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An Heuristic Study on Puratchi Thalaivi Dr.Jayaraman Jayalalitha Who had Acted as Heroine with Bharat Ratna Dr.Marudur Gopala Menon Ramachandran in the 28 Classical Tamil Movies, Many of Which are Reflecting Dravidian Ideology – Whether Such an Association Resulted in Developing Leadership Qualitites to become an Unparalled Women Political Leader

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Introduction- Right to live, equity and social justice are watch words that determine quality of life in a society. There is always a fight between the haves and have nots', in the end the powerful would not only prevail in the society but dominate the have nots' to the utter dismay of the social thinkers (1). Question arises whether films and film songs address the issue of social inequality and voice against the sufferings of the lowest rung of the people of Tamil Society? In his scholarly article Robert L Hardgrave states that "Film had become increasingly pervasive in almost all aspects of Tamil society and perhaps most prominently in political life". He also 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 (2).

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An Heuristic Study on Puratchi Thalaivi Dr. Jayaraman Jayalalitha Who had Acted as Heroine with Bharat Ratna Dr. Marudur Gopala Menon Ramachandran in the 28 Classical Tamil Movies, Many of Which are Reflecting Dravidian Ideology – Whether Such an Association Resulted in Developing Leadership Qualitites to become an Unparalled Women Political Leader

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I. Introduction

Right to live, equity and social justice are watch words that determine quality of life in a society. There is always a fight between the haves and have nots', in the end the powerful would not only prevail in the society but dominate the have nots' to the utter dismay of the social thinkers (1). Question arises whether films and film songs address the issue of social inequality and voice against the sufferings of the lowest rung of the people of Tamil Society? In his scholarly article Robert L Hardgrave states that "Film had become increasingly pervasive in almost all aspects of Tamil society and perhaps most prominently in political life". He also 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 (2).

Robert L Hardgrave also states "when the takie was first introduced in 1931, in the South India around 1500 films were produced in Tamil. Virtually no village in Tamil Nadu was isolated to be beyond the reach of film, and even the poorest laborer can afford the few paisee to see the latest film. Robert L Hardgrave further exclaims 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 that took place in the society, however, most of the congressmen looked on the media of cinema with contempt. C.Rajagopalachari's view of the cinema as the source of moral corruption was pre-dominant in their minds. *However, Dravidar Munnetra Kalazhagam (DMK) took film seriously as a vehicle for 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 opined 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. As a young lieutenant of DMK Perariger C.N.Annadurai (most reverentially called Anna) had written number of dramas as vehicles for social reform and non-brahmin self-respect ideology. From dramas Anna entered the film industry. Anna wrote six screen plays including the famous "Velaikkari (servant maid)" as he believed that through screen play he can educate the people of Tamil Nadu. *But it was Kalaiger's Parasakthi that stunned the Tamil audience and it had become the "Paradise Lost" for Tamil people in terms of lively and scintillating dialogues in chaste Tamil that people had begun to admire with awe and majesty (3).*

Hard Grave further states that DMK introduced symbols and references to their films, and the party rode to the rising popularity of cinema. Film artists brought glamour and electoral support to the DMK, and actors graced the platforms of party rallies. Some stars, like M.G.Ramachandran, converted their popularity on the screen in to successful bids for seats in the Legislative Assembly. The entry of the Dravidian Movement into the film industry brought a new era in the Tamil screen. In the years before 1949-1950, film dialogue had been awkward. Annadurai and Karunanidhi brought particular prominence to the spoken word, and in the early DMK films, dialogue was of a highly literary, almost like formal speeches. These speeches, whether from the platform or the cinema screen, come as "rain of words" (sorpozhivu) and have popularized a highly ornate form of spoken Tamil (4).

Cinema Disseminates Knowledge:

The former Chief Minister of Tamil Nadu Puratchi Thalaivi Amma in her thought provoking speech on the eve of 100th Aniversary of Indian Cinema went on to indicate that "it is not an over statement to emphasize that films are the foremost among all the innovative developments 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 the masses. The scientific advancement made in technology from time to time was also 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

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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. Finally she said that films greatly help to propogate the political functions, the public works that took place and the welfare schemes offered to the masses":

In this research work an attempt has been made to find out whether the

i. 28 films acted by Puratchi Thalaivi Jayaraman Jayalalitha (Amma) as heroine together with Bharat Ratna Marudhur Gopalamenon Ramachandran (MGR) contain ideas of Dravidar lykkam as marveled by Thanthai Periyar.
ii. Whether the 28 storis portray MGR's endevour to promote goodness to the society
iii. As a power pact heroine whether Puratchi Thalaivi Amma uttered dialogues that disminnate ideas of Dravidar iyakkam.
iv. Whether the Hero's association in different charactors with Amma in the 28 movies emulated the leadership qualities of the Heroine (Amma).
v. Is there any factual evidence to potray that Amma picked up leadership qualities from MGR while she acted in the 28 films along with him as the leading heroine.

It is therefore essential to first off all understand the

1. Lead role played by Amma and also giving an helping hand to the hero (Dr.MGR) in the movies to establish truth and justice.
2. Revolutionary and socially appealing dialogues uttered by Amma in MGR Movies.
3. Revolutionary and socially appealing songs sung by Amma in MGR Movies.

The following are the Hypothesis that will be tested in the research work:

Hypothesis 1: It is because Amma played a Lead role in the movies pairing with Dr.MGR and inview of the eminent story selection that aims the hero to establish truth and justice in the society and the songs relevant to the story – the heroine attained confidence that led to become an unmatched woman political leader.

Hypothesis 2: Amma had natural talent to be the leading heroine and the association with unmatched hero like Dr.MGR boosted her talent and confidence.

Hypothesis 3: Puratchi Thalaivar understood the in-born nature of talents and the noble quality of philonthrophy, steadfastness of Amma and encouraged her to be the future political leader of his party.

Hypothesis 4: Acting with Puratchi Thalaiver was an opportunity to enhance skill, scholarship above all nurturing goodness in oneself more over working for the cause of the society and Amma capitalized these essential qualities and become the foremost woman political leader.

Hypothesis 5: Puratchi Thalaiver gave equal importance to women heorines that paved the way for Amma to emulate leadership qualities including self-discipline.

Brief Introduction of Bharat Ratna Marudhur Gopalamenon Ramachandran (Dr. MGR):

This study will not complete if an introduction about the Hero is not given. Bharat Ratna Marudhur Gopalamenon Ramachandran (MGR) is well known by the three letters MGR and also popularly known as Puratchi Thalaivar (Revoluaionary leder), Ponmana Chemmal (Golden hearted) and Makkal Thilagam (foremost among the people) who was responsible in bringing Jayaraman Jayalalitha (most affectionately called Ammu by her mother Sandya Jayaraman and by both MGR and Chevalior Shivaji Ganesan) to the centre stage of cinema and in politics as well. Jayaraman Jayalalitha herein after referred as Amma a name affectionately and respectfully regarded by the party men and the comman people of Tamil Nadu as well. Unable to continue with his education while he was studying 3rd standrard at the Government school of Kumbakonam (Anaiyadi School) MGR approached his uncle Mr.Narayanan who was working with Madurai Original Boys Company to help him to join the troop from where he can learn the art of acting while earning. MGR's salary was four and half rupees per week; of course the company provided food and shelter within its premises. The company also had aminities to practice arts like silambum, stic fighting, body building etc. Those who are interested to know more about MGRs life history can kindly refer the paper entitled "A Retrospective Reflection on the Life History and the Philanthropic Attitude of Bharat Ratna Dr.Marudhur Gopala Menon Ramachandran – A Bird's Eye View" by the same authors published in Global Journal of Human Social Science (E) USA., Volume XVIII Issue V Version I Year 2018". MGR and his elder brother M.G.Chakrapani met stalwarts like PU Chinnappa, Nadippu Chemmal M.K.Radha and the great intellectual commadian revered Kalaivanar NS Krishnan. It is this man Kalaivaner helped MGR to earn for his livelihood when MGR was in dire-state i.e. without chances in Cinema. Others who helped MGR in terms of need was M.K.Radha and director Raja Chandra Sekhar. From a stage actor MGR got a chance to act in a movie called Sathie Leelavathi in 1936 thereafter MGR acted in movies like Erusakothirargal, Thatchayagnam, Mayamachindra, Prahaladhan, Veera Jagadeesh and Rajamukthi. It was the great NSK and Raja Chandrasekar advised MGR to learn Silambam (*Silambam* is a weapon-based Indian martial art originating in modern-day Tamil Nadu in the Indian

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subcontinent. This style is mentioned in Tamil Sangam literature 400 BCE (5). It was quoted in the Wikepedia that in quite a number of his movies in 1950s and 1960s, M.G.Ramachandran (MGR) had incorporated silambam fighting scenes, to popularize this ancient martial arts in the 20th century. MGR himself was an exponent on silambam fighting he learnt this martial art from Madurai Maadakulam Ravi master. Some of the movies include *Thaikkupin Tharam*, *Periya Idathu Penn*, *Mugaraasi* and *Thanipiravi*. (6). Though MGR learnt the art with great determination that had enhanced his acting skills but fate was not graceful enough to show mercy to crown him as a hero in the Tamil film. MGR never gave up his confidence to the chosen path of cinema and the time had come to announce the fans of Tamil Nadu to identify MGR as the savior of poors and a hero to establish truth with a charisma to save the pride of women hood of the society through his movies like Malaikallan later Nadodimannan. The various impeccable dialogues, the songs containing meaningful lyrics points one thing i.e. among his efforts of emanicipation of the Tamil Society, he is a great savior of the poors, the needy and a person could be depended at the time of distress by both his friends and foes alike.

Peraringer Anna wanted MGR to go for election campaign. Though MGR agreed to go for election campaign cancelling the call-sheet given to movies like Arasa Kattalai, Adimaipen and Kaval Karan - he was shoot by MR Radha on 12.1.1967 and could not go for election campaign. But DMK headed by Anna used MGR's photo effectively at all the constituencies of Tamil Nadu which had served as a passport to gain votes and DMK had won in 137 seats out of 174 seats it had constested. Anna wanted MGR to be in the Ministry but MGR refused to accept (7). After Anna was anointed to the throne of Tamil Nadu, MGR acted in the three movies promised by him. The only set back MGR suffered was that a bullet that went inside his ear reduced his voice and he could not pronounce the words properly. The greatness of MGR is that he spoke in his own voice that made the general public to admire him with awe and majesty. So long as Anna was at the helm of affairs of Tamil Nadu, MGR's influence in the political arena was predomient. Who thought that Anna would die two years after he was anointed as Chief Minister? The dreams that Anna had towards making Tamil Nadu a state of equity and social justice moreover translating the ideology of Dravidar Iyakkam especially with that of Thanthai Periyar paled in to insignificance. The DMK had to find a leader from among the front-line; it may be Nedunzhelian, Mu.Karunanidhi and one or two. Since MGR was a great friend of Karunanidhi – Kalaiger and Mutamil Aringer outlived the others and become the Chief Minister of Tamil nadu. The freaks of fate indeed are inscruitable that MGR was removed from the party post of Treasurer including the primary membership on 14.10.1972. There was chaeos in Tamil Nadu and party workers came to the sreets to openly support MGR including several Seniors and four sitting MLAs' such as S.M.Durai Raj, Ku.Chelliah, Sounderapandian, GR Edmond, later stalwards like K.Kalimuthu, G.Viswanathan, Kovai Chezian, CP Velappan joind MGR. All these overwhelming support made MGR to start his political party i.e. AIADMK in 1972. It is a fact that there are numerous books written by so many of important persons in Tamil Nadu about MGR; they speak volumes about him and it is almost impossible to picturize the greatness of MGR in an article like this. It is not an exaggeration to state that MGR nurtured Jayaraman Jayalalitha (Amma) in terms of developing Amma as an undisputed political leader more than a match to her contemporaries as fearless leader expressing her opinion for the betterment of the party founded by him perhaps take over the metle after him to rule the state. The above are a bird's eye view about Dr.MGR, it is imperative to understand the style adopted by MGR that had enabled him to become a hero par excellence.

MGR's success formula:

In the words of MGR: The lyrics of the songs must reflect the real theme of the story. For example, one day a producer of a movie asked me to give my opinion, on how to take a love scene in a particular movie, as I was the hero. The scene was that "myself and the heroine should share the moment of love and romance". I told him, that the story of the movie is yet to be finalized then how can we come to a conclusion about the love scene to be taken as it is premature. The love scene should match with that of the story, the song to be sung and the tune as well. The producer told me, that he will send the recorded version of the song so that I can come up with suggestion. Such peculiar situation never occurred in the film "Nadodi Mannan". The title song was written by Na.Muthukoothan. He is a member of the political party I belong, and thereby the political ideology coincided. He also wrote another song "Sammathama (is it ok)". This song is a reflection of equity between husband and wife. It also contained eternal truth i.e., if poverty occurs, the family should share the food among themselves as the birds do. Similarly, for the other songs written by Sri.Baskaran and Kavinger Suradha, I clearly shared my views that made them to compose the songs. The song like "Thadukkathe Ennai Thadukkathe (do not stop me)" was written by Sri.Athmanadhan is a reflection of people who blindly follow certain sophistry. For example, a man who never tries to secure a job, but blames the fate for his unemployment! The super hit song – Thoongathe Thambi Thoongathe (do not sleep oh brother), written by Pattukottaiar – is not written for the children alone. It was intended for those who do not care to realize the sufferings of the common man but pretended to do so. Another song written by Pattukottair – Kaduvelanthenna

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machan (what is the use of cultivation) is the reflection of the ideology of the political party DMK. I spent good amount of time with lyric writer Sri.Lakshmanadoss to write the song "Vulaipathila Vulaippai Peruvathilla" (it is indulging in work or extracting work happiness arise). As he was new to this field, he struggled hard to complete the lyrics in accordance with my thinking. Especially, I wanted him to introduce certain new thoughts such as- happiness will never arise to the giver nor to the receiver of alms; but it lies when everyone works on the basis of their skill and live in harmony with the wealth equally divided among themselves. So far, the Philosophers claim that the giver attains happiness when he gives and sees the receiver *enjoys* what is given. But I wish to propagate a message in the song, that no one should be there in the country neither to give nor to take, and everyone should have their basic necessity fulfilled without seeking it from someone else. The lyrics such as "pattathile pathavivuyarvathile" (i.e. attaining degrees and getting greater elevation in jobs) one may not attain happiness - such message is a warning message to the Ministers and the officials who are occupying higher positions in the society but do nothing to improve the conditions of the people. Mr.S.M.Subbiah Naidu wonderfully composed these songs. *Thus in this movie - the story, the lyrics and the tunes of the songs together reflect the message that gave impetus for the success (8).*

The above narrations prove the point, that Dr.MGR had his own vision about a movie and followed such an uncompromised formula to every of the movie acted by him that had resulted in success.

MGR beyond Matinée idol

Matinée idol is a term that was generally used to describe about the male artists who are adored to the point of adulation by their fans. *Matinée idols* often become the subject of parody during the height of their popularity, an example being Stan Laurel Spoofing Rudolph Valentino in his film *Mud and Sand.* This phenomenon reached its height from the 1920s to around the 1960s in Hollywood (*9*). Cult films are defined by audience reaction in the form of elaborate and ritualized audience participation, film festivals, or cosplay. Cinephiles argue, that over time, the definition had become more vague and inclusive, as it drifted away from its earlier stricter views (10)· Unlike the above concept of Matinee idol or Cult films Dr.MGR followed a different kind of visionary, based on his own perception, that made him to attain, the state of charismatic personality of professional probity, and stands tall in the annals of history of Tamil cinema with no parallel. To substantiate the above fact, one must consider, the following press conference given by Dr.MGR:

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

Answer: There is no truth to substantiate the contention made out by you. First of all, it is true that I had declined to act in two movies. However, the newspaper published only a borrowed part, which is not true. God exists in everyone. You pray a particular God, I am praying another God. Is there greater God than mother herself! I pray my mother's photo. I also pray God that was worshipped by my mother. Praying or worshipping is personal to an individual. When comes to professionalism, is it not your duty to reflect the correct perspective of the people? Is it not your duty to guide the general public on the right path? Similarly, I am an actor; I have a duty attached towards the general public. Only literates can read the newspapers. However, educated, illiterate, men and women, including children are watching the movies. The people who watch movies outnumber those who read newspapers. Therefore, I do not want to spread false message among the people. You should not misunderstand me. I am an actor, and you should allow me to do my duty as an actor. I did not refrain from the agreement by merely refusing to pronounce the name of God. For example, the story i.e *Kathavarayan,* I have no faith in the tantric scenes in the movies. My-own uncle was a tantric, and I know the nuances of tantric. You cannot produce mango through tantric tactics, and that was the reason why I did not wish to propagate such a sophistry to the masses in the movie. *I rank as the big actor with huge fan followers, many of whom are children, and they follow me as their hero, I do not wish to instill wrong notions in their minds. Since they are the future wealth of the nation, I refrain from acting in such movies though I recorded my protest in a very polite manner.*

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

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

Answer: Nothing will happen; the movies that were released after my suggestions were run well. For example, the various scenes that were changed in accordance with my suggestions in the movie *Madurai Veeran,* attained success (this movie ran in 40 theatres in Tamil Nadu for 100 days). In the movie, *Malaikkallan* also the producer accepted my suggestions. The movie, Alibaba also my suggestions were well taken. It is my request, that people should not come to a conclusion that I convey my political ideologies in the movies. I am an artist, and I am duty bound to express my views and

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the producers are availing my expertise. The irrelevant scenes that were taken with a view to make profit by cheating the public is curtailed *(11).* Such a determined efforts put in by Dr.MGR made his films ever green for example, the Hindu Tamil daily dated 9th July 2019, reported the following:

54 years after the release of the movie "Ayirathil Oruvan". It might have been 39 years since his last film released and 30 years since he died. But the legacy of the legend, M.G.Ramachandran, more so identified with the famous three letters 'MGR', lives on and doesn't seem to be coming to an end anytime soon. She further goes to emphatically say that "*MGR's spectacular rise in movies should be attributed to his wisdom for carefully ascertaining the right script for himself. The lead protagonist was always portrayed as an epitome of virtue who raises his voice for the downtrodden and ensures that justice prevails in the end. The scripts were message oriented for the society, at the same time; they had a mother-son relationship, brother-sister bonding, philosophical songs apart from sensuous heroines, who would romance MGR in colourful costumes during scintillating duets".* This researcher goes one step further to add that MGR scans through the lyrics of the songs and sits with the lyric writers and brings the best out from them and that is the reason why his film songs contain full of socially acclaimed content. He also sits with the composer of music to finalize the tunes for his film songs. The realistic fight scenes wherein MGR shows his powers of wrist by means of sward, silambam and stic - rolling, fist by means of hitting the opponent with full force to make them roll on the floor etc (12).

The weekly Tamil Magazine, "KUMUDAM" had published several articles under the title of "Ayirathil Oruvan (one in thousand)" in the memory of Bharat Ratna Dr. Maruthur Gopala Menon Ramachandran's (Dr. MGR) centenary celebrations, wherein, celebrities who had associated with Dr. MGR, shared their experiences. It becomes important to refer Kavinger (Poet) Na Muthulingam who recorded his perception about Dr.MGR. Na Muthulingam, a popular lyricist of Tamil Cinema, had written, more than 1500 film songs including number of songs for MGR films. Muthulingam states "like Purachithalaivar (i.e. Revolutionary Leader "Dr. MGR") his songs are also immortal". It is Dr. MGR, who gave importance to aesthetics to tunes, and construction of new and meaningful words in the songs, and that is the reason why Dr. MGR film songs stands tall; generation after generation (Muthulingam.Na.). He further states, that it was very difficult to get MGR's concurrence and finalize songs in his movies. Some songs were accepted by him on a single day. At the same time, it took moths to get the songs accepted by Dr. MGR. Muthulingam, further states that he wrote three songs for MGR's movie "Madhuraiyai Meeta Sundara Pandian" and it took months for him to get consent from Dr. MGR. Again in his essay (chapter), in the book Edited by Sabitha Joseph (2014), Muthulingam reiterates that - as MGR wanted to introduce good ideas in his film songs that will serve useful purpose to his fans – he paid enormous attention, to the lyrics of his film songs. Muthulingam quotes "after MGR became the Chief Minister of Tamil Nadu, the daily Washington Post exclaimed that it was because of popularity gained through his philosophical songs MGR was able to snatch such a victory (Muthulingam.Na 2007). Muthulingam further states, that MGR used to advise him in the following manner (in the words of MGR):

> "Even when you write songs relating to sad news for the movies, you should not use incomplete words (sentences)". When Pattukottaiar writes, sometimes, incomplete sentences would occur (that will make the concept of the song in-complete) however, it will not happen to Kannadasan. Therefore, mix Pattukottai and Kannadasan in your writings'. In the movie "Indrupol Endrum Valka (live like today for ever)" the original first song was different and what had taken place was different. The first song was "pathai mari ponavare payanam yenge sollunga" (i.e. deviated from your chosen path where is your journey). Director Sridhar told that the meaning of this song will coincide with the situation of the story. But MGR advised not to write incomplete concepts. After this advice only, I wrote the super-hit song Anbukku Nan Adimai, Tamil Panbukku Nan Adimai – (I am slave to eternal love and Iam slave to the ethical values of Tamil Language).

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

Dr. MGR used to pay utmost attention to his film songs. His film songs become so popular, because he had translated the experiences he gained in life, as ideas to his songs. He used to sit with the lyric writers and music composers and made them to toil till such time he is convinced of a particular lyric and tune. It seems, the great composer M.S.Viswanathan enacted 25 tunes to a particular song. Director K. Shankar (who was a famous director for several of MGR films) reiterates the same in his essay entitled "Why MGR songs become hits"? One of the reasons why MGR songs become popular is that MGR wanted to translate what was practiced and experienced by him, as songs for his films (Sabitha Joseph 2014) (Sankar K). For a film "Ninaithathai Mudippavan" the lyric writer Maruthakasi wrote the following stanza: On earning money and gold people will forget where they come from – let them go in their way. Dr. MGR did not like the last line and asked the writer; what do you mean to say by writing this last line, do you indeed point out the mistakes committed by them. Then the writer changed the line into if they wish to go shutting their eyes, let them go. Appreciating the suggestion, MGR approved the corrected version of the lyrics, and it was included in the song. It is therefore, not a mere exaggeration to state that Dr. MGR knows the lyrics of the song including its meaning and the purpose for which it was

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written for his movies though of course he never composed the songs nor did he gave voice over.

