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

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

I. Introduction – The Hundred Years of Indian Cinema

Hon"ble Chief Minister of Tamil Nadu Manbumigu Puratchi Thalavi Amma Selvi Dr.Jayaraman Jayalalitha (most reverentially called as Amma) delivered a thought provoking speech on the eve of 100th Aniversary of Indian Cinema that gives the details about how cinema came in to existence and how it was used as a vehicle for educating the common man (1). It is therefore important to reproduce part of the speech that was delivered by Hon"ble Amma as it is relevant to the scope of the research work:

Though Lumière Brothers of France who gave shape to launch silent movies to the world of cinema, the pride goes to *Dadasaheb Phalke who produced silient movies in India. We celebrate the Centenary year of Indian Cinema on the basis of release of the movie Raja Harishchandra,* produced and released by him in 1913. Thereafter Sri Nateasa Mudaliar produced a silent movie by name Keechaga Vadam and released in 1916. Thereafter a movie by name Alam Aara was produced in Hindi and released in the year 1933. The first movie in Tamil was Kalidoss screend in 1931. It started as silent movies and changed to speaking movies and colour pictures. It has undergone structural changes as admired by people.

The Chief Minister continued - when I was acting in the film industry if a film runs for 100 days that was considered as a great achievement. The producers organize a big function and give away memorilla to the actors and actresses. When a particular movie runs for 100 days was considered as great achievement, is it not astonishing when the Indian Cinema attained 100 years that makes us to delve in the ocen of happiness! Those who helped the growth of Indian Cinema the Producers, those who establish the studios, Dada Saheb Palke, AV Meiyappa Chettiar, Naki Reddy, Chakrapani, SS Vasan, Sriramulu Nayudu, MMA Chinnappa Devar, Modern Theatre's Sundaram, LV Prasad, PR Pandulu and P.Sundaram. Famous Directors such as Sathyajit Ray, Beemal Roy, Vedanta Ragaviah, A Beemsingh, K.Shankar, Vitalacharya, Paa.Neelakandan, AC Thrilogachandar, Krishnan Panju, Yogananth, P.Ponnaiah, AP.Nagarajan. Peraringar Anna created a revolution in Tamil Nadu through his great screen play writing and it is Puratchi Thalaivar M.G.Ramachandran who propagated new messages through the media to the general public. Famous actors like Thiyagaraja Bagavathar, P.U.Chinnappa, Kalaivanar NS Krishnan, Nadigar Thilagam Sivaji Ganesan, Gemini Ganesan, N.T.Rama Rao, Akileni Nageswara Rao, Udayakumar, Rajkumar, Prem Nazeer, Sathyan, K.A.Thangavelu, Chandra Babu, Nagesh, Dilipan, Rajkapoor, Devananth, P.S.Veerappa, M.N.Nambiar, S.P.Subbiah, S.P.Rangarao, Elangi, Gummudi Venkateshwara Rao, Famous stage actors like T.K.S.Brothers, Viswanatha Doss, Sahasra Namam, famous film actress like Kannamma, P.Banumathi, T.A.Maduram, T.R.Rajakumari, Pandariboi, Nargis Dutt, Madhu Bala, Padmini, Savithri, Devika, Vaijayanthimala, Jamuna, Saroja Devi, Anjali Devi, Sowkarjanaki, Krishnakumari, Suryakanthan, TP Muthulakshmi, Famous photographers such as Nagaraja Rao, Venkatachari, Sarathi. Famous dance directors such as

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K.M.Dhandayudhapani Pillai, Mohan lal, Hisonlal, K.K.Chopra, Thangappan, Sampath, Gopala Krishnan, Sri Krishnamurthy, Vembatti Sathyam. Famous music directors like G.Ramanathan, Naushad Ali, Shankar Jaikisan, KV Mahadevan, Viswanathan Ramamoorthy, Ilaya Raja, Hemand Kumar, Ramachandra, Madan Mohan, Laksmikanth Peraralal, Adi Narayana Rao. Famous lyrics writters like Pattukottai Kalyanasundaram, Kannadasan, Marudhakasi, Vali and famous play back singers like TM Soundararajan, Sreekazhi Govindarajan, PB Srinivas, Muhamad Rafee, Krishna Kumar, Kandasala, AM Raja, famous female play back singers like P Leela, Jikki, Latha Mangeshkar, Aasha Bosele, Gita Dhat, P.Susheela, S.Janaki, Jamuna Rani, LR Eswari – indeed their services are laudable.

Though it was films that play an important role in propagating the changes that took place in politics, in public life, in languages and the indifferences among the divisions but when we talk about films that made inroads in politics Puratchi Thalaiver MGR alone comes to our hearts. It is not an over statement to say that it was films that is the foremost among all the innovative development that took place in the civilization of mankind. Before cinema was invented it was music, literature, arts, dance, drama that were used to entertain and educate them. With these arts and the scientific advancement made in technology from time to time were used in cinema and that is the reason why cinema is attracting the attention of majority of the masses unlike any other art or entertainment. In short it can be said that cinema has become an inevitable part of human life. The pride of propagating the stories of puranas, history of India's freedom fighters and the socialistic ideology among the people is the media or cinema. It is the cinema that makes one to see at one place the scenic beauty and wonders of far away of the world. The movie industry has created employment opportunities to many. To the students and educators it creates opportunities to learn in multivarious ways. The films greatly help to propogate the political functions, the public works that took place and the welfare schemes offered to the masses.

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 Perariger Anna, for movies such as Velaikkari (Servant Maid) or Ore-Iravu (one night) on the basis of social evils attained great success, and Anna became popular for his undisputed intellectual contributions during 1940's, and people begun to look at Ariger Anna with awe and majesty. *But it was Kalaiger's Parasakthi that stunned the Tamil Audience and it became the "Paradise Lost" for Tamil people in terms of lively and scintillating dialogues in chaste Tamil that people had begun to admire his writings with awe and majesty. The hero of the movie was none other than Sivaji Ganesan, it was his first movie that had garnered all the fame to announce to the public in a trumpet voice that this master class will rule the roost of Tamil cinema and live in the minds of Tamils for ever (2).*



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

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

b) Objective of the Research Work

- To narrate the combined efforts of the producer, the lyric writer, the music composer and the actor to make the film song to compliment and emulate the content of the movie.
- To narrate the great acting skills, determination and shear commitment of Chevalior Sivaji in taking the movie to the hearts of the men and women in the society.
- To contextualize the meaningful songs of Sivaji Films written by eminent writer Kaviyarasu Kannadasan and compare it with the relevant ethical theories using a novel methodology specially designed to make a comparison with the ethical ideas contained in the selected film songs with the ethical theory postulated by W.D.Ross.

II. Songs and Music Ruled the Roost

History of world cinema denotes that certain movies became popular because of its super-hit songs. For example, Broadway melody was a super hit movie in the 1930"s, which hit the box office at US$ 3.00 million. Music and its lyrics attracted the attention of millions of fans. In collaboration with Arthur Freed, who wrote the lyrics, Brown compiled an impressive list of standards. These include "You Were Meant for Me," "You're an Old Smoothie," "Broadway Melody of 1929," "All I Do Is Dream of You" and "Alone" *The Broadway Melody (4).* Again the film *The Great Ziegfeld* released in 1935 amazed the world of cinema by its scintillating songs *(The Great Ziegfled (5).* In 1944 *Going My Way* composed by Robert had certainly dominated the Hollywood. A biggest comedy but infused music in the movie and become highest grasping movie, that had hit the box office of the value of 7.5 million dollars that had made even the Pope to offer accolades. This movie had won seven Oscar Awards in all the categories. One of the biggest successes in film in the 1930s, and the pride of MGM at the time, it was acclaimed as the greatest musical biography to be made in Hollywood and still remains a standard in musical film making. Again in 1951 *An American in Paris* known for its success towards music – exclaimed The New Yark Times September 30, 1964, *(6).* In 1960"s Leyoned Bird – West Side Story won Oscar, in all the categories, including the best music and best song more to say that more innovation had been made, in sound mixing in the movie and stood as the first and foremost in the innovation of sound mixing, and paved the way for more exploration in the future not only in the Hollywood film industry; but also in other film industry as well. Released on October 18, 1961 through United Artists, the film received high praise from critics and viewers, and became the second highest grasping film of the year in the US. The film was nominated for 11 Academy Awards and won 10, including best picture (as well as a special award for Robbins), becoming the record holder for the most wins for a movie musical. The following speech delivered by former Chief Minister of Tamil Nadu Selvi Dr.Jayaraman Jayalalitha who herself was a famous actress in Tamil Cinema wherein she had obtained the name of Kalai Selvi means versatile in the art of cinema. Jayalalithaa was trained in classical music, western classical piano, and various forms of classical dance, including Bharatanatyam, Mohiniattam, Manipuri and Kathak. She learnt Bharatnatyam and dance forms under K.J.Sarasa (7). As a striking beauty in her heydays, a talented actor in her prime and as the favourite co-star and political heir to Tamil matinee idol, MGR, Jayalalithaa was an iconic figure in Tamil consciousness (8). Besides she herself was a play back singer sung number of songs in Tamil Cinema and it is appropriate to consider the authoritative speech made by Amma to consider it as the basis for emulating the present research work as it speaks about the contributions made by MS Viswanathan and Ramamurthy in producing ever green songs that were listend by millions of Tamils. The speech also contains how MSV-TKR pair composed their songs with the use of various instruments to enthral the audience. Let us move on to the content of speech.

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

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

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

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

As the above qualitative and academically enriching speech on music and film songs by former Chief Minister of Tamil Nadu who herself was a an impact actress with versality of classical dancing and mellifluous play back singing; D.B.S.Jayaraj reaffirms that there were songs to denote all aspects or phases of life like birth, death, romance, marriage, heartbreak, separation, reunion, friendship, sorrow, joy celebration, sibling affection, brother-sister bonds, motherly love, husband-wife relationship; there was a Tamil film song for every occasion and every mood in life. Musical excursions by the Viswanathan- Ramamurthy duo into what was unchartered territory for Tamil film music at that time brought about a qualitative change in film songs. D.B.S.Jayaraj further held that (8a):-

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

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

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

IV. American Academy of Paediatrics

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

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

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

V. Rationale and Importance of the Study and the Research Gap

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

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

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

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

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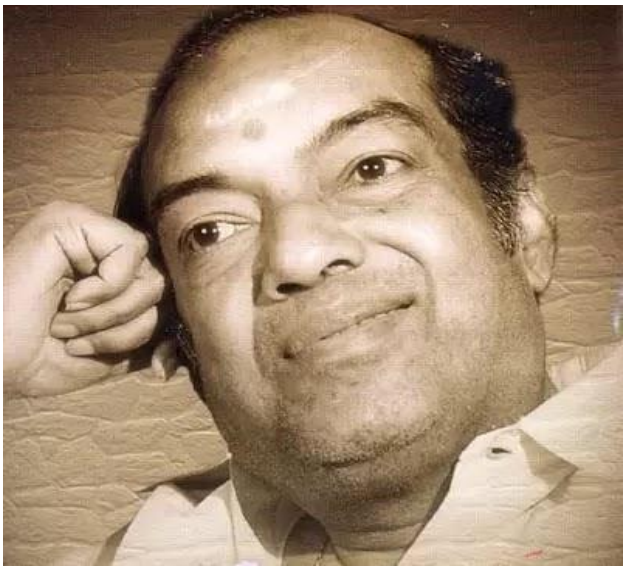
were golden days wherein thousands of Kannadasan poems were turned to lively lyrics; to the songs of popular Tamil movies (11).



