

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

Dr. P.Thyagarajan,

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

7

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

Index terms—

1 I. Introduction -The Hundred Years

23 of Indian Cinema on"ble Chief Minister of Tamil Nadu Manbumigu Puratchi Thalavi Amma Selvi Dr.Jayaraman
24 Jayalalitha (most reverentially called as Amma) delivered a thought provoking speech on the eve of 100 th
25 Aniversary of Indian Cinema that gives the details about how cinema came in to existence and how it was used
26 as a vehicle for educating the common man (1). It is therefore important to reproduce part of the speech that
27 was delivered by Hon"ble Amma as it is relevant to the scope of the research work: Thereafter a movie by name
28 Alam Aara was produced in Hindi and released in the year 1933. The first movie in Tamil was Kalidoss screend in
29 1931. It started as silent movies and changed to speaking movies and colour pictures. It has undergone structural
30 changes as admired by people. cinema. It is the cinema that makes one to see at one place the scenic beauty and
31 wonders of far away of the world. The movie industry has created employment opportunities to many. To the
32 students and educators it creates opportunities to learn in multivarious ways. The films greatly help to propogate
33 the political functions, the public works that took place and the welfare schemes offered to the masses.

34 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 began 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

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

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

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

68 3 b) Objective of the Research Work

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

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

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

76 4 II. Songs and Music Ruled the Roost

77 History of world cinema denotes that certain movies became popular because of its super-hit songs. For example,
78 Broadway melody was a super hit movie in the 1930's, which hit the box office at US\$ 3.00 million. Music
79 and its lyrics attracted the attention of millions of fans. In collaboration with Arthur Freed, who wrote the
80 lyrics, Brown compiled an impressive list of standards. These include "You Were Meant for Me," "You're an Old
81 Smoothie," "Broadway Melody of 1929," "All I Do Is Dream of You" and "Alone" The Broadway Melody (4).
82 Again the film The Great Ziegfeld released in 1935 amazed the world of cinema by its scintillating songs (The
83 Great Ziegfeld (5). In 1944 Going My Way composed by Robert had certainly dominated the Hollywood. A
84 biggest comedy but infused music in the movie and become highest grasping movie, that had hit the box office of
85 the value of 7.5 million dollars that had made even the Pope to offer accolades. This movie had won seven Oscar
86 Awards in all the categories. One of the biggest successes in film in the 1930s, and the pride of MGM at the
87 time, it was acclaimed as the greatest musical biography to be made in Hollywood and still remains a standard
88 in musical film making. Again in 1951 An American in Paris known for its success towards music -exclaimed
89 The New York Times ??eptember 30, 1964, (6). In 1960's Leyoned Bird -West Side Story won Oscar, in all the
90 categories, including the best music and best song more to say that more innovation had been made, in sound
91 mixing in the movie and stood as the first and foremost in the innovation of sound mixing, and paved the way for
92 more exploration in the future not only in the Hollywood film industry; but also in other film industry as well.
93 Released on October 18, 1961 through United Artists, the film received high praise from critics and viewers, and
94 became the second highest grasping film of the year in the US. The film was nominated for 11 Academy Awards
95 and won 10, including best picture (as well as a special award for Robbins), becoming the record holder for the
96 most wins for a movie musical. The following speech delivered by former Chief Minister of Tamil Nadu Selvi
97 Dr.Jayaraman Jayalalithaa who herself was a famous actress in Tamil Cinema wherein she had obtained the name
98 of Kalai Selvi means versatile in the art of cinema. Jayalalithaa was trained in classical music, western classical
99 piano, and various forms of classical dance, including Bharatanatyam, Mohiniattam, Manipuri and Kathak. She
100 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

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

108 **5 III.**

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

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

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

157 **6 Chief Minister Presenting the Award to Viswanathan and 158 Ramamoorthy (Kings of Melody)**

159 As the above qualitative and academically enriching speech on music and film songs by former Chief Minister
160 of Tamil Nadu who herself was a an impact actress with versality of classical dancing and mellifluous play back
161 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

162 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 164 mood in life. Musical excursions by the Viswanathan-Ramamurthy duo into what was uncharted territory for 165 Tamil film music at that time brought about a qualitative change in film songs. D.B.S.Jayaraj further held that 166 (8a):-

167 ? The film songs and their sequences were integral part of the film that were used to narrate the story 168 effectively, which were greatly resulted in the commercial success of a film. The director, lyricist and music 169 composer would discuss among themselves about the film sequence for which a song was required. Except for 170 rare instances, the songs were recorded before the scenes were shot. Film songs are their sequences were integral 171 part of the film that reflect the story and the director, lyricist and music composer would sit together to decide 172 the film sequence for which a song was recorded except for rare instances the songs were recorded before the 173 scenes were shot.

174 It is also important to understand that lyric writers like Kannadasan, Pattukotiar, Marudhakasi and Valli 175 never deviated from the path of writing beyond what was held by the great treatise like Tholkapiyam, Purananooru 176 and Agananooru. These ancient books enunciate the character or virtue expected by both men and women in the 177 Tamil Society that is why Tamil language is not only known for its rich grammar but also enunciate the ethical 178 way of life leading to emancipation. When these great lyric writers set their mind to write to woman character 179 in the movie they tried to picturize them in the four characteristics i.e. acham, madam, nanam and payirpu. 180 Acham means fear while nanam means shyness; madam means keeping silent as if she does not know; Payirpu 181 means when she happens to be touched by person other than husband she develops an attitude of aversion, all 182 these four qualities forms basic necessity to become a chaste woman (pathini). Often one can find these lyric 183 writers quote the great Kannagi in their song in praise of a woman character in a movie.