The above narration prove the point, that Dr. MGR had associated with eminent and peers like Kaviyarasu Kannadasan, Kavinger Valli, Marutha Kasi, Pottukottiar and Na. Muthulingam and others and it is because of such interaction he was able to cull, the best out from these legendary and thereby many of his film songs were centered on the concepts, of rights and upliftment of poor, social inequalities and the need for decentralization of wealth; weeding out corruptive practice, and inculcating moral values in the society *(13). Even the romantics songs never severed from the virtue attributed to chaste love by Tamil Literature i.e. acham, madam, nanam, payirpu which froms essential ingredient for chastity of womenhood. It is a fact that MGR film songs always glorify 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 (14). *The facts indicated above in the matter of elimination of certain unwanted scenes in movies, certainly, differ with the concept of either with the Matinée Idol or with the Cult films and establishes the fact that Dr.MGR followed his own conviction to pursue goodness that had resulted in production of outstanding movies, to mention a few Nadoodi Mannan, Ayirathil Oruvan, Adimaipen and Ulagam Sutrum Valiban. Among them three are movies that were produced and directed by himself. These and many other movies not only bear testimony of excellent story and meaningful dialogue but also for the outstanding songs with meaningful lyrics.*

Music is inevitable to Films

It is appropriate to reproduce what was spoken by Amma on the eve of 14th Aniversary of Jaya TV on 29th August 2012 (15).



Puratchi Thalaivi Manbumigu Amma Dr.Selvi J Jayalalitha's Delivers Her Speech

Music is a well conceived and protracted sound of beauty. Music is a wonderful instrument that enslaves human beings and animals too. Music is a bridge that integrates the hearts of mankind. It unravels the feelings and emotions such as sadness, happiness and curiosity. That is why it is hailed by the nobles that none can escape from the enthrall of music and even the earth can be made to dance to the tune of music. It is regarded that God is an embodiment of mellifluous music called sentamil. Such songs in Tamil are plenty that would sooth our minds and prevail in our memories for ever. From the olden days till 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 their music. Viswanathan and Ramamoorthy combination is one among those who produced 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 the songs exist in us forever.Though the songs composed 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 producers; more importantly the contributions made by eminent lyric writers like Kannadasan and Vali and the excellent manner 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, it is because of the fact that these songs were composed by the combination of Viswanathan and Ramamoorthy attained fame. These songs pervaded every nook and corner of the society.

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I use to admire various things from my childhood days such as the air, the moon, the earth, the trees, the plants, the creepers, the flowers and they become part of my life; like-wise the music of Viswanathan and Ramamorthy prevailed 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 communication gagets such as computers, CDs, DVDs, only gramophone and radio existed. Children of this age never know what is gramophone and it is bewildering – how this pair attained fame without these communication gadgets those days. Their songs were admirable as it were composed on the basis of Carnatic music - that is the reason why their songs became immortal. These songs will prevail in us the moment we watch it in the theatre. These songs thus prevailed in me when I was a child and they will last in me till my last breath. I came to know that Carnatic music giant DK Pattamma used to shed tears whenever she listen to the song *sonnathu nee thana sol sol enuyire (indeed did you say this please repleat it oh beloved).* Myself enjoyed a TV interview wherein Smt Venai 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 the uncanny knack of attracting the attention of the 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 innovations in their music and took the music to an entirely new direction. They gave importance to musical instruments and involved them to compose their songs. The fame of introducing world music to Tamil film songs belong to them. They have not only composed songs in Tamil language but 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, I thought of felicitating them one day, that dream has been realized through Jaya TV today.



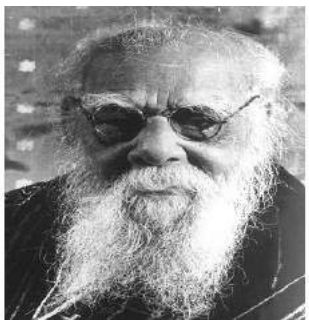
Amma Falicitate's M.S.Viswanathan

The above speech unearths the truth that music can attrat the attention of audience, enthral and enslave them. Indeed the pair of Viswanathan and Ramamurthy ruled the roost of music in the Tamil Film Industry for five decades that made Manbumigu Amma to deliver her immortal and thought provoking and realistic speech which contain more wisdom to analyse and ponder over than mere applause about MSV and TKR.

Periyar EVR:

Before the contexts are arrived to cross verify the facts in accordance with the objectives and hypothesis hi-lited, it is necessary to understand how the Dravidian Self Respect Movement came in to existence. Hard Grave described the noble history of Thanthai Periyar in a nutshell, his original writing is reproduced and the researchers respectfully acknowledges for such an important academic contribution in the annals and history of Dravida Iyakkam by the learned author Hard Grave: Hard Grave notes that the roots of the Dravidian movement may be traced back to the anti-Brahmin conflicts of the early part of the century (19th Century):

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E.V.Ramaswamy Naicker respectfully known as Thanthai Periyar

Hard Grave says that following World War there emerged one of the most dynamic and colorful political leaders South India had ever produced, E.V.Ramaswamy Naicker, known as Periyar, the Great Sage. Although an ardent opponent of Brahmin power, Naicker was drawn politically toward the Congress, joining the non-cooperation movement in I920 and campaigned vigorously for prohibition and for the use of homespun (khadi), and served two terms of imprisonment. Elected Secretary of the Tamilnad Congress Committee, he soon antagonized the Brahmin leadership of the Congress in Madras through his satyagraha at Vaikom for the opening of the temples to Harijans. Naicker's protest against caste discriminations in an orphanage operated under Congress auspices and his advocacy of reserved seats for non-Brahmins in the Council won little favor with the leadership of the provincial Congress Committee. Hard Grave further states that Naicker bolted the Congress and attacked it as a tool of Brahmin domination. In I925, he organized the "Self-Respect Movement," designed as a Dravidian uplift movement, seeking to expose the Brahmin tyranny and the deceptive methods by which they controlled all spheres of Hindu life. He attacked Hinduism as the tool of Brahminical control and carried on active propaganda in an attempt to rid the people of Puranic Hinduism and wean them away from the religious ceremonies requiring the priestly services of the Brahmin. From the above statement of Hard Grave the researchers feel that "*Periyar is not against the concept of God but against by certain practice of upper class Brahmins who tried to alinate the down trodden people".* Hard Grave also states that Periyar denounced caste observances, child marriage, and enforced widowhood, and attacked the Laws of Manu, which he called the basis of the entire social fabric of caste and described as "totally inhuman". Naicker returned from a trip to the Soviet Union in I93I, more firmly convinced than ever that materialism was the answer to India's problems, and openly advocated mass revolution and the overthrow of the Government. Tempered somewhat by imprisonment for sedition, Naicker joined the declining Justice Party. This, the South Indian Liberal Federation (popularly known as the Justice Party), had held office from I920 until I934, when Congress lifted its ban on Council entry and won every seat it contested.

Hard Grave also says that under the Congress Ministry of C.Rajagopalachari in I937, the Hindi language was introduced to the South as a compulsory subject in schools. Taking this as an affront to Tamil culture and its rich literary tradition, Tamil patriots reacted with violent protest, and Naicker, ready to exploit the opportunity, waved the black flags of rebellion in his first anti-Hindi campaign. The agitation against the imposition of Hindi inflamed the non-Brahmins against the Ministry and brought Naicker to the forefront. The campaign, which brought the death of two agitators in police firings, forced the Government to change Hindi from a required to an optional subject in schools.The following year, I938, while in jail for his anti-Hindi campaign, Naicker was elected President of the Justice Party.

Hard Grave further says, that under Naicker's leadership, the party resolved that Tamilnad should be made a separate state, loyal to the British Raj and "directly under the Secretary of State for India." '" This demand for a Dravidian State soon became the fundamental issue of the Justice movement, giving a new lease on life to what had been a dying party. The Justice Party was reorganized under Naicker's guidance in 1944 as a highly militant mass organization and was renamed the Dravida Kazagham, or Dravidian Federation. Naicker, who in the I930's had visited the Axis countries as well as the Soviet Union, declared that "members of the Kazagham should wear black shirts whenever possible, as a symbol of the present down-trodden condition of the Dravidians."" The organization of the party was to be based upon units in each village, taluq, and district. The objective of the DK was proclaimed to be the achievement of a sovereign independent Dravidian Republic, which would be federal in nature, with four units corresponding to the linguistic divisions (Madras, Kerala, Mysore, and Andhra), each having residuary powers and autonomy of internal administration. The party proclaimed its opposition to the British, and Naicker called upon DK members to renounce all titles conferred by the British and to resign all offices connected with the National War Front. This action greatly enhanced the prestige of the movement, on both state and national levels.

Hard Grave also says that as in the Self-Respect Movement, one of Naicker's basic objectives

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was to remove all "superstitious belief" based upon religion and tradition. No member was allowed to wear the sectarian marks of faith across his forehead. Members were urged to boycott the use of Brahmin priests in ceremonies. He campaigned vigorously for widow remarriage and inter-caste marriage, and the "reform" marriage rites of the DK gained wide acceptance among the non-Brahmins of Tamilnad. The ceremonies and rites of passage at which Brahmins officiated came to be despised by the Dravida Kazagham, and the Hindu religion was denounced as an opiate by which the Brahmins had dulled the masses so that they might be exploited and controlled. Athism became virtually a cult among the Kazagham members. They took pains to destroy and desecrate the images of sacred Hindu deities, such as Rama and Ganesa, and the Ramayana and other Sanskrit epics were distorted to the political ends of the party (16). The above are what was written by Hard Grave in his most scholarly publication. However, the concept of "Self- Respect" as enunciated by Periyar (i.e. tan-maanam or suya mariyadai in Tamil Language) is traceable in ancient Tamil literature. Indeed self-respect was acclaimed as the virtue of high valour in Tamil society. The ancient classical Tamil literatures speak volumes about the rule of the kings who upheld the concept of self-respect. These Kings had a leading principle (i.e. to protect every citizen of his country) and they regarded the people as their own-self. Indeed, they treated the sufferings or injustice caused to the people as their own, and maintained close relationship with the common people of their country. Though the nation was ruled by a dynasty, the rights of every citizen were given utmost importance and thereby equity and social justice prevailed in the society. For example, Manuneedhi Cholan was a righteous King of this lineage, who ruled his country with justice and honesty. One day his son Veedhividangan, on his way from the temple runs over a calf by his chariot. The mother of the calf, "the cow" pulled the bell that was kept to alert any injustice meted out by the citizens. Hearing it, the King immediately ordered that his son be punished, the way the calf was killed. Despite the advice of his counsels, the King was firm and punished his son. This depicts the fact how dispassionate, virtuous and unprejudiced the king Manuneedhi Cholan was (17).

Periyar's early life influenced Self-Respect Movement:

The thoughts on the great concept the "self-respect" evolved by Thanthai Periyar is not born merely after Periyar became popular. Perhaps it was inborn in Thanthai Periyar's inner-conscious and one has to understand the life he lead from his childhood days and the various troubles and tribulations he had to face that had shapped his attitude to boldly question the fundamental problems faced by the common man in the name of caste which had distinguished and alienated man from man and woman from woman. Let us see the early life of Erode Venkata Ramaswamy (Periyar) who was born on 17th Sep. 1879 to Venkatan and Chinnathayammal. Periyar's father Venkatan was known for his hard work and honesty, who was very poor and started his career as labourer and raised to the stature of a merchant owner of a big market place at Erode. Both the parent of Thanthai Periyar took a decision to send Periyar with Chinna Thayammal to live with her. Thayammal was a very close relative to Venkatan who had already lost her huband and living without children. It was she who made the plea to obtain one of the childen so that the properties belong to her will go to the child. Since Periyar's elder brother was so sick his parents decided to give Peiryar to Chinna Thayammal. Therefore Periyar was brought up by his grand mother Chinna Thayammal who gave all the freedom and liberty to Periyar and never imposed any restriction on him thereby Periyar grew as a ferocious boy without any boundary to restrict him. Periyar opposed everything and anything and even confronted with the boys including the elders belong to his neighbouring houses. Though Chinna Thayammal received complaints from them but she never opposed Periyar nor did she try to tell him that what he is doing was wrong. This had boosted the morale of Periyar and he confronted even with his class teacher. Meanwhile Periyar's father flourished in his business and become a very rich man. By his philonthrophy he constructed big hospital for the poors and guest houses for the businessmen. He also construted choultry for the poors to stay and dine. He used to pay Rs.500/- as income tax per annun when an ordinary worker used to earn not even Rs.120/- as his annual income. The general public used to adore Periyar's father as Nayakkar and his mother Nayakkambal for their charitable deeds. But they never belong to Nayak community they belong to Naidu of Kanadika (18)

During the period when Periyar was growing up, there is a higher community and that community bound by lower community and with the lower community there will be further lower strata of society and this had destroyed the basic fabric of equality and social justice. Periyar's grandmother was also attached to such a social conviction and instructed Periyar not to go to the lower caste people, if he happens to get thirsty he has to drink water at his teacher's house not in other places. She also instructed Periyar to go through a certain path way sourrounded by people belong to their native community and not to venture to other places where the socially deprived lower cast people lived. Unfortunately, when he happened to go to his teacher's house to drink water he witnessed that the girl who gave water to him asked him to keep the tumbler at one corner and she begun to pour water to wash it. Periyar was astonished by this sort of experience and there arose a kind of revolutionary thinking in Periyar's mind to oppose such an irrational practice when he was not even 10 years

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old. He studied up to 4th form in a school known as "Thennai Palli" which is nothing but a thatched hut. Even in the school, Periyar used to quarrel not only with his fellow students but also with the teachers. The teachers were not able to control him and complained to his grand mother who never used to take it seriously because of her fondness to Periyar. It was quoted by Alagiya Pandian in his book entitled "Periyar" by Kumaran Pathipagam that Periyar has got the tenendcy to question and oppose whatever he felt bad even from his childhood days and the chance bestowed on to him to live with his grandmother certainly enhanced the tendency due to the freedom enjoyed by him.

A time has come when the rich parent of Periyar decided to recall him to their house forgetting the fact that Periyar has been given to his step-grandmother to permanently live with her. It was Periyar's mother who went to Chinnathayammal's residence and forcefully took Periyar to their place. Chinnathayammal went for conciliation with the elders in the village but in vain. Periyar witnessed great change that took place in his house. Apart from the wealth his parents have become very devoted and observed the customs of Hindu religion meticulously. They were involved in benediction and become great givers to religious ceremony to temples; they also constructed new temples and charitable trusts. What astonished Periyar was the path chosen by his parents as they invited Sadhus and Brahmin priests to their house frequently and his house had become a place for stren religious practice. Organizing bajans at their house had enabled Periyar to understand the nuances of puranas like the Ramayana and Mahabaratha.

Periyar was forced to go to school. His father used to meet the teachers with a request to keep his son even after the regular classes since he created lot of troubles at home but the teachers had the same inconvenience pleaded that it is difficult for them to control Periyar at school and it would be better if he discontinues his studies and thereby Periyar's education came to an end at the age of 11. But his friendship with his fellow clasmates irrespective of community continued. His father gave him certain important assignments at his shop-floor. Periyar has to write addresses on the parcels to be sent to the merchants of far away places. Another assignment was that he should help his father in the auctioning of the goods. Periyar excelled in these areas and earned more money than the sale price fixed. He had interacted with merchants who come from far away places like Hyderabad, Vijayawada etc. and they had become so intimate to Periyar.

His mother insisted Periyar to sit in the religious discourses held at home. Periyar used to question them also that made him to understand the contents of various religious litratures leading to Saivism and Vaishnavam. Though Periyar's family was non-brahmin but they practiced strict vegetarianism this does not deter Periyar to consume non-vegetarian food at his friend's house. Noticing this attitude his mother used to serve him food separately. She used to take bath if she had noticed that Periyar had come home after eating meat quotes Alagiya Pandian in the above book. Some-one would have indicated to their Parents, if they get him married that may perhaps reduce the aggresive nature which is increasing day by day. At this stage Periyar revealed his parents that if they are finding a suitable match for him they should consider Nagambal who was a distant relative. Though his parents were reluctant as the girl belong to a very poor family but Periyar insisted that he will only marry Nagambal. The parents had to yield to this and got him married to Nagambal.

Though Nagambal was devoted to his mother in law and observed strict religious vigilance and undergone lot of austerity as was the custom of Periyar's family but Periyar wanted to break this custom as he believed that there is nothing in following a custom blindly. He made his wife to coock non-vegitarian food at home for him; he made his wife not to go to the temples; he even made his wife to dismandle the sacred thread (thali) from her. Thus Periyar under-took certain reforms at home before advocating his friends to follow it. This reform at home took a new turn in Periyar's life when he was at the age of 24. There was a religious function happened in Erode wherein all the merchants supported it monetarily. The religious ceremony took place under the famous leadership of Nerunjipettai Swamiar. After the function there was a grand thathi-arathana i.e. supply of orthodox food prepared exclusively to the participants (all brahmins) took place at a chouldry known as Ellaiyar Chathiram. The younger brother of the Swamiyar was a traitor who borrowed huge sums of money from the merchants and disappeared. They came to know that this man is also participating in the ceremony therefore they gave a complaint to the local police and police gave an arrest warrant on the defaulter. They approached Periyar with the warrant and told him about their sufferings. Periyar sent some one to the Choultry to bring him but when the defaulter found that it was the police which was waiting outside he rushed back and locked the entrance. Periyar jumped over the compound and entered the choultry at that time everyone was eating. Periyar was able to help his friends to book the culprit and went home. But the Brahmins stopped eating and placed all the food meant to serve them at a cornor of the road-side telling the public because Periyar entered our privacy, thereby the food had become foul. The matter reached Periyar's father who beat him abnormally and the scuttle of misunderstanding had started from that day onwards but majority of the other community people supported

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the deeds of Periyar that had given enouch impetus for Periyar to indulge in such corrections in social practice. He used to organize a food festival every year on the eve of Chitra Poornami wherein he invited people from all communities to participate and eat food at one place. This had made Periyar the champion and people began to look at him with awe and majesty. As such incidents grow further the scuttle between Periyar and his father widened and it so happened Periyar left his house one day disgusted in fighting with his father. He went to Hyderabad where he met few Brahmins who were so orthodox and lived on alms. Periyar used to go along with the Brahmins to obtain alms and during the leisure period the three used to indulge in serious discussion on Ramayana and Mahabarata. Some times the arguments would become heated exchange and Peiyar used to win them by his authoratitve questions. As the Brahmins could not speak Telugu, Periyar use to translate Ramayana and Mahabarata discourses rendered by them in Telegu language. While doing so he used to add his own version and thus he had become well acquinted with these classical puranas. They planned to go to Kasi as the life at Hydrabad was so difficult to secure one squre meal a day. The Brahmins told Periyar that if they move to Kasi there will be no problem in terms of getting food as there are many ashrams which feeds people. Periyar sold one of his jewels and went along with the Brahmins to Kasi. The Brahmins easily settled down in one ashram which had shown the door to Periyar as he was a non-brahmin. He had to live on almns and ate left-over food on the leaf that was thrown to the dustbins. Son of a wealthy merchant had to eat the left over food thrown in the dustbin whereas his father feed thousands of poors at home. Periyar had personally seen the atrocities in the various ashrams of Kasi and his belief on Brahminism paled in to insignificance.

When he was united with his family the deadly disease plague sourrounded his neighbor hood, many had to leave Erode to far away places. There was no body to even burry the dead body. Periyar never hesitated to burry the dead bodies with the help of his friends. Admiring these deeds his father changed the name of his business to his son's E.Ve.Ra and handed over the entire wealth of the family under the custody of Periyar. His father who had occupied esteemed position such as trustee to many charitable institutions including temples that had also gone to Periyar. Periyar took charge of them and made the sick institutions to earn wealth though he disbelieved in the existence of God. Such is the rationality of Periyar – it is very difficult to narrate the greatness of this great human personality in a research paper like this but even such small narrations of exalting social reformer like Thanthai Periyar would certainly boost the content of the research work. Periyar occupied posts like Hon. Magisterate, Magagana School Secretary, Tennis Court Secretary, Devasthana Committee President and later he became the Chairman of Erode. When he was the Chairman of Erode Periyar ordered demolition of certain buildings which were owned by big merchants in order to avert the transport congession and earned the enmity of them. It was he who brought Cauvery water to Erode through pipes 100 years ago and it was considered a great achievement. In protest of the great messacre happened at Jalian Wallaback Periyar resigned all the 25 posts occupied by him and this had attracted the attention of media and the Congress leaders like Rajaji approached him to join the party to become a national figure. Therefore it is not a over statement to add here that all the above traits and personal experience and sufferings undergone shapped Thanthai Periyar to be a great social revolutionist par excellence who thought out of box always. Dravidar Kazhagam would, in turn, gave birth to other political parties including Dravida Munnetra Kazhagam (DMK) and All India Anna Dravida Munnetra Kazhagam (AIADMK). Thanthai Periar nurtured Anna (respectfully called as intellectual par excellence). Later, Anna turned as a great political leader in Tamil Nadu who is the founder of DMK. Anna rightly denoted democracy in the following manner (in his own words):

> "Democracy is not a mere form of government alone – it is an invitation to a new life –an experiment in the art of sharing responsibilities and benefits – an attempt to generate and coordinate the inherent energy in each for the common task. Hence, we cannot afford to waste a single talent, impoverish a single man or woman or allow single individual to be stunted in growth or held under tyranny and the universities should through the graduates it sends forth year after year, annihilate the forces that attempt at aggrandisement and tyranny, fight against cast and hypocrisy and enthrone human dignity. To reestablish such life and rights to the common man" Dravida Kazhagam firmly rooted for the implementation of Mandal Commission report, which was later adopted by the V.P.Singh led government in 1990. It has also involved in the Srilankan Tamils issue, especially it supported LTTE movement. One of the significant achievement that was made under this premise, was the 69% reservation for the other back ward classes, adopted by the iron hearted Revolutionary Leader SelviJ.Jayalalitha during her tenure as the Chief Minister of Tamil Nadu that earned the title of *"Woman Saviour of Social Justice"* and entered in the portals of the annals of history of the great Dravidar Iyakkam (19).