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

a) MEGA TV'S AMUDHA GANAM

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

VII. A Birds Eye View about Sivaji Ganesan"s Life

Vizhuppuram Chinniah Ganesan ***alias*** V.C. Ganesan, was born on 1st 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 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. Radhakrishnan, who is said to have introduced Sivaji Ganesan to his theatre group, also acted with him in the much-acclaimed „Manohara'. The Hindu reports that they shared a special bond, and had a great regard for each other. Sivaji, according to members of Radhakrishnan's family, would visit him often and the two actors would fondly revisit the time they had spent on different shooting spots (13).

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From child roles Sivaji gained entry as hero and made a name for himself in the drama called Sivaji Kanda Indhu Rajyam written by Peraringer Anna and attained national fame in the 1952 block buster movie "Parasakthi" screen play written by the great Tamil Scholar Muthuvel Karunanidhi popularly known as mutamil aringer, later became the Chief Minister of Tamil Nadu. This Karunanidhi-Sivaji combination worked wonders and every film they collaborated had become success. Notable among them were Thirumbi Paar, Manohara, Kuravanji and Iruvar Ullam. Later other scriptwriters, such as MS Solaimalai, Sakthi Krishnaswamy, Aaroor Das, and „Vietnam Veedu" Sundaram, were able to provide dialogues to Sivaji Ganesan *(14).* Sivaji Ganesan played a wide range of characters, from god and king to commoner. Whether it was the mercurial Chola emperor Raja Raja Cholan, Lord Siva, Lord Muruga, Saivite saint Appar, Vaishnavite saint Periyaalvar says Jeyaraj. D.B.S. Jeyaraj *also states that Sivaji had an astounding capacity to synchronise lip and body movements to playback renditions making it appear as if he was actually rendering these songs.* Singers Chidambaram Jeyaraman, Seerkazhi Govindarajan and A.M.Raja in the earlier days and T.M. Soundararajan later gave voice to his songs, making the singing and speaking voices blend as an indivisible entity. T.M. Soundarajan's voice suited Sivaji most. Sivaji's own voice was woven into songs at times. Two memorable songs are 'Vannathamizh Pennoruthi Vandhaal' by C.S. Jayaraman in Paavai Vilakku and 'Thendrolodu Udan Piranthaal Senthamizh Pennaal' by T.R. Mahalingam in Rajarajachozhan (15). *D.B.S.Jeyaraj quotes a surprise that* "Sivaji himself paid tributes to L.V.Prasad saying it was Prasad who taught him the rudiments of acting for the camera". Jeyaraj also states that it was Sivaji"s tragedy as years progressed enabled him to display his acting talent. *D.B.S. Jeyaraj further indicates* that the book titled *'Indian Film,'* co-authored by former Columbia University Professor Erik Barnouw along with his research student Dr.Subrahmanyam Krishnaswamy, claims that in Madras one of the most astonishing phenomena is film star Sivaji Ganesan. "For some years in the Madras film industry scores of film workers – producers, directors, actors, writers, technicians – have at all times been dependent on the favorable decisions of Sivaji Ganesan. His nod secures financial backing. Because of his central importance, script, cast and choice of director are all subject to his approval. During his precious appearances at the studio he works with speed and precision, and can be so charming to co-workers that he is adored by all. Then he is off again, leaving anxiety as to when he will return once more.

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

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

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

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

Charitable Attitude and Generosity of Sivaji: (18)

- Gave Rs.1.00 lakh for the mid-day meal scheme announced by Karmaveerar Kamaraj (he handed over the money to the then Prime Minister Pandit Jawaharlal Nehru).
- Gave Rs.2.50 lakhs to start an Industrial Training Institute at Madurai (Bodi).
- His wife Smt.Kamalambal gave 400 soverigns of gold ornament to the then Prime Minister Lal Bagadur Sastry towards donation for the relief of India-Pakistan war and Sivaji Ganesan had given his 100 soverign fountain pen to the then Prime Minister for the same cause.
- Offered Rs.25,000/- for the disaster funds for the disaster happened at Maharastra
- Errected Statue for Chatrapati Sivaji at Pune on his own expense
- When the world Tamil Congress took place at Chennai Sivaji erected Statue for Thiruvalluvar.
- Procured the land where Veerapandia Kattaboman hanged to death (i.e. at Kayathar) and erected a statue for Veerapandia Kattabomman on 16th July 1970 that was inaugurated by Karmaveerar Kamaraj in the presence of Neelam Sanjeeva Reddy. After maintaining this place Sivaji handed over the site to the Government of Tamil Nadu ordered for the construction of a Mani-mandapam and the same was inaugurated none other than Puratchi Thalaivi Amma, the Chief Minister of Tamil Nadu on 18.5.2015.
- Accepting the request of B.M.Sankarapillai of Columbu Sivaji Ganesan enacted a drama called "En Thangai" along with his troop on 30.11.1953 at Jintupatti Murugan Takies, Columbu for the benefit of Mulai Hospital, Columbu and donate the total ticket collection of Rs.25000/-.

SS Rajendan made accolades to Sivaji in the following manner:

I have acted along with Sivaji in movies which are not witnessed by the field of media. After Parasakthi I also acted with Sivaji in the movies like Paman, Manohara, Raja Rani, Rankonradha, Deivapiravi, Senthamarai, Alayamani, Kunkumam, Pachai-vilakku, Kai-kodutha Deivam, Santi, Palani these are very successful movies and earned great collections. There were instances wherein attempts were made to separate me from Sivaji. Why should you act along with Sivaji how much did you gained monetarily? I answered them in the following manner:

Movies acted by me along with Sivaji are welcomed by the masses and gets more profits none of the movies had failed. The movie by name Palani which was considered a failure had earned what was spent on it. Though I could not get more profit however, I get more salary share in the profit only in the movies acted along with Sivaji. Sivaji liked the movie Kai Kodutha Deivam among all the movies I acted along with him. In the celeberation on the success of the movie Sivaji remarked that I acted better than him in the movie. No one will appreciate in that manner. Sivaji alone is a

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perfect actor. When I became the Raja Sabha MP he came to my house and took part in the dinner and after everyone went away *Sivaji told me that you can become Rajya Sabha MP at any point of time but Tamil Nadu has lost a good actor* (19).

Awards and honours

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

VIII. Methodology of the Research Work

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

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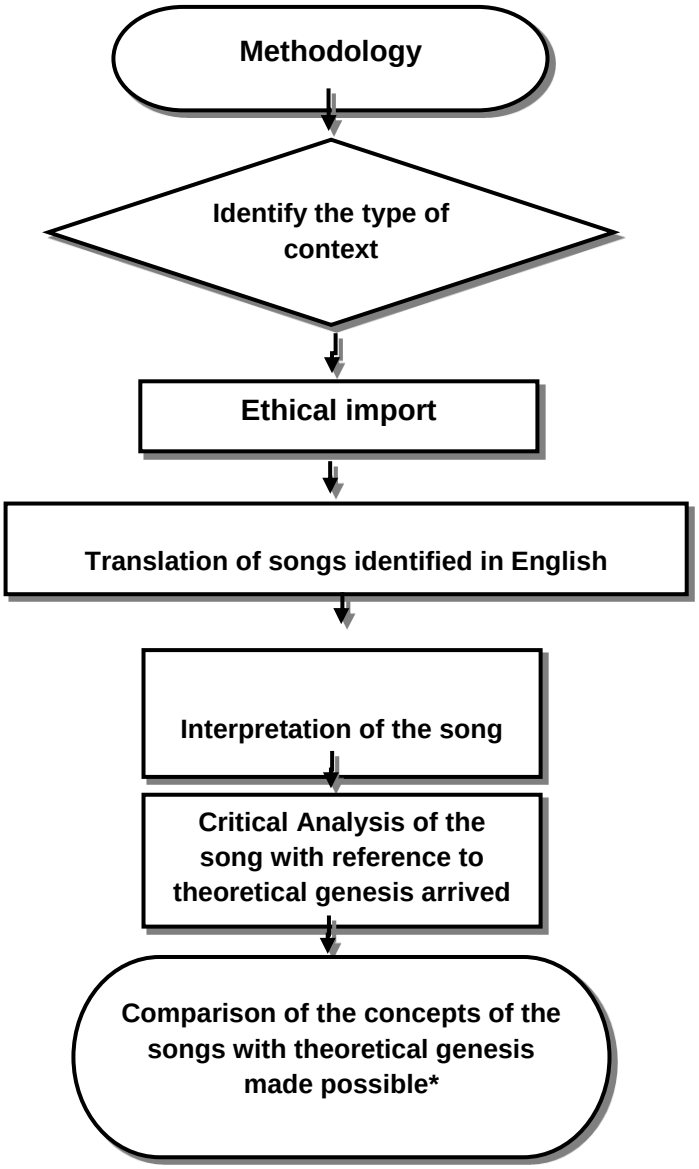

Figure-I: Diagrammatic Representation of Methodology of Context (Virtue)

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

@ Those who use this methodology may acknowledge by quoting Bharat Ratna Dr.MGR's film song research methodology by Sarvaharana.

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IX. Contextualization Few Songs Complimenting and Greatly Emulating the Particular Theme of the Story of the Movie

Context-A

Consider the following song written by Sri.Kannadasan in the film "Shanthi" – Sung by TM Soundararajan - film directed by: A. Bhimsingh and produced by A.L.Srinivasan. The film had musical score by Viswanathan–Ramamoorthy. The film was remade in Hindi as *Gauri* (1968).

Song Originally written in Tamil Language:	Translation of the Song in English Language:
யார் அந்த நிலவு ஏன் இந்தக் கனவு யாரோ சொல்ல யாரோ என்று யாரோ வந்த உறவு காலம் செய்த கோலம் நான் வந்த வரவு --- யார் மாலையும் மஞ்சளும் மாறியதே ஒரு சோதனை மஞ்சம் நெஞ்சம் வாடுவதே பெரும் வேதனை தெய்வமே யாரிடம் யாரை நீ தந்தாயோ உன் கோவில் தீபம் மாறியதை நீ அறிவாயோ ஆடிய நாடகம் முடிவதில்லை ஒரு நாளிலே அங்கும் இங்கும் சாந்தியில்லை சிலர் வாழ்விலே தெய்வமே யாருடன் மேடையில் நீ நின்றாயோ இன்று யாரை யாராய் நேரினிலே நீ கண்டாயோ ஓ...ஓ...ஓஹோஹோஹொஹோ.	Who is that moon why this dream for The relationship came by the utterance of some-one and someone else came It is the ill design of fate that I came in to existence Exchange of Garland and turmeric indeed a tribulation It is sad to witness the distress at home Oh God whom did you give to whom? Are you aware that your temple"s lamp of glow has been changed The drama enacted will not be over in a day No peace prevails there or here too Oh God with whom did I stood on the stage Whom did you saw in whose form today.

