leading a selfless life in the welfare of the world;
771 (iv) Maintaining equanimity of mind (v) imbibing in eternal love (vi) quality of mercy perhaps it covers all that
772 W.D.Ross says i.e. Fidelity; Reparation; Gratitude; Justice; Beneficence; Self-improvement and Non-malfesance
773 and beyond these too.

.12 Context-VIII

Consider another song written by Sri.Kannadasan in the film "Ennaipol Oruvan " (English: A Man Like Me) is a 1978 Indian Tamil film -Sung by TM Soundararajan -film directed by P. Madhavan and T. R. Ramanna; Produced by: T. R. Chakravarthy; Music by: MSV; Production company Sri Vinayaka Pictures 332,453 views ?Jul 6, 2016 <https://www.youtube.com/watch?v=B16HDI6k-AQ> This is an advisory song particularly to the youngsters. It says that mother and mother tongue should be regarded as the two eyes. The youngsters are living Gods and future saviours of the nation. They are the wealth that the father of nation and Pandit Jawaharlal Nehru searched for. The youth should not forget the great efforts made by Karmaveerar Kamaraj who was instrumental in establishing schools and regarded as the leader for the poors. Kamaraj was the chief minister of Tamilnadu from 1954 to 1963. This period was regarded as the "Golden Era" of Tamilnadu. He made great efforts to make Tamil Nadu better off by his selfless plans that had enabled Tamil Nadu to climb great height in the field of Education, Industries, Irrigation, Power generation, Land reform, Panchayat Raj. To quote a single achievement which is relevant to this song is that he Introduced the Midday meal scheme, free school uniforms, tried to build at least a primary school in every village; instrumental in establishing IIT Madras. These not only resulted in considerable increase in literacy rate to 37% as per 1963 statistics it was only 7% when he became the Chief Minister of Tamil Nadu in 1954. Thus in 1957, the primary schools count which was 15,800 rose steeply to 29,000 by 1962. The number of students attending schools increased from 19 Lakhs to 40 Lakhs. The number of high schools increased from 637 to 1,995 (32).

The song then moves on to advice the youngsters to practice virtue as enunciated by Ovvaiyar -the woman saint who had also produced great many works on ethics that propagate the idea of Tamil Culture. The practice of virtue like not hurting others and only do good, speaking the truth and leading a life of righteousness. It also contemplates the idea of living in harmony with others wherein only pure love exists and performing only good deeds. Such a co-ordinated integrated life promoting peace, prosperity and harmony among the fellow beings will lead to success in life.

.13 Critical Analysis

The song contemplates the practice of virtue like not hurting others and only do good, speaking the truth and leading a life of righteousness. It also contemplates the idea of living in harmony with others performing only good deeds. Such a life leading on the basis of virtue, promoting peace, prosperity and harmony among the fellow beings covers all that W.D.Ross says i.e. Fidelity; Reparation; Gratitude; Justice; Beneficence; Self-improvement and Non-maleasance and beyond these too.

.14 Context-IX

.15 Critical Analysis

In short this song emphasizes the need to lead a life in accordance with what was held by the righteous people. Regarding parents as their wealth and the accumulated money by the rich should be distributed among the poors so that equity and social justice prevails in the society and coincides with all what was contemplated by W.D.Ross i.e. Fidelity; Reparation; Gratitude; Justice; Beneficence; Self-improvement and Non-maleasance and beyond too.

.16 Intrepretation of the Song:

In this song emphasis has been made about the concept of God. Where can we find the phenomenon of God. The author of the song the great Valli explains it in a very lucid manner. He says God could be seen in the smile of the baby; in the eternalvision of the eyes and merciful heart. The author also states that one can witness God in the sweet smell of the flowers in the garden and in the blissful voice of the chocho. The author further states that the knowledge that one gains by reading several books; the charitable attitude in the general interest of the public and in the prosperity of others are the abode of God. The author finally says that God can be witnessed in the labour force who toils for a living and smile that emerge out from their lips.

.17 Critical Analysis

As a whole the lyric writer paints a wonderful picture of the concept of God and how it can be witnessed i.e. in the scholarship one earned through learning should be directed for the welfare of the public; in the natural phenomenon; in the eternal look and in the mercyfull heart of men and coincides with all what was contemplated by W.D.Ross i.e. Fidelity; Reparation; Gratitude; Justice; Beneficence; Self-improvement and Non-maleasance and beyond too.