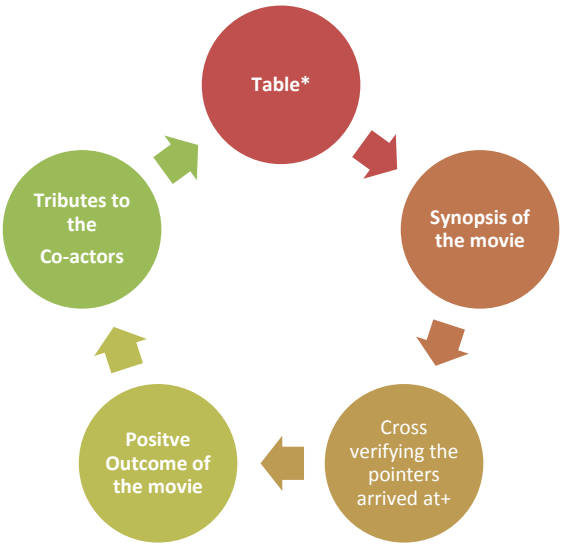
II. Methodology of the Study

Methodology of a research work is important and with the use of the methodology alone the proposed research work are to be carried out. Accordingly, the following methodology is proposed for the present research work:

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Step-1	It is proposed to bring the sum and substance of each movie under a Context.
Step-2	Each context will contain the synopsis of the story (synopsis of the story contains the salient features of each movie that has been written after viewing the full content of the moive. The U-Tube address is also given under each context so that it can be verified).
Step-3	A Table providing the details of the movie such as:- Director, Production Unit, Story and Script writer, Stars and Co-actors, Music Director, Cinematographer, Editor and Date of release of the movie and also cross verifying whether the movie contains the pointers arrived at and the positive outcome of the movie (i.e. how the hero establishes truth after marveling all the troubles).
Step-4	Though each movie contains more than five songs in accordance with the character, it is proposed to select one song, translate it in English and write interpretation.
Step-5	The interesting facts relevant to each of the movie have been given.
Step-6	At places tributes to the co-actors and actresses are also given, because they made the particular movie grandeur*.

**(We could not cover each and every one who contributed to the out come of the movie but we bow before - the technicians, the assistants, the still photographers, the art workers, the set-workers and the like who had played their respective part so that each movie under this study reflect the quality and maintains the originality of its own).*



Diagramatic Representation of the MGR-JJ Methodology

Context

**Consisting details of Director, Production Unit, Story and Script writer, Stars and Co-actors, Music Director, Cinematographer, Editor and Date of release of the movie.*

+Voicing against the social atrocity towards the poors in the society (ii) Symbols of dravidar iyakkam (iii) References on dravidar political ideology as advocated by Thanthai Periyar (iv) Philosophical Songs containing social emanicipation and the practice of virtue in the society (v) Heroine's helping hand to the hero in establishing the truth.

With the help of the above methodology it is aimed to conduct the research to find out whether the dialogues and songs of the identified movies contain the idea of dravidhar iyakkam, Tamil cultural values, and the goodness promoted by the movie and whether the heroine picked up leadership qualities.

Limitations: The idea of synopsis and positive outcome of the movie are introduced only to conscisely narrate the centre point of each movie thereby the elaborate narration of the various scenes and dialogues of the movie that may run to pages has been restricted. The tributes to co-stars are just to indicate their useful contribution to the filed of cinema. It is open to the Interested to view the actual movie in the u-tube address given. In order to make the study heuristic, it has been decided to compare the policy or implementation of the various schemes of the two eminent leaders to ascertain whether the ideology of Annaism has been maintained and sustained.

This novel methodology can be used by anyone to conduct research in this area. If they do so, they have to suitably change their variables – those who use this methodology should acknowledge it as *"MGR-JJ Methodology"*.

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Context-1: Aayirathil Oruvan

Synopsis of the Story

(written after viewing the movie in U-tube i.e. https://www.youtube.com/watch?v=MI9O2XqhRIA)

Manimaran (M. G. Ramachandran), is a traditional (Ayurvedic/Siddha doctor living in the country called Neidhal Naadu with his attendant Azhagan (Nagesh). A crew enteres Manimaran's house pleading him to cure the injury sustained by a rebel against the dictator (Manohar) of Neidhal Naadu. Manimaran after arguments agreed to treat the patient but was stopped by the ruler's guards considering such an act i.e. helping the rebel is an offence. They were summoned before the dictator after a great war of words that marks meaningful dialogues such as: "En Athikarathin alathai ne arivayo; ungaludaya athikaram enna silapathikarama" [Do you know the depth off my sceptures sway? Is your scepture's sway indeed Silapathikaram?] the king sells them as slaves to the island called Kanni Theevu ruled by Sengappan. An ayurvedic doctor Manimaran becomes a salve in Kannitheevu; incidentally the Princess of Kanni Theevu (Poongodi) the nice of Sengappan falls in love with Manimaran after an incident of saving and rescuing Poongodi (Jayalalitha) from being trapped under a falling tree. Later, the island was attacked by pirates headed by its leader villain M.N.Nambiar. As Sengappan's troops were not present at that point of time, he pleads Manimaran to help him to tide over the situation. Manimaran demands freedom from slavery of all his friends in return to the proposed help of fighting with the pirates and to save Kanni-theevu. Though Manimaran, with the help of his friends, rescues Kannitheevu from the Pirates by driving them away, after a dread-ful fight Sengodan betrays them.

Manimaran hatches a plan and escapes along with his friends and manages to board the ship of the Pirates and after a fierce fight Manimaran tells the leader of the Pirate that his intention was not to kill him but to escape to his native place to save his native country Neidhal Nadu from the tyranny of the dictator. Though the villain Namibar, agrees to drop them at neithal nadu – but after taking them to his island he tries to captivate them and threatens Manimaran that he will kill all his friends who are now in the jail and tries to nail them from the top of the roop. Manimaran agrees to be part of the tyrants business just to save his friends. As a thief in the pirate's troop he finds Poongodi in a ship which was invaded by them. Manimaran saves her and brings to the pirate's island. But Nanjappa the close aid of the captain reveals the truth to the captain. The captain (Nambiar) a womanizer wants to marry Poongodi and there was great sword fight of high order between MGR and Nambiar on two occasions. But it was the Hero who becomes victorious and wins the heart of the leader of the land of pirate. The leader offers the entire land to Manimaran as was the custom of the land i.e. the land becomes the possession of one who wins the leader in a fieght. But Manimaran refuses to accept the offer and informs that his only aim is to free his countrymen from the dictator (Manohar) of Neidhal Naadu. Nambiar promises to help MGR in his fight against the dictator. After a planned attack Manimaran saves the life of the dictator and even went to the extent of refusing to accept the country. MGR then leaves Neithal land to practice his medical explodes for the services of mankind - after appointing the Pirator (Nambiar) as Neithal Lands commander in Chief. The first movie of the successful pair MGR & JJ. If the movie is screened in any theatre it yields collection even today (20).

The comody of Nagesh adds feather to cap of this movie. He not only makes the audience to smile but rendered meaningful dialogues emulating the character of the Hero and portrays how wise and honest the hero Manimaran is that helps the heroine Poongodi to change her opinion about the hero. Nagesh also enlightens the slaves the sacrifice made by the hero to save their lives and wipes off the bad illusion created in their minds about the hero. With his versatile acting skill Nagesh makes the audience to watch each of the scenes with wonder. The next wonder in the film Ayirathil Oruvan is the last movie paring the two music legends MSV-TKR (i) Paruvam Enathu Padal (ii) En Endra Kelvi (iii) Odum Megangale (iv) Unnainan Santhethen (v) Nanamoo (v) Atho antha paravaipola vala vendum are wonderful lyrics written by Kavinger Vali and Kannadasan which was aesthitically composed and made the songs ever green.

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Sl. No.	Name of the Movie and its historical details	Voicing against the social atrocity towards the poors in the society.	Symbols of dravidar iyakkam	References on dravidar political ideology as advocated by Thanthai Periyar	Philosophical Songs containing emancipation and the practice of virtue in the society	Heroine's helping hand to the hero in establishing the truth.
	Aayirathil Oruvan *	1	2	3	4	5
1	**Directed by** P.R.Pandulu **Produced by** Padmini Pictures **Written by** K. J. Mahadevan R.K.Shanmugam **(dialogues)** **Starring** M.G. Ramachandran and Jayalalithaa – Main roles. M. N. Nambiar, Manohar, Nagesh and Madhavi Krishnan in supporting roles. **Music by** Viswanathan & Ramamorrthy **Cinematography** V. Ramamoorthy **Edited by** R. Devarajan **Release date** 9 July 1965	Yes	No	No	Yes	**Yes – she helps the hero when Sengappan wanted to drive MGR out of the island the heroine Thenmozhi asks him to remain in the island to use him as a doctor.**

Positve Outcome of the Movie:

Manimaran (MGR) saves his country from the tyranny and frees his country men to live without fear. This story has become immortal as it stands the test of time. In the Hindu Tamil daily dated 9th July 2019 it was reported that 54 years after the relase of the movie "Ayirathil Oruvan", how a film should be taken to make successful will vary from hero to hero, story to story, time after time. But a fomula that was in existence is called MGR formula and it never failed is also the pride of MGR. Such is the intricate mixture the movie Ayirathil Oruvan".

**https://en.wikipedia.org/wiki/Aayirathil_Oruvan_(1965_film)*

Consider the following Song written in Tamil composed by Kavinger Vali and sung by P.Suseela and music score by Viswanathan and Ramamoorthy:	
Original Song written in Tamil	**Translation of the song in English**
பருவம் எனது பாடல் பார்வை எனது ஆடல் கருணை எனது கோயில்	Youth is my song My look contains my dance Mercy is my temple

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கலைகள் எனது காதல் கருணை உனது கோயில் கலைகள் உனது காதல் இதயம் எனது ஊராகும் இளமை எனது தேராகும் மான்கள் எனது உறவாகும் மானம் எனது உயிராகும் தென்றல் என்னைத் தொடலாம் குளிர் திங்கள் என்னைத் தொடலாம் மலர்கள் முத்தம் தரலாம் அதில் மயக்கம் கூட வரலாம் சின்னஞ்சிரிய கிளி பேசும் கண்ணங்கரிய குயிர் கூவும் பறவையினங்கள் துதி...	Arts are my love Mercy is your temple and arts are your love Heart is the place of my residence Youth is my chariot Deers are my relatives Chastity is my life Breeze may touch me Cool-waves of moon may touch me Flowers can kiss me I may faint owing to it Small parrots would speak The black chocho would sound sweet The flying birds adore me.

Intrepretation of the song:

This glorifies the beauty and grandeur of the Heroine (Jayalalitha herein). There is a word called manam introduced in the song. *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 may know 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 (21) but manam imbibes these four essential ingredient that govern the great quality of chastity. The heroine herein is portrayed as a chaste women the greatest quality of a woman according to Tamil Culture and this word is carefully introduced by the lyric writer Kavinger Valli. The philosophical songs like Atho Antha Paravaipola Vazha Vendum, Yen Endra Kelvi Ketkamal vazkai illai has become evergreen and listened by the fans of MGR and Amma with awe and majesty research shows that the ideas contained in these songs can be compared with the socialistic and communistic ideas of Karl Marx (22).

Interesting facts relevant to this movie:

Amma about MGR:

I am greatly indebted to MGR in the cine field. Our first meeting itself was a thriller. I have been acting in few pictures in Kannada before I actually acted in Vennira Adai. Pandulu had planned to produce the film "Ayirathil Oruvan" making MGR as its hero. It was Pandulu Sir's desire that I should act in the movie Ayirathil Oruvan and he passed on this news to MGR. It was said that MGR wanted to watch the Kanada movies where I acted and finalize the heroine only after that. I also watched the Kannada movies along with MGR. After the screeing of the movies MGR turned towards Pandulu and shook his head. I was elated with joy first time in my life. Perhaps this accent marked the historic moment of this great pair coming together to act in outstanding socially relevant movies. The movie is known for its great screen play and dialogue written by R.K.Shanmugam which was his first assignment with MGR. This is not only the first movie for Amma but also for the Producer P.R.Pandulu and the script writer R.K.Shunmugam. Let us see how it happened (23).

The weekly Tamil Magazine, "KUMUDAM" had published several articles under the title of "Ayirathil Oruvan (one person in thousand)" in memory of Bharat Ratna Dr.Maruthur Gopala Menon Ramachandran's (Dr.MGR) centenary celebrations wherein celebrities who had associated with Dr.MGR, were requested to share their memories and experiences by way of articles in the magazine. It becomes important to refer two articles appeared in the above famous weekly magazine dated 12.4.2017;19.4.2017 and 26.4.2017 which is an interview given by R.K.Shanmugam who is no more now – he was 80 years when he gave this interview. The excerpts are reproduced below:

There is a special place for Puratchi Thalaivar's mass movies i.e. Ayirathil Oruvan. Historical dialogue that took place in the movie was written by R.K.Shunmugam. Crossing the age of 80 years lives along with his wife in Royapettai we met him:

I served in only one company i.e. PR Pandulus's Padmini Pictures. I never went to any other company in my life time. If I like one thing in life I never switch over to other company and I tried to live there with all honesty - that was my attitude. Pandulu took 15-16 movies with Sivaji. Big movies like Veerapandia Kattabomman, Kappalotiya Tamilan, Karnan, Krishnadevarayar. Muradan Muthu was the last movie wherein Shivaji was engaged. Due to pre-commitments Shivaji could not come for the dubbing. Pandulu went to the shooting spot of Sivaji and brought him to the recording theatre straight – that was the affection and relationship these two had. After this movie these two could not come together to take new movies. It was during this time

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someone told that K.J.Mahadevan has a good story and wanted Pandulu to look in to this for a possible movie creation. We asked him to come and tell us the story – we liked the story and when this story was narrated to Venus Krishnamoorthy, he said Pandulu this story will certainly suit MGR. Please handover the story to me, I will make this movie with MGR, I will finance to you for any other movie. Pandulu reacted - come what may brother, I will make this movie with MGR! We were shocked and asked Pandulu Sir - you were producing movie with Sivaji sofar why do you want to change. In business such things will happen. But Venus Krishnamoorthy told Pandulu: it is very difficult to produce movie with MGR; it is something like keeping an elephant at house and feed it. It will be impossible. Pandulu replied:- I have really fed Elephants, horses and camels in the movie Karnan. I do not have experience with MGR let me see.

The above message some how went to the ears of MGR and he himself called us. Myself Pandulu along with two other assistants visited MGR at his Lloyds Road bungalow. MGR welcomed us ceremoniously. When Pandulu wanted to tell the story MGR said Anne (big brother), I know you have produced big movies. The thought that you wish to produce a movie with me as a hero itself is enough. I agree to act in the movie without listening to the story. I am prepared to receive advance for the movie and make my commitment today itself. Realizing the fact that Pandulu is not prepared to pay advance on the spot MGR said you need not give it in lakhs but sum of Rs.10000/- is enough. Pandulu looked at our face- we know that he did not have a single penny in his pocket – realizing this MGR instantaneously said why are you hesitating: you may give a thousand rupees. We felt embarrassed and hesitated again MGR said OK you give me Rs.10 or Re.1/-. To be very frank our owner Pandulu never keeps money in his pocket and we also did not have money at that time. Then Pandulu asked me to find out whether our driver has any money. Luckily he had Rs.10/- all one rupee notes. I took that notes and gave it to Pandulu- Pandulu Sir told - why are you giving it to me – give it to MGR because your hands are considered to be lucky. I gave one rupee to MGR, MGR took it after placing it in his eyes. He said I will act in this movie you can tell me the schedule of suiting and I will come to the suiting spot.

We have started our activities after paying the one rupee advance to MGR. Our director Pandulu promised me at the time of the previous movie Muradan Muthu that I will be writing the script for the next movie. It so happened that I have to write script for MGR in Ayirathil Oruvan. I went and told Pandulu Sir - I never expected this to happen and I am really afraid to write script for MGR as I believe that he has his own persons to write script according to his taste and preference. But Pandulu said you will have to write; there is no other choice. Then I said that I will write script for six or seven scenes that too the confrontation between MGR and Nambiar in the movie. We will send it to MGR and if he is satisfied then I will write the script; otherwise MGR can have his own choice of script writer. Pandulu agreed and the scripts were sent to MGR. To quote one of the war of words:

Nambiar:-Matham Konda Yanai Yenna Seiyum Theriyuma? (What will the mad elephant do you know?)
MGR:-Sinam Konda Singathidam ThotruVodum (it will run defeated by the angry lion).

We were waiting for the assent of MGR. But till the day of the suiting there was no answer from MGR about the scripts written by me. On the day of the suiting MGR has to come to Vahini Studio. Afraid as I was, went to the nearby Murugan Temple and prostrated before the deity to save me from MGR and went to the suiting point and was sitting at one corner. MGR entered the suiting arena with his costumes to the consternation of every one. Afraid as I was just could not understand what will be the reactions from him about my scripts. I thought it will be a great relief if MGR finds my script not suitable but to the contrary MGR asked Pandulu - where is the script writer he simply showed me to MGR. MGR said where were you all these years. I read all the seven scripts seven times they were very nicely written. I was relieved and there begun our association. After completing Ayirathil Oruvan Pandulu produced films with MGR Nadodi, Thedivantha Mappillai, Ragasiya Police 115 – Pandulu asked me to write script for these movies and MGR wanted me to write scripts for movies like Mugarasi, Kannithai, Thalaivan, Neethikku Thalaivanangu, Nalla Neram, Pallandu Valga, Rikshakaran. When MGR became the Chief Minister he made me the Chairman for the Agricultural Marketing Board. MGR never let anyone who had associated depending on him. The house where I live also allotted by MGR only. After allotting the house a phone call came to my house from the driver of MGR asking whether I was sleeping. I said I will go to bed only by 11.00 p.m. Just a while after someone was tapping the door of my house. When I opened the door it was MGR the Chief Minister of Tamil Nadu standing in front of my house in disguised attire no one could identify him. I was unable to offer a cup of milk to him and even to offer him a proper seat- MGR sat on the floor and he offered me icecream bought for me and that was MGR (24).

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

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



The ever green Dr.MGR and Dr. J. Jayalalitha's combination



After 49 years this movie ran for 175 days – a record in Tamil Cinema

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

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

Madam further stated that "September 1 marked the 175th day celebrations of the screening of the digital version of the movie. This film enjoyed the successful screening of over 100 days in 1965. now it has crossed 175 days.. it shows that the movie has withstood the test of time...even now, it attracts present generation too to the theatre….this has proved that Aayirathil Oruvan has achieved what the new films have failed to,"– (The New Indian Express) (25). It is a fact that there are several MGR 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 (26).

Tribute to MN Mambiar:

MN Nambiar (7 March 1919 – 19 November 2008) was born on 7 March 1919 was the son of Kelu Nambiar and Manjeri Kalyani Amma. While he was still a child, his father died. He later moved to live and study in Ooty with his elder sister and brother-in-law. He became interested in acting when he was 13 and he joined Nawab Rajamanikkam's troupe. He learnt discipline here which is according to him the major life skill at Madurai Bala nada vinodha kana sabha. From then on acting became the only thing that occupied him. His first film was *Bhaktha Ramadoss*, shot in 1935 in Hindi and Tamil, where he played as a comedian along with T.K.Sampangi. Though he started as a hero, Nambiar soon started donning the role of a villain. Nambiar has worked with seven generations of actors. His first pay was Rs.3 with *Boys Company*. He would retain Rs.1 and send Rs.2 to his mother. A man of very limited needs, he has never eaten food not cooked by his wife, Rugmini Nambiar (27). MGR who was elder to him by four years considered Nambiar his senior in the profession. Their friendship which dates back to the early Jupiter Films days was well known. In fact, director Pa. Neelakantan once asked Nambiar why he never stood up when MGR

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entered the set (which everybody did). Nambiar's answer was: "He is my friend. Why should I stand up when a friend walks in?" MGR was the best man (*mappillai thozhan*) at Nambiar's wedding and even carried his first-born Sukumaran on his shoulders up the Palani Hills for the boy's Annaprashanam in 1948. With years of physical training in the drama troupe (he practised yoga and played badminton in a court built in his house), regular classes in sword fighting and martial arts, Nambiar was able to handle the rigours of getting bashed up by the hero. A family-loving man, Nambiar ensured that he spent six weeks with his family in Ooty every summer. He would refuse any assignment that would require him to stay away from his family during this time. In exceptional cases, he would ask the producer to shoot his scenes in Ooty. A teetotaller, he led a disciplined life. In fact, he would chastise us if he saw us slouching in a chair and ask us to sit straight. I had the privilege of acting with him in what was probably his only television serial — "Oviyam", where he played my father, a Zamindar states Mohan V.Raman in his wonderful article in The Hindu. Mohan V Raman further states that All through his professional life, he only ate the food prepared by his wife, who accompanied him everywhere. He stuck to this practice till his last film Sudesi in 2006 with Vijayakanth. Nambiar first went to Sabarimala with his guru Nawab Rajamanickam in 1942 and thereafter made more than 55 visits to the temple. As "Guruswamy", he used to lead a 200-strong group, which included many popular film stars and industrialists, to Sabarimala. After a career spanning 71 years in films, probably a record, Nambiar passed away on November 19, 2008. But who can forget the man who personified everything good in real life and evil on reel? M.N.Nambiar was that rare contradictory personality - a cruel, charming villain on the silver screen while being a very pious man in real life. He was also a pure vegetarian and teetotaler. He was also an ardent devotee of Sabarimala Sri Ayyappan. He has had a long association with the temple, and visited the shrine more than 65 times over the last half a century; this has led to him being called Maha Guruswamy. His colleagues noted that he died during the famous Sabarimala season and it may be due to the blessing of his Lord. [3] His favourite films remain `Aayirathil Oruvan' with MGR, `Ambikapathi' with Sivaji Ganesan, `Missiyamma' with Gemini Ganesan, `Nenjam Marappathillai' directed by Sridhar and `Thooral Ninu Pochu' with Bhagyaraj. This was the film that made him do character roles, something that he continued to do till his death. He also acted as hero in two films `Kalyani' and `Kavitha' produced by Modern Theaters. He has done stage, films and also acted on TV dramas like 'Oviyam' and Velan. When it comes to acting, he supposedly likes all the actors; but of special mention are M. R. Radha and Savitri. Both, in his opinion, were brilliant in their own way (28).



Nambiar played the leader of pirates in Ayirathil Oruvan. His body language, dialogue delivery and sword fights with MGR were of high standard of rule book of sword fighting indeed proved to be an undisputed villain in Tamil Movies and ruled the roost for more than five decades of his flawless acting.

Context-2: Kannithai

Synopsis of the movie

(written after viewing the movie in U-tube i.e. https://youtu.be/U_yDiOIsWNM)

The story starts in the military camp wherein Captain Saravanan and his friend Captain Moorthy were engaged to guard certain strategic area of Indian border. Suddenly poachers intended to cross the border and both the captains engage in fierce fighting. In the exchange of fire Captain Moorthy was badly wounded and was spending his last days, in the camp itself. Captain Moorthy explains the circumstances under which he deserted his wife as she was not in good terms with him who generously moved with people and

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never listened to him. Captain Morty further tells that he had a step brother (Asokan) who was a bad character of extreme kind. His father never trusted his brother and wrote WILL of testament in the name of the child of Captain Murthy. From then onwards his brother became his enemy and some how wants to aggrandize the property by unfair means. He then requests Captain Saravanan to take care of his only daughter who will be the hier of the property worth more than Rs.30.00 lakhs, he also tells Captain Saravanan that his wife behaved so liberally he wanted his daughter to be brought up by an old man whose name was Nallasivam in Guntakkal.