Intrepretation of the song:

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

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

> *Assuming the role of husband to his friend's wife advocating proper reasons of honesty in the mind and expressing the feeling of anguish and guilt has been excellent by Sivaji. When asked by Beem Sing why Sivaji did not give call-sheet - the great Sivaji replied: Beem boy Kannadasan wonderfully wrote the lyrics, MSV enacted the tune of the song so nicely and TMS sung the song most fluently and I have to do justice to my acting that is the reason why I have abandoned the suiting for few days just to think of the style to be adopted for this song. Now that I have properly imagined about how to act you may arrange the suiting tomorrow, the same has been reiterated below.*

Jaya TV celeberated endrum MSV with a live concert wherein the Honarable Chief Minister Puratchi Thalaivi Selvi Jayaraman Jayalalitha, reaped accolades on the immemorial contributions made by the great music Director. This occasion was followed by a live consort wherein the legendary play back singer Sri.S.P.Balasubramaniam was asked to sing the above song (please note that the original play back singer in the movie was the famous TM Soudararajan). The compere gave a real account of what had happened at the time of video grapping the movie. It was informed that after the recording of the above song the producer had displayed it to the hero to prompt him to visualize mentally about how he is going to act the next day. After listening to the song the hero Chevaleo Shivaji asked the producer to cancel the suiting for four days without telling any reason. The producers were bewildered and approached him on the third day night and asked him whether he dislikes the song if so it can be changed. But

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Sivaji replied the lyrics were written so critically by Kannadasan, the tune was composed by MSV so mellifluously and the play back singer TM Soundararajan sung the song very gracefully and to do justice to this great combination I took time to think of a style to synchonise the trible combination of immaculate lyrics, mellifluous tune and gracefull singing - let there be suiting tomorrow see me in action (21). One can see in the above u-tube wherein hundreds of listerners after watching the singing style of SPB gave their opinion. The cine field depends on the host of movie watchers and the Tamil film watchers never regarded cinema as mere entertainment but they consider it as emancipation of life. The style in the song was a perfect match that gave life to the lyrics, tune and singing more so to the story of the movie. This marks the great commitment on the part of the hero Sivaji who never took single chance to take anything lightly. One can clearly observe how the above song complimenting and greatly emulating the particular theme of the story of the movie.

Context-B

*Consider another song written by Sri.Kannadasan - Sung by TM Soundararajan in the film "*Karnan*" –-* film, written and directed and produced by: B.R. Panthulu; Padmini Pictures:

உள்ளத்தில் நல்ல உள்ளம் உறங்காதென்பது வல்லவன் வகுத்ததடா **கர்ணா, வருவதை எதிர்கொள்ளடா** **தாய்க்கு நீ மகனில்லை தம்பிக்கு அண்ணனில்லை** **ஊர் பழி ஏற்றாயடா நானும் உன் பழி கொண்டேனடா** **நானும் உன் பழி கொண்டேனடா** **மன்னவர் பனி ஏற்கும் கண்ணனும் பனி செய்ய உன்னடி பணிவானடா கர்ணா..** **மன்னித்து அருள்வாயடா கர்ணா, மன்னித்து அருள்வாயடா..** **செஞ்சோற்று கடன் தீர்க்க சேராத இடம் சேர்ந்து வஞ்சத்தில் வீழ்ந்தாயடா கர்ணா வஞ்சகன் கண்ணனடா கர்ணா, வஞ்சகன் கண்ணனடா**	**It is ordained that the purity personified mind never sleeps Oh Karna just face what comes to your way** **You are not the son of your mother neither brother to your brothers** **You accepted the criticisms of the posterity** **I was also responsible for your downfall** **Even the kings adore and do menial service to Lord Krishna but he comes to you begging Oh Karna furgive him.** **To show the gratitude for the livelihood granted to you – you fell to a place of cowards oh Karna indeed Kannan is a deceit** 

Intrepretation:

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

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Context-C

Consider another song written by Sri.Kannadasan in the film "Paava Mannippu" – Sung by TM Soundararajan - film directed by directed and edited by A. Bhimsingh, who co-produced it under his banner Buddha Pictures, with AVM Productions Music composed by Viswanathan–Ramamoorthy 111,837 views •Jun 23, 2014

Song Originally written in Tamil Language:	Translation of the Song in English Language:
சிலர் அழுவார் சிலர் சிரிப்பார் நான் அழுதுகொண்டே சிரிக்கின்றேன்	Some will smile and some would weep however
சிலர் சிரிப்பார் சிலர் அழுவார் நான் சிரித்துக்கொண்டே அழுகின்றேன் பாசம் நெஞ்சில் மோதும் அந்தப்பாதையை பேதங்கள் மூடும் உறவை எண்ணி சிரிக்கின்றேன் உரிமை இல்லாமல் அழுகின்றேன் சிலர் அழுவார் சிலர் சிரிப்பார் நான் அழுதுகொண்டே சிரிக்கின்றேன் சிலர் சிரிப்பார் சிலர் அழுவார் நான் சிரித்துக்கொண்டே அழுகின்றேன் கருணை பொங்கும் உள்ளம் அது கடவுள் வாழும் இல்லம் கருணை மறந்தே வாழ்கின்றார் கடவுளைத்தேடி அலைகின்றார் சிலர் அழுவார் சிலர் சிரிப்பார் நான் அழுதுகொண்டே சிரிக்கின்றேன் காலம் ஒருநாள் மாறும் நம் கவலைகள் யாவும் தீரும் வருவதை எண்ணி சிரிக்கின்றேன் வந்ததை எண்ணி அழுகின்றேன் சிலர் அழுவார் சிலர் சிரிப்பார் நான் அழுதுகொண்டே சிரிக்கின்றேன் சிலர் சிரிப்பார் சிலர் அழுவார் நான் சிரித்துக்கொண்டே அழுகின்றேன்	I laugh while weeping Attachment flashes in the heart however ignorance would block the path Thinking about the relationship I laugh but cry without any authority Mind that is the fountain head of mercy wherein it is the abode of God Forgetting the practice of mercy however searches God Time will change one-day and our sufferings will cease to exist Some laugh thinking of what will happen and weep thinking of what had happened

Intrepretation of the song:

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

x. Contextualization Few Songs that Glorifies Women-Hood Acham, Madam, Nanam and Payirpu

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

Context-D

Song written by Sri.Kannadasan– Sung by TM Soundararajan - film, Aandavan Kattalai (English: God's command) is a 1964 Tamil (B&W) film directed by K. Shankar and produced by P.S.Veerappa under PSV Pictures. Music Viswanathan-Ramamoorthy. It was dubbed into Telugu as *Preminchi Pelli Chesuko* (1965). This song was watched by more than 40 million people as of 28th Feb.2020. https://www.youtube.com/watch?v=sCFkey1G4ml, 4,185,352 views Feb 28, 2019

Song Originally written in Tamil Language:	Translation of the Song in English Language:
அமைதியான நதியினிலே ஓடும் ஓடம் அளவில்லாத வெள்ளம் வந்தால் ஆடும் காற்றினிலும் மழையினிலும் கலங்கவைக்கும் இடியினிலும் கரையினிலே ஒதுங்கி நின்றால் ஆடும், ஓய் ஓய் தென்னம் இளங்கீற்றினிலே ஏ..ஏ..ஏ தென்னம் இளங்கீற்றினிலே தாலாட்டும் தென்றலது தென்னைதனைச் சாய்த்துவிடும் புயலாக வரும்பொழுது ஆற்றங்கரை மேட்டினிலே ஆடி நிற்கும் நாணலது	The boat that sails smoothly on the river would be displaced when the water flows abundantly The ship when it stands at the shore will dance to be tune of the thunder and the lightening The breaze that emerges from the leaf of the coconut tree will make the tree fell-down at the time of thunder. On the banks of the river the reeds would

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காற்றடித்தால் சாய்வதில்லை கனிந்தமரம் வீழ்வதில்லை அமைதியான நதியினிலே ஓடும், ஓடம் அளவில்லாத வெள்ளம் வந்தால் ஆடும் நாணலிலே காலெடுத்து நடந்து வந்த பெண்மை இது நாணம் என்னும் தென்றலிலிலே தொட்டில் கட்டும் மென்மை இது அமைதியான நதியினிலே ஓடும், ஓடம் அளவில்லாத வெள்ளம் வந்தால் ஆடும் அந்தியில் மயங்கி நின்றால் காலையில் தெளந்துவிடும் அன்பு மொழி கேட்டுவிட்டால் துன்பநிலை மாறிவிடும்	Never falls due to thunder similarly the ripen tree also will not fall-down This womanhood walked on the reed imbibed with shyness borne out of the cradle of breaze of softness Imbibed in drowsy state at the dusk a clear state will be emerged at the dawn Listening to words borne out of love all the feeling of distress would vanish away

Intrepretation of the Song:

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

- The boat sails smoothly on the river would be displaced when the water flows abundantly; when it stands at the shore it will dance to be tune of the thunder and the lightening.
- The breaze that emerges from the leaf of the coconut tree will make the tree fall-down at the time of thunder - are the aphorisms used to indicate normal state of mind and extreme state of confused mind due to conflict between the lovers. As it glorifies the nature, it also glorifies women hood who are expected to imbibe the four qualities such as acham, madam, nanam, payirpu (24).

Context-E

Consider another song written by Sri.Kannadasan in the film "Pachai Vilakku" (Green Light) is a 1964 Indian Tamil-language drama film – *Sung by TM Soundararajan - film* directed and edited by A.Bhimsingh and produced by Rama. Arangannal, A. R. Hassan Khan and T. S. Aadhi Narayanan - musical score by Viswanathan–Ramamoorthy; 3,073,001 views https://www.youtube.com/watch?v=3x79T3gesAk

Song Originally written in Tamil Language:	Translation of the Song in English Language:
ஒளிமயமான எதிர்காலம் என் உள்ளத்தில் தெரிகிறது இந்த உலகம் பாடும் பாடல் ஓசை காதில் விழுகிறது நால்வகை மதமும் நாற்பது கோடி மாந்தரும் வருகின்றார் அந்த நாயகன் தானும் வானிலிருந்தே பூமழை பொழிகின்றார் மாலை சூடி எங்கள் செல்வி ஊர்வலம் வருகின்றாள் வாழ்க வாழ்க கலைமகள் வாழ்க என்றவர் பாடுகின்றார் ஒளிமயமான எதிர்காலம் என் உள்ளத்தில் தெரிகிறது குங்குமச் சிலையே குடும்பத்து விளக்கே குலமகளே வருக எங்கள்கோவிலில் வாழும் காவல் தெய்வம் கண்ணகியே வருக குங்குமச் சிலையே குடும்பத்து விளக்கே குலமகளே வருக எங்கள் கோவிலில் வாழும் காவல் தெய்வம் கண்ணகியே வருக மங்கலச் செல்வி அங்கயர்க்கண்ணி திருமகளே வருக	I forsee an enlightened future in my mind I could hear singing of the world in my ears The four religions and the forty crore people are assembles That hero (God almighty) pours flowers from heaven Wearing garland our family princess going on a procession They sing in praise of her to live long I forsee an enlightened future in my mind You resemble like an idol made out of thilak (sacred powder) oh our family diety we welcome you Goddess who is the protector of our family Kannani we welcome you Goddess of prosperity the fish-eyed goddess of Madura Mīnākṣī we welcome you Let your arrival make the nation and our home prosperous too
வாழும் நாடும் வளரும் வீடும் மணம்பெறவே வருக ஒளிமயமான எதிர்காலம் என் உள்ளத்தில் தெரிகிறது இந்த உலகம் பாடும் பாடல் ஓசை காதில் விழுகிறது ஒளிமயமான எதிர்காலம் என் உள்ளத்தில் தெரிகிறது	Goddess who is the protector of our family Kannaki please come Welcome oh Angaiyarkanni our goddess of prosperity Let your arrival make our nation and our home prosperous

Intrepretation 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 compares his sister with Kannagi a great woman of Chola dynasty belived to have lived in a place called Kaveripoom Pattinam some 2000 years ago. She is known for her purity and chastity personified. *"Kannagi"* forms the central character of the Tamil epic *Silapathikaram* written by Elangovadigal. Kannagi is described as the embodiment of chastity who continued