.18 Context-XI

Consider another song written by Sri.Kannadasan in the film Deiva Magan (transl. Divine Son) is a 1969 Indian Tamillanguage drama film written and directed by A.C.Tirulokchandar. An an adaptation of the Bengali novel Ulka by Nihar Ranjan Gupta, Deiva Magan was released on 5 September 1969. The film received praise for

Ganesan's performance and was a commercial success, running for over 100 days in theatres. It was the first Tamil film to be submitted by India in contest for the Academy Award for Best Foreign Language Film. The film was later remade in Kannada as *Thayi Mamathe* (1985) <https://www.youtube.com/watch?v=ZZuzWAgOD3E> 352,398 views ?Jul 29, 2013

.19 Intrepretation of the Song:

This is one of the wonderful song that narrates the concept of devotion or self-surrender unto the blessed feet of Lord Krishna. It narrates how a humble seeker of truth devotes himself unto blessed feet of Lord Krishna. It states that the devotee keeps his mind on the glow of oil-lamp that was kept at the alter of the Lord and search for the virtue from the garland that has been placed on the neck of the alter. Thus taking shelter at the alter for the grant of peace and mercy from the Lord. He then offers prayers for the welfare of the guru who has been in existence thinking of the Lord Effervescingly for ever.

.20 Critical Analysis

This song narrates the nuances of the concept of devotion or self-surrender unto the blessed feet of Lord Krishna. It states that Lord Krishna alone is the Grantor of prosperity who is the pronouncer of the *Bagavat Gita* the greatest ethical treatise of the world and we devote ourselves unto his alter and look for virtue to be practiced from the garland of the Lord. This song coincides with what was contemplated by W.D.Ross i.e. Self-improvement (the duty to improve our virtue and intelligence).

.21 Context-XII

Consider another song written by Sri.Kannadasan in the film "Paava Mannippu" -Sung by TM Soundararajan -film directed by directed and edited by A.Bhimsingh, who co-produced it under his banner Buddha Pictures, with AVM Productions Music composed by Viswanathan-Ramamoorthy. The film revolves around the theme of religious harmony with the central characters belonging to Hindu, Muslim and Christian communities. *Paava Mannippu* was released on 16 March 1961 and became a commercial success and a silver jubilee film. It received the National Film Award for Second Best Feature Film, becoming the first South Indian film to do so. The film achieved cult status in Tamil cinema and was dubbed into Telugu as *Paapa Pariharam*, released in the same year.

.22 Intrepretation of the song:

In this song the lyrics writer the great Kaviyarasu Kannadasan shows his brilliance in comparing the creation of nature that was the reason for scientific inventions. He begins with a wonderful introduction denoting that the natural phenomenon like -the sky, the moon, the fish the sea and its breeze, the flower, the mud, the river never changes. On the other hand, man is not what he was, he alters his tendency in the course of his life -he creates ill-designs; and never hesitates to speak untruth and practice dishonesty to attain the whims and fancies created by the minds desires. This song criticizes that it is the cast system that prevails in the society with a premise that vedas are ultimate and thereby advocating the theory of fate that brings the society under the throldom of religious belief that prevents development of an individual's talent, scholarship-and resulting equity and social justice in the society. In the later part of the song the author enlists how various scientific facilities are invented wherein he says that upon seeing the flying birds man had created areo-planes; seeing the flashing fishes man created ships; listening to the echo from the mountain man had invented radio; however the author wonders upon seeing what man had created money (that is the root cause for ups and downs in the society). Finally the lyric writer concludes by saying love and joy are the creation of nature, rich and poor are creation of mankind and the height of the scenario man was the cause for separation of himself from the naturalistic phenomena.

.23 Critical Analysis

The song blames mankind that in contrast to the natural phenomenon man changes his attitude to meet his selfish end resulting rift in harmonious living and creation of rich and the poor. On the other hand the lyrics writer blames that it is the cast system that prevails in the society with a premise that vedas are ultimate and thereby advocating the theory of fate and bringing the society under the throldom of religious belief that becomes a stumbling block preventing development of an individual's talent, scholarship more so equity and social justice prevails in the society. As a whole this song brings out the anguish of the lyrics writer the deterioration witnessed in the society in terms of ethical values as well as equity and social justice. The lack of ethical values and prevalence of hiddenistic behavior of mankind in the society and uneven economic growth in the society are concerns and it is here Volume XX Issue X Version I 49 (A)

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