Captain Saravanan starts his journey from the army camp with a view to take possession of the child Rani who was under the possession of Nallasivam as Captain Moorthy wanted the child to be grown under the custody of him. Captain Sarvanan leaves for Gunkatal meets Nallasivam takes possession of the daughter of Captain Moorthy and leaves for Madras in a bullock cart. Asokan tries to create various trickey and ulterior ways to stripe the child from Captain Saravanan and kill it on the way itself. Saravanan cleverly wards off all hurdles. Saravanan saves Sarasu (Jayalalitha) a maiden girl on the way and Sarasu determines to be with Saravanan and take care of the child. The trouble created by Asokan to Captain Saravan was the height of the movie. He even tries to hatch a plan to instigate Captain Saravanan that he begot the child in question, that was born to the sister in law of Captain Moorthy and the sister in law i.e. Suguna (K.R.Vijaya) barges into the house of Captain Saravanan and enacts the above drama and asks the hero to hand over the child atleast. The situation was cleverly handled by Captain Saravanan that she herself admits the guilt. Captain Saravanan finally hands the child over to the wife of Captain Moorthy that makes her to regain her consciousness. The movie has got six songs (1) Vaayaara Mutham; (2) Kelamma Chinnaponnu (3) Ammadi Thookamma; (3) Maana Porantha; (4) Endrum Pathinaru; (5) Vazhai Vidhu Ilai. Among these songs Kelamma Chinnaponnu is socially relevant which points out ups and downs prevailing in the society.

Sl. No.	Name of the Movie and its historical details	Voicing against social the atrocity towards the poors in the	Symbols of dravidar iyakkam	References on dravidar political as ideology as advocated by Thanthai Periyar	Philosophical Songs containing social emanicipation and the practice of virtue in the society	Heroine's helping hand to the hero in establishing the truth.
	Kannithai *	1	2	3	4	5
2.	**Directed by** M.A.Thirumugam **Produced by** Sandow MMA Chinnappa Devar **Starring** M.G. Ramachandran and Jayalalithaa – Main roles. S.A.Asokan, M. N. Nambiar, Nagesh, V. K.	Yes There is a specific song which has been narrated.	No	No	Yes	Yes
	Ramasamy, "Sandow" M.M.A.Chinnappa Devar, K. R. Vijaya, Manorama, P. K. Saraswathi, Baby Shakila Chandhrakantha **Music by** K.V.Mahadevan **Cinematography** N. S. Varma					

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	Edited by M. A. Thirumugam M. G. Balu Rao **Production company** Devar Films **Release date** 10 September 1965					

Positve Outcome of the Movie:

The movie ends wih a happy note that the hero MGR full fills the promise given to his friend Capatain Moorthy and saves his daughter and also makes his friend's wife regain her self-respect marveling all the troubles.

**https://en.wikipedia.org/wiki/Kanni_Thaai*

Consider the following song from the movie Kanni Thai; written by Panchu Arunachalam-Song by T.M.Soundararajan, Directed by SA Thirumugam year 1965:	
Original Song written in Tamil	**Translation of the song in English**
கேளம்மா சின்னப்பொண்ணு கேளு உன் கேள்விக்கு பதிலைச் சொல்லுவேன் கேளு வாழ்விலே வளர்ந்திருக்குது நாடு ஏழை வழியை மட்டும் தடுத்து நிக்குது மேடு மேடு ஏழை படும்பாடு ஓஓ அதில் எழுந்து நிக்குது வீடு இருப்பதுவும் படுப்பதுவும் குருவி வாழும் கூடு இருப்பவங்க கொடுக்கனும் இல்லாதவன் எடுக்கனும் அதை தடுப்பவரை மறுப்பவரை சட்டம் போட்டு பிடிக்கனும் தவிதவிக்கிற ஏழைக்காக திட்டம் போடனும் பொருளை சரிசமமா பங்கு வைக்க சட்டம் போடனும் குவிய குவிய விளைவதெல்லாம் கூறு போடனும் ஏழை குடிசைக்குள்ளே பாலும் தேனும் ஆறா ஓடனும் பாலும் தேனும் ஆறா ஓடனும் சாலையிலே மேடு பள்ளம் வண்டியை தடுக்கும் நாட்டு ஜனங்களிலே மேடு பள்ளம்	Listen oh little girl as I answer your question In real life the country has grown But the prosperity of the poor has been blocked Because of the hard work of the poor's the building stands like this However those labourers who built the building sleep in their huts Like the nest of the birds Those who have should give Those who do not have should take it Those who try to stop it or refuse to give Should be brought under the law (for punishment) Law should be enacted to alleviate the poor's from their sufferings Law should be enacted so that wealth should be equally distributed among the masses The agricultural products are to be divided so that in the house of poor Both honey and milk would run like river The ups and downs on the road will affect the movement of traffic But the ups and downs among the masses will destroy the

Interpretation:

This song wonderfully cautions that growth without equal distribution would become a stumbling block of development of any economy. The country appears to be developed because of the hard work of the poors (tall buildings, well laid roads and with infrastructure), however if these labour force are allowed to sleep in their huts with no hopes for prosperity the law makers should enact laws to alleviate them. Those who have should give and those who do not have should take. In case if the haves desist to share their wealth to the have not's the law makers should enact laws to drain the money and distribute it to the have nots or punish those who hoard their wealth.

Critical Analysis:

This song traces the dangerous situation of economic development without equal distribution as such contains all the nuances of social justice of Thanthai Periyar is highlighted that alone will solve this inequality. While the fact of attainment of maximum social benefit remains only in theory, more than five decades have passed after the proclamation of the wonderful statement of Dr.Martin Luther King Jr., the society all over the world is faced with problems of vast disparities in wealth, health and opportunities. Especially in India the disparity between the haves and have not's have been widening up. In the article appeared in The Hindu dated 23rd Sep. 2017 S.Rukmini gives a

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staggering picture raising the following important questions and traces the answer with the help of pictorial diagrams from the published work of Credit Suisse's Global Wealth Data-book 2014 *(29). The questions she raises are vital to the subject matter and they are - How does inequality in India really look? How much share does the country's poorest 10 per cent have in its total wealth, how much does the richest, and are the rich getting richer?*

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

Context-3: Mugaraasi

Synopsis of the story

(written after viewing the movie in U-tube i.e. https://youtu.be/xMIXu6NkK6M)

The hero MGR (Ramu in the movie) is a responsible police officer, whose mother worked as a servant maid in the Manson belong to Duraiswamy (M.N.Nambiar). Duraiswamy who was the guardian of a big property wanted to capitalize the entire property thereby tries to kill the hier apart of the property who was none other than Jaya (J.Jalalitha) the only daughter of the brother of Duraiswamy. In one of the attempt to kill the new born baby-child Duraiswamy offers huge sum of money to Ramu's mother who instantly refuses to do so and he kills her on the spot which was witnessed by the elder brother of Ramu i.e. Somu (Gemini Ganesan). The story goes like this the elder brother Somu makes attempt to take revenge on Duraiswamy including sending a live snake in a package on the eve of the birth day of Duraiswamy and Ramu who was an invite to this function saves him from this plot. Thus Ramu's broher Somu (Gemini Ganesan) fails in every attempt including loosing of one of his leg while attempting to kill Duraiswamy. Duraiswamy's aid and friend was Jambhu (Asokan) who practices all illegal activities in the society who also has huge goondas with him. Jambu who knows all the secret acts of Duraiswamy wants half of the property to part with him. Duraiswamy promises him to part with half of his property after the marriage of his daughter but conspires to kill Jambhu. Knowing this secret Jambhu waits for the time to kill Duraiswamy. It so happen that Duraiswamy becomes more stressfull and goes to a state of restlessness. As per plan hatched by the hero - Jayalalitha consumes the glass of milk to be given to Duraiswamy and fells down. Wife of Duraiswamy blames that it was the witch hunt of Duraiswamy that caused the death of Jaya to grab the property. But Duraiswamy refutes the allegation and states that it was true that he had killed the servant maid but not Jaya. Inspector Ramu comes out and ends the drama. The climax of the story is the wonderful fight between Asokan and MGR, after Asokan kills Nambiar. The hero vanguishes Asokan and arrests him finally and marries Jayalalitha. The film is full of thriller, great dialogues and scintillating songs and is a big box office success. It could be seen that the hero teaches the heroine stic-fight which she bravely learns and the moment of training draws attention of the viewer, that dignity and discipline was maintained in the training.

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Sl. No.	Name of the Movie and its historical details	Voicing against the social atrocity towards the poors in the society.	Symbols of dravidar iyakkam	References on dravidar political ideology as advocated by Thanthai Periyar	Philosophical Songs containing social emanicipation and the practice of virtue in the society	Heroine's helping hand to the hero in establishing the truth.
	Mugaraasi*	1	2	3	4	5
3.	**Directed by** M.A.Thirumugam **Produced by** Sandow MMA Chinnappa Devar **Starring** M.G. Ramachandran Gemini Ganesan Jayalalithaa – Main roles. **Male supporting actors** M. N. Nambiar S. A. Ashokan Nagesh V. K. Ramasamy Sriram Sandow M. M. A. Chinnappa Thevar **Female supporting actors** Manorama P.K.Saraswathi **Music by**	Yes There is a specific song which has been narrated.	No	No	Yes	Yes
	K.V.Mahadevan **Cinematography** N. S. Varma **Edited by** M. A. Thirumugam M. G. Balu Rao **Production company** Devar Films **Release date** 18 February 1966					
Positve Outcome of the Movie: **The hero establishes truth by arresting Asokan and clears the air that it was Nambiar who killed his mother – after both Nambiar and Asokan are punished only peace prevailed in the family.**						

**https://en.wikipedia.org/wiki/Mugaraasi*

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Consider the following song from the movie Mugaraasi; written by Kannadasan-**Sung by T.M.Soundararajan.**

Original Song written in Tamil	**Translation of the song in English**
உண்டாக்கி விட்டவர்கள் ரெண்டு பேரு - இங்கு கொண்டு வந்து போட்டவர்கள் நாலு பேரு கொண்டாடும்போது ஒரு நூறு பேரு - உயிர் கூடு விட்டு போன பின்னே கூட யாரு தீராத நோய்களையும் தீர்த்து முடித்தான் - இவன் சேராத வைத்தியத்தை சேர்ந்து படித்தான் படித்தான்.... முடித்தான்.... பிறர் நோய் தீர்க்கும் வைத்தியன் தன் நோய் தீர்க்க மாட்டாமல் பாய் போட்டு தூங்குதப்பா - உயிரும் பேயோடு சேர்ந்ததப்பா... ஹோய்... . கல்யாணம் செய்வதற்க்கும் நாள் சொல்லுவார் - எந்த காரியத்தை செய்வதற்க்கும் தேதி குறிப்பார் நல்ல சேதி சொல்லும் ஜோஸியர்க்கும் நீதி சொல்லும் சாவு வந்து தேதி வைத்து விட்டதடியோ - கணக்கில் மீதி வைக்க வில்லையடியோ.... ஹோய்... . பட்டணத்தில் பாதி இவன் வாங்கி முடித்தான் - அந்த பட்டயத்தில் கண்டது போல் வேலி எடுத்தான் எடுத்தான்....முடித்தான்.... ஹோய்... அதில் எட்டடுக்கு மாடி வைத்து கட்டிடத்தை கட்டி விட்டு எட்டடிக்குள் வந்து படுத்தார் - மண்ணை கொட்டியவன் வேலி எடுத்தான்.... ஹோய்...	**Two people have created me and those who place me at the burial ground are four** **When we celebrate (an occasion) there will be hundreds when the life ebs out of the body who will accompany us.** **He cured the disease that could not cured at all and learnt medicine which could be difficult for others to do so.** **The person who cured the disease of others however could not cure his own disease and sleeping an eternal sleep on the mat.** **They fix a date for the marriage and earmark date for auspicious functions – however death fixes date even to such an astrologer who fixes auspicious dates indeed and never spares his accounts** **He bought half the places in the city** **And fenced the land in accordance with the measure and builts sparsh apartment of eight story but after his demise he had to lay down at the pit of eight feet** **That person who poured the mud in the pit had fenced around the body buried.**

Intrepretation of the Song:

I emerged out from the association of my father and mother. When I got married it was witnessed by hundreds of people. After my demise four people would carry my mortal remains in the pall for cremation. When the life ebs out who will accompany me! Even the doctor cures others disease after learning medicine but will the doctor knows when will he die nor escape from the clutches of death. The astrologer who fixes auspicious functions and give date and time for the functions to happen will he know the date and time of his demise. Though one buys multi-story appartments in the heart of the city but when they die all the assests will not come along with him and he will be laid to rest at the burial ground admesuring eight feet. The person incharge of the burial ground will make a mote around the place where the mortal remains are buried and try to fense the area. *Thus it is a purely philosophical song indicating nothing is permanent in the world. When everything is impermanent why keep on earning wealth abrubtly is the question raised by the writer of the lyrics, the great Kannadasan*

Interesting facts:

It was a fact that Gemini Ganesan acted along with Chevalior Shivaji Ganesan for more than 25 movies but not with MGR on a single film. It seems MGR suggested Gemini Ganesan to act as his elder brother in this movie and thereby the long void came to an end. Thereafter these two did not come to gether to act in a movie (30). As reported in Kumudam life dated 28.2.2018 under the caption En Vathiyar (My Teacher) published an article written by Amma herself:

As you read the topic you may bewilder that I am going to write about my school teacher, or my music teacher but it is not so- the title vathiyar (teacher) is best suited to one person you must have understood before I pronounce his name i.e. Puratchi Thalaivar. He is truly a teacher who can teach. He has the skill, the ability more particularly the capacity to patiently teach. I have realized such a talent in Puratchithalaivar many times in my life. Initially what I have seen is the really soft-spoken teacher alone. When I was acting in the Devar Films "Mugarasi" directed by M.A.Thirumugam. One day he could not come to the production unit and requested MGR to direct on that particular day. The particular scene was the hero goes out forcefully with the height of his anger and I have to rush behind him with an appealing voice. MGR wanted Marimuthu an Assistant Director to be his proxy and as he rushing out I casually went behind him in a jovial calling his name – in the suiting spot excepting my wild cry nothing was there because MGR got wild – when I turned back MGR stopped the trolley and was watching me: I have never seen MGR with such an angry look. Is your laughing over? Shall we do our business properly? Have we come here to do our job or to play?

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I could not react and I really wanted to cry and do not wish to cry before so many people. After some times he came near to me I was startled and do not know what he is going to say? Did I shout at you? I know that you have not done it intentionally. You are a little girl – you should be in a college playing with your friends but you took upon acting. But you should understand one thing producers spend lakhs of rupees and we should never waste their money. Taking that advice from my respected teacher – I have been cautious from that day onwards and earned good name from him (31).

Context -4: Chandrodhayam

Synopsis of the Story

(written after viewing the movie in U-tube i.e. https://youtu.be/ROu-uUyg4gM)

The hero Chandran (MGR) works as a reporter for a news paper known as Dinakkavarchi (daily attraction) which was run and owned by Duryodhana (MR Radha) wherein Alwar (Nagesh) was also working as a still photographer whose wife was Ahalya (Manorama). Ponnambalam (Asokan) a Zamindar and a widower whose only daughter was Devi (Jayalalitha) who is suppose to lead a luxurious life but cannot choose her own food in the house nor have a dip in the small pond of her garden house. The servent maid belovedly called as Lakshmi Aaya (Pandari Bai) by Devi was cheated by Duryodhana and deserted her. Lakshmi Aaya bore a female child by name Kamala (Bharati Visnuvardhan) and leaves her in the hands of a married couple who was bereft of a child.

The story goes like this "the hero saves Kamala from the death nooze and assures his help as an elder brother". Proded by fate Kamala was molested by a Zamindar Parandaman (Nambiar). Ponnambalam wanted his daughter Devi to get married and finds a match – the match was none other than Parandaman the land lord whose family was equal in status with that of Parandaman. Devi hates to get married and runs away from the bungalow in the midts of a night and some how manage to reach the city wherein Parandaman founds her standing on the streets and tries to carry her away in the car. But the press reporter Chandran who was investigating an accident happens to see the roude behavior of Parandaman with Devi and intervenes and saves her from the hands of Parandaman. Chandran wanted to accompany Devi to her house but she says that she was an orphan and no place to go. Chandran takes her to his house for the day and the very next day he wanted to leave Devi in a ladies home but Devi refuses the idea and continued to live in Chandran's house itself she says that she would commit suicide if she is pestered further. It was the hero who fights for the rights of Kamala as well as Devi to join her father. In course of time Devi and Chandran fells in love. Finally the hero achieves what he wanted i.e. makes the father of Devi to realize the truth that Devi was faultless and fights with the villain Paranthaman to get Kamala married to him. Finally Ponnambalam wants the hero to marry his only daughter by which time the hero MGR makes Duryodhanan to realize his mistake and agrees to take the hands of Lakshmi and also requests Chandran to run the news paper. Thus the name of the news paper changes from Thina- kavarchi to Chandrodayam the name of the movie. The movie ends in a happy note. The heroine acts like an innocent girl but makes a huge impact on the unassailable role given to her. It is the opinion of the researcher this particular role is most suited to Amma. The heroine Jayaraman Jayalalitha won the Tamil Nadu Cinema Fan Award for Best Actress.

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Sl. No.	Name of the Movie and its historical details	Voicing against the social atrocity towards the poors in the society.	Symbols of dravidar iyakkam	References on dravidar political ideology as advocated by Thanthai Periyar	Philosophical Songs social containing emancipation and the practice of virtue in the society	Heroine's helping hand to the hero in establishing the truth.
	Chandhrodhayam*	1	2	3	4	5
	Directed by K.Shankar **Produced by** G. N. Velumani **Starring** M. G. Ramachandran J. Jayalalithaa, M.R.Radha, Nagesh, Manorama, M.N.Nambiar and S.A.Asokan. **Music by** M.S.Viswanathan **Cinematography** Thambu **Edited by** K.Narayanan **Production company** Saravana Films **Release date** 27 May 1966	Yes – the hero gives shelter to the poors in the car shed of the company which was not liked by the owner resulting in heated exchange of equity and social justice concept.	Yes	yes	Two philosophical songs (i) Budhan yesu Gandhi piranthathu boomil etharkaga (ii) Kasikkupogum sanyasi un kudumbam ennagum neyosi.	No

Positve Outcome of the Movie:

MGR the hero brings the age old news paper which was publishing unwanted information to the public becomes a daily that would publish news for the general improvement of the society and also makes Namibar to marry the girl whom he had molested and also makes the Panniyar to change is attitude towards her daughter. Finally he also changes the attitude of Duryodhana (MR Radha) and makes him to accept his wife. These are the good things brought in by the hero.

**https://en.wikipedia.org/wiki/Chandrodayam*

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Consider the following song which has philosophical import from the movie Chandrodayam; written by Kavinger Vali -Song by T.M.Soundararajan, Music:- MSV:

Original Song written in Tamil	Translation of the song in English
புத்தன் ஏசு காந்தி பிறந்தது பூமியில் எதற்காக தோழா ஏழை நமக்காக கங்கை யமுனை காவிரி வைகை ஒடுவதெற்காக நாளும் உழைத்து தாகம் எடுத்த தோழர்கள் நமக்காக கேள்விகுறி போல் முதுகு வளைந்து உழைப்பது எதற்காக மானம் ஒன்றே பெரிதென்று எண்ணி பிழைக்கும் நமக்காக நிழல் வேண்டும் போது மரம் ஒன்று உண்டு பகை வந்த போது துணை ஒன்று உண்டு இருள் வந்த போது விளக்கொன்று உண்டு எதிர்காலம் ஒன்று எல்லோர்க்கும் உண்டு உண்மை என்பது எங்கும் உள்ளது தெய்வத்தின் மொழியாகும் நன்மை என்பது நாளை வருவது நம்பிக்கை ஒளியாகும் பொருள் கொண்ட பேர்கள் மனம் கொண்டதில்லை தரும் கைகள் தேடி பொருள் வந்ததில்லை மனம் என்ற கோவில் திறக்கின்ற நேரம் அழைக்காமல் அங்கே தெய்வம் வந்து சேரும் அழுதவர் சிரிப்பதும் சிரித்தவர் அழுவதும் விதி வழி வந்ததில்லை ஒருவருக்கென்றே உள்ளதெல்லாம் இறைவனும் தந்ததில்லை	**Why should Budha, Lord Jesus and Gandhi born because of poors like us** **Why should rivers like Ganga, Yamuna and Kaveri runs it is just to quench the thirst of labourers like us** **Why should we work bending our backs like question mark** **It is just to live depending on our self esteem alone** **When shadow is sought there exist a tree** **When enmity arise there comes a help** **When darkness approaches there is a lamp** **Similarly future is there for everyone** **Truth exists perpetually that is the language belong to God** **Goodness that is going to happen tomorrow is borne out of faith** **Those who possess wealth will not have the attitude to spare it** **Wealth will not reach the hands those intends to give** **When the temple of mind intends to open God will arise uninvited** **Those who laugh after crying and cry after laughing does not arise due to fate** **Those who possess huge wealth is not given by God at all.**

Intrepretation:

This is a motivational song intended for the labour force. The hero claims that Lord Budha, Christ Jesus and Mahatma Gandhi are born to uplift the poor labour force. Sacred rivers like Ganga, Yamuna and Cauveri flows just to quench the thirst of the labour force. Whereas the labour force works hard bending their backs just like a question mark is only to lead a life filled with self-esteem. As the tree exist when some one seeks shadow, and helping hand comes during the period of distress; lamp is lit to drew away darkness similarly there is a prosperous future for everyone. Truth is language of God which is all pervading; good fortune will prevail should be the faith of everyone. Those who cry out of penury or laugh out of prosperity is not the work of fate and the huge wealth possessed by a single person is not given by God. **Thus this song underlies the fact of equity and social justice in a society wherein importance for the development of poor labour force should be given which is the ideology of Dravidar Iyakkam propounded by Thanthai Periyar and greatly marveled by Perariger Anna which has been emphasized in this song by the hero MGR.**

Interesting facts:

It was reported in The Hindu dated 9th Jan 2016 Blast from the past: Chandhrodhayam (1966) that this film was a re-make -The 1934 Hollywood classic, "It Happened One Night", directed by Frank Capra, won several Oscars and was one of the biggest hits of the time. After World War II, this film was remade by his friend William Wyler as Roman Holiday, with Gregory Peck and Audrey Hepburn in lead roles. It Happened One Night was naturally remade across the world, and in Hindi, it was produced by AVM under the title, Chori Chori, starring Raj Kapoor and Nargis. Interestingly, Roman Holiday was also remade under the title, Nau Do Gyarah (Dev Anand and Kalpana). AVM made the film in Tamil too—Chandhrodhayam—with MGR and Jayalalithaa in the lead roles. The film was directed by editor-turned- filmmaker and producer K. Shankar, who also made Hindi movies. It was produced by the successful G.N. Velumani, under his banner Saravana Films, and music was by M. S. Viswanathan.