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

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

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

Context-F

Consider the following song written by Sri.Kannadasan in the film Pattikada Pattanamma – Sung by TM Soundararajan - film directed by: P Madhavan (Director), PN Sundaram (Director of Photography), MS Viswanathan (Music Director); 6th May 1972 (India); Music MS Viswanathan: https://www.youtube.com/watch?v=tw_cXpqYMK8 - 11,504,583 views •Jul 22, 2013

ஆண்:- கேட்டுக் கோடி.., உறுமி மேளம்.., கேட்டுக் கோடி உறுமி மேளம், போட்டுக் கோடி கோப தாளம்,	Listen to the urumi sound and enact your furious dance This is your uncle's village dance tune and attire
பார்த்துக் கோடி, உன் மாமன் கிட்ட, பட்டிக் காட்டு, ராகம் பாவம், பெண்:- வீ சல் மீற், அற்..த காடுண் கேற், இந் த மோனிங், ஈவிங், நைட், தில்..த, டாக், வீசல் மீற் பீ..டு, கெதர், இந்..த மோனிங், ஈவிங் நைட், தில்..த டாக், உங்கள் தாளங்கள், ஜங்கும்.., பெண்ணைப் பாருங்கள், அங்கிழ்.., ஆ..க, உங்கள் தாளங்கள், ஜங்கும், பெண்ணைப் பாருங்கள், அங்கிழ், சேர்த்து பாடுங்கள், புள்..புள், ஆட்டம் கொண்டாட்டம், கோ..கோ, ஆட்டம் கொண்டாட்டம் கோ..கோ, டாடடா.., டடட.., டி டாடாடாடாட.., டாடா.., டாடடா.., டடட.., டி டாடாடாடாட ஆண்:- கோவிலில் கேட்டால், ஒரு வகை மேளம், கொட்டாக, கொட்டுமடி, அடி அம்மாடி, கொட்டாக, கொட்டுமடி, கோவலன், நாடகப், பாடலை கேட்டால், தட்டாமல், தட்டுமடி, கை, தட்டாமல், தட்டுமடி, சந்திர மதியை காட்டில் விட்டுப், பாடச் சொல்லட்டா, சங்கதியெல்லாம், புட்டுப் புட்டுப் போடச் சொல்லட்டா, சங்கதியெல்லாம்.., புட்டுப்.., புட்டுப்.., சங்கதியெல்லாம், புட்டுப், புட்டுப் போடச் சொல்லட்டா, பெண்:- ஓ மை ஆவிற்ரி, ஓ குரும்மீ அங்கிழ், என் ஆசை, உன்னோடு, ஓ மை பியூட்டி, அகா, உன் கையில், என் ஆட்டம் என்னோடு, லாரப்பப்.., பாரப்பப்.., லாரப்பப்.., பாரப்பப்., லாலா.., லாலால.., லா.., மேலை நாடெங்கும், போவோம், நாகரீகங்கள், காண்போம், ஆடை மாற்றுங்கள் இங்கே, ஆளை மாற்றுங்கள் அங்கே, ஆளை மாற்றுங்கள் அங்கே, ஆண்:- முன்னோர்.., எல்லாம்.., முடர்கள்.., அல்ல.., நமக்குண்டு.., பண்பாடு.., அடி அம்மாடி, நமக்குண்டு பண்பாடு, முழங்கால் தெரியும், ஆடையை மாற்றி, தமிழ் மகள், நடை போடு, அம்மா.., தமிழ் மகள், நடை போடு, கண்ணகி போலே.., எண்ணியிருந்து.., காதல் பேசம்மா.., எண்ணியதெல்லாம்.., பேசிப் பேசி.., ஆசை தீரம்மா..,	We shall meet at the garden gate in the Morning, Evening till the dawn Your tunes are jungle look at this girl uncle Sing along with me bull bull dance and feast Co Co dance and feast If you listen to the songs that are displayed at the temples it will sound odd When you listen to the songs relating to Kovalan's drama you may intend to clap Shall I ask Chandramathi to sing at the forest And ask her to tell all that news one by one Oh my sweet oh Kudumi uncle my desire is on you Oh my beauty is in your hands and my dance is with me Let us travel to the western countries and see the cultural advances made by them It is change of dress here and exchange of persons there Our ancestors are not fools- We have our-own tradition and culture Change the dress that shows your knees and walk like a Tamil maiden Just think like the Chaste Kannagi and speak words of love and satisfy me with your chaste love.

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Context-G

Consider the following song written by Sri.Kannadasan in the film Pattikada Pattanamma – Sung by TM Soundararajan - film directed by: P Madhavan (Director), PN Sundaram (Director of Photography), MS Viswanathan (Music Director); 6th May 1972 (India); Music MS Viswanathan: https://www.youtube.com/watch?v=tw_cXpqYMK8 - 11,504,583 views •Jul 22, 2013

Song Originally written in Tamil Language:	**Translation of the song in English:**
(அடி ராக்கு என் மூக்கு என் கண்ணு என் பல்லு என் ராஜாயி..) அடி என்னடி ராக்கம்மா பல்லாக்கு நெளிப்பு என் நெஞ்சி குலுங்குதடி சிறு கண்ணாடி மூக்குத்தி மாணிக்க சிவப்பு மச்சானை இழுக்குதடி அடி என்னடி ராக்கு.... அஞ்சாறு ரூபாய்க்கு மணிமாலை உன் கழுத்துக்கு பொருத்தமடி அம்மூரு மீனாட்சி பாத்தாலும் அவ கண்ணுக்கு வருத்தமடி சின்னாலப்பட்டியிலே கண்டாங்கி எடுத்து என் கையாலே கட்டி விடவா என் அத்த அவ பெத்த என் சொத்தே அடி ராக்கம்மா கொத்தோட	Oh nauty lady - you are like my nose, my eyes and my tooth oh graceful woman Oh nauty lady looking at your mischevious smile and attire my heart is bewildered with wild enchantment The ornament on your nose blistering with shapire greatly attracts me A simple chain (made out of ordinary beeds) costing five or six rupees itself will suit your neck. Even the Goddess Menakshi will envy when she looks at you Shall I buy the saree by name Kandangi from
முத்து தரவோ ....அடி என்னடி ராக்கம்மா பல்லாக்கு..... தெய்வானை சக்களத்தி வள்ளி குறத்தி நம்ம கதையிலே இருக்குதடி சிங்கார மதுரையின் வெள்ளையம்மா கதை தினம் தினம் நடக்குதடி அடி தப்பாமல் நான் உன்னை சிறைஎடுப்பேன் ஒன்னு ரெண்டாக இருக்கட்டுமே என் கண்ணு என் பல்லு என் மூக்கு என் ராஜாயி கல்யாண வைபோகமே. அட பீ பீ பீ டும் டும் டும் ...	Chinnalapatti and dress you myself My wealth who begot by my aunt oh nauty Rakkamma can I give handful of pearls! There is a precendence in our story as Valli in addition to Deivayani (to Lord Muruga) similarly there will be another wife in addition to you in my life. Oh Vellaiamma the proudfull dweller of this wonderful Madurai this story happens everyday I will certainly captivate you let there be two wives instead of one. Oh nauty lady - you are like my nose, my eyes and my tooth oh graceful woman

Intrepretation of both the songs:

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

Coming to the interpretation of the song the male counter-part calls his wife superimposing as his girl friend in the village slang like his nose, eyes and tooth and compares her beauty and attire that will be envied even by the Goddess Meenakshi and says that her grace and attire will not be lowered even when she wears ordinary oranments just made out of beeds. And the hero wants to present her with a kandangi saree (what is this Kandangi Sari? Wiki pedia states that "The Chettinadu Kandangi sari, introduced by Nagarathar community, is native to the town Karaikudi of Tamil Nadu state in India. This style of saree, which has 2 borders and checked at its centre, is existed for more than 250 years old. It is usually 48 inches wide and 5.5 metres length and usually manufactured in maroon, mustard and black colours. A Kandangi saree, which was made by old variety of thread (i.e, 40s x 40s) in 1920, is being used to research by NIFT scholars and it leads to a finding that says sari manufactured currently in Karaikudi by using 60se x 60se thread is the modified version of Chettinad Kandangi (26). The lyric writer the great Kaviyarasu Kannadasan brings in the idea of ancient Tamil sentimentally important brand of saree in his lyrics. Moreover the hero mutes the idea of two wives for him jovially just to intimidate his wife. Though it is a jovial village folk song but it was a very famous song that had reverberated millions of Tamils from the city to the nook and corner of the village of Tamil Nadu. The U-Tube score shows that even today this song is listened by millions of Tamil with such an affection as one of the most unparalled folk village song with its unusual slang of Tamil language. *Thus we have few contexts that show the synchronization and emulation of lyrics of the songs with the story of the movie; the great acting skills of Sivaji and the uncompromising Tamil cultural heritage inscribed in the lyrics of the songs. Let us move on to the Sivaji"s film songs that contain philosophical and ethical ideas.*

XI. Theoretical Genesis of Ethics or Moral Philosophy

The field of ethics is also known as moral philosophy, which involves in systematizing, defending, and recommending concepts of right and wrong behavior. Of late, ethical theories were divided into two

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

a) Deontological Ethics

The word deontology has been derived from Greek words i.e. duty = *deon* and science (or study) of (*logos*). Deontology falls within the domain of moral theories that guide and assess our choices of what we ought to do (deontic theories), in contrast to those that guide and assess what kind of person we are and how we should be (28). They are also some times called non-consequential since these principles are obligatory, irrespective of the consequences that might follow from ones actions. There are four central duty theories. The first is propounded by the 17th Century German Philosopher Samuel Pufendorf, who classified dozens of duties under three headings, they are (a) Duties to God, (b) Duties to Oneself, and (c) duties to others. Concerning our duties towards God, he argued that there are two kinds (a) theoretical duty to know the existence and nature of God and (b) practical duty to worship God both inwardly and outwardly. Concerning our duties towards oneself, they are also of two sorts: (a) duties of the soul, which involve developing one's skills and talents and (b) duties of the body, which involve not harming our bodies through gluttony or drunkenness, and not killing onself. Concerning our duties towards others, Pufendrof divides these between absolute duties, which are universally binding on people and conditional duties, which are the result of contracts between people. Absolute duties are of three sorts (a) avoid wronging other (b) treat people as equals and (c) to promote the good of others. Conditional duties involve various types of agreements; the principal one is the duty to keep one's promises *(29).* A second duty-based approach to ethics is rights theory. The most influential early account of rights theory is that of 17th Century British Philosopher John Locke who argued that the laws of nature mandate should not harm anyone's life, health, liberty or possessions. For Locke, these are our natural rights, given to us by God. A third duty-based theory is by Kant, which emphasizes a single principle of duty. Influenced by Pufendorf, Kant agreed that we have moral duties to oneself and others, such as developing one's talents, and keeping our promises to others. The fourth and more recent duty- based theory is by British philosopher W.D. Ross, which emphasizes prima facie duties. Ross argues that our duties are "part of the fundamental nature of the universe". However, Ross's list of duties is much shorter, which he believes reflects our actual moral convictions *(30).*

•	Fidelity	:	The duty to keep promises
•	Reparation	:	The duty to compensate others when we harm them
•	Gratitude	:	The duty to thank those who help us
•	Justice	:	The duty to recognize merit
•	Beneficence	:	The duty to improve the conditions of others
•	Self-improvement	:	The duty to improve our virtue and intelligence
•	Non-malfeasance	:	The duty not to injure others

In this research work the shorter version of W.D.Ross has been taken up for a comparative analysis with the selected Sivaji Film Songs that has such ethical import.