184 While the above speech narrates the nuances of Tamil cinema music and how MSV and TKR enthralled the 185 Tamil audience with their mellifluous music the American Academy of Paediatrics gives the staggering report on 186 bad effects created by Rap Music.

187 IV.

188 7 American Academy of Paediatrics

189 Of late, there were bewildering outcomes that are reported in the American Academy of Paediatrics which 190 grievously notes adverse and staggering effects created by rap music that panics the listener and goes to the 191 extent of altering their character and they go wild and commit mistakes resulting in crimes. Lyrics of some music 192 genres, such as rock, heavy metal, rap, and new emerging genres such as reggaeton, have been found to revolve 193 around topics such as sexual promiscuity, death, homicide, suicide, and substance abuse. The songs that should 194 be intended to gratify the sense had become anti-sensual and created damage to the souls of innocent children 195 who should be tamed and shown the right path in the society. Given the above adverse results the American 196 Academy of Paediatrics" made the following recommendations (10):

197 ? Pediatricians should become familiar with the role of music in the lives of children and adolescents and 198 identify music preferences of their patients as clues to emotional conflict or problems.

199 ? They should explore with patients and their parents what types of music they listen to and music videos 200 they watch and under which circumstances they consume these media.

201 ? Pediatricians should encourage parents to take an active role in monitoring the type of music to which their 202 children and adolescents are exposed and to be aware of the music they subscribe.

203 ? Pediatricians should encourage parents and caregivers to become media literate.

204 ? Pediatricians should sponsor and participate in local and national coalitions to discuss the effects of music 205 on children and adolescents to make the public and parents aware of sexually explicit, drug oriented, or violent 206 lyrics on CDs and cassettes, in music videos, on the Internet, and in emerging technologies.

207 ? Performers should serve as positive role models for children and teenagers. The music-video industry should 208 produce videos with more positive themes about relationships, racial harmony, drug avoidance, nonviolent conflict 209 resolution, sexual abstinence, pregnancy prevention, and avoidance of promiscuity.

210 V.

211 8 Rationale and Importance of the Study and the Research Gap

212 While the thought provoking, realistic wisdom thrown by the former Chief Minister of Tamil Nadu on the 213 positive effect of melodious music that sooths and integrates the hearts of the people irrespective of caste, 214 creed, religion above all rich or poor, the greats and the ordinary, it is bewildering to read the adverse 215 results the American Academy of Paediatrics". The conclusion arrived by the American Academy of Pediatrics 216 (pediatrics.aappublications.org) on the adverse and staggering impact created by rap music that panics the listener 217 that would go to the extent of altering the listener's character indeed a matter to be considered very seriously 218 in order to save the future of the young people of every society as these days information explosion everyone 219 is connected globally before they go wild and commit errors resulting in crimes ((pediatrics.aappublications.org) 220 www.pediatrics.org) (9).

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

241 VI. Deterioration in the Quality of Film Songs -Kaviarasu Kannadasan

242 Peer and eminent personality like the great Kaviarasu Kannadasan, who wrote thousands of meaningful songs;
243 with philosophical import expressed concern over deteriorating music including contents of the lyrics. "Knowingly
244 or unknowingly the quality of music is deteriorating apart from Carnatic Music, all other forms of music are losing
245 their grammar" says Kannadasan. It starts somewhere, and ends at no man's land, and we were bound to listen
246 to such music. The contents of the lyrics are inferior and below par, even to the ordinary prose. The situation was
247 not that bad fifteen years ago, wherein good poetries were converted to lyrics of cine songs. Acknowledging the
248 laudable services rendered by legendary music director KV Mahadevan, who took in to consideration the lyrics
249 written by him using classical (sangam) Tamil words, Kannadasan opines that it is because of the introduction
250 of cabaret songs in Tamil Cinema, the situation had become worse. The folk village songs composed by KV
251 Mahadevan and MS Viswanathan which were admired by millions Kannadasan opined that these musicians knew
252 the nuances of folk village songs, and with their deep rooted dedication they gave life to the lyrics. Indeed those
253 days were golden days wherein thousands of Kannadasan poems were turned to lively lyrics; to the songs of
254 popular Tamil movies (11).