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Chandhrodhayam had impressive cinematography by Thambu (C.V. Ramakrishnan)—the climax fight between M. N. Nambiar and MGR, especially, was appreciated, for being shot with the use of just one light source: a rolling, broken small table lamp. The film was edited by Shankar and K. Narayanan, with lyrics by Bharathidasan and Vaali. One song, titled 'Kaasikku pogum sanyasi', rendered by MGR and Nagesh, was a hit. *Remembered for:* Excellent acting by MGR and Jayalalithaa, and cinematography by Thambu (32). The hero teaches a lesson to the heroine about the charater to be imbibed by the women of Tamil Nadu i.e. acham, madam, nanam and payirpu in this movie. The heroine obtained a national award as the best actress award for her most praise worthy acting in this movie.



Chennai: An injured man with a plaster cast around his neck sitting shirtless on a hospital bed with his hands in obeisance. This photograph of MGR being treated for a bullet wound was the most extensively printed poster for the 1967 Madras state elections. The DMK ensured that the iconic snapshot of him was splashed across the state. And political analysts still argue if it turned the tide in favour of the 20-year-old party struggling to find its bearings. On January 12, 1967, MGR fans were awaiting the release of Thalaivar's new film Thaikku Thalaimagan. MGR had released nine films the previous year including major hits like Anbe Vaa. The city was in a festive mood with Pongal and more importantly, the state assembly elections were in a month's time. Many would not believe their ears as the news floated by word of mouth — superstar MGR had been shot by fellow actor MR Radha in Ramavaram at 5 pm. Within hours, 50,000 people made it impossible for any vehicle to navigate and the police had to forcefully clear the crowd away. People were seen crying in the streets. Shops were closed. Livid fans on a rampage pelted stones on vehicles and a group of MGR fans vandalised Radha's house. The bullet had entered near MGR's left ear and lodged behind the first vertebra. Doctors were apprehensive that displacing it would cause further impairment. (A few months later, when MGR coughed, that piece came out and he went on record and said it was God's grace. His atheist party had no comment to offer). MGR gained consciousness the following day. And in his first electoral feat, he won by a margin of 27,000 votes without even campaigning. But his voice was seriously affected by the shooting. With two movies— Arasa Kattalai and Kavalkaran — waiting for release, the cinema world was watching with baited breath whether his celebrated career would come to an end. Arasa Kattalai already had MGR's dialogues recorded and it went smoothly. There was a thoughtful submission by others for using a dubbing artist for Kavalkaran but MGR was adamant. He said, "For this movie and in future also, I will use my own voice. If not, I'll stop acting in movies." MGR made efforts to regain his voice. He practiced speech while standing in neck-deep sea water. But still, in Kavalkaran there was noticeable slurring of words and mispronunciations. But his legion of fans encouraged him by making it a bigger hit. Though stand-up comedians imitated his speech for decades, MGR went on to speak in his voice for 42 movies and make political speeches in elections and legislature.

Tribute to Actor Nagesh:

Nagesh was born as Cheyur Krishna Nageshwaran to Kannada Madhwa Brahmin parents. His parents were Krishnan Rao and Rukmani Ammal. Initially Nagesh worked in the Railways just as his father did and moved to Madras city in search of a career in dramas and cinema when he saw the Tamil play *Kamba Ramayanam*, enacted by his colleagues, and felt that he could do a good job. He persuaded the secretary of the railway's cultural association to give him the role of a man suffering from stomach pain. MGR, then chief guest, seeing this play, in his speech praised Nagesh for his performance. From then onwards, Nagesh played small roles in various drama troupes. His roommates at Madras were Vaali and C. V. Sridhar, who had later become an acclaimed lyric writer and director respectively. He acted in over 1,000 films from 1958 to 2008, performing in a variety of roles as comedian, lead roles, supporting actor and antagonist including Telugu, Malayalam, Hindi and Kannada films. Manorama was paired with Nagesh regularly in films with M.G. Ramachandran as lead between 1960 and 1970 such as *Thaali Bagyam, Vettaikaran, En Kadamai, Kanni Thai, Thayin Madiyil, Kadhal Vaganam, Chandrodhyam, Anbe*

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Vaa, Padagotti, Panathotaam, Kaavalkaran, Kadhal Vagahnam, Vivasaaye, Thaikku Thalaimagan, Ther Thiruvizha, Thanipiravi, Thazhampoo and *Thozhilali*. Other directors cast the Nagesh-Manorama pair in memorable films beginning from 1962, such as *Nenjil Or Aalayam, Kungumam, Rakta Thilagam, Panjavarnakilli, Navarathiri, Puthiya Paravai, Anbu Karangal, Anubhavi Raja Anubhavi, Saraswathi Sabadham, Gowri Kalyanam, Galatta Kalyanam, Ner Vazhi, Ninaivin Nindraval, Poojaikku Vandamalar, Deiva Thirumagal, Deivathin Deivam, Shanti, Thenmazhai, Aannavin Asai, Andru Kanda Mugam, Seetha, Mani Makutam, Nagamali Azhagi, Kandan Karunai, Saadu Mirandal, Thaimel Aanai, Kaalam Vellum, Annai Abirami, Thiruvarutchelvar, Karunthel Kannayiram, Kalangarai Vilakkam* and *Annamitta Kai* (33).

Mohan V Raman reports that "One day, actor Balaji called him, praised his acting in a play and told him to move to his house in Montieth Road where he literally took care of all his needs. Balaji introduced Nagesh to several film people and Nagesh made his debut in the film Thaamarai Kulam directed by Muktha Srinivasan (1959). His next big break was when he was introduced to director Sridhar by Balaji. Nagesh was cast as a village patient, with Rama Rau scheduled to play the main comic role in the film, Nenjil Oru Aalayam (1962). Rama Rau was late for the first day's shoot and Nagesh was asked to fill in while they checked the lighting and other technical details. When they wanted to take a trial, Nagesh did such a hilarious job of searching for a child that both Sridhar and the cameraman Vincent gave him the role. Rama Rau's delayed arrival cost him the role, but gave the Tamil film industry a treasure" (34). It was reported in the Tamil daily news paper Dinamaar dated 1.02.2009 that: On the eve of his death the former Chief Minister of Tamil Nadu Puratchi Thalaivi Dr.J.Jayalalitha in her condolence message said the following:

> Starting his career as a stage actor he ventured in to cinema as a comedian and earned the appreciation of millions of his fans and entertained them by his acting not only as a commadian but in various leading roles including as an hero and villain. Nagesh also acted with me in several movies including the song Ammano Swamiyo in the Tamil film NAN acclaimed great appreciation from the fans of tamil cinema. *The movies he acted such as Ayirathil Oruvan, Major Chandrakanth, Neerir Kumuzhi, Server Sundaram, Ethir Neechal, Kathalikka* Neramillai, Thiruvilaiyadal are the movies that made him immortal in the hearts of people of Tamil Nadu. His demise is a great loss to the film fraternity and the country has lost a great human being (35)



Context -5: Thanipiravi

Synopsis of the Story:

(written after viewing the movie in U-tube i.e. https://youtu.be/LpHFycJuPqI)

It is a thriller movie with various suspenses. Asokan was Muthu's (MGR) father who runs a workshop. Though the hero MGR was well educated but content with maintaining his father's workshop itself. As ususal he is so affectionate with his mother P.K.Saraswathi and the only sister Revathi. The hero saves the heroine (Jayalalitha) in a plot made by certain anti-social elements who were indulged in illegal activities. Heroine is the daughter of a police inspector M.N.Nambiar. She fells in love with the hero. Incidentally the sister of the hero has been saved by the brother of Nambiar in a confrontation and these two fells in love. The height of the story is that both the brother of Nambiar and the father of the Hero Asokan were involved in illegal activities with a very big anti-social group. These were unearthed by the Hero and in such an heroic deed the hero himself losts in great sensational penury because his own father and the brother in law are confirmed perpetrators and involved in such illegal activities. It was the eleventh collaboration of M. G. Ramachandran and Devar Films. The hero appears only to the twentieth minute of the film. He is introduced by a song, *Uzhaikkum Kaigale*. M.G. Ramachandran has a small beard and a beret, he looks like Che Guevara so, a premonitory tribute. The beard disappears, after the marriage of his younger sister. The song that MGR sings while working on the forge, 'Uzhaikkum Kaigaley….' (voice: T.M. Soundararajan; lyrics: Kavignar Kannadasan), conveys his leftist philosophy, highlighting the role of the worker in building the society. The song became a big hit (36):

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Sl. No.	Name of the Movie and its historical details	Voicing against the social atrocity towards the poors in the society.	Symbols of dravidar iyakkam	References on dravidar political ideology as advocated by Thanthai Periyar	Philosophical Songs social containing emanicipation and the practice of virtue in the society	Heroine's helping hand to the hero in establishing the truth.
	Thanipiravi*	1	2	3	4	5
	Directed by M.A.Thirumugam	Yes	No	No	Yes there is a supper hit	yes
	Produced by Sandow MMA Chinnappa Devar **Story Written by** "Madurai" Thirumaran **Starring** M. G. Ramachandran and Jayalalithaa **Music by** K.V.Mahadevan **Cinematography** N. S. Varma **Edited by** M. A. Thirumugam M. G. Balu Rao **Production company** Devar Films **Release date** 16 September 1966				song on labour welfare	

Positve Outcome of the Movie:

It was the situation that pulls the hero back to despondency and he has to bear the criticism of his own lover and family. There is another suspense involved in the story that is the leader of the anti-social group. The hero unearth's this truth and makes everyone to admire his self-less service to the society.

**https://en.wikipedia.org/wiki/Thanippiravi*

Consider the following song from the movie Thanipiravi; song written by Kannadasan and sung by T.M.Soundararajan, K.V. Mahadevan film directed by M. A. Thirumurugam:

Original Song written in Tamil	Translation of the song in English
உழைக்கும் கைகளே! உருவாக்கும் கைகளே! உலகைப் புதுமுறையில் உண்டாக்கும் கைகளே! ஆற்று நீரைத் தேக்கி வைத்து அணைகள் கட்டும் கைகளே! ஆண்கள் பெண்கள் மானம் காக்க ஆடை தந்த கைகளே! சேற்றில் ஓடி நாற்று நட்டு களை எடுக்கும் கைகளே! செக்கர் வானம் போல என்றும் சிவந்து நிற்கும் கைகள் எங்கள் கைகளே! உழைக்கும் கைகளே...	Oh that hands which works hard and creates a new order in the world. That hands which construct dams to preserve river water That hands which weaves to produce cloth to save the dignity of men and women That hands that sows seeds and removes the unwanted plants on the field.

பலன் மிகுந்த எந்திரங்கள் படைத்து விட்ட கைகளே! பாதை போட்டு உலகை ஒன்றாய் இணைத்து வைத்த கைகளே! பாரில் உள்ள பெருமை யாவும் படைத்ததெங்கள் கைகளே! பச்சை ரத்தம் வேர்வையாக படிந்து நிற்கும் கைகள் எங்கள் கைகளே! உழைக்கும் கைகளே... உலகமெங்கும் தொழில் வளர்க்கும் மக்கள் ஒன்றாய்க் கூடுவோம்! ஒன்று எங்கள் ஜாதி என்று ஓங்கி நின்று பாடுவோம்! சமயம் வந்தால் கருவி ஏந்தி போர் முனைக்கு ஓடுவோம்! தர்மநீதி மக்கள் ஆட்சி வாழ்கவென்றே ஆடுவோம்! –	Our hands for ever reflects the dark red sky. That hands which created heavy machineries That hands that laid roads to integrate the world All the prides in the world are products and results of our hands. Our hands are the symbols that turned cold blood into sweat Let all the labour force in the world assemble at one place and exclaim that we belong to one community that is the labour force. If time comes we will wage war lifting the weapons in our hands. Let us dance exclaiming righteousness and people's rule.

Interpretation

This song clearly indicates the nature of duties obligated to the skilled labour force, right from tilling and sowing seeds to building machinery for the factories to function and constructing roads to make movement of people and things from one place to other possible. All this was possible only with the dedicated work of labour force and there is no reason why they cannot become owners of the factors. If it did not happen why can't the labour force wage a war against the oppressor – is the sum and substances of this song. This song not only enunciates the nature of works performed by the labour force and establishes a fact that without labour force infrastructural development becomes impossible. If such a thing is a fact why the labour force cannot claim ownership of the factors of production and this clearly establishes not only the concept of alienation but the dream of Karl Marx's of labour revolution.

Context -6: Thaikku Thalaimagan

Synopsis of the Story

(written after viewing the movie in U-tube i.e. https://youtu.be/nnVudk5ytsg)

Somaiya (S.A.Asokan), the elder son of S.N.Lakshmi owns an automobile garage by name *Marudhachalam Murthi Automobiles.* The younger son is Marudhu (MGR) who is the hero of the movie. He is known for his bravery and alacrity of innovative action supported by honesty and thus attracted the attention of the heroine Malathi (Jayalalitha). The generous minded Pannaiyar Dharmalingham (S.V.Ranga Rao) graciously agrees to get her daughter married to mechanic Maruthu breaking all the bariers of rich and poor; low and high esteem but with a conviction that one day Maruthu will live in his house with his daughter. Taking advantage of this weakness in his affection towards his daughter the elder brother Somaiya bribes Panniar even he goes to the extent of establishing another workshop in the city and contacts an illegal affair with a woman and tries to settle in the city. Panniyar comes to know about it and could do nothing. Blinded by the affection towards her eldest son Lakshmi suppresses all the unwanted habits of his eldest son and continues to live with him. She dies just after her first son dies – all the attempts by the hero to save his mother become vain.

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Sl. No.	Name of the Movie and its historical details	Voicing against the social atrocity towards the poors in the society.	Symbols of dravidar iyakkam	References on dravidar political ideology as advocated by Thanthai Periyar	Philosophical Songs containing social emanicipation and the practice of virtue in the society	Heroine's helping hand to the hero in establishing the truth.
	Thaikku Thalaimagan*	1	2	3	4	5
	Directed by M. A. Thirumugham **Story Written by** Sandow M. M. A. Chinnappa Thevar	The hero refuses to stay in his father in law's house	No	No	No	Yes
	Starring M. G. Ramachandran Jayalalithaa S. V. Ranga Rao S. A. Asokan R. S. Manohar **Music by** K.V.Mahadevan **Cinematography** N. S. Varma **Edited by** M. A. Thirumugham **Production company** Devar Films **Release date** 13 January 1967	stating that it is against his principle.				

Positve Outcome of the Movie:

The film ends that mother keeps her unaltered affection towards her eldest son and the title of the movie concides with this.

**Thaikku Thalaimagan – Wikipedia en.wikipedia.org › wiki › Thaikku_Thalaimagan*

Consider the following song from the movie *Thaikku Thalaimagan*; written by Kannadasan and sung by T.M.Soundararajan, *K.V. Mahadevan* film directed by M. A. Thirumurugam (1966).

Original Song written in Tamil	Translation of the song in English
தாய்க்குத் தலைமகன் தாயை மறந்தாலும் தனிப் பாசம் கொண்டிருந்த தாய் அவனை மறக்கவில்லை தாய்க்குத் தலைமகன்தான்பிரிந்தான் என்றவுடன் தாயும் பிரிந்து விட்டாள் தனித் தெய்வமாகி விட்டாள் தெய்வமே எங்கள் திருவிளக்கே குலத்தவரைக் காத்தருள்வாய் தாயே	The eldest son may forget his mother But the affectionate mother never forgets him When the eldest son separates himself from the family mother also goes along with him and becomes a separate God Oh God the lamp of our family Kindly safe guard our family…

Intrepretation

This is a sentimental song wherein the mother always support the weakest son in the family. In this case she supports the erring eldest son and lives with him and dies when he dies out of the sins committed by him. The younger son thus admits the affection shown by his mother and prays to her to safe guard the family being the lamp of his family.

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Context -7: Arasa Kattalai

Synopsis of the story:

(Written after viewing the movie in U-tube i.e. https://youtu.be/MpeuEbxbQoI)

The story of *Arasa Kattalai* deals with a ruler of Kumarinadu (Veerappa in a guest role), a despondent king who was assisted by a curel minded leader of the Army (Manohar) who happen to feed wrong information about the people of the country. The head of the army squanders public property and causes untold sufferings to the people and gives an entirely different picture about the people to the king and make the king to belive his version too. Thus the king was under the tholdrom of the evil minded head of the army. On the other hand the hero Vijayan (MGR) who is popular among the public. It so happened that the Minister during a raid to collect revenue on the eve of the birth day of the King, kills the uncle of Vijayan under the pretext of tax evasion. Vijayan goes to the king's palace during the night with the mortal remains of his uncle and fights with the king and wins his mind by making him to realize that he was under the illusion of his Minister and committed grave injustice to his subjects. Handing over the crown to Vijayan and ordering him to govern the people to uplift their standard of living and also handing over his daughter with a requet to take care of his own sister the king dies. The order of the King to Vijayan becomes the title of the movie "Arasa Kattalai" (i.e. order of the king). Meanwhile message reaches Manimangalam Palace where lived the diseased king's nice a Princess by name Amudha (Sarojadevi) with her brother (Asokan). As per custom the daughter of King Kumari Nadu has to get married to Asokan. Infact the King's daughter is in love with his uncle Asokan already. Under these circumstances, the Princess of Manimangalam sends a message to Kumari-nadu asking the newly crowned king to hand over the nation and the daughter of the diseased king otherwise war will ensue. The head of the army distorts this message and gives a wrong version to Vijayan. Vijayan rushes to Manimangalam meanwhile the head of the army of Kumari Nadu surreptitiously attempts to kill Vijayan and his aid, however, both escapes with major injury. Vijayan was saved by Amudha the princes. Manohara the Army Chief of Kumarinadu wages a war against Manimangalam and captures Asokan and made others to leave Manimangalam. Infact the Raja Guru (MN Nambiar) of Manimangalam requests the Princess to run away from there just to save them and wage a war against Kumari Nadu later. The Hero then captures Asokan and keeps him under his direct custody. The highlight of the film were the sword fights of ancient order between MGR and Nambiar. Once again Nambiar establishes that he is one of the leading villains who have all the skills of fighting with the use of a sward and scintillating dialogues and war of words with the hero in chaste Tamil. The song and dance sequences with MGR and Saroja Devi, and also with the heroine Jayalalithaa. The music composed by K.V. Mahadevan, assisted by his able disciple Pugazhendi, was a big hit too. The film has seven songs rendered by T.M. Soundararajan and P. Susheela, with lyrics by Vaali, Alangudi Somu and Muthukkoothan. Cinematography was by A Shanmugam and the film was produced by M.C.Ramamurthi under the banner of Sathyaraja Pictures and made at Sathya Studios. In spite of excellent cast, songs and dances, the film did not do well for a MGR movie and ran only for 10 weeks.

Sl. No.	Name of the Movie and its historical details	Voicing against the social atrocity towards the poors in the society.	Symbols of dravidar iyakkam	References on dravidar political ideology as advocated by Thanthai Periyar	Philosophical Songs containing social emanicipation and the practice of virtue in the society	Heroine's helping hand to the hero in establishing the truth.
	Arasa Kattalai*	1	2	3	4	5
	Directed by M. G. Chakrapani **Produced by** M.C.Ramamoorthy **Screen Play by** R.M.Veerappan Ve.Lakshmanan SKT Samy	The hero tries to establish equity and social justice in the	No	No	Yes there is one philosophical song Vettaiyadu vilaiyadu which will be dealt separately.	Yes the heroine Jayalalitha helps the hero to be his proxy at a crusial stage of the movie.Finally he fulfills his task of handing over the

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	Starring MGR, Sarojadevi, Jayalalitha, SA Asokan, M.N.Nambiar, R.S.Manohar, Nagesh, P.S.Veerappa, K.R.Ramaswami, Brent Ramaswamy, M.A.G. Samy; N.S.Nadharajan; S.M.Thirupadhiswamy; Kundhumany; D. S. Raja; T.S. Manikkum; Ramsingh; Chandrakantha; Madhavi; C.T.Rajakantham; Santha; G. Sakunthala; Rajeshwari. **Music by** K.V.Mahadevan. **Cinematography** A.Shunmugam **Edited by** K.Narayanan **Production company** Sathyaraja Pictures **Release date** 19 May 1967	Kumari country and at the same time finds ways and means to get Asokan and the kings daughter get married.				Kumari Country and Manimangalam to Asokan and leaves the place to lead the life of an ordinary citizen along with his wife Jayalalitha the heroine of the movie.

Positve Outcome of the Movie:

The hero tries to establish equity and social justice in the Kumari country and at the same time finds ways and means to get Asokan and the king's daughter get married. Finally he fulfills his task of handing over the Kumari Country and Manimangalam to Asokan and leaves the place to lead the life of an ordinary citizen along with his wife Jayalalitha the heroine of the movie.

**https://en.wikipedia.org/wiki/Arasa_Kattalai*

Consider the following song from the movie Arasa Kattalai; song written by Kavingar Vali and sung by T.M.Soundararajan, K.V. Mahadevan film directed by M. A. Thirumurugam (1966).