XII. Comparative Analysis of the Songs Identified with the Above Ideas that Contain the Ideas of Moral and Ethical Values

Context-I

Consider the following song written by Sri.Kannadasan in the Gnana Oli is a 1972 Tamil language written by Vietnam Veedu Sundaram. This film was remade in Hindi as *Devata* (1978) and in Telugu as *Chakravarthy* (1987). – *Sung by TM Soundararajan - film directed by:* P Madhavan (Director), MS Viswanathan (Music Director); 01 Jan 1972 (India): https://www.youtube.com/watch?v=wfEPBX1mdVU 117,628 views Jan 20, 2013

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Song Originally written in Tamil Language:	Translation of the song in English:
பெண் குழு:- ஆ.., ஆ.., ஆ.., ஆ.., ஆ.., ஆ.., ஆ.., ஆ.., ஆண்:- தேவனே என்னைப் பாருங்கள், என் பாவங்கள் தம்மை, வாங்கிக் கொள்ளுங்கள், ஆயிரம், நன்மை தீமைகள், நாங்கள் செய்கின்றோம், நீங்கள் அறிவீர் மன்னித்தருள்வீர், ஓ.., மை.., லாட்.., பாடின் மீ.., உங்கள் மந்தையில் இருந்து இரண்டு ஆடுகள், வேறு வேறு பாதையில் போய் விட்டன, இரண்டும் சந்தித்த போது, பேச முடியவில்லையே.., தாய் மடியிலே மழலைகள் ஊமையோ, சேய் உறவிலும் நினைவுகள் மௌனமோ, நோய் உடலிலா மனதிலா தேவனே, நான் அழுவதா சிரிப்பதா கர்த்தரே.., ஓ.., மான்களும் சொந்தம் தேடுமே, இம் மானிடன் செய்த பாவம் என்னவோ, காவலே சட்ட வேலியே உன் பாதையில், பிள்ளைப் பாசம் இல்லையோ, செல்வங்கள் குவிந்தது மாளிகை வந்தது, சேவை புரிந்திட சேவர்கள் ஆயிரம், தேடிக் கொண்டாடிட நண்பர்கள் வந்தனர், ஆயிரம் இருந்தும் வசதிகள் இருந்தும், நோ.., பீஸ் அப்.., மைண்ட்.., ஆண்:- கேள் தருகிறேன் என்றதே நீரன்றோ, நான் பல முறை கேட்கிறேன் தரவில்லை, என் கருணையே திறக்குமா சன்னிதி, என் கர்த்தரே கிடைக்குமா நிம்மதி.., ஓ.., ஓ.., ஓலாட் ப்லீஸ்.., ஆண்ஸ.., மை.., பிரேயர்.., கண்களில் கண்ணீர் இல்லையே இந்த உள்ளமும் இதை தாங்கவில்லையே, கொண்டு வா,	O Jesus- Look at me and accept my sins, We commit thousands of good and bad deeds you know them pardon us O Lord Pardon me From your bunch two sheeps left to different paths When they met they couldn't talk On the mother's lap are babies dumb? In the relationship of child indeed their memories are mute? Indeed disease belongs to body or mind? Do I have to cry or smile oh Jesus ? Even deers search for its relationship what sin am I committed ? Protection, boundary of law are your path, Is there no affection for the child? Wealth poured in, palace came in servants came in thousands to celebrated friends formed in numbers Despite thousand joys and many luxuries I have no peace of mind You only assured that "Ask it will be given" though I asked many times you have not granted my prayers Oh Mercy personified will your abode be opened oh Lord Jesus will I attain peace O Lord- Please answer my prayers There is no tear in my eyes – and my heart could not withstand this calamity Either bring it to me Or take my life away, I will do service at your alter
இல்லை கொண்டு போ, உன் கோவிலில் வந்து சேவை செய்கின்றேன், ஆண்:- முள்ளை வளைத்தொரு மகுடம் அணிந்ததும், ஆணி அடித்தொரு சிலுவையில் அறைந்ததும், அன்று நடந்தது, ஆவி துடித்தது, இன்று நடப்பது நெஞ்சு துடிக்குது	They placed sharpened thorn on your head as a crown and nailed you on the cross – your life-force suffered in agony on that day my heart feels the same suffering you witnessed.

Intrepretation of the Song:

The lyric writer Kaviyarasu Kannadasan wonderfully portrays the main theme of the story of the movie to the consternation of the story writer and the producer that shows the greatness of the lyric writer. The synopsis of this particular story is: "*An Orphan struck by poverty works hard to make a living for his daughter. He accidentally kills a person. He leaves his daughter and village behind, and returns after a very long time as a rich businessman with a different identity. He is faced with a dilemma whether or not he will disclose his identity to protect the dignity to his daughter"* (31). The great Kannadasan brings home the agony faced by the hero in the form of pleadings before the alter of Lord Jesus and seeks forgiveness of his sins before the Lord. It was reported in the Amudha Ganam on 24.5.2020 by Aadhavan in the Endrum MSV that MSV had to wait for nearly 20 days for the Kanndasan to come and write the lyrics as he was busy writing a book on Yesu Kaviam and temporarily staying at Kutralam of Thankasi. Inspite of the preasure of the producers MSV waited for Kannadasan to come and pen down the lyrics. Infact Kanndasan had told him to wait as he was in an assignment writing the above works without any monetary benefit. Kannadasan wrote Yesukaviam without any monetary benefit the book was released after a year of his demise.

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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 furgive his sins.

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.

Song Originally written in Tamil Language:	Translation of the song in English:
சட்டி சுட்டதடா கை விட்டதடா புத்தி கெட்டதடா நெஞ்சைத் தொட்டதடா நாலும் நடந்து முடிந்த பின்னே நல்லது கெட்டது தெரிந்ததடா பாதி மனதில் தெய்வம் இருந்து பார்த்துக் கொண்டதடா மீதி மனதில் மிருகம் இருந்து ஆட்டி வைத்ததடா ஆட்டி வைத்த மிருகமின்று அடங்கிவிட்டதடா ஆட்டி வைத்த மிருகமின்று அடங்கிவிட்டதடா அமைதி தெய்வம் முழு மனதில் கோயில் கொண்டதடா ஆராவாரப் பேய்களெல்லாம் ஓடிவிட்டதடா ஆலயமணி ஓசை நெஞ்சில் கூடிவிட்டதடா தர்ம தேவன் கோவிலிலே ஒலி துலங்குதடா தர்ம தேவன் கோவிலிலே ஒலி துலங்குதடா மனம் சாந்தி சாந்தி சாந்தியென்று ஓய்வு கொண்டதடா எறும்புத் தோலை உரித்துப் பார்க்க யானை வந்ததடா – நான் இதயத் தோலை உரித்துப் பார்க்க ஞானம் வந்ததடா எறும்புத் தோலை உரித்துப் பார்க்க யானை வந்ததடா – நான்	The vessel heated-up the hands left it Mind had become impure and touched the heart After overcoming whimps and fancies Realized what is good and bad Half the mind was occupied by the Lord and protected Rest of the mind was occupied by animal that pestered troubles. The creature that pestered trouble had recided Lord of Peace prevailed effervesingly in the temple of mind The witches that arised out of pride vanished The sound of the temple's bell filled the heart The bell's sound of Lord of Dharma's temple becomes immenent My mind rests in peace peace and peace alone. Elephant came to remove the sole of the ant
இதயத் தோலை உரித்துப் பார்க்க ஞானம் வந்ததடா பிறக்கும் முன்னே இருந்த உள்ளம் இன்று வந்ததடா பிறக்கும் முன்னே இருந்த உள்ளம் இன்று வந்ததடா இறந்த பின்னே வரும் அமைதி வந்து விட்டதடா	Wisdom arrived to remove the darkness in the heart The mind that prevailed before I birth became predominant The peace that result after death came in to being

Intrepretation of the Song:

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

Critical Analysis

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

Context-III

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

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Song Originally written in Tamil Language:	Translation of the Song in English:
உன் கண்ணில் நீர் வழிந்தால் என் நெஞ்சில் உதிரம் கொட்டுதடி	My heart bleeds when I see tears in your eyes
எண் கண்ணில் பாவை அன்றோ கண்ணம்மா என்னுயிர் நின்னதன்றோ	Abode of my eyes Kannamma my life itself yours
உன் கண்ணில் நீர் வழிந்தால்என் நெஞ்சில் உதிரம் கொட்டுதடி	My heart bleeds when I see tears in your eyes
உன்னை கரம் பிடித்தேன் வாழ்க்கை ஒளிமயம் ஆனதடி	Catching hold of your hand life became enlightened
பொண்ணை மணந்ததனால் சபையில் புகழும் வளர்ந்ததடி	Marrying a golden maiden fame in the society increased
உன் கண்ணில் நீர் வழிந்தால் என் நெஞ்சில் உதிரம் கொட்டுதடி	Like the statue of time you hold me in your chest and
கால சுமைதாங்கி போலே மார்பில் எனை தாங்கி	Wipe my tears that satiate my sobber
வீழும் கண்ணீர் துடைப்பாய் அதில் என் விம்மல் தணியுமடி	Like the roots of banian tree what is the use of thousands of relationship
ஆலம் விழுதுகள் போல் உறவு ஆயிரம் வந்தும் என்ன	You stood as the root and I survived without falling
வேர் என நீ இருந்தாய் அதில் நான் வீழ்ந்து விடாதிருந்தேன்	Keeping on the bed of thorn unable to close my eye-led - children of our lineage makes me mad
உன் கண்ணில் நீர் வழிந்தால்என் நெஞ்சில் உதிரம் கொட்டுதடி	Children exist merely for the sake of name
முள்ளில் படுக்கையிட்டு இமையை மூடவிடாதிருக்கும்	The relationship exist only on words
பிள்ளை குலமடியோ என்னை பேதைமை செய்ததடி	Who knows my needs Goddess like you alone
பேருக்கு பிள்ளை உண்டு பேசும் பேச்சுக்கு சொந்தமுண்டு	My heart bleeds when I see tears in your eyes
என் தேவையை யார் அறிவார் என் தேவையை யார் அறிவார்	
உன்னை போல்தெய்வம் ஒன்றே அறியும்	
உன் கண்ணில் நீர் வழிந்தால் என் நெஞ்சில் உதிரம் கொட்டுதடி	
என் கண்ணில் பாவை அன்றோ கண்ணம்மா என்னுயிர் நின்னதன்றோ	

Intrepretation of the song:

In this song the lyric writer brings home the sufferings at the old age when their children desert their parents. The hero consoles the heroine by remembering the good prospects, and also the prestige and prime attained in his life after marriage. The author of the song as usual uses wonderful aphorism like the banyan tree. Though its adventitious root is its strength but when it ceases to exist however the tree will stand with the support of its root similarly when the children vanishes just like the adventitious root the head of the family still stands with the support of his wife and therefore equates wife as demi-God.

Critical Analysis

It is a fact that in Tamil Culture great priority is given to women and she is regarded as sumangali when she gets married and when she dies before her husband dies she is regard as kuladivam (family diety). The author of the song brings home the truth in this song wonderfully and it coincides with what W.D.Ross says about Gratitude (the duty to thank those who help us), Justice (the duty to recognize merit) and Beneficence (the duty to improve the conditions of others).