255 9 Kaviyarasu was regarded as Aasukavi in the

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

260 10 a) MEGA TV'S AMUDHA GANAM

261 The Mega TV brings out a one hour program in the morning 8.00 A.M. to 9.00 A.M. very gracefully presented
262 by Director Shri. V. Aadhavan. The manner in which he presents with subtle details always helped the researcher
263 in fine tuning the scope and general outcome of the research work. Mega TV also brings out a program from
264 9 to 10 A.M. on Sundays Endrum MSV. It is a live consort wherein the legendary M.S. Viswanathan shares
265 his views on composing a particular song. The intricacies discussed in many of the episode and the manner in
266 which Director Aathavan articulates the conversation enhanced the knowledge of the researcher in terms of how
267 a particular song is recorded. The researcher place on record his sincere appreciation on the services rendered by
268 MEGA TV in this regard. In his presentation on 21.5.2020 it was reported that it was asked to J.P. Chandrababu
269 who in his opinion the best actor in Tamil Movies. Chandrababu immediately replied it was none-other than
270 himself. It was again asked to him that whom he considered next to him as the best actor -he replied it is
271 Sivaji. The message went to Sivaji Ganesan. However, Sivaji did not mind the opinion of Chandrababu. When
272 PR Pandulu was searching for an equivalent character actor to perform along with Sivaji in the movie Sabash
273 Meena -Sivaji himself suggested the name of J.P. Chandrababu. This shows the generosity of Sivaji Ganesan who
274 would have crossed all mundane pride of being the Nadigar Thilagam in accommodating careless comments of
275 his fellow actor. This piece of information was also reported in The Hindu October 02, 2009 that it was Sivaji
276 who suggested Babu's name for the role. When he was approached, Chandrababu demanded one rupee more
277 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:

278 11 VII.

279 12 A Birds Eye View about Sivaji

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

290 Indeed Shivaji had acted in about 307 movies of these 296 were in Tamil; six were in Telugu two in Hindi
291 and Kanada and one in Malayalam. More than 170 of the movies ran for more than 100 days in the cinema
292 halls of Tamil Nadu; 16 of these ran for 25 weeks spanning the period from 1953 to 1975. Sivaji himself in his
293 autobiography says -"During the period of my life when I was extremely busy, the studios would assign rooms
294 exclusively for me during the different shifts. I worked in three shifts (7am-1pm), (2pm-9pm), (10pm-5am). I
295 used to work twenty hours a day, and on odd days return home for four hours of rest. Many a time I would
296 run through the day's schedule and move to the next studio to begin the following day's work. I compensated
297 for my sleep deprivation by napping whilst travelling in the car and during breaks." Like the film Parasakthi,
298 Veerapandia Kattbomman has also attained fame. It is not a overstatement when we say that many school boys
299 60 years ago saw Sivaji as Veerapandia Kattaboman. Gautaman Bhaskaran commentator and movie critic makes
300 the following critical analysis on the two famous movies such as Parasakthi and Veerapndia Katbomman (??6).

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

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

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

316 13 Charitable Attitude and Generosity of Sivaji: (18)

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

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

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

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

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

332 14 SS Rajendan made accolades to Sivaji in the following manner:

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

337 earned great collections. There were instances wherein attempts were made to separate me from Sivaji. Why
338 should you act along with Sivaji how much did you gained monetarily? I answered them in the following manner:
339 Movies acted by me along with Sivaji are welcomed by the masses and gets more profits none of the movies
340 had failed. The movie by name Palani which was considered a failure had earned what was spent on it. Though I
341 could not get more profit however, I get more salary share in the profit only in the movies acted along with Sivaji.
342 Sivaji liked the movie Kai Kodutha Deivam among all the movies I acted along with him. In the celebration
343 on the success of the movie Sivaji remarked that I acted better than him in the movie. No one will appreciate
344 in that manner. Sivaji alone is a perfect actor. When I became the Raja Sabha MP he came to my house and
345 took part in the dinner and after everyone went away Sivaji told me that you can become Rajya Sabha MP at
346 any point of time but Tamil Nadu has lost a good actor (19).

347 **15 Awards and honours**

348 He was the first Indian actor to win a 'Best Actor' award in an International film festival, the Afro-Asian Film
349 Festival held in Cairo, Egypt in 1960 and is also referred to as 'The Marlon Brando of Indian Cinema'. He has
350 also won the President's Award for more than 12 times for his performance in various films. He was also honoured
351 with civilian awards such as Padma Shri, Padma Bhushan and Dada Saheb Palke Award, the highest award in
352 India for people involved in film industry. Sivaji Ganesan's most prestigious award was the ' Chevalier' in 1995,
353 awarded by the National Order of the Legion of Honour in France. The French Republic confers this honour to
354 the most original and talented personalities, for their remarkable contributions in the field of Arts and Literature
355 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
356 necessary to proceed with the analysis of the research work before that the methodology of the study has to be
357 explained.

358 **16 VIII. Methodology of the Research Work**

359 A new methodology that was adopted for a Ph.D. Research Work by the first author by way of "Context" has
360 been adopted to make theoretical comparison with the Film Songs of Sivaji relevant to the ideas of Ethical Values
361 concerning this paper. Accordingly, each "Context" will contain -translation of the song in English; interpretation
362 of the sum and substance of the song and a Critical Analysis has been made at the end of Each Context. The
363 critical analysis makes possible the comparative analysis of the content of the song with the respective theories:

364 **17 *Though every context deals with the aspects of comparison
365 but a table of comparison of contexts is found to be essential
366 which is aimed to explain which song of the context coincides
367 with the theoretical genesis arrived at. This approach makes
368 the research work more heuristic wherein essential clarity of
369 confluence of contexts with respect to theoretical genesis
370 arrived are cross-verified @**