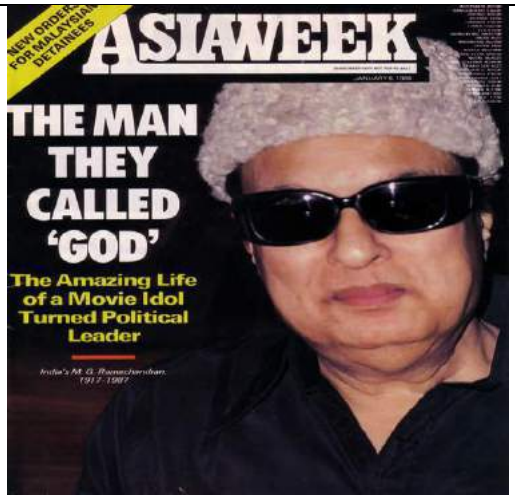
Original Song written in Tamil	Translation of the song in English
என்னைப் பாட வைத்தவன் ஒருவன் - என்பாட்டுக்கு அவன்தான் தலைவன் ஒரு குற்றமில்லாத மனிதன் - அவன்கோவில் இல்லாத இறைவன் அவன் சோலையில் மலராய்ச் சிரிப்பான் அந்தி மாலையில் நிலவாய் இருப்பான் குளிர் ஓடையில் அலையாய்த் திரிவான் நல்ல கோடையில் குடையாய் விரிவான்.. விரிவான்.. அவன் சபைகளில் எத்தனை ஆட்டம் அவன் தோட்டத்தில் பறவைகள் கூட்டம் அவன் கலைகளுக்கெல்லாம் மன்னன் நல்ல கலைஞருக்கெல்லாம் வள்ளல்.. வள்ளல் அவன் வீட்டுக்குக் கதவுகள் இல்லை அந்த வாசலில் காவல்கள் இல்லை அவன் கொடுத்தது எத்தனை கோடி அந்தக் கோமகன் திருமுகம் வாழி வாழி என்னைப் பாட வைத்தவன் ஒருவன் - என்பாட்டுக்கு அவன்தான் தலைவன் ஒரு குற்றமில்லாத மனிதன் - அவன்கோவில் இல்லாத இறைவன்	**Someone made me to sing** **He is the leader of my song** **Flawless person who is the God without a temple** **He will laugh just as flowers in the garden** **Will exist like a moon in the dusk** **Will exist as the wave in the cool river** **Will expand like an umbrella in the hot summer** **How many dances would take place in his darbar** **Birds will reside in his garden** **He is the king of all the arts** **He is the bounty to all the artist** **There is no doors in his house** **There is no guards in the doorway** **How many billions he had given** **His blessed face should live for ever** **He made me to sing** **He is the basis of my song** **Flawless person who is the God without a temple**

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In this song the heroine extols the qualities of the hero (MGR) – it is true that MGR made Amma to sing in his movie and thereby he becomes the hero in her song. The hero is an honest and flawless person who is regarded as God by many. He never keeps anything for himself and gives away to the needy especially to his co-artist – how many crores of rupees had he given as charity is not known to any one. Incidentally MGR wrote a will of testimony that all his property belong to the public in a land mark judgement the High Court of Madras hailed MGR as the following:

MGR makes his property public: Puratchi Thalaivar Bharat Ratna Dr.MGR wrote a WILL of testament of his property and wanted charity to be done from the money earned by his properties and that is being done even today: Nearly 29 years after the death of AIADMK founder and former Tamil Nadu Chief Minister M.G.Ramachandran, the Madras High Court on Thursday appointed retired judge Justice D. Hariparanthaman to administer his properties, ending one more battle over the execution of the actor-politician's will. In the past three decades, MGR's legal heirs had fought numerous battles in the court over the administration of the charismatic leader's estate. Justice M.M.Sundresh passed the latest order while dismissing a batch of applications moved by the AIADMK founder's relatives seeking to appoint them as the Administrator of the properties left behind by him. The judge then appointed Justice Hariparanthaman to handle the job and directed him to file a comprehensive report in eight weeks after inspecting all the properties and the accounts of the Trust. The order passed on Thursday could be traced back to the WILL that had turned contentious since the death of the former Chief Minister on December 24, 1987. Through the WILL, which was registered on January 18, 1987, MGR had appointed senior advocate N.C.Ragavachari (since deceased) as its executor. He had named a relative M. Rajendran to succeed Ragavachari after the latter's lifetime. It is worth noting the intention of the WILL of Dr.MGR which is important to the subject matter of this research endeavour:

Broadly dividing his properties into two Dr.MGR, in his WILL, made it very clear that he did not have any other legal representative except his wife, Smt.V.N. Janaki. Even Smt.V.N.Janaki was given only a life estate, apart from certain articles.MGR had divided his vast properties - including the 6.47 acre Ramvaram estate, which was the nerve centre of Tamil politics during his three tenures as Chief Minister - into two parts, granting his heirs and wife a life estate, but also stipulating that the majority of them be used for philanthropic purposes. This had resulted in the creation of a home and school for the deaf and dumb at Ramvaram in 1990, as well as the MGR Janaki College of Arts and Sciences for Women in 1996, with the former funded by the income derived from his property in Chennai's salubrious Saligramam area, SathyaGardens. The WILL stated that the shares of Sathya Studio Private Ltd would go to the AIADMK. The administration and maintenance of the building have to be done by it, apart from appropriating the income for the party. In the event the party gets divided or dissolved, the shares would go to the 'MGR Oomai Illam Trust'. There is no right of sale or alienation or encumbrance of Sathya Studio Private Ltd, which was named after his mother. Since Mr. Rajendran, the last executor appointed by MGR, died on January 8, 2013, and as the WILL did not name any one to succeed him, Mr.Rajendran's wife Latha and other relatives of MGR approached the High Court seeking to appoint them as the Administrator of the properties. Refusing to accept their applications, Justice Sundresh said, *"The testator is none other than the former Chief Minister of the State, who is known to be a philanthropist par excellence. After the life time of Mr.Rajendran, the will authorises the High Court to appoint an Administrator as per law. Thus conspicuously, the WILL did not name any one thereafter, including any of his relatives".*



Noting that the intention of MGR was very clear that the properties were to be utilized for a philanthropic purpose mainly, among other things, Justice Sundresh appointed Justice Hariparanthaman as the Administrator. The above reminds the intention of Puratchi Thalaivar Bharat Ratna Dr.M.G. Ramahandran as quoted by Actor Rajesh, that "I will write a WILL that after my demise, all my wealth will go towards the poor and orphans" and the noble MGR lived up to his words and made his intention clear (37).

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Context -8: Kaavalkaaran

Synopsis of the story:

(Written after viewing the movie in U-tube i.e. https://youtu.be/57vMz86r6_s

The movie goes like this:- the hero Manickam (MGR) is a police officer (CID). To unearth the illegal activities that was suspeciously happening in Marudhachalam automobiles company the hero accepts the offer to work as a driver. There was an inspector who was deputed to unearth the gold smuggling - was missing and to find out the truth the hero (MGR) was nominated among others. The hero has a step brother by name Chandran (Sivakumar) who happens to be the hire apart of the property surreptitiously enjoyed by Marudhachalam. Actually the property enjoyed by Maruthachalam belonged to his sister. Maruthachalam's only daughter Susila was saved by the hero when she was caught by the flashing flood and they fell in love. Nagu (Asokan) the aide of Maruthachalam who helps in all his illegal activities threatens Maruthachalam to get his daughter marry him and it was agreed. However, Susila reveals her intention to get the hero married when her father Maruthachalam insisted upon arranging for her marriage. Taking pity on her daughter Maruthachalam wanted her to go and meet the hero and ask him to become the bride and live in her house. The hero refuses the plea. But the heroine had other ideas to get him married – ultimately she runs away from home finds the hero on her way and legitimately gets him married after a great argument at the police station that reflects the noble and honest intention of the hero. Chandran gains entry in to the bungalow of Maruthachalam through the brother of Maruthachalam by name Vaithilingham (VK.. Ramaswamy). Maruthachalam acting as innocent gives all the previlige to Chandran to live in luxury but waits for a time to kill him so that he can enjoy the property without any opposition. Maruthachalam mixes poision in the cake consumed by Chandran. The hero comes to know that Chandran lives with Maruthachalam rushes to the bungalow and asks Chandran to come with him. Chandran not only refuses to go along with the hero but also criticizes him about the poor condition that prevails in his house. Angry with his step brother the hero beats him and he fells down dead. It was later reveald that Chandran ate poisoned cake just before the incident. Vaithilingam kidnaps the younger daughter of Marudhachalam and threatens Marudhachalam to sign on an empty bond paper. This film is not only known for the heroic deeds of MGR but super hit songs: Ninaithen Vanthai Nooruvayadhu keetten thanthai asai manadhu (Valli) Mellappo Mellappo melidayale mellappo (Valli); Adangoppuraane sathiyama na kavalkaren ne oppu kola maruthalum nan kavalkaran (Alankudi Somu); Kaathu koduthukettaen aha qua qua satham (Valli); Kattazhagu Thangamagal Thirunalam (Alankudi Somu).

Sl. No.	Name of the Movie and its historical details	Voicing against the social atrocity towards the poors in the society.	Symbols of dravidar iyakkam	References on dravidar political ideology as advocated by Thanthai Periyar	Philosophical Songs containing social emanicipation and the practice of virtue in the society	Heroine's helping hand to the hero in establishing the truth.
	Kaavalkaaran*	1	2	3	4	5
	Directed by P. Neelakantan **Produced by** R. M. Veerappan **Written by** Ve. Lakshmanan R.M.Veerappan **Starring** M. G. Ramachandran Jayalalitha Sivakumar M. N. Nambiar Nagesh	yes	No	No	Yes	Yes She walks out of her luxurious house and helps the hero in his endeavour to establish truth.

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	Music by M. S. Viswanathan **Cinematography** V. Ramamoorthy **Edited by** C.P.Jambulingam **Production company** Sathiya Movies **Distributed by** Sathiya Movies **Release date** 7 September 1967					

Positve Outcome of the Movie:

The hero rescues Marudhachalam and his younger daughter after fighting with Vaithilingam. Finally the hero summons Marudhachalam to the police station and reveals all the truths he had unearthed including the killing of the inspector by Marudhachalam. The story ends with an happy note.

**https://en.wikipedia.org/wiki/Kaavalkaaran*

Consider the following song from the movie Kavalkaran; song written by Alangudi Somu **and sung by T.M.Soundararajan,** M. S. Viswanathan **film directed by M. A. Thirumurugam (1966).**

Original Song written in Tamil	Translation of the song in English
அடங்கொப்பூராண சத்தியமா நான் காவல்காரேன் நீ ஒப்புகொள்ள மறுத்தாலும் நான் காவல்காரேன் பட்டம் இருந்தாலும் ரொக்கம் இருந்தாலும் கற்பை அது காக்குமோ உன்னை தொட்டு முடி போட்டு ஒட்டி உறவாடும் துணைவன் போல் ஆகுமோ இந்த துணைவன் போல் ஆகுமோ பெண்மை கொடி மீது கண்கள் படும் போது உன் காவல் தான் அடியோ உன் பட்டு தளிர்மேனி முற்றும் ரசிக்கின்ற மெய்க் காவல் நான் அடியோ என்றும் மெய்க் காவல் நான் அடியோ அன்னை முதற் காவல் தந்தை மறு காவல் ஆரம்ப காவல் அடி என் உள்ளம் கவர்ந்தாலும் இல்லம் புகுந்தாலும் நான் தான் காவல் அடி என்றும் நான் தான் காவல் அடி	Certainly I am the guardian Even if you disagree with this I remain as your guardian If you have degree and money will it save your chastity Will it be better than tying the sacred knot of marriage and being your life partner I reamin your guardian when the eyes of others try to see you And I am the true guardian to touch your body as your life partner Mother is the first guardian and father the next one these are the primary guardians Even when you attract my mind and come to my house as a bride to glorify it I remain as your guardian for ever.

Intrepretation:

This song talks about virginity and leading a life of chastity. How an husband helps a wife to maintain her chastity and there by meeting the standards set forth by the Tamil literatures like Purananooru to lead a life of chastity is clearly explained in this song and thereby this film remains as chaste as purity in terms of love scenes in accordance with the virtue under lie it.

Interesting facts:

It was the first film released after the shooting in his neck took place in 1967 and there was a rumour that MGR had no scope to continue in films in view of his voice. It ran for 164 days in Ceylon and over 100 days in Chennai and other major cities and became the top grosser of the year. Thus it proved MGR could continue in films as well and thus next year MGR acted in 8 films. Thereafter continuously, his films ran box office hits of the years, consecutively.

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Context -9: Ragasiya Police 115

Synopsis of the Story

(Written after viewing the movie in U-tube i.e. https://youtu.be/r6712cdOfj8)

Ramu (MGR) an official of Research and Analysis Wing (RAW) miraculously escapes from a dangerous mission abroad. He had been given a new assignment in the RAW. Ramu was known by the number 115 thus the name of the story Ragasiya Police 115 signifies his role in the movie. Translation of the word Ragasiya means Secret. The hero comes to the suspected city to take up a job in disguise at the identified house so that he can unearth the truth. The hero fights with a stranger in the midts of night in the hotel room which classifies an extraordinary display of fighting ability of MGR in the classical art of judo. The heroine Neela (Jayalalitha) is the daughter of a very rich land lord Dhanapal Mudaliar (K.D.Santhanam); her mother Kamakshi (Sennalkudi Narayana Lakshmi); her only brother Nambirajan (Ashokan). The hero joins as a paid servant of Neela the heroine. The heroine asks Ramu to deceive Kamala Devi (Nirmala). Kamala Devi is the heroine in the movie proposed to be taken by the heroine's father. Such an arrangement i.e. producing a movie by utilizing the house and the property was disliked by the mother of Neela. The hero makes Kamala Devi as friend and secretly conducts his investigation and sends messages to the head quarters from time to time that helps the RAW agency to advance their investigation and also track the culprit who passess defense secrets to foreign agency. The culprit who intends to pass the defense secret was Kumar (M.N.Nambiar) this anti-social element has friendship with the brother of the heroine. Thus both Kumar and Nambirajan are the main culprits who did this anti-national illegal work against the security interest of the society. Taking advantage of the similarity of the form Kumar captivates the real inspector of police of the area where the hero stays to unearth the secret. Thus the disguised inspector brings in great heavoc and tries to erode the moral fabric of the society. The original inspector promises to marry the Hero's sister and because of the mis-hap as he was captivated by Kumar, the sister of the hero suffers a lot.

Nagesh as usual brings in live comody in this movie too. The heroine Jayalalitha helps the hero in his explodes to unearth the truth and it is note-worthy to listen to the dialogue of her at the climax stage of the movie wherein she emphatically tells that she cannot be party to the anti-social activities that damages the security of the nation. When villain Nambiar scoldes both the hero and horiene as dogs she retards him as a liscenceless dog (as the villain is in a disguise as an inspector of police) and receives acknowledgement from the Superintndent of Police as women is second to none to males in saving the nation's pride. The height of the movie is that it contains wonderful songs with mullifious music by KV Mahadevan "Kannae Kaniyae"; "Kannil Therikindra"; "Paal Tamizh Paal" "Enna Porutham" Santhanam Kungumam""Unnai Yenni Yennai". There was grand opening and record collection within 10 days and the film ran more than 100 days in Trichy.

Sl. No.	Name of the Movie and its historical details	Voicing against the social atrocity towards the poors in the society.	Symbols of dravidar iyakkam	References on dravidar political ideology as advocated by Thanthai Periyar	Philosophical Songs containing social emanicipation and the practice of virtue in the society	Heroine's helping hand to the hero in establishing the truth.
	Ragasiya Police 115*	1	2	3	4	5
	Directed by B. R. Panthulu **Produced by** B. R. Panthulu **Written by** R. K. Shanmugam **Story by** G. Balasubramaniam	yes	No	No	Yes	The heroine Jayalalitha helps the hero in his explodes to unearth the truth and it is note worthy to listen to the dialogue of her at the climax stage of the movie emphatically tells that she

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	Starring M. G. Ramachandran Jayalalithaa M. N. Nambiar S. A. Ashokan **Music by** M. S. Viswanathan **Cinematography** V. Ramamoorthy **Edited by** R. Devarajan **Production company** Padmini Pictures **Release date** 11 January 1968					cannot be party to the anti-social activities that damages the security of the nation. When villain Nambiar scoldes both the hero and horiene as dogs she retards him as a liscenceless dog as the villain is in a disguise as an inspector of police and receives acknowledgement from the Superintndent of Police as women is second to none to males in saving the nations pride.

Positve Outcome of the Movie:

Hero not only finds out the whole team of social perpetrators but makes the brother of heroine to change his mind and attitude - thus he becomes an useful hand to the hero to arrest the entire group of anti social elements. The movie ends with happy note of the hero unearthing the secrets and thus helps the RAW to complete its mission.

*[h]ttps://en.wikipedia.orgwiki/Ragasiya_Police_115

Consider the following song from the movie Ragasiya Police 115; song written by Kavinger Valli **and sung by T.M.Soundararajan and LR Eswari, Music by MSV**

Original Song written in Tamil	**Translation of the song in English**
பால் தமிழ்ப் பால் எனும் நினைப்பால் இதழ் துடிப்பால் அதன் சிரிப்பால் சுவை அறிந்தேன்! பால் மனப்பால் என்ற மதிப்பால் தந்த அழைப்பால் உடல் அணைப்பால் சுகம் தெரிந்தேன்! உந்தன் பிறப்பால் உள்ள வனப்பால் வந்த மலைப்பால் கவி புனைந்தேன்! அன்பின் விழிப்பால் வந்த விருப்பால் சொன்ன உவப்பால் மனம் குளிர்ந்தேன்! விழி சிவப்பால் வாய் வெளுப்பால் இடை இளைப்பால் நிலை புரிந்தேன்! இன்பத் தவிப்பால் மனக் கொதிப்பால் கண்ட களைப்பால் நடை தளர்ந்தேன்! முத்துச் சிரிப்பால் முல்லை விரிப்பால் மொழி இனிப்பால் என்னை இழந்தேன்! இந்த இணைப்பால் கொண்ட களிப்பால் தொட்ட சிலிர்ப்பால் தன்னை மறந்தேன்!	**Milk, thinking it is the milk of Tamil language** **Shaking of the lips and its smile realized its taste** **Milk thinking which is borne out of imagination – due to invitation and embracing I realized its relative happiness.** **Astonished by your birth's grace** **I wrote this poem** **Due to your glance of eternal love and the desire arising out of it - I attained the sense of coolness** **I realized my position from the glance arised out of your reddish eyes the parched lips and the leanness attain by my back** **Longuing for enjoyment and the frustration arised out of it I could not walk** **I lost myself due to your pearl like smile and soothing language** **I lost myself due to the moral union of our minds including the physical contact**

Interpretation

The lyrics writer shows his scholarship and greatness in grammer by using the terminology that denotes division of gender which can be found in the grammer book called "Nannool". In Tamil it states that **"பால் என்றால் பகுப்பு என்று பொருள்படும். இப்பால், ஆண்பால், பெண்பால், பலர்பால், ஒன்றன்பால், பலவின்பால் என ஐந்துவகைப்படும்" in English gender means a division which denotes men, women and others. The other two i.e. ஒன்றன்பால், பலவின்பால் belong to other than human beings both singular and plural respectively. The former three** adors humans when compared to other living beings. Writing a love song mixing the grammatical part and brining the

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intricate feelings of love is an extraordinary effort on the part of the lyric writer Kavinger Valli. Reference has been made in Nannool about Agathiam the foremost book and grammer written by Sage Agastiar based on which the disciple of Agathiyar- Tholkapiar wrote his immortal book called Tholkapiam which not only sets down rules for grammer but underlies the Tamil Culture. A sainty poet of great wisdom Panamparanar wrote narration to Tholkapiam wherein he indicates that Tholkappiar first read his great work at a fuction presided by the great Tamil Poet Atankottu Asan who is also well versed in the four vedas. When MGR became the Chief Minister of Tamil Nadu a full sized idol of Athanakottu Aasan was installed at Kanniyakumar Medical College in 1984 (38).

Context -10: Ther Thiruvizha

Synopsis of the Story

(Written after viewing the movie in U-tube i.e. https://youtu.be/e3hhsDGRVo8)

The hero Saravanan (MGR) is a boat man. He sails men and women across the river and leads a self satisfied and contended life. He lives with his mother Parvathi Ammal (S.N.Lakshmi) and only sister Sivagami (C.R.Vijayakumari). He saves for the marriage of his sister, the maintenance of his boat etc. thus brings home the importance of saving habbits to the common man. He goes to the town to buy things for home and comes to know that the boat operating business is more profitable there, as the number of sailer on the boat are more. He takes permission from his mother and tries to live in the new place just to save money to get his sister married as the bride-groom demands more jewels beyond the capacity of Saravanan's family. He fights with the villain Solai (Asokan) who creates trouble to the traders and demands money from them. The villain Solai is the maternal uncle to heroine Valli (Jayalalitha). The heroine sells butter milk for her survival and survived by her mother. Hero and heroine meet on the boat. It so happened that hero saves the heroine in one of the journey on the boat and both becomes closer and love each other. Heroine brings to the attention of her mother and MGR promises to get her married at once the marriage of his sister takes place. The sister of MGR, Sivagami often operates the boat and also earns. A movie troupe arrives there to identify suitable scenic spot. Muthuraman (Muthu/Ramu) the director wants Sivagami to take him to secluded location where they fell in love and crosses fair play. He promises Sivagami to get married soon but deserts her. Sivagami reveals the truth after several months to her mother and leaves her house to Chennai (Kodambakkam) in search of his lover. Her mother fells sick when the hero comes home; he was horrified. After the demise of his mother the hero rushes to Kodambakkam, Chennai to find out his sister. Incidentally the heroine leaves home as her uncle tries to marry her forcefully. The hero, heroine and hero's sister are at Kodambakkam. The heroine's heroic deeds to save the sister of hero are admirable. Hero searches director Muthu but could not find him. Muthu changes his name to Director Ramu and it so happened he discovers the presence of his lover Sivagami and brings untold suffering to her through the maternal uncle of the heroine.

Sl. No.	Name of the Movie and its historical details	Voicing against the social atrocity towards the poors in the society.	Symbols of dravidar iyakkam	References on dravidar political ideology as advocated by Thanthai Periyar	Philosophical Songs containing social emanicipation and the practice of virtue in the society	Heroine's helping hand to the hero in establishing the truth.
	Thaer Thiruvizha *	1	2	3	4	5
	Directed by M. A. Thirumugham **Produced by** Sandow M. M. A. Chinnappa Thevar **Story by** Sandow M. M. A. Chinnappa Thevar	yes	No	No	Yes	Yes She helps the hero in his endeavour to establish truth.

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	Starring M. G. Ramachandran Jayalalithaa C. R. Vijayakumari S. A. Asokan R. Muthuraman Nagesh **Music by**					
	K. V. Mahadevan **Cinematography** N. S. Varma **Edited by** M. A. Thirumugham **Production company** Devar Films **Release date** 23 February 1968					

Positve Outcome of the Movie:

The hero unearths' all the truths and settles the scores and get his sister married to the Director thereafter he marries the heroine. The comody scenes enacted by Nagesh and Manorama is part of the main theme of the story. As usual the songs are super hit and this film is a box office success.