Context-IV

Consider another song written by Sri.Kannadasan in the film Gauravam (transl. Prestige, Honor) is a 1973 Tamil-language legal drama film, directed by Vietnam Veedu Sundaram, *Produced by S.Rangarajan, Writen by Vietnam Veedu Sundaram, Music by M.S.Viswanathan 25th Oct. 1973.* It is an adaptation of the play *Kannan Vanthaan*. The film was a blockbuster at the box office and the third highest grossing film of the year. 633,193 views •Jan 12, 2015 https://www.youtube.com/watch?v=ZRClvBqmPH4

Song Originally written in Tamil Language:	Translated version of the Song in English:
பாலூட்டி வளர்த்த கிளி பழம் கொடுத்து பார்த்த கிளி	Feeding milk and offering fruits the parrot
நான் வளர்த்த பச்சைக் கிளி நாளை வரும் கச்சேரிக்கு	I grew would come to the concert tomorrow
செல்லம்மா எந்தன் செல்லம்மா	Chellamma Oh Chellamma
சட்டமும் நான் உரைத்தேன் தைரியமும் நான் கொடுத்தேன்	Imparting law and the valour required
பட்டம் மட்டும் வாங்கி வந்து பாய்ந்து செல்ல பார்க்குதடி	It determineds to receive the degree and fly away
செல்லம்மா எந்தன் செல்லம்மா	Chellamma oh Chellamma.
நீதிக்கே துணிந்து நின்றேன் நினைத்ததெல்லாம் ஜெயித்து வந்தேன்	Standing against justice I won the cases on my way
வேதனைக்கு ஒரு மகனை வீட்டினிலே வளர்த்து வந்தேன்	But grew-up a child at home just to receive trouble
செல்லம்மா எந்தன் செல்லம்மா எந்தன் செல்லம்மா	Chellamma oh Chellamma
செல்லம்மா	Whether it is God given trouble or someone's tutoring
பாலூட்டி வளர்த்த கிளி பழம் கொடுத்து பார்த்த கிளி நான்	He had fallen in to the fire but will certainly come back and bow before me
வளர்த்த பச்சைக் கிளி நாளை வரும் கச்சேரிக்கு செல்லம்மா	I promise it will happen - Chellamma oh Chellamma.
எந்தன் செல்லம்மா	
ஆண்டவன் சோதனையோ யார் கொடுத்த போதனையோ	
தீயிலே இறங்கி விட்டான் திரும்ப வந்து தாழ்பணிவான்	
சத்தியம் இது சத்தியம் செல்லம்மா எந்தன் செல்லம்மா	

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Intrepretation 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.

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.

Context-V

Consider another song written by Sri.Kannadasan in the film *Puthiya Paravai* (transl. New Bird) is a 1964 Indian Tamil-language romantic thriller film directed by Dada Mirasi. Produced by Sivaji Ganesan, This song - *Sung by TM Soundararajan* - Music Composed by Viswanathan–Ramamoorthy.

Song Originally written in Tamil Language:	Translation of the Song in English Language:
எங்கே நிம்மதி? எங்கே நிம்மதி? எங்கே நிம்மதி எங்கே நிம்மதி?	Where is peace? Where is peace?
அங்கே எனக்கோர் இடம் வேண்டும் அங்கே எனக்கோர் இடம் வேண்டும்	I need a place there - Indeed I need a place there
எங்கே மனிதர் யாரும் இல்லையோ அங்கே எனக்கோர் இடம் வேண்டும்	Where there are no men I need a place to stay
எனது கைகள் மீட்டும் போது வீணை அழுகின்றது	When my hands play the vena it cries
எனது கைகள் தழுவும் போது மலரும் சுடுகின்றது	When I embrace the flower (I feel) it is hot
என்ன நினைத்து என்னைப் படைத்தான் இறைவன் என்பவனே	What did the God thought when he created me
கண்ணைப் படைத்து பெண்ணைப் படைத்த இறைவன் கொடியவனே ஓ	Indeed creating eyes and women God is curel
இறைவன் கொடியவனே	
பழைய பறவை போல ஒன்று பறந்து வந்ததே	A bird (appears to be old) came flying to me
புதிய பறவை எனது நெஞ்சை மறந்து போனதே	The new bird left the heart forgetting me
என்னைக் கொஞ்சம் தூங்க வைத்தால் வணங்குவேன் தாயே	I will be grateful if you make me sleep oh mother
இன்று மட்டும் அமைதி தந்தால் உறங்குவேன் தாயே ஓ	Grant me peace so that I can sleep for today of mother
உறங்குவேன் தாயே எங்கே நிம்மதி எங்கே நிம்மதி	Where is peace; where is peace
அங்கே எனக்கோர் இடம் வேண்டும் அங்கே எனக்கோர் இடம் வேண்டும்	I need a place there.

Intrepretation of the song:

This is a most pulvarising song wherein the hero expresses his outburst of auguish not able to withstand the pressure of overcoming the situation of extraordinary circumstances wherein the police disguising as his servents tightens the nooze by introducing a woman who appears similar to the heors 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.

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).

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:

Song Originally written in Tamil Language:	Translation of the Song in English Language:
அந்த நாள் ஞாபகம் நெஞ்சிலே வந்ததே நண்பனே நண்பனே நண்பனே	Memories of those days came in to existence in my heart oh friend
இந்த நாள் அன்று போல் இன்பமாய் இல்லையே அது ஏன் ஏன் நண்பனே	This day is not that happy as those days why oh my friend

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பாடம் படிப்பு ஆட்டம் பாட்டம் இதைத் தவிர வேறு எதைக் கண்டோம் புத்தகம் பையிலே புத்தியோ பாட்டிலே புத்தகம் பையிலே புத்தியோ பாட்டிலே பள்ளியை பார்த்ததும் ஒதுங்குவோம் மழையிலே... நித்தமும் நாடகம் நித்தமும் நாடகம் நினைவெல்லாம் காவியம் உயர்ந்தவன் தாழ்ந்தவன் இல்லையே நம்மிடம் பள்ளியை விட்டதும் பாதைகள் மாறினோம் கடமையும் வந்தது கவலையும் வந்தது பாசமென்றும் நேசமென்றும் வீடு என்றும் மனைவி என்றும் நூறு சொந்தம் வந்த பின்பும் தேடுகின்ற அமைதி எங்கே அமைதி எங்கே ? அவனவன் நெஞ்சிலே ஆயிரம் ஆசைகள் அழுவதும் சிரிப்பதும் ஆசையின் விளைவுகள் பெரியவன் சிறியவன் நல்லவன் கெட்டவன் உள்ளவன் போனவன் உலகிலே பார்க்கிறோம் எண்ணமே சுமைகளாய் இதயமே பாரமாய் தவறுகள் செய்தவன் எவனுமே அழுகிறான் எவனுமே அழுகிறான்...	Lessons, learning, dance and playing apart from this what have we seen Books are in the bag but our mind would wander in singing On seeing the school we stay by the wayside in the rain Continously enjoy drama and drama alone our thoughts would rest in the story of the drama alone Tendency of rich or poor never existed in us When the studies were completed our paths were changed When duties came there arised worries Bondage created by house, wife and hundreds of Relationship came in to existence Where does the peace that we are searching for Thousands of desires existing in everyone's heart Crying or smiling is the result of the desires Big or small good or bad - haves or not haves we see these people in the world Thoughts becoming burden Thoughts resulting in burden the heart becomes heavy The person who commits sins suffers and cries

Intrepretation of the song:

In this song the lyric writer brings home the memories of school days. How friends from various walks of life whether they are rich or poor; higher cast or lower cast forgetting their family status spent their time happily during the school days. When the schooling was over, friends depart and chose their own path in life. The lyrics writer enunciates the idea of bondage- how bondage is created? Worries are born out of bondage arising out of affection towards house, wife, children and relations. He further indicates that crying, similing are the products and results of desires. When the burden becomes predomient the heart becomes heavy and the person who commits sins suffers and cries. Thus it is the geatness of the lyric writer Vali a great frind of Kaviyarasu Kannadasan to bring out the intricate intricacy of nuances of bondage and its resultant sufferings of the mind. Thought provoking meaningful philosophical lyrics, the grandeur of tune and immaculate BGM by MSV and the graceful acting of the hero Chevalio Shivaji combinedly makes this philosophical song immortal indeed.

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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).

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.

Song Originally written in Tamil Language:	Translation of the Song in English Language
ஆறு மனமே ஆறு, அந்த ஆண்டவன் கட்டளை ஆறு சேர்ந்து மனிதன் வாழும் வகைக்கு தெய்வத்தின் கட்டளை ஆறு, தெய்வத்தின் கட்டளை ஆறு ஒன்றே சொல்வார் ஒன்றே செய்வார் உள்ளத்தில் உள்ளது அமைதி இன்பத்தில் துன்பம் துன்பத்தில் இன்பம் இறைவன் வகுத்த நியதி சொல்லுக்கு செய்கை பொன்னாகும் வரும் துன்பத்தில் இன்பம் பட்டாகும் இந்த இரண்டு கட்டளை அறிந்த மனதில் எல்லா நன்மையும் உண்டாகும் எல்லா நன்மையும் உண்டாகும் ஆறு மனமே ஆறு, அந்த ஆண்டவன் கட்டளை ஆறு உண்மையை சொல்லி நன்மையை செய்தால் உலகம் உன்னிடம் மயங்கும் நிலை உயரும்போது பணிவு கொண்டால் உயிர்கள் உன்னை வணங்கும் உண்மை என்பது அன்பாகும் பெரும் பணிவு என்பது பண்பாகும்	Subdue oh mind the gospel of the God are six To lead a united life the Lord's ordinance are six Doing what was uttered their mind rests in peace Witnessing joy in sorrow and sorrow in joy is ordained by the Lord Doing what is said is golden and witnessing joy in sorrow is silky To those who realize these two ordinances all that is good will prevail Speaking the truth and doing good the world will subdue unto you Becoming humble at the time of prosperity living beings will pay obeisance to you Truth is eternal love and humbleness is virtue

Intrepretation of the song:

This song contemplates six ordinances to lead a united and integrated life and the author of the song Kaviyarasu (meaning king among poets) says it is ordained by the Lord and they are: (i) one should lead according to what one says; in other words the wise should avoid thinking one thing in the mind and doing exactly opposite in accordance with the whims and fancies of the mind. A person who act what was said by him lives in peace; (ii) the wise should regard joy and sorrow as the same; (iii) Abiding the path of righteousness and leading a life of welfare of the world the wiseman will become the abode of peace for the living beings to prostrate before him, (iv) Maintaining equanimity of mind at the time of prosperity and not developing the attitude of pride the wiseman will be regarded by the living being (v) The wise will understand righteousness is eternal love (and imbibe in it) and (vi) virtue is nothing but humbleness that will lead to the great quality of mercy. In this song also one can witness a philosopher in Kaviyarasu who gives wonderful canon of virtue. Indeed can any one expect philosophical, ethical and import of idea of virtue in a song coupled with mellifluous music by MSV and astonishing acting my Chevalio Shivaji that makes the song ever-green.

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.