371 **18 Methodology**

372 **19 Interpretation of the song:**

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

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

391 Assuming the role of husband to his friend's wife advocating proper reasons of honesty in the mind and
392 expressing the feeling of anguish and guilt has been excellent by Sivaji. When asked by Beem Sing why Sivaji did
393 not give call-sheet -the great Sivaji replied: Beem boy Kannadasan wonderfully wrote the lyrics, MSV enacted
394 the tune of the song so nicely and TMS sung the song most fluently and I have to do justice to my acting that
395 is the reason why I have abandoned the suiting for few days just to think of the style to be adopted for this
396 song. Now that I have properly imagined about how to act you may arrange the suiting tomorrow, the same
397 has been reiterated below. Jaya TV celebrated endrum MSV with a live concert wherein the Honorable Chief
398 Minister Puratchi Thalaivai Selvi Jayaraman Jayalalitha, reaped accolades on the immemorial contributions made
399 by the great music Director. This occasion was followed by a live consort wherein the legendary play back singer
400 Sri.S.P.Balasubramaniam was asked to sing the above song (please note that the original play back singer in the
401 movie was the famous TM Soudararajan). The compere gave a real account of what had happened at the time of
402 video grapping the movie. It was informed that after the recording of the above song the producer had displayed
403 it to the hero to prompt him to visualize mentally about how he is going to act the next day. After listening
404 to the song the hero Chevaleo Shivaji asked the producer to cancel the suiting for four days without telling any
405 reason. The producers were bewildered and approached him on the third day night and asked him whether he
406 dislikes the song if so it can be changed. But Who is that moon why this dream for The relationship came by
407 the utterance of some-one and someone else came It is the ill design of fate that I came in to existence Exchange
408 of Garland and turmeric indeed a tribulation It is sad to witness the distress at home Oh God whom did you
409 give to whom? Are you aware that your temple's lamp of glow has been changed The drama enacted will not
410 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
411 saw in whose form today.

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

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

422 20 Context-B

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

441 21 Interpretation of the song:

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

448 22 X. Contextualization Few Songs that

449 Glorifies Women-Hood Acham, Madam, Nanam and Payirpu

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

455 **23 Interpretation of the Song:**

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

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

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

466 **24 Context-E**

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

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

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

490 **25 Context-G**

491 **26 Consider the following song written by Sri.Kannadasan in 492 the film**

493 **27 Interpretation of both the songs:**

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

498 Coming to the interpretation of the song the male counter-part calls his wife superimposing as his girl friend in
499 the village slang like his nose, eyes and tooth and compares her beauty and attire that will be envied even by the
500 Goddess Meenakshi and says that her grace and attire will not be lowered even when she wears ordinary ornaments
501 just made out of beads. And the hero wants to present her with a kandangi saree (what is this Kandangi Sari?
502 Wiki pedia states that "The Chettinadu Kandangi sari, introduced by Nagarathar community, is native to the
503 town Karaikudi of Tamil Nadu state in India. This style of saree, which has 2 borders and checked at its centre, is
504 existed for more than 250 years old. It is usually 48 inches wide and 5.5 metres length and usually manufactured
505 in maroon, mustard and black colours. A Kandangi saree, which was made by old variety of thread (i.e, 40s x
506 40s) in 1920, is being used to research by NIFT scholars and it leads to a finding that says sari manufactured

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

517 28 XI. Theoretical Genesis of Ethics or Moral Philosophy

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

527 29 a) Deontological Ethics

528 The word deontology has been derived from Greek words i.e. duty = deon and science (or study) of (logos).
529 Deontology falls within the domain of moral theories that guide and assess our choices of what we ought to do
530 (deontic theories), in contrast to those that guide and assess what kind of person we are and how we should
531 be (28). They are also some times called non-consequential since these principles are obligatory, irrespective
532 of the consequences that might follow from ones actions. There are four central duty theories. The first is
533 propounded by the 17 th Century German Philosopher Samuel Pufendorf, who classified dozens of duties under
534 three headings, they are (a) Duties to God, (b) Duties to Oneself, and (c) duties to others. Concerning our duties
535 towards God, he argued that there are two kinds (a) theoretical duty to know the existence and nature of God
536 and (b) practical duty to worship God both inwardly and outwardly. Concerning our duties towards oneself, they
537 are also of two sorts: (a) duties of the soul, which involve developing one's skills and talents and (b) duties of the
538 body, which involve not harming our bodies through gluttony or drunkenness, and not killing oneself. Concerning
539 our duties towards others, Pufendorf divides these between absolute duties, which are universally binding on
540 people and conditional duties, which are the result of contracts between people. Absolute duties are of three
541 sorts (a) avoid wronging other (b) treat people as equals and (c) to promote the good of others. Conditional
542 duties involve various types of agreements; the principal one is the duty to keep one's promises (29). A second
543 dutybased approach to ethics is rights theory. The most influential early account of rights theory is that of
544 17 th Century British Philosopher John Locke who argued that the laws of nature mandate should not harm
545 anyone's life, health, liberty or possessions. For Locke, these are our natural rights, given to us by God. A third
546 duty-based theory is by Kant, which emphasizes a single principle of duty. Influenced by Pufendorf, Kant agreed
547 that we have moral duties to oneself and others, such as developing one's talents, and keeping our promises to
548 others. The fourth and more recent duty-based theory is by British philosopher W.D. Ross, which emphasizes
549 prima facie duties. Ross argues that our duties are "part of the fundamental nature of the universe". However,
550 Ross's list of duties is much shorter, which he believes reflects our actual moral convictions (30). The lyric writer
551 Kaviyarasu Kannadasan wonderfully portrays the main theme of the story of the movie to the consternation of
552 the story writer and the producer that shows the greatness of the lyric writer. The synopsis of this particular
553 story is: "An Orphan struck by poverty works hard to make a living for his daughter. He accidentally kills a
554 person. He leaves his daughter and village behind, and returns after a very long time as a rich businessman
555 with a different identity. He is faced with a dilemma whether or not he will disclose his identity to protect the
556 dignity to his daughter" (31). The great Kannadasan brings home the agony faced by the hero in the form of
557 pleadings before the alter of Lord Jesus and seeks forgiveness of his sins before the Lord. It was reported in the
558 Amudha Ganam on 24.5.2020 by Aadhavan in the Endrum MSV that MSV had to wait for nearly 20 days for
559 the Kanndasan to come and write the lyrics as he was busy writing a book on Yesu Kaviam and temporarily
560 staying at Kutralam of Thankasi. Inspite of the pressure of the producers MSV waited for Kannadasan to come
561 and pen down the lyrics. Infact Kanndasan had told him to wait as he was in an assignment writing the above
562 works without any monetary benefit. Kannadasan wrote Yesukaviam without any monetary benefit the book
563 was released after a year of his demise.