**Thaer Thiruvizha – Wikipedia en.wikipedia.org › wiki › Thaer_Thiruvizha*

Consider the following song from the movie Thaer Thiruvizha; song written by A.Maruthakasi **and sung by T.M.Soundararajan and P.Suseela, Music K.V.Mahadevan.**

Original Song written in Tamil	Translation of the song in English
மழை முத்து முத்துப் பந்தலிட்டு கிட்ட கிட்ட தள்ளுது நெஞ்சைத் தொட்டு தொட்டு ஆசைகளை புட்டு புட்டு சொல்லுது! என்னம்மா பண்ணுது உள்ளதைச் சொல்லு? என்னமோ பண்ணுது என்னத்தைச் சொல்ல? கட்டுக் குலையாத அரும்பைத் தொட்டு விளையாட நெருங்கி ஒட்டி உறவாட வந்தது காத்து! முத்துச் சிரிப்பாட இடையில் பட்டு விரிப்பாட அழகைக் கொட்டி மகிழ்ந்தாடி குலுங்குது பூத்து! பூவாகிப் பிஞ்சாகிக் காயாகிக் கனியாச்சி! அந்தக் கனியும் இப்போ கைக்கு வந்தாச்சி! வெத்திலை பாக்கு வெச்சி விருந்தை வீட்டிலே பூட்டி வெச்சி தாலி கட்டியே கை புடிச்சி கலந்திட வேண்டும்! குத்துவிளக்கு வெச்சி குலுங்கும் மெத்தையில் பூ விரிச்சி இனிக்கும் வித்தையெல்லாம் படிச்சி சுகம் பெற வேண்டும்! காலாட மேலாடக் கையாட முகம் சிவக்கும்! என் கைகளில் உன் பூவுடல் மிதக்கும்!	**Rain that comes down like a cradle made out of pearl** **That creates desires in the mind** **What did it do just speak the truth** **It creates some thing what am I suppose to say** **The breaze that arised just to touch the body of the opposite and build a relationship** **The flowers that bossoms indicates the beauty of the female who wears a silk saree.** **From the flower it matures to a fruit** **That fruit also came to my hands** **After tying the sacred knot one has to unit with the partner serving the petal nut as was the custom** **Lighting the traditional lamp and spreading flowers on the bed one has to indulge in the pleasure**

Intrepretation

This is a traditional song of love and how the lovers enjoy their pleasure after their marriage in the traditional way of Tamil Culture is explained in detail.

MGR film sets a precedent for Shah Rukh Khan's 'Fan':

The trailer is packed with a huge surprise for every Shah Rukh Khan fan as well as the entire movie buffs of India. The King Khan plays the role of his own fan. From the trailer it could be guessed that Shah Rukh plays a fanatic of his real life image of the Bollywood Superstar Shah Rukh Khan, named as Aryan Khanna in the film. This is not the first time such a phenomenon (an actor, acting as his own fan) has happened in Indian cinema. Our Tamil filmmakers of the bygone era have

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set a fantastic precedent to this with not one, but two films starring former Tamil Nadu Chief Minister, Makkal Thilagam M.G.Ramachandran fondly remembered as MGR. In the 1968 film 'Thaer Thiruvizha' directed by M.A.Thirumugam MGR acted as a kind-hearted boatman Saravanan. In a particular scene, MGR appears as the real Makkal Thilagam MGR and presides over a Tamil drama. Saravanan (MGR) watches the drama and claps and cheers for MGR's speech like a fan. He also reaches to MGR's car and shakes hands with him like an ardent fan would do. In the 1970 film directed by Krishnan-Panju. MGR acted as a lower middle class truck driver Thangam in this film. In a particular scene, MGR appears in his real life persona of a leading politician to promote the Small Savings Scheme of the Tamil Nadu Government, among the low income group people in a particular locality. He also appreciates Thangam (MGR) for being a patron of the scheme. So in a way it can be said that our most loved superstar MGR has set the precedent for Bollywood superstar SRK. (39).

Context -11: Kudiyirundha Koyil

Synopsis of the Story

(Written after viewing the movie in U-tube i.e. https://youtu.be/CP82S60fGys)

The story starts at the court wherein Nagappan M.N.Nambiar (Boopathy/Nagappan) was an accused who had killed a co-worker by name Sivan which was witnessed by the estate Manager Ramanathan. Ramanathan deposed evidence that he had actually seen Nagappan killing Sivan and the highest penalty of hanging was awarded to Nagappan. Nagappan escapes from the prison and kills Ramanathan. Ramanathan S.V.Ramadas (Ramnadhas) was survived by twins (MGR1 and MGR2) Sekhar/Babu and Anand. After the demise of Ramanathan, his wife the mother of twins wanted to go to Chennai. At the cremation the elder son Sekhar takes the oath that he will take revenge on the killer of his father i.e. Nagappan. They travel in a train and the elder one gets down from the train to fetch water but the train leaves the station. Thus the elder one was separated. He was running on the railway track and was caught in the hands of Nagappan now Boopathy in the thick of the night. Boopathy a confirmed thief and anti- social element brings up Shekhar but he names him Babu. Babu (MGR1) was well trained in stealing and the fearless Babu is now a criminal and does anything ordered by Boopthy looting public money, important public documents, moreover Boopathy is under the direct care of Babu. So long as Babu is there, no one can touch Nagappan including the police. His mother Pandari Bai (Mangalam) brings up Anand and he becomes a dancer in a hotel. He happens to see the heroine Jayalalitha (Jaya) a wealthy girl whose father V. K. Ramasamy (Rao Bahadur Singaram) owns a bank and her elder brother Nagesh. The hero fells in love and moves to Chennai in pursuit of his love affairs. In an attempt to robbery on a moving train though Babu was successful but was shot by the police. He takes shelter in Anand's house sustaining an injury at his shoulder. Anand's mother treats him just like her son even saves him from the police intrusion. As the hero experienced a strange kind of inner feeling that makes him to change his outlook and he behaves like a changed person. Having discovered this, Boopathy sends Babu to the same house to kill the old lady. This time also the eternal affection wins over the rough attitude of Babu – the hero herein. He walkes out of the house as a completely changed person. Because of the heavy feeling at heart he drives his car hither and thither and rams in to a post and fells down sustaining heavy head injury and thus losts his consciousness. The DIG of Police finds him and takes him to custody as he is a confirmed criminal. The father of heroine caught the love affairs red handed and hands over Anand to the DIG of police. Since Babu and Anand is of the same attire the DIG requests Anand to go in disguise to the hotel run by Boopathy as Babu and join the criminals. The DIG educates and gives all the clues required to Babu so that he can disguise and replace Babu perfectly. *The plan works out successfully and Anand unearth's the truth and helps the DIG of police to discover the truth.* But Babu recovers from the ailment and goes to his boss Boopathy and wanted to take revenge against Anand and to kill him. Fortunately, he comes to know the truth that he is the elder brother of Anand and takes revenge on Boopathy but his mother intervenes and saves the life of Boopathy. Police comes in time to arrest Boopathy. There were great dialogues at the fag end of the movie i.e. the climax scene wherein Anand has been captivated by Boopathy and was beaten roughly. The heroine was also kept in a separate room but she wants to go out and recue and save Anand. This dialogue is astounding and goes beyond imagination. *The height of the movie is that it contains wonderful songs even 50 years ago a professional dancer was engaged for a song "Adaludan Padalukettu" which is a superhit song and it is being watched and enjoyed by millions of people even today. And fans hail that this Punjab bangra dance was not enacted by any one (40).*

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Sl. No.	Name of the Movie and its historical details	Voicing against the social atrocity towards the poors in the society.	Symbols of dravidar iyakkam	References on dravidar political ideology as advocated by Thanthai Periyar	Philosophical Songs containing social emanicipation and the practice of virtue in the society	Heroine's helping hand to the hero in establishing the truth.
	Kudiyirundha Koyil*	1	2	3	4	5
	Directed by K. Shankar **Produced by** T. S. Raja Sunderasan **Screenplay by** Swornam **Based on *China Town*** **Starring** M. G. Ramachandran Jayalalithaa Rajasree **Music by** M. S. Viswanathan **Cinematography** V. Ramamoorthy **Edited by** K. Shankar K. Narayanan **Production company** Saravana Screens **Release date** 15 March 1968	yes	No	No	Yes	Yes She helps the hero in his endeavour to establish truth.
Positve Outcome of the Movie: **The plan works out successfully and Anand unearth's the truth and helps the DIG of police to discover the truth.**						

*https://en.wikipedia.org/wiki/Kudiyirundha_Koyil

Consider the following song from the movie; Kudiyirundha Koyil - song written by Pulamai Pittan and sung by T.M.Soundararajan Music M.S.V.	
Original Song written in Tamil	**Translation of the song in English**
நான் யார் நான் யார் நீ யார் நாலும் தெரிந்தவர் யார் யார் தாய் யார் மகன் யார் தெரியார் தந்தை என்பார் அவர் யார் யார் உறவார் பகையார் உண்மையை உணரார் உனக்கே நீ யாரோ ? வருவார் இருப்பார் போவார் நிலையாய் வாழ்வார் யார் யாரோ ?	**Who am I and who are you** **Who knows everything** **Who is the mother, and who is the son** **Who is denoted as father** **Those who does not know mother and son** **Who is known as the father** **Who is the relation and who is the foe not realizing the truth do you know whom you are**
உள்ளார் புசிப்பார் இல்லார் பசிப்பார் உதவிக்கு யார் யாரோ ? நல்லார் தீயார் உயர்ந்தார் தாழ்ந்தார் நமக்குள் யார் யாரோ ?	**Whose who come stay here and cease to exist – who is said to be living?** **Those who have, will eat, those who do not, will suffer in huger who is goning to help.**

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அடிப்பார் வலியார் துடிப்பார் மெலியார் தடுப்பார் யார் யாரோ ?	**Who among us are good or bad and who is high born and who is low born**
எடுப்பார் சிரிப்பார் இழப்பார் அழுவார் எதிர்ப்பார் யார் யாரோ ?	**Those who are strong would beat the lesser person and they suffer who is going to stop this?**
எதிர்ப்பார் யார் யாரோ ?	**Those who aggrandize will laugh and those who lost it will cry who is going to oppose it?**
பிணியார் வருவார் மருந்தார் தருவார் பிழைப்பார் யார் யாரோ ?	**How did disease comes and who will give treatment who is going to survive**
உயிரார் பறப்பார் உடலார் கிடப்பார் துணை யார் வருவாரோ ?	**The alive will cease to exist but the body rests where it is who is going to accompany, the departed?**
நரியார் நாயார் கடிப்பார் முடிப்பார் நாளைக்கு யார் யாரோ ?	**Who is the fox and dog who would bite and kill who is going to come tomorrow?**
பிறந்தார் இருந்தார் நடந்தார் கிடந்தார் முடிந்தார் யார் யாரோ ?	**Those who born live they walk and sleep who will die?**

Intrepretation

This is a philosophical song questioning the very existence of human being and the oppression made by the strong and powerful on the part of the poors – who is going to question this authority? is there any hope or helping hand. Thus this song summarizes the sufferings undergone by the poors in the hands of the rich and claims equity and social justice to prevail in the society.

Tribute to L.Vijayalakshmi:

L. Vijayalakshmi is an Indian film actress and classical dancer, known for her work in the Malayalam, Tamil, Kannada, Telugu and Hindi film industries. Entered in the film industry in 1952, she had acted with superstars like NTR, ANR, Prem Nazir, M. G. R, and Sivaji Ganesan,. Known for exquisite dancing skills she displays a wonderful *Bhangra* dance in this movie Kudiyirunda Kovil is an unmatched performance watched even today by millions of MGR fans. One can find the u-tube score of more than 10 million fans watched the song Adaludan Padalaikettu https://www.youtube.com/watch?v=vpEOq6Cbg-8. RAJINDER SAINI says I am from Punjab. This dance performance is based on punjab's famous Bhangra folk dance. The lyrics and music has been produced accordingly. The credit for this beautiful performance goes to the person who created the music, the dance director who directed the artist's so well. The artists at the same time well understood every step and move of dance. I can not say whether or not the dance director took help of any Punjabi Bhangra dance director. At the same time the singers sang the song so well. I being Punjabi has not seen such a beautiful Bhangra dance and heard such a beautiful music. The only thing that lacked little bit is make of mgr of a Sikh. But this does not matter because of excellent dance performance. I recommend that Punjabis must watch the great Bhangra dance performance. I am all praise for it. This is how different coltures come close to each other. She had acted in plenty of movies with MGR like Ayirathil Oruvan (1965), Enga Veetu Pillai (1965), obviously Kudiyiruntha Kovil was her last appearance. In 1969 Vijayalakshmi married her brother`s friend, Surajit Kumar De Dutta, an agricultural scientist from Philippines. She moved there in 1969. She was employed as an auditor and a budgeting officer at Virginia Polytechnic University, USA (41). It was reported in The Hindu dated February 05, 2015 that it all began with a bit of enthusiastic imitation. Six-year-old L. Vijayalakshmi (Viji) saw Vyjayanthimala, Lalitha and Padmini dance at the South Indian Association in Pune. She came home, made the backyard of the house her stage, and tried to dance what she had seen. Viji's mother was a trained vocalist and vainika. Whatever song she heard her mother sing, Viji would adapt it to dance. Noticing her talent, her father put her under the guidance of Guru Sukumara Pillai.Among Viji's most popular Tamil films are 'Kudiyiruntha Kovil', in which she danced a bhangra with MGR ('Aadaludan Padalai Kettu Rasippathilethan Sugam ... Sugam'). She has acted with some of the top heroes of the time including MGR, Sivaji Ganesan, Gemini Ganesan, Prem Nazir, NTR and Nageswara Rao (42).

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Context-12: Kannan En Kadhalan

Sl. No.	Name of the Movie and its historical details	Voicing against the social atrocity towards the poors in the society.	Symbols of dravidar iyakkam	References on dravidar political ideology as advocated by Thanthai Periyar	Philosophical Songs containing social emanicipation and the practice of virtue in the society	Heroine's helping hand to the hero in establishing the truth.
	Kannan En Kadhalan *	1	2	3	4	5
	Directed by Pa. Neelakantan **Produced by** R. M. Veerappan **Written by** Vidwan Ve. Lakshmanan & Na. Pandurangan **Screenplay by** R. M. Veerappan **Story by** S. Pragasam **Starring** M. G. Ramachandran Jayalalithaa Vanisri **Music by** M. S. Viswanathan **Cinematography** V. Ramamoorthy **Edited by** C. P. Jambulingam **Production company** Sathya Movies **Distributed by** Sathya Movies **Release date** 26 April 1968					
Positve Outcome of the Movie: This movie is not available on the U-tube to watch therefore the synopsis is not written and thereby no interpretation could be made.						

https://en.wikipedia.org/wiki/Kannan_En_Kadhalan

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Consider another song from the movie; Kannan En Kadhalan - song written by Vali sung by TMS and music by MSV	
Original Song written in Tamil	**Translation of the song in English**
பாடுவோர் பாடினால் ஆடத்தோன்றும் பாலுடன் தேன் கனி சேரவேண்டும் கலைகளை தெய்வமாய் காண வேண்டும் கன்னி நீ இன்னும் ஏன் நாண வேண்டும் ம் பாட்டில் சுவை இருந்தால் ஆட்டம் தானே வரும் கேட்கும் இசை இருந்தால் கால்கள் தாளமிடும் தன்னை மறந்தது பெண்மை துள்ளி எழுந்தது பதுமை நூல் அளந்த இடை தான் நெளிய நூறு கோடி விந்தை புரிய பாதம் சிவந்திருக்கும் பாவை செந்தாமரை பார்வை குனிந்திருக்கும் புருவம் மூன்றாம்பிறை புத்தம் புது மலர் செண்டு தத்தி நடமிட கண்டு மேடை வந்த தென்றல் என்றேன் ஆடை கொண்ட மின்னல் என்றேன்	**Intention to dance will arise when the intended rise to sing** **Honey like fruit should be mixed with milk** **Arts are to be regarded as God** **Oh maiden why should you hide yourself in haste** **Dance will automatically arise when the song contains its taste** **When admirable music is associated with the song the legs will automatically tuned to dance** **Fogetting herself** **The Godess like woman jumped out** **Bending her lean like waist enacted millions of steps (of astonishing dance)** **Her foot would have become reddish and she herself would appear as the lotus** **Her glance would have been cool with her brows appear like the third day new moon** **That flower bouquet walked hesitatingly** **I call her the breaze that arrived on the stage** **And also called as the thunder wearing a dress**
Interpretation **When the hero begun to sing the song the heroine who had disguised that she had become and handicape in an accident just pounced back and begun to dance. It is due to the tenacity of the song and its music that made the dancer in the heroine to dance. The various decorative words comparing the beauty of the heroine and her dance with that of nature like flower and glitter are the talent of the lyricist.**	

Interesting facts relevant to this movie:

One day when the suiting was happening in the movie Kannan en Kathalan – after MGR's take was over for that day – he was leaving in his car but stopped and asked the producer what was the afternoon's program. He replied that a scene has to be taken wherein Jayalalitha would fall from the first floor in the wheel chair. MGR immediately stopped the car and got down – let me be there because the scene is a risky one if something will happen to her? He then came to the spot and helped us. He himself sat on the wheel chair and gave trials for more than ten times then only permitted me to sit in the wheel-chair. MGR had lot of commitment in the cinema as well as in politics but he had this good tendency of helping me (43).

Context-13: Puthiya Bhoomi

Synopsis of the Story

(Written after viewing the movie in U-tube i.e. https://youtu.be/UW6v50Vppbo)

The hero MGR is a heart surgeon (Doctor Kathiravan), his father Trichy Soundararajan was the Inspector General of Police (Ranga Durai) and his mother Pandari Bai. The IG's elder sister's daughter Nalina Sheela as Kathiravan's fiancée and doctor. The heroine Jayalalitha as Kannamma the daughter of M.N.Nambiar (Kangeyan), the chief of the bandits. The fact that she was the only daughter of a bandit was known to her at the end of the movie – that was a suspense carefully maintained by the elder brother of Kangeyan till that time the heroine knows Veeraiya (T.S.Muthaiah) as her father. Dr.Kathiravan comes out of his dispensary, boards his car and starts for home. Unaware of him human elements in the car asks him to stop the car. He stops and the group ties a handkerchief at his eyes and takes him to an unknown place where the Villian was laid down on the bed sustaining a bullet injury on his back. The group headed by Asokan (Mayandhi) the close associate of Kangeyan insists the hero to perform the operation then and there. It was successfully carried out and the Villian offers a dinner to the hero as a token of appreciation of the services to save his life. The hero asks the Villian who he is - and he reveals that he is the decoitary and wanted by the police in fact Ranga Durai (the hero's father). The hero introduces him as the son of Ranga Durai and

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expresses happiness over the treatment given by him to save the life of Kangeyan. Kangeyan was extremely happy to this piece of information and wanted his servents to tie Kathirvan. After a fight of high order the hero escapes from the place. To his dismay he finds that he could not stop his car as the break of the car was not functioning and he dashes down in the thick of the forest and become unconscious. The heroine finds the unconscious man and takes him to her hut. With the help of a local conventional doctor she treats Kathirvan. Kathiravan recovers from the faint and refuses to cooperate with the traditional doctor's treatment saying it is only a deceiving treatment and the traditional doctor is a cheater. The hero wants to move out of the village to reach his native place only to find the heroine's father infected with viral fever and takes him to his hospital in the town. The treatment was over and the patient recovers from the dreadful disease and says if only an hospital exists in their village, hundreds of agricultural labourers' life could be saved, otherwise they are in the hands of the traditional doctor as salves. MGR takes permission from his parents to establish a dispensary in the reomote village. The village was under the tyrany of Kangeyan and it can function only at the whimps and fancies of Kangeyan. This movie has scintillating songs like: "Naanthandi Kaathi"; "Nalina's dance" (Instrumental Piece); "Nethiyile Pottu"; "Chinnavalai Mugam"; "Naan Ungal Veetu"; Vizhiye Vizhiye"

- *Pudhiya Bhoomi* is the Tamil adaptation of Himalay Ki Godmein, a 1965 Hindi thriller, directed by Vijay Bhatt, with Manoj Kumar as the hero.
- Five years later, in 1973, the actress Jayalalithaa took the same role in the Telugu version, *Doctor Babu*, directed by Tammareddy Lenin Babu, with actor Sobhan Babu. M.G.Ramachandran had already put on a doctor's role in *Dharmam Thalai Kaakkum* from 1963. M.G.Ramachandran accompanies Jayalalithaa with the sound of a bagpipe on the screen in "Nethiyile Pottu".

Sl. No.	Name of the Movie and its historical details	Voicing against the social atrocity towards the poors in the society.	Symbols of dravidar iyakkam	References on dravidar political ideology as advocated by Thanthai Periyar	Philosophical Songs containing social emancipation and the practice of virtue in the society	Heroine's helping hand to the hero in establishing the truth.
	Puthiya Bhoomi *	1	2	3	4	5
	Directed by Chanakya **Produced by** P. K. V. Shankaran Aarumugam **Written by** S. S. Thennarasu **Screenplay by** V. C. Guhanathan **Starring** M. G. Ramachandran Jayalalithaa Sheela M. N. Nambiar **Music by** M. S. Viswanathan **Cinematography** P. N. Sundaram **Edited by** R.Devarajan	Yes – Dr.Kathera van comes from the town to establish an hospital to save the village people and and saves them from the tyranny of a decoiteray	No	Yes	Yes – there is a wonderful philosophical song.	Yes She helps the hero in his endeavour to establish truth. In fact she scholds the viliian in front of the crowed that he deserves to go to jail.

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Production company
J. R. Movies
Distributed by
Jayanthi Films
Release date
27 June 1968

Positve Outcome of the Movie:

The climax of the story witnesses the dominance of Kangeyan and the methodology used by the hero to rescue the village from the tyranny. Finally the Villian changes his character from bad to good human being and praises the hero – "if only people cooperate with Kathiravan the entire world becomes new earth".