Context-VIII

Consider another song written by Sri.Kannadasan in the film "Ennaipol Oruvan " (English: *A Man Like Me*) is a 1978 Indian Tamil film – *Sung by TM Soundararajan - film directed by* P. Madhavan and T. R. Ramanna; *Produced by:* T. R. Chakravarthy; Music by: MSV; Production company Sri Vinayaka Pictures 332,453 views •Jul 6, 2016 https://www.youtube.com/watch?v=B16HDl6k-AQ

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Song Originally written in Tamil Language:	Translation of the Song in English Language:
தங்கங்களே நாளை தலைவர்களே – நம் தாயும் மொழியும் கண்கள் சிங்கங்களே வாழும் தெய்வங்களே – நம் தேசம் காப்பவர் நீங்கள் நம் தாத்தா காந்தி மாமா நேரு தேடிய செல்வங்கள் பள்ளி சாலை தந்த ஏழை தலைவனை தினமும் எண்ணுங்கள் . (தங்கங்களே.) அறம் செய்ய விரும்பு என்றாள் ஔவை தருமம் செய்யுங்கள் அன்பே தெய்வம் என்றார் பெரியோர் அன்புடன் வாழுங்கள் யாரும் தீமை செய்தாலும் நீங்கள் நன்மை செய்யுங்கள் யாரும் பொய்யை சொன்னாலும் நீங்கள் மெய்யை சொல்லுங்கள் நேர்மையாய் வாழ்வதில் தோல்வியே இல்லையே . (தங்கங்களே.) . கூடும் உறவு கூட்டுறவென்று ஒன்றாய் வாழுங்கள் கூடிய பிறகு குற்றம் காணும் கொள்கையை தள்ளுங்கள் என்றும் ஒன்றே செய்யுங்கள் ஒன்றும் நன்றே செய்யுங்கள் நன்றும் இன்றே செய்யுங்கள் நீங்கள் எதிலும் வெல்லுங்கள் வீரனின் வாழ்விலே வெற்றி மேல் வெற்றியே . (தங்கங்களே...)	Oh golden kids the future leaders – Our mother and the mother tongue are the eyes Oh lions and living Gods you are the saviours of our nation You were the wealth that our grand father (Mahatma Gandhi) and grand uncle (Pandit Nehru) searched for You should think of the person who had created the schools the leader of the poor (Karma Veerar Kamaraj) everyday. When saint Ovvaiyar emphasized the urge to practice virtue You should perform virtue When the nobles hailed that eternal love is God Then live practicing eternal love Even when one hurts you – do good to them Even when one utters untruth – you speak the truth Leading a life of righteousness there is no failure Coming together as collaborative living lead a life of cooperation After coming together desist from the attitude of finding fault Do a sole thing that is perfrom good deeds alone Do that good deed right today and you will succeed in everything For the braves only success and success alone results.

Intrepretation of the song:

This is an advisory song particularly to the youngsters. It says that mother and mother tongue should be regarded as the two eyes. The youngsters are living Gods and future saviours of the nation. They are the wealth that the father of nation and Pandit Jawaharlal Nehru searched for. The youth should not forget the great efforts made by Karmaveerar Kamaraj who was instrumental in establishing schools and regarded as the leader for the poors. Kamaraj was the chief minister of Tamilnadu from 1954 to 1963. This period was regarded as the "Golden Era" of Tamilnadu. He made great efforts to make Tamil Nadu better off by his selfless plans that had enabled Tamil Nadu to climb great height in the field of Education, Industries, Irrigation, Power generation, Land reform, Panchayat Raj. To quote a single achievement which is relevant to this song is that he Introduced the Midday meal scheme, free school uniforms, tried to build at least a primary school in every village; instrumental in establishing IIT Madras. These not only resulted in considerable increase in literacy rate to 37% as per 1963 statistics it was only 7% when he became the Chief Minister of Tamil Nadu in 1954. Thus in 1957, the primary schools count which was 15,800 rose steeply to 29,000 by 1962. The number of students attending schools increased from 19 Lakhs to 40 Lakhs. The number of high schools increased from 637 to 1,995 (32).

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

Critical Analysis

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

Context-IX

Consider another song written by Sri.Kannadasan in the film "Paava Mannippu" – Sung by TM Soundararajan - film directed by directed and edited by A. Bhimsingh, who co-produced it under his banner Buddha Pictures, with AVM Productions; Music composed by Viswanathan–Ramamoorthy

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Song Originally written in Tamil Language:	Translation of the Song in English Language:
எல்லோரும் கொண்டாடுவோம் அல்லாஹ்வின் பெயரை சொல்லி நல்லோர்கள் வாழ்வை எண்ணி அல்லாஹ்வின் பெயரை சொல்லி நல்லோர்கள் வாழ்வை எண்ணி எல்லோரும் கொண்டாடுவோம் எல்லோரும் கொண்டாடுவோம் கல்லாகப் படுத்திருந்து கழித்தவர் யாருமில்லே கை கால்கள் ஓய்ந்த பின்னே துடிப்பது லாபமில்லே வந்ததை வரவில் வைப்போம் செய்வதை செலவில்வைப்போம் இன்று போல் என்றும் இங்கே ஒன்றாய் கூடுவோம் எல்லோரும் கொண்டாடுவோம் எல்லோரும் கொண்டாடுவோம் நூறு வகை பறவை வரும் கோடி வகை பூ மலரும் ஆட வரும் அத்தனையும் ஆண்டவனின் பிள்ளையடா.ஆ. கறுப்பில்லே, வெளுப்பில்லே கனவுக்கு உருவமில்லே கடலுக்குள் பிரிவுமில்லை கடவுளில் பேதமில்லை முதலுக்கு அன்னை என்போம் முடிவுக்கு தந்தை என்போம் மண்ணிலே விண்ணை கண்டு ஒன்றாய் கூடுவோம் எல்லோரும் கொண்டாடுவோம் எல்லோரும் கொண்டாடுவோம் ஆடையின்றி பிறந்தோமே ஆசையின்றி பிறந்தோமா ஆடி முடிக்கையிலே அள்ளி சென்றோர் யாருமுண்டோ. ஓ படைத்தவன் சேர்த்து தந்தான் மதத்தவன் பிரித்து வைத்தான் படைத்தவன் சேர்த்து தந்தான் மதத்தவன் பிரித்து வைத்தான் எடுத்தவன் மறைத்து கொண்டான் கொடுத்தவன் தெருவில் நின்றான் எடுத்தவன் கொடுக்க வைப்போம் கொடுத்தவன் எடுக்க வைப்போம் இன்று போல் என்றும் இங்கே ஒன்றாய் கூடுவோம். எல்லோரும் கொண்டாடுவோம் எல்லோரும் கொண்டாடுவோம்	Let us celebrate in praise of Alla Thinking about the life of the righteous let us celeberate in praise of Alla No-one spends their life just lying like a stone What is the use in whrilling when the hands and legs cease to function? Treating whatever comes as income and whatever actions performed as expenditure Let us assemble here like this for ever and celebrate in praise of Alla Hundred varieties of birds will arrive and cores of flowers will blossom Whatever comes in to being are the children of God No dark nor white there is no form for the dream No separation among the seas and there is no distinction among Gods Regarding mother as the investment and father as the result Seeing the sky on the earth let us assemble together and celebrate Though we born without cloths on the body - had we born without desires Is there any one who had taken anything after death? The creator gave everything together however others
அல்லாஹ்வின் பெயரை சொல்லி நல்லோர்கள் வாழ்வை எண்ணி	had separted Those who took it hoard it - those thus gave were the deprived who stands on the streets The aggrandizer should be made to give and the giver is empowered to receive. Let us assemble here like this for ever Let us celebrate in praise of Allah and pronouncing the names of the righteous.

Intrepretation of the Song:

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

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

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

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Critical Analysis

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

Context-X

Consider another song written by Kavinger Vali in the film – Sung by TM Soundararajan – Babu is a 1971 Indian Tamil language film directed by A. C. Tirulokchandar. The film had musical score by M. S. Viswanathan. It is a remake of the Malayalam film *Odayil Ninnu*, which itself was based on Kesavadev's novel of the same name. 1,924,192 views •Feb 1, 2011 *https://www.youtube.com/watch?v=Qd5TfWmm1CA*

Song Originally written in Tamil Language	**Translation of the Song in English Language:**
இதோ எந்தன் தெய்வம் முன்னாலே நான் ஒரே ஒரு புன்னகையில் கண்டேனே பாசமுள்ள பார்வையிலே கடவுள் வாழ்கிறான் அவன் கருணையுள்ள நெஞ்சினிலே கோயில்	Here is my God appears before me That I saw on its sole smile God lives in the affectionate view and Recides in the merciful heart
கொள்கிறான் அவன் பூ விரியும் சோலையிலே மணப்பான் இசை பூங்குயிலின் தேன் குரலில் இருப்பான் குளிர் மேகமென தாகத்தையே தணிப்பான் தளிர் கொடி விளையும் கனிகளிலே இனிப்பான் பல நூல் படித்து நீ அறியும் கல்வி பொது நலம் நினைத்து நீ வழங்கும் செல்வம் பிறர் உயர்வினிலே உனக்கிருக்கும் இன்பம் இவை அனைத்திலுமே இருப்பது தான் தெய்வம் தன் வியர்வையிலும் உழைப்பினிலும் வாழ்வை கண்டு தொழில்புரிந்து உயிர்வளர்க்கும் ஏழை அவன் இதழ் மலரும் சிரிப்பொலியை கேட்டேன் அந்த சிரிப்பினிலே இறைவனை நான் பார்த்தேன்	He smells sweet in the abode of the flower garden Lives in the blissful voice of the chocho (bird) Quenches the thirst as the cold dark cloud Tastes sweet among the fruits that springs from the creepers The knowledge you gain by reading several books The charity that you give for the general welfare The joy that you attain in others prosperity Indeed all are the abode of God I saw God from the sound created by the smile of that poor who depends on his own sweat and labour for his survival

Intrepretation of the Song:

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

Critical Analysis

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

Context-XI

Consider another song written by Sri.Kannadasan in the film Deiva Magan (transl. Divine Son) is a 1969 Indian Tamil-language drama film written and directed by A.C.Tirulokchandar. An an adaptation of the Bengali novel *Ulka* by Nihar Ranjan Gupta, *Deiva Magan* was released on 5 September 1969. The film received praise for Ganesan's performance and was a commercial success, running for over 100 days in theatres. It was the first Tamil film to be submitted by India in contest for the Academy Award for Best Foreign Language Film. The film was later remade in Kannada as *Thayi Mamathe* (1985) https://www.youtube.com/watch?v=ZZuzWAgOD3E 352,398 views •Jul 29, 2013

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Song Originally written in Tamil Language:	Translation of the Song in English Language:
கேட்டதும் கொடுப்பவனே கிருஷ்ணா கிருஷ்ணா கீதையின் நாயகனே கிருஷ்ணா கிருஷ்ணா	Grantor of what is asked for oh Krishna Krishna The hero of Gita Krishna Krishna
ஏற்றிய தீபத்திலே கிருஷ்ணா கிருஷ்ணா ஏழைகள் மனதை வைத்தோம் கிருஷ்ணா கிருஷ்ணா சாற்றிய மாலையிலே கிருஷ்ணா கிருஷ்ணா தர்மத்தைத் தேடி நின்றோம் கிருஷ்ணா கிருஷ்ணா தாயிடம் வாழ்ந்ததில்லை கிருஷ்ணா கிருஷ்ணா தந்தையை அறிந்ததில்லை கிருஷ்ணா கிருஷ்ணா ஓரிடம் நீ கொடுத்தாய் கிருஷ்ணா கிருஷ்ணா ஓரிடம் நீ கொடுத்தாய் கிருஷ்ணா அதை உலகத்தில் வாழ விடு கிருஷ்ணா கிருஷ்ணா உலகத்தில் வாழ விடு நீ உள்ள சன்னிதியே கிருஷ்ணா கிருஷ்ணா நெஞ்சுக்கு நிம்மதியே கிருஷ்ணா கிருஷ்ணா கோவிலில் குடிபுகுந்தோம் கிருஷ்ணா கிருஷ்ணா குடை நிழல் தந்தருள்வாய் கிருஷ்ணா கிருஷ்ணா கிருஷ்ணா.. கிருஷ்ணா... கிருஷ்ணா கிருஷ்ணா கிருஷ்ணா கிருஷ்ணா எண்ணெயில்லாதொரு தீபம் எரிந்தது கிருஷ்ணா கிருஷ்ணா உன்னை நினைந்தது உருகி இருந்தது கிருஷ்ணா கிருஷ்ணா கண்களைப் போலிமை காவல் புரிந்தது கிருஷ்ணா கிருஷ்ணா கண்ணன் திருவடி எண்ணியிருந்தது கிருஷ்ணா கிருஷ்ணா கிருஷ்ணா.. கிருஷ்ணா...	We the poor keept our minds in the glow of the lamp that is lit Krishna Krishna We search for virtue from the garland that has been placed on you Never lived under the care of mother not even known who is the father You gave me a place oh Krishna Let him live in this world oh Krishna Your abode alone Krishna Krishna Gives peace to the heart Taken shelter in the temple Krishna Krishna Grant us your shadow of mercy Krishna Krishna A lamp was glowing without oil oh Krishna That had existed thinking of your-self oh Krishna Guarding you as the eye-lid oh Krishna Krishna Thinking of your blessed foot Krishna Krishna