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

566 **30 Interpretation of the Song:**

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

575 **31 Critical Analysis**

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

581 **32 Context-III**

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

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

588 **33 Interpretation of the song:**

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

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

595 **34 Critical Analysis**

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

611 **35 Context-IV**

612 **36 Interpretation of the song:**

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

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

37 Interpretation of the Song:

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

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

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

38 Context-XIII

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

39 Interpretation of the Song:

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

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

40 Critical Analysis

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

41 XIII.

42 Table of Confluence of Contexts

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

678 **43 XIV. Results and Findings of the Study**

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

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

694 XV.

695 **44 Recommendations**

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

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

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

704 **45 XVI. Suggestions for Further Research**

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

716 **46 XVII.**

717 **47 Conclusion**

718 The authors just copy paste a picture from the movie thanga padumai -the acting of this particular song:
719 Arambam Avathu pennukkula -aadi mudipathum pennukkule should be rated as the most outstanding among
720 the acting emulated by Chevalio Sivaji that it is almost impossible to describe it by mere mundane words!!! Thus
721 it is the unassailable finding of this research work that Chevalio Sivaji purified the pages of history of Indian
722 Cinema and made it greater by his presence for five decades of glorified acting, setting standards each time for
723 no one to cross the barrier and proved the fact that it is he who graced the film fraternity and made its history
724 immortal just as the northern star. ¹



Figure 1: ?



Figure 2: Figure



Figure 3:

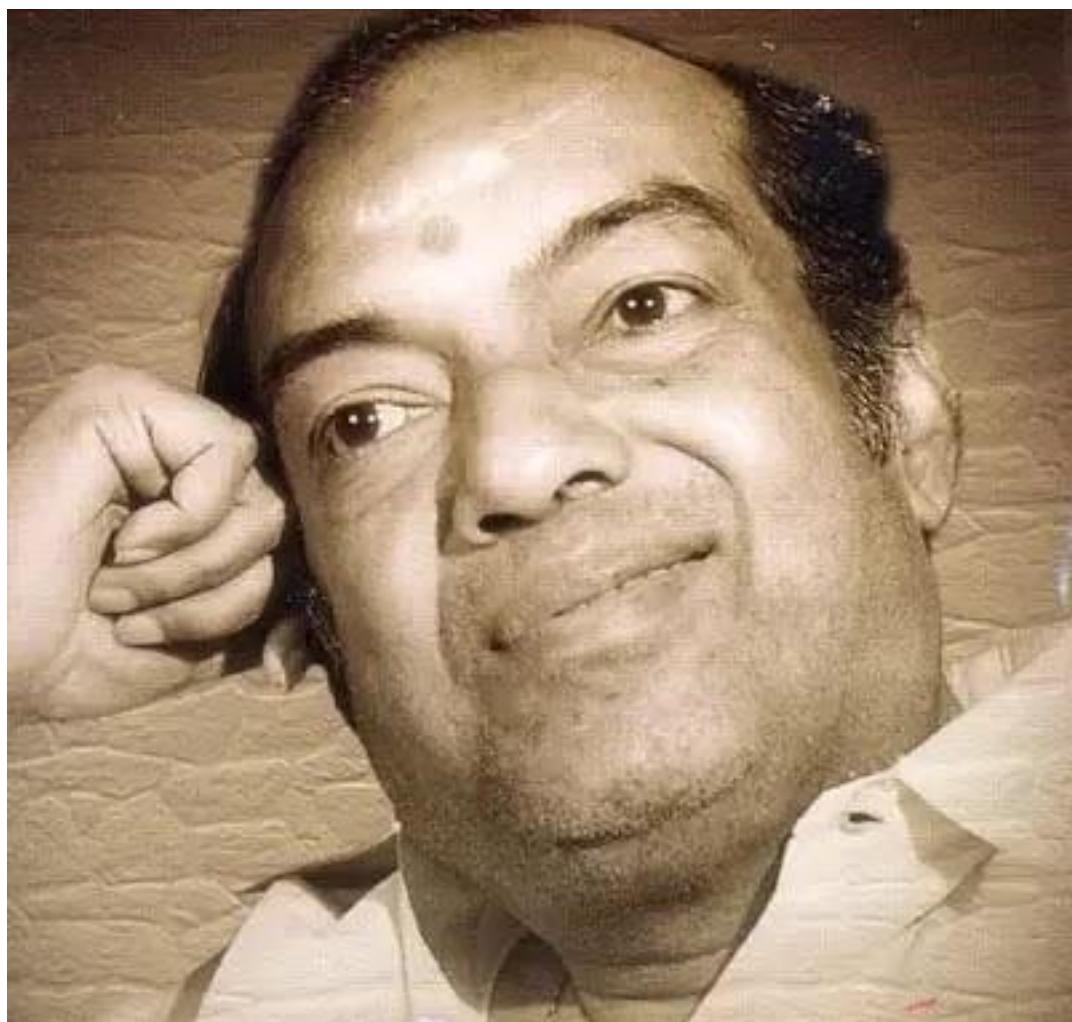


Figure 4:

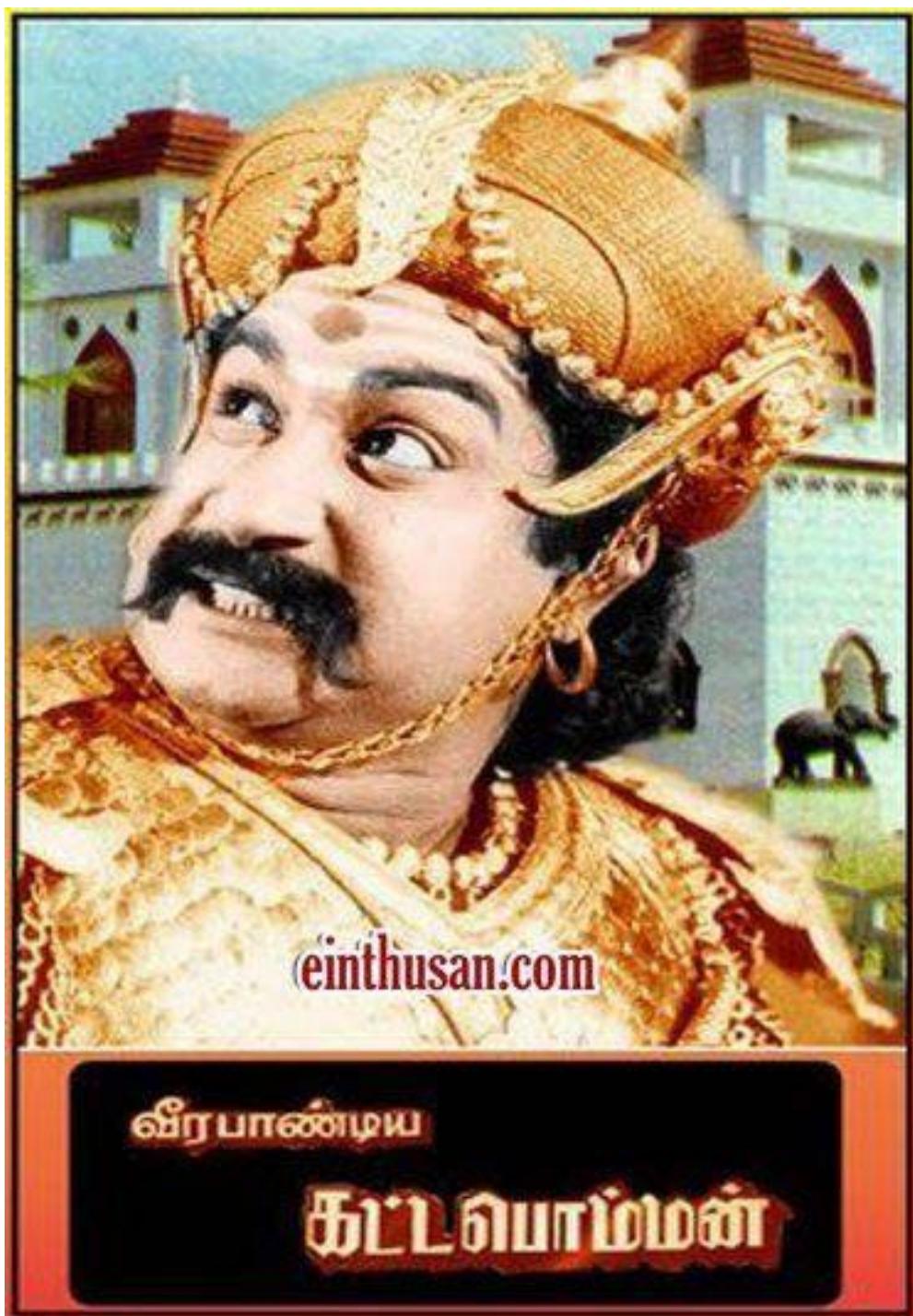


Figure 5:



Figure 6:

Methodology

Figure 7:

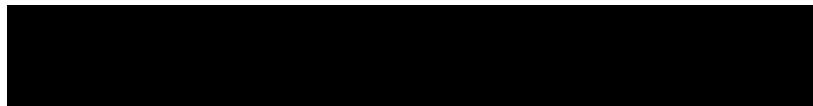


Figure 8: Fidelity:©

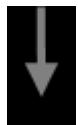


Figure 9:

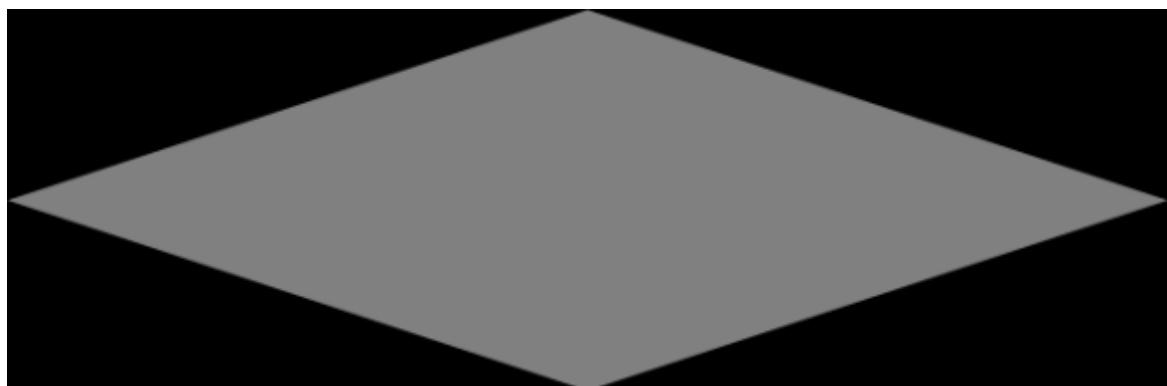


Figure 10:

**Identify the type of
context**

Figure 11:



Figure 12:

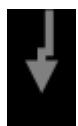


Figure 13:



Figure 14:



Figure 15:



Figure 16:



Figure 17:



Figure 18:

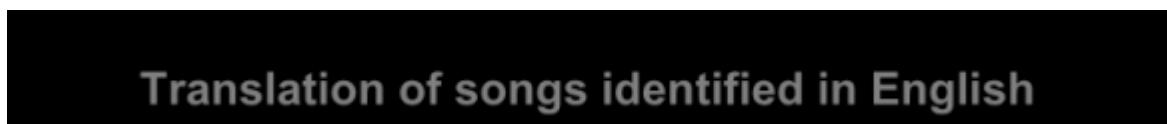


Figure 19:



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 Ethaartham 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 Nrhjid 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; Neupdpy eP fz; lhNah X...X...XN'hN'hn'hN'h.

Figure 22: Translation of the Song in English Language:

OF

CONFLUENCE OF CONTEXTS Contexts I to XIII

	I	II*	III	IV	V	VI	VII		VIII	IX	X
W.D.Ross ethical ideas							×		×	×	×
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-malfeasance (duty not to injure others)							×		×	×	×

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

Figure 23: TABLE OF

.1 Interpretation of the Song:

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

.2 Critical Analysis

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

.3 Context-II

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

.4 Interpretation of the song:

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

.5 Critical Analysis

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

.6 Interpretation of the song:

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

.7 Critical Analysis

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

.8 Context-VI

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

.9 Critical Analysis

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

.10 Context-VII

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

.11 Critical Analysis

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

.12 Context-VIII

774 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; 776 Produced by: T. R. Chakravarthy; Music by: MSV; Production company Sri Vinayaka Pictures 332,453 views 778 ?Jul 6, 2016 <https://www.youtube.com/watch?v=B16HDI6k-AQ> This is an advisory song particularly to the 779 youngsters. It says that mother and mother tongue should be regarded as the two eyes. The youngsters are living 780 Gods and future saviours of the nation. They are the wealth that the father of nation and Pandit Jawaharlal 781 Nehru searched for. The youth should not forget the great efforts made by Karmaveerar Kamaraj who was 782 instrumental in establishing schools and regarded as the leader for the poors. Kamaraj was the chief minister 783 of Tamilnadu from 1954 to 1963. This period was regarded as the "Golden Era" of Tamilnadu. He made great 784 efforts to make Tamil Nadu better off by his selfless plans that had enabled Tamil Nadu to climb great height in 785 the field of Education, Industries, Irrigation, Power generation, Land reform, Panchayat Raj. To quote a single 786 achievement which is relevant to this song is that he Introduced the Midday meal scheme, free school uniforms, 787 tried to build at least a primary school in every village; instrumental in establishing IIT Madras. These not only 788 resulted in considerable increase in literacy rate to 37% as per 1963 statistics it was only 7% when he became the 789 Chief Minister of Tamil Nadu in 1954. Thus in 1957, the primary schools count which was 15,800 rose steeply to 790 29,000 by 1962. The number of students attending schools increased from 19 Lakhs to 40 Lakhs. The number of 791 high schools increased from 637 to 1,995 (32).

792 The song then moves on to advise the youngsters to practice virtue as enunciated by Ovvaiyar -the woman 793 saint who had also produced great many works on ethics that propagate the idea of Tamil Culture. The practice 794 of virtue like not hurting others and only do good, speaking the truth and leading a life of righteousness. It also 795 contemplates the idea of living in harmony with others wherein only pure love exists and performing only good 796 deeds. Such a co-ordinated integrated life promoting peace, prosperity and harmony among the fellow beings 797 will lead to success in life.

.13 Critical Analysis

798 The song contemplates the practice of virtue like not hurting others and only do good, speaking the truth and 799 leading a life of righteousness. It also contemplates the idea of living in harmony with others performing only 800 good deeds. Such a life leading on the basis of virtue, promoting peace, prosperity and harmony among the fellow 801 beings covers all that W.D.Ross says i.e. Fidelity; Reparation; Gratitude; Justice; Beneficence; Self-improvement 802 and Non-malfeasance and beyond these too.

.14 Context-IX

.15 Critical Analysis

803 In short this song emphasizes the need to lead a life in accordance with what was held by the righteous people. 804 Regarding parents as their wealth and the accumulated money by the rich should be distributed among the 805 poors so that equity and social justice prevails in the society and coincides with all what was contemplated by 806 W.D.Ross i.e. Fidelity; Reparation; Gratitude; Justice; Beneficence; Self-improvement and Non-malfeasance 807 and beyond too.

.16 Interpretation of the Song:

812 In this song emphasis has been made about the concept of God. Where can we find the phenomenon of God. 813 The author of the song the great Valli explains it in a very lucid manner. He says God could be seen in the smile 814 of the baby; in the eternalvision of the eyes and merciful heart. The author also states that one can witness God 815 in the sweet smell of the flowers in the garden and in the blissful voice of the chocho. The author further states 816 that the knowledge that one gains by reading several books; the charitable attitude in the general interest of the 817 public and in the prosperity of others are the abode of God. The author finally says that God can be witnessed 818 in the labour force who toils for a living and smile that emerge out from their lips.

.17 Critical Analysis

820 As a whole the lyric writer paints a wonderful picture of the concept of God and how it can be witnessed i.e. 821 in the scholarship one earned through learning should be directed for the welfare of the public; in the natural 822 phenomenon; in the eternal look and in the mercyfull heart of men and coincides with all what was contemplated 823 by W.D.Ross i.e. Fidelity; Reparation; Gratitude; Justice; Beneficence; Self-improvement and Non-malfeasance 824 and beyond too.

.18 Context-XI

825 Consider another song written by Sri.Kannadasan in the film Deiva Magan (transl. Divine Son) is a 1969 Indian 826 Tamillanguage drama film written and directed by A.C.Tirulokchandar. An an adaptation of the Bengali novel 827 Ulka by Nihar Ranjan Gupta, Deiva Magan was released on 5 September 1969. The film received praise for 828

829 Ganesan's performance and was a commercial success, running for over 100 days in theatres. It was the first
830 Tamil film to be submitted by India in contest for the Academy Award for Best Foreign Language Film. The film
831 was later remade in Kannada as Thayi Mamathe (1985) <https://www.youtube.com/watch?v=ZZuzWAgOD3E>
832 352,398 views ?Jul 29, 2013

833 **.19 Interpretation of the Song:**

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

840 **.20 Critical Analysis**

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

846 **.21 Context-XII**

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

854 **.22 Interpretation of the song:**

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

869 **.23 Critical Analysis**

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

879 [Broadway] , The Broadway , Melody . https://en.wikipedia.org/wiki/The_Broadway_Melody

880 [James Fieser] , <http://www.iep.utm.edu/e/ethics.htm28>.<https://plato.stanford.edu/entries/ethics-deontological/> Internet Encyclopedia of Philosophy James Fieser (ed.)

882 [()] , 2013. Germany: Publisher: LAP Lambert Academic Publishers.

47 CONCLUSION

883 [Sarvaharana and Thyagarajan (ed.) ()] *A Study On Bharat Ratna 11. Ve.Kumaravel "MGR Speeches and*
884 *Writings*, P Sarvaharana , P Thyagarajan . Mullai Pathipagam Chennai (ed.) 2017. 2015.

885 [West Side and Story ()] *Encyclopedia of Great Popular Song Recordings*, West Side , Story . https://en.wikipedia.org/wiki/The_Broadway_Melody. SteveSullivan 2017. Mary land London. ((film) An American in Paris)

888 [Policy Statement -Impact of Music, Music Lyrics, and Music Videos on Children and Youth. (pediatrics.aappublications.org)]
889 *Policy Statement -Impact of Music, Music Lyrics, and Music Videos on Children and Youth.*
890 (pediatrics.aappublications.org), www.pediatrics.org

891 [Politics and the Film in Tamilnadu: The Stars and the DMK Author(s): RobertL.Hardgrave Jr. Source: Asian Survey (1973)]
892 'Politics and the Film in Tamilnadu: The Stars and the DMK Author(s): RobertL.Hardgrave'.
893 <http://www.jstor.org/stable/2643038> Jr. Source: Asian Survey Mar., 1973. University of
894 California Press. 13 (3) p. . (Published by)

895 [Synchronic Ethical Values in Modern Societies Publisher ()] *Synchronic Ethical Values in Modern Societies*
896 Publisher, 2014. Germany: LAP Lambert Academic Publishers.