Intrepretation of the Song:

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

Critical Analysis

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

Context-XII

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

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Song Originally written in Tamil Language:	Translation of the Song in English Language:
ம்.., ம்.., ம்.., ம்ம்.., ஓகஓ.., வந்த நாள் முதல், இந்த நாள் வரை, வந்த நாள் முதல், இந்த நாள் வரை, வானம் மாறவில்லை, வான் மதியும், மீனும், கடல் காற்றும், மலரும், மண்ணும், கொடியும், சோலையும், நதியும், மாறவில்லை, மனிதன் மாறிவிட்டான், ஓ..,ஓ..,ஓஓஓ..,ஓ..,ஓய்.., ஓ..,ஓ..,ஓஓஓ..,ஓ..,ஓய்.., நிலை மாறினால் குணம் மாறுவான், பொய் நீதியும் நேர்மையும் பேசுவான், தினம் ஜாதியும் வேதமும் கூறுவான், அது வேதன் விதியென்றோதுவான்.., மனிதன் மாறிவிட்டான்.., மதத்தில் ஏறிவிட்டான்.., ஓ..,ஓ.., ஓஓஓ..,ஓ.., ஓய்.., ஓ..,ஓ.., ஓஓஓ..,ஓ..,ஓய்.., பறவையைக் கண்டான், விமானம் படைத்தான், பாயும் மீன்களின் படகனைக் கண்டான்.., எதிரொலி கேட்டான், வானொலி படைத்தான், எதனைக் கண்டான்.., பணம்தனைப் படைத்தான், மனிதன் மாறிவிட்டான்.., மதத்தில் ஏறிவிட்டான்.., ஓ..,ஓ..,ஓஓஓ..,ஓ..,ஓய்.., ஓ..,ஓ.., ஓஓஓ.., ஓ..,ஓய்.., இன்பமும் காதலும் இயற்கையின் நீதி, ஏற்ற தாழ்வுகள் மனிதனின் ஜாதி, பாரில் இயற்கை, படைத்ததையெல்லாம்.., பாவி மனிதன் பிரித்து வைத்தானே.., மனிதன் மாறிவிட்டான்.., மதத்தில் ஏறிவிட்டான்..,ம்.., ஹ்ம்.., ம்.., ஹ்ம்.., ஓஓஓ..,ஓ..,ஓ..,	The sky has not changed from the day of its existence till date The moon, the fish, the breeze of the sea, flower, the mud, creepers and the gardens, the river were not changed but man indeed has changed Alters his attitude as per Speaks untruth and unwiseness Advocates castism and preach Vedas Say it is fate that is ordained in the Veda Man has changed and alighted to religion Upon seeing the birds he created aeroplanes Upon seeing flashing fishes he created the ship Upon hearing the echo of sound he created radio Upon witnessing what he had created money Joy and love are law of nature Ups and downs are the caste created by mankind Man has separated the manifestations of nature Man has changed and alighted to religion

Intrepretation of the song:

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

Critical Analysis

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

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the ethical canon of what *W.D.Ross contemplated i.e. Fidelity; Reparation; Gratitude; Justice; Beneficence; Self-improvement and Non-malfeasance has not been given heed by the society and thereby it is doomed to chaos.*

Context-XIII

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

Song Originally written in Tamil Language:	**Translation of the Song in English Language:**
யாரை நம்பி நான் பொறந்தேன் போங்கடா போங்க என் காலம் வெல்லும் வென்ற பின்னே வாங்கடா வாங்க . குளத்திலே தண்ணியில்லே கொக்கும் இல்லே மீனும் இல்லே குளத்திலே தண்ணியில்லே கொக்கும் இல்லே மீனும் இல்லே பெட்டியிலே பணமில்லே, பெத்தபுள்ளே சொந்தமில்லே தென்னைய பெத்தா இளநீரு, பிள்ளைய பெத்தா கண்ணீரு பெத்தவன் மனமே பித்தம்மா, பிள்ளை மனமே கல்லம்மா பானையிலே சோறிருந்தா, பூனைகளும் சொந்தமடா சோதனையை பங்கு வச்சா, சொந்தமில்லே பந்தமில்லே.. .. நெஞ்சமிருக்கு துணிவாக, நேரமிருக்கு தெளிவாக, நினைத்தால் முடிப்பேன் சரியாக, நீ யார் நான் யார் போடா போ, ஆடியிலே காத்தடிச்சா, ஐப்பசியில் மழை வரும் தேடி வரும் காலம் வந்தால், செல்வமெல்லாம் ஓடிவரும்.. .	Depending on whom I was born - get lost My time will win – you may come after that There is no water in the pond, thereby no fish for the crane There is no money in the chestnut thereby the child I begot does not belong to me Planting coconut tree might have yielded tender-coconut water begetting a child tear alone remains Parents' mind is ossilating indeed childrens mind remains as stone If there is rice in the pot even cats become relations When we try to share our distress there will be no kith and kin Fearless heart exists and time exists clearly I will attain what Ithink correctly– get lost oh my kids When the wind blows in the month of Aadi rain will arrive in the month of Iypasi. At time of good furtune all the wealth will come without seeking for it.

Intrepretation of the Song:

This is a wonderful song explains the state of affairs of a parent whose children runs away when the wealth has been exhausted not bothered to care for the parents. The lyric writer uses the following wonderful similie: When there is no water in the pond, there will be no fish for the cranes to visit the pond. Similarly when all the wealth has been exhausted even the children who had enjoying it so far would run away from the parents without even bothering to take care of their parents. Therefore the author feels that it would have been better had he begot a coconut tree that would have yielded tender cononut water, however, having begot children tears alone remains. The author also posts yet another wonderful similie i.e. when there is rice in the pot even cats become our relation when distress visits the family who is there to share with it. The author forsees better fortune are ahead of him at that time wealth will pour in without asking for it then his children visit him.

Critical Analysis

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

XIII. Table of Confluence of Contexts

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

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12. TABLE OF CONFLUENCE OF CONTEXTS													
W.D.Ross ethical ideas	Contexts I to XIII												
	I	II*	III	IV	V	VI	VII	VIII	IX	X	XI	XII ^	XIII ^
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)				×			×	×	×	×			

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

^W.D.Ross contemplated i.e. Fidelity; Reparation; Gratitude; Justice; Beneficence; Self-improvement and Non-malfeasance has not been given heed by them and they are doomed.

Interpretation of the Table of Confluence of Contexts

Context-I Coincides with Reparation, Context-II coincides with Beneficence; Context-III coincides with Gratitude, Justice and Beneficence, Context IV coincides with Non-malfeasance; Context-V coincides with Self-improvement; Context-VI coincides with Self-improvement; Context-VII to X-coincides with all what W.D.Ross says about and beyond too and Context-XI coincides with Self-improvement, Context XII and XIII indicates the lack of ethical values and prevalence of hidonistic behavior of children in the society not even ready to support their parents and it is here the ethical canon of what *W.D.Ross contemplated i.e. Fidelity; Reparation; Gratitude; Justice; Beneficence; Self-improvement and Non- malfeasance has not been given heed by them and they are doomed.*

XIV. Results and Findings of the Study

- This study reveals that super-hero like Chevalior Sivaji Ganesan not only established his Matinee Idol status in the Tamil Cinema arena for decades but also took upon himself in producing outstanding films that had resulted in quality film songs emulating the content of the story and stands tall in the annals of history of Tamil Cinema.
- The chaste lyrics written by eminent poet like Kaviyarasu Kannadasan with un-compromising and appealing social welfare contents that has been compared with the best theories of the world in this research work indicates the fact that he can be arrayed among the best social thinkers of the world. It also goes to say that 50 years ago producers of Tamil Cinema were conscious about moral fabric of Tamil Society and committed to disseminate ethical values vindicating Tamil Cultural Values underlies the fact that Tamil is not only a language but a way of chaste life. Great musicians like M.S.Viswanathan and T.K.Ramamoorthy strived for this success to give mellifluous music and made the songs ever-green and immortal. One should not forget the voice over given by great play back singers like late Sirkali Govindarajan, P.B.Srinivas and T.M.Soundarajan.
- Unlike the scholarly findings of the American Academy of Paediatrics that denoted the fact of adverse effects created by rap music. More particularly, the lyrics such as rock, heavy metal, rap, new and emerging genres such as reggaeton, were found to embrace topics such as sexual promiscuity, death, homicide, suicide, and substance abuse. *The songs that should be intended to gratify the sense and serve as part time pass time, had become anti-sensual and create damage to the souls of innocent children, who should otherwise be nurtured to the right path in the*

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society this reminds the careful speech delivered by the former Chief Minister of Tamil Nadu Puratchi Thalaivi Jayaraman Jayalalitha during the 100th year of Indian Cinema that "though cinema is an instrument for the various professionals and artists to display their skills of acting, I urge that the producers to produce films that propagates forward thinking ideas among the youths that is bereft of violence and affect the morale in terms of caste and religion".

XV. Recommendations

- The old and classical Tamil film songs should be looked with awe and majesty as they contain ideas of Chastity, Righteousness, moreover throw light on Tamil Cultural Values.
- Even songs of love and romance the old and classical songs maintain the concept of virginity that upholds the Tamil Culture.
- It will be a boon to the society, if efforts are made to inculcate these meaningful philosophical songs in the school curricula along with life stories of eminent actor like Chevalior Sivaji and the lyrics writer like Kaviyarasu Kannadasan so that students who are the future leaders of the country can understand the sacrifice made by them to propagate the ideas of Tami Culture to the society.

XVI. Suggestions for Further Research

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

XVII. Conclusion

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



One of the noteworthy films of 1959, which was also a box-office hit, was *Thanga Pathumai*, a Jupiter Pictures production. Directed by A.S.A.Sami, it has an interesting back story. During the late 1950s, Jupiter Somu thought of remaking *Kannagi* with Sivaji Ganesan as Kovalan. He projected the 1942 version to his intimate friend and mentor C.N.Annadurai who watched it along with Sami, who was to direct the second version. Annadurai rightly told them that remaking the film would not prove successful as much water had flowed under the Tamil Cinema bridge since 1942. The project was dropped but Somu carried in his mind the idea of making something similar about a woman, who is chastity personified fighting a relentless battle to win her husband back… the movie was *Thanga Pathumai* (33).

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