** Puthiya Bhoomi – Wikipedia en.wikipedia.org › wiki › Puthiya_Bhoomi*

Consider the following song written by Povai Senkuttuvan, Sung by:- TMS and Music by MSV
https://www.youtube.com/watch?v=qQPLgCv5myc – 2,405,470 views Apr 24, 2012

Song Originally Written in Tamil:	English Translation of the Song:
நான் உங்கள் வீட்டுப் பிள்ளை! இது ஊரறிந்த உண்மை! நான் செல்லுகின்ற பாதை... பேரறிஞர் காட்டும் பாதை! காலம் தோறும் பாடம் கூறும் மாறுதல் இங்கே தேவை! ஏழை எளியோர் துயரம் போக்கும் செயலே எந்தன் சேவை! இதயம் என்பது ரோஜாவானால்... நினைவே நறுமணமாகும்! எங்கே இதயம் அங்கே வாழும் அன்பே என்னை ஆளும்! நான் உங்கள் வீட்டுப் பிள்ளை... கோயில் என்றால் கோபுரம் காட்டும் தெய்வம் உண்டு அங்கே! உள்ளம் என்றால் உயர்ந்து காட்டும் எண்ணம் வேண்டும் இங்கே! பிறந்த நாடே சிறந்த கோயில்... பேசும் மொழியே தெய்வம்! இதை மறந்திடாமல் வாழ்ந்து வந்தால் கோபுரம் ஆகும் கொள்கை! உனக்கொரு பங்கும் எனக்கொரு பங்கும் உலகில் நிச்சயம் உண்டு! ஒவ்வொரு மனிதன் உழைப்பினாலும் உலகம் செழிப்பதுண்டு! எது வந்தாலும் ஏற்றுக் கொண்டால் துணிவே துணையாய் மாறும்! இளையோர் கூட்டம் தலைமை தாங்கும் பூமியே புதிய பூமி!	I am the son belong to your house and this fact is known to you all! The path I chose is that of Peraringer Anna's The lesson on the Change that is required from time to time is required here My duty and service is to weed out the sufferings of the poors If the heart is considered as flower rose thereby the thoughts emerge would smell sweet Where there is heart there emerge eternal-love that alone will rule me Temple that shows the tower (gopuram i.e. imperishable gateway) that leads to God Similarly if there is a mind that should imbibe the attitude to excel with good attitude One's own country is the great temple and one's mother tongue should be the God If one lives without forgetting these ideologies will raise like the Temple Tower There is a share that certainly exist for you and me in the world The world will prosper through the hard work of every labourer If one accepts whatever that happens in one's life then his bravery would stand by his side that will guide him. That earth which is led by the youth alone is called the new earth My service is that of alleviating hardship of poor's and the depressed

Interpretation:

The hero of the song portrays that he (MGR) belong to everyone in the society as one in their family (son). A very noble thought that sees the rich and the poor as equal. This song assumes heart as flower rose thereby the thoughts that emerge from it would smell sweet. There is a simile in this song that the great temple tower that leads to the shrine of the God similarly the mind should imbibe the attitude to excel in life. One's own country should be regarded as the great temple and one's mother tongue should be embraced as God. If one leads with these ideologies will raise like

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the temple tower. *There is a share that certainly exists for everyone in the world and the world will enrich by the contribution of every labourer. If one accepts whatever that happens in one's life in the right spirit then his bravery would stand by him and guide him (as a friend). That earth which is led by the youth alone is called as the new earth wherein emphasis should be given for alleviating the hardship by the poor and the depressed.*

Tribute to Smt.Pandari Bai:

Pandari Bai was an actress par-excellence earned fame for her noble roles in the films. Initially, she was giving discourses on Bagavadham while she was merely ten years old and accidentally inducted in to drama by her brother. She first entered in Kanada films with Rajkumar and entered in Tamil films through Parasakthi acted with Chevalio Shivaji and very prominent mother character in almost all the movies of MGR that are under research in this article. Pandari Bai has also acted in Tamil, Telugu, Kannada, Hindi, Konkani and Oriya films. She earned name for her acting skills, dialogue delivery, body language and amicable behavior and acted over thousand five hundred movies and earned prestigious awards like:- (44)

- Kalaimamani, Filmfare Awards South - Lifetime Achievement Award.
- Dr. Rajkumar Lifetime Achievement Award from Karnataka Government.
- Karnataka State Film Award for Best Supporting Actress - Namma Makkalu.
- Karnataka State Film Award for Best Supporting Actress - Belli Moda.

During her last days Pandari Bai was undergoing treatment at the Apollo hospitals since December 19 following kidney failure. Tamil Nadu Chief Minister J Jayalalithaa in a gesture of goodwill had made arrangements for her treatment at the hospital. She had also called on the actress and told her that the AIADMK would bear all the medical expenses (45).

Context-14: Kanavan

Synopsis of the story

(Written after viewing the movie in U-tube i.e. https://youtu.be/Zm-9JKa_Tps)

The story centres about the heroine's own conviction on getting married. If at all with a condition that the male should not interfere with her freedom which could be witnessed from the conversation she had with the hero in the jail as she choose to get married with the hero who will be executed to death in a few months. What is this conversation and how the unfortunate death sentence pronounced on the innocent hero gets abated by the same judge and how the hero tries to change the thinking and the attitude of the heroine and finally the heroine becomes an ideal wife of the hero are the important events that takes place in this wonderful story. Let us go to the crux of the conversation that takes place in the jail arena: Female: Can you get me married?

Male: are you not a lunate to get a person married who is going to be hanged soon.

Female: I am not a lunate as I can identify anything in this place and my plea is also real. Male: Then you are not a lunate but have new ideas in your mind.

Female: Why should I came to this end – you know that my father is a land lord and the owner of a property that goes to far and wide but I cannot enjoy a single pie from it.

Male: is it so – have it been given to poors.

Female: My father wrote a will of testament that I will ejnjoy the property only when I get married. Male: Please get married there will be some lazy man who will be fortunate to get you married.

Female: I donot wish to live with such a lazy man – I hate marriage – it is a distressing function wherein the female becomes a slave to a man.

Male: Oh Ho it is a wonderful idea – in future people will praise you as a revolutionary woman and write history on you.

Female: Velliah listen to me: the history will not be such that in the past they wrote that men alone are the great and women have to do menial service to them. Please tell me all the great writters have given advice to women only - was there any advice given to males at any point of time.

Male: Why you are there now! But one thing please do not ask why woman alone has to yield children why not men?

Female: You are laughing at me but I will not live like a slave to man at any point of time. I will prove that I am not a slave to any men.

Male: Knowingly are unknowingly you came to a careless decision Female: What is your decision on marriage

Male: This marriage has to happen because of property not to lead a married life as per custom. That means you expect the male part should die as soon as the marriage takes place. It was the custom that laides live just to save their thilak and flower and sustain manglic life.

Female: I have not come here to listen to such subtle details – whether you are willing to get me married or not?

Male: Where is the mangalyam I will tie it.

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The marriage takes place after that MGR puts one condition: when you remove the sacred knot please donot remove it as such but arrange for a big party and announce that you are removing the thali with a happy note so that people will know that there is a woman who disregarded the sacred custom of sumangali embraced amangalam with a smile on her face.

Thereafter the hero got released from the sentence as the judge himself finds out in one of the clippings that the hero was actually involved in public work at the time the murder took place. The hero rushes to the heroine's bungalow and tries to live with her. The heroine never wanted to live with him and ask the hero to get out of the bungalow with half of the share of the property. The hero had to agree otherwise the heroine will not live and would commit suicide. He steps out of the house but keeps an eye on her safety as the Manager works in the estate is a criminal and threatened the heroine already. The story goes like this the Manager hatches plans to gain the property incuding attempts to pester trouble for the heroine. The Manager had taken loans from various sources in the name of the heroine using the signed blank papers given to him and the situation had happened that all the property of the heroine came up for open auction as she failed to clear the debt. The Manager admitting the guilt but insists the heroine to become his wife atleast for a day so that all properties will be restored and gets a big bang from the heroine. Finally the heroine realizes the importance of her husband whom she had desserted and decides to commit suicide. She goes top speed in the car and the car stops on the railway level when actually the heroine goes to faint. When the car was about to be crashed by the train the hero saves her and asks some one to support her and asks the lady not to reveal the truth that the hero had saved the heroine. The heroine becomes a completely changed personality and works as a labourer in a road construction crew where the hero is also working. They understand each other and becomes an ideal life partner to the hero as per the custom of Tamil Culture. Thus this story enunciates the difficulties of a woman who wish to go against the custom of a well grown cultural heritage and thus enlightens the Tamils the importance of following the custom enunciated by the forefathers. The greatness of the heroine is that after leading a luxurious life she works as a labourer. The acting when she was a rich girl and a labourer suits to the character role and thus proved how versatile the heroine was. Finally the hero returns the share given by the heroine but the changed heroine places the document at the feet of the hero and surrenders unto him.

Sl. No.	Name of the Movie and its historical details	Voicing against the social atrocity towards the poors in the society.	Symbols of dravidar iyakkam	References on dravidar political ideology as advocated by Thanthai Periyar	Philosophical Songs containing social emanicipation and the practice of virtue in the society	Heroine's helping hand to the hero in establishing the truth.
	Kanavan*	1	2	3	4	5
	Directed by P. Neelakantan **Produced by** Sadayappan **Screenplay by** Sornam **Story by** M. G. Ramachandran **Starring** M. G. Ramachandran Jayalalithaa **Music by** M. S. Viswanathan **Cinematography** V. Ramamoorthy **Edited by** G. D. Joshi	Yes The greatness of the heroine is that after leading a luxurious life she works as a labourer. The acting when she was a rich girl and a labourer suits to the character role and thus proved how versatile the heroine was.	No	No	Yes	Yes She helps the hero in his endeavour to establish truth.

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	Production company Valli Films **Release date** 15 August 1968					

Positve Outcome of the Movie:

Thus the hero with his perserverance changes the attitude of the heroine to realize the importance of being a Tamil woman and that too a chaste wife.

https://en.wikipedia.org/wiki/Kanavan

Consider the following song written by Vali, Sung by L.R.Eswari and music by MSV:-

என்ன பொருத்தமடி மாமா ஹே மாமா	**How could uncle (He) become my match**
எனக்கிவர் மாலையிடலாமா இடலாமா	**Can he garland me – just state the truth Bama, Prema, Hema**
உள்ளதை சொல்லுங்கடி பாமா பிரேமா ஹேமா	**Did education at London brought degree along with law**
ஆமாமா ஆமாமா மாமா	**Seeing the woman and her eyes does his blood boiled**
பட்டமும் சட்டமும் கண்டது லண்டன் படிப்போ	**The smile he makes is to deceive others**
பெண்ணையும் கண்ணையும் கண்டதும் ரத்த கொதிப்போ	**Does he think that he is lord indra or Chandran or manmathan (the God of love)**
மன்னவன் சிந்திடும் புன்னகை கள்ளச்சிரிப்போ	**He is that monkey that jumps over the towers of the temples**
இந்திரன் சந்திரன் மன்மதன் என்னும் நினைப்போ	**After seeing the eye lids of the woman he becomes engangled.**
கோபுரம் மீதினில் தாவிடும் வானரம்தான் இவன்தான்	**Will he become averse to milk and fruits**
பூவையின் பூ விழி பார்த்ததும் பைத்தியம் ஆனவனோ	**And lay-down without sleep**
பாலும் பழமும் வெறுப்பானோ	**Regarded the pillow as his companion**
பள்ளி கொள்ளாமல் தவித்தானோ	**And regarded his imagination as pleasure**
தலையணை துணையாய் கொண்டானோ	**Pure and Chaste mother yielded the intelligent –had he become mad in the sun during the month of Chittirai**
கற்பனை சுகத்தை கண்டானோ	**He always laughs showing his 30 tooth**
உத்தமி பத்தினி பெத்தது புத்திசாலிதான்	**He is my aunt's son who had learnt all the above crafts**
சித்திரை வெயிலில் பித்து பிடித்தான்	**Look at his views like an owal and has mustak like a cat**
எப்பவும் இப்படி முப்பது பல்லை இளிப்பான்	**Ask him from whom did he borrowed his dress for rent**
இத்தனை வித்தைகள் கற்றவன் அத்தை மகன்தான்	**Pity at looking at him and we have created certain sympathy on him**
ஆந்தையின் பார்வையும் பூனையின் மீசையும் ..	
பாருங்கடி ஆடையை யாரிடம் வாடகை வாங்கினார் கேளுங்கடி	**Ask him to leave the place as he has got mouth full.**
பார்க்க பார்க்க பரிதாபம் பெண்களுக்கெல்லாம் அனுதாபம்	
பட்டது போதும் பரிகாசம் போகசொல்லடி வனவாசம்	
என்ன பொருத்தமடி மாமா ஹே மாமா	
எனக்கிவர் மாலையிடலாமா இடலாமா	
உள்ளதை சொல்லுங்கடி பாமா ஆமாமா ஆமாமா மாமா	

Intrepretation

This is a pepy song wherein the female – the daughter of a land-lord hating to get married jokingly criticizes him.

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Context -15: Oli Vilakku

Sl. No.	Name of the Movie and its historical details	Voicing against the social atrocity towards the poors in the society.	Symbols of dravidar iyakkam	References on dravidar political ideology as advocated by Thanthai Periyar	Philosophical Songs containing emanicipation and the practice of virtue in the society	Heroine's helping hand to the hero in establishing the truth.
	***Oli Vilakku** **	1	2	3	4	5
	Directed by Tapi Chanakya **Produced by** S. S. Vasan **Screenplay by** Sornam **Story by** O. P. Ralhan **Starring** M. G. Ramachandran Jayalalitha Sowcar Janaki **Music by** M. S. Viswanathan **Cinematography** U. Rajagopal **Edited by** M. Umanath **Production company** Gemini Studios **Release date** 20 September 1968					

**Oli Vilakku – Wikipedia en.wikipedia.org › wiki › Oli_Vilakku*

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Synopsis of the Story:

This movie is not available on the U-tube to watch therefore the synopsis is not written and thereby no interpretation could be made.

Consider the following song in the movie Olivilakku Lyrics by Vali Music by MSV	
நாங்க புதுசா, கட்டிக்கிட்ட ஜோடிதானுங்க நல்ல பாட்டு படிக்கும் வானம்பாடிதானுங்க ஆ: கண்ணாலே ரகசியம் பேசிக்கிட்டோம் நாங்க ரெண்டு பேரும் காதல் வலை வீசிப்புட்டோம் பெ: சிக்கனமா கண்ணாலம் முடிச்சிக்கிட்டோம் அதை சீர்திருத்த முறையில நடத்திப்புட்டோம் ஆ: பெத்தாலும் ஒன்னு. ரெண்டு பெத்துப்போடுவோம் அதுக்கு ஒத்துமையா ரெண்டு பேரும் பாடுபடுவோம் பெ: ஊதாரி புள்ளைகளை பெக்க மாட்டோம் அது ஊரு வம்பை வாங்கும்படி வைக்க மாட்டோம் (பெ: ஊரு விட்டு ஊரு மாறி போவோமுங்க ஆனா உங்களாட்டம் பேரு கெட்டுப் போகமாட்டோம் ஆ: எல்லோர்க்கும் நல்லவரா இருப்போமுங்க எங்க கொள்கையிலே எந்நாளும் மாறமாட்டோம் பெ: நரிக் கொம்பு வித்தாலும் விப்போமுங்க ஆனா நரி போல வஞ்சனைகள் செய்யமாட்டோம் ஆ: பாசி மணி ஊசி எல்லாம் விப்போமுங்க ஆனா காசுக்காக மானத்தையே விக்கமாட்டோம் பெ: படி அரிசி கிடைக்கிற காலத்துல நாங்க படியேறி பிச்சை கேட்க போவதில்லே ஆ: குடிசையெல்லாம் வீடாகும் நேரத்திலே நாங்க தெருவோரம் குடியேற தேவையில்லே பெ: சர்க்காரு ஏழை பக்கம் இருக்கையிலே நாங்க சட்டதிட்டம் மீறி இங்கே நடப்பதில்லே ஆ: எல்லாரும் ஒன்னாக நினைக்கையிலே நாங்க எதையும் எப்பவும் இங்கு மறைப்பதில்லே ஆருபெ: நாங்க புதுஷா நாங்க புதுசா கட்டிக்கிட்ட ஜோடிதானுங்க நல்ல பாட்டு படிக்கும்ஹ வானம்பாடிதானுங்க	We are a newly married couple Sing eternal songs like the sining birds of the sky We spoke secretely through our eyes We fall in love with each other We got married simply in accordance with the thoughts of Thanthai Periyar We may beget one or two children For which we both will work in union But never beget children of bad character Who never indulge in chaeos in the society We may wander from place to place but we will not lead a life with bad name like that of yours We behave with our unique characters spreading welfare but never severve from the path of righteousness We may sell the stick of fox but never behave cunningly like that of a fox We may sell chains and needles but we never sell our self-esteem When we get measured rice at lowest price we never indulge to take alms As the huts are turning to concrete houses we need not dwelve at the way side When the government stands by the side of the poors we never cross the barrier of law of fair play When everyone is regarded as one we never forget our obligations

Interpretation



This is a song that vindicates the political policy of DMK Peraringer Anna being the Chief Minister who had implemented the schme of one measure rice for one rupee and determined to construct house for the poor and implemented various welfare measures to the poors to the utter consternation of his critiques namely the congress men.

Context -16: Kadhal Vaaganam

Synopsis of the Movie

(Written after viewing the movie in U-tube i.e. https://youtu.be/5N-V8JAKSI0)

The hero MGR (Sundaram) is a Burma Tamilan returned to Tamil Nadu is a very rich man. His father Panchatchalam (Major Sundararajan) a rich man in Burma. Suddenly the hero decides and goes to Madras of Tamil Nadu. His father Panjatchalam who runs a big business in Singapore wanted to help his son in

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Madras. He finds a short cut way to send money to his son so that he will lead a comfortable life and identifies a rich business man who does business in Madras and paid Rs.10.00 lakhs to him and obtained an idol as a promise to hand over the money to the person whoever hands over the idol. After entering in to such a transfer Panjatchalam approaches the villain Asokan (Marimuthu) for help in sending the idol to Madras through some means. Asokan who runs a hotel in Singapore with his wife Vijayalalitha (Fancy) tells the way out and promises to safely send it through a trailer which was hired by a banker at Madras for his personal use and surrupciously plans to swindle the money himself and sends his wife to Madras. Meanwhile the hero who was in Madras intervenes and stops a robbery that took place in a house and punish the thieves and hands over them to the local police and realizes that the jwellery belong to Chandrakanth's family and actually this jewellery was purchased after saving the money nearly for a year. This is to support their daughter Kala to go and live with her husband R.S.Manohar. It seems Manohar desserted her on the eve of the marriage itself with an advise that he can live with her only when all the jwellery that was promised by her parent are given to her – till such time Kala should live with her parents only. This robbery group was headed by OAK Devar who disguises himself as a Gujarathi doing pawn broking business. This man has a branch in Kolalumpur through which alone the hero's father sends money to Madras. OAK Devar is not true to his business. He runs an underground criminal business and has a huge network including goondas to do whatever he orders for. He orders his confident goondas to steal that idol kept in the trailer hired by the banker before it is received by the owner so that the money deposited by the hero's father at Kolalumpur can be kept by himself.

The wife of Marimuthu reaches Madras and stays at Vanitha's house waiting for the time to steal the idol kept in the caravan. But she did not know the place where the idol was kept in the trailer only the father of the hero who kept the idol inside the trailer knows the place. The hero's father also comes to Madras and reveals the secreat place where the idol was kept inside the trailer which was heared by R.S.Manohar (Kala's husband). It was he made the hero's father unconscious and goes to the trailer incidentally kills Fancy but he could not capitalize the idol. The hero comes to Vanitha's house in the midts of night grabs the trailers key. This was witnessed by Vanitha and she asks the hero whether he was a robber but the hero convinces that he only wish to see her and take her privately to the trailer to spend some time there. When they went inside the trailer they found that Fancy was killed by some one. They rushes out – but Vanitha misses the photo of the hero inside the trailer and goes again and saw Manohar standing inside the trailer who threatens Vanitha to go to OAK Devar, hand over the idol and bring the money. It was done and money goes to Manohar's hands. Disappointed Marimuthu searches for the killer of his wife and also for the money. Manohar who had killed Fancy keeps the pocket watch belong to the hero's father at the spot where he killed Fancy and the police takes him under custody. It is a wonderful story more of secrecy, great duet songs and thrilling fighting scenes wherein the hero holds the kind of weapon which is called WHIP through which he fights wonderfully and tackles many enimies at a time. It is a wonder why this story was not a box office success despite great efforts including the fact that the hero appears in woman costume and LR Eswary sings a song for MGR in the female character.

Sl. No.	Name of the Movie and its historical details	Voicing against the social atrocity towards the poors in the society.	Symbols of dravidar iyakkam	References on dravidar political ideology as advocated by Thanthai Periyar	Philosophical Songs containing social emanicipation and the practice of virtue in the society	Heroine's helping hand to the hero in establishing the truth.
	Kadhal Vaaganam*	1	2	3	4	5
	Directed by M. A. Thirumugham **Produced by** Sandow M. M. A. Chinnappa Thevar **Written by** T.N.Balu	yes	No	No	Yes	Yes She helps the hero in his endeavour to establish truth.

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	Starring M. G. Ramachandran Jayalalithaa O. A. K. Devar S. A. Ashokan R. S. Manohar Nagesh **Music by** K. V. Mahadevan **Cinematography** N. S. Varma **Edited by** M. A. Thirumugham **Production company** Devar Films **Distributed by** Devar Films **Release date** 21 October 1968					

Positve Outcome of the Movie:

It was the labourious effort on the part of the hero MGR to unearth the truth of criminal activities of OKA Devar and finally brings to the notice of the police who had actually killed Fancy and possessed the money allegedly claimed by the heroine. It was R.S.Manohar the husband of Kala who killed his own wife that shows the hight of aggrendisement and the hero discovers this truth as well.

https://en.wikipedia.org/wiki/Kadhal_Vaaganam

Consider the following song in the movie Kadhal Vaaganam lyrics written by Kannadasan music by MSV

அடக்கு மனதை அடக்கு அகந்தை வழியில் அலையும் மனதை அடக்கு ஆபத்துக்கு உதவி செய்தால் பாவமுமில்லை வீண் ஆணவத்தை வளர்ப்பதனால் லாபமுமில்லை அன்புக்காக ஏங்குவதில் கேவலமில்லை அதை அடுத்தவர்க்கு கொடுப்பதனால் கெடுதலுமில்லை ஒருவருக்கு ஒருவர் துணை என்பது உண்மை இந்த உண்மையை நீ ஒப்புக் கொண்டால் உலகுக்கு நன்மை பொறுமையுடன் கருணை சேர்ந்து பிறப்பது பெண்மை இதை புரிந்து நடக்கும் பெண்கள் நெஞ்சம் பாலினும் வெண்மை ஆண்கள் என்றும் பெண்கள் என்றும் தனித்தனியாக அந்த ஆண்டவன் ஏன் பிரித்து வைத்தான் மிக தெளிவாக ஜகத்தினிலே ஆணும் பெண்ணும் ஓர் உயிராக இங்கே சேர்ந்து வாழும் தத்துவத்தை சொல்வதற்காக	Control the mind which can be controlled Control the mind that has taken the path of egoism It is not a sin to help when in danger However cultivating ego will not be profitable Longing for eternal love is not degrading Giving it to others no harm will happen It is true that one is helpful to other If you accept this truth it is good to the world Woman is the embodiment of perseverance and mercy - that woman who could understand and lead a life accordingly - their mind would become purer than milk Why should God created men and women just to indicate the philosophy of living in harmony of oneness in this world

Interpretation

This is song wherein the hero educates the heroine to leave her ego to lead a life of harmony thereby one can attain eternal love to enjoy the bliss.

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Context -17: Adimai Penn

Synopsis of the story

(Written after viewing the movie in U-tube i.e. https://www.mxplayer.in/movie/watch-adimai-penn- movie-online-7ef1e3bbcde361bac4083f9d3618dd68?watch=true)

Adimaipen is one of the finest movies that had hit the screens in the year 1969 and created history in the annals of history of Tamil Cinema perhaps for its flawless story, screen play, dialogues in chase Tamil for its ever-green songs and originality in the fight scenes either with the sward or without it. It propagates one thing i.e. the hero Vengaiyan (MGR) to fulfill the promise he made to his beloved mother to free his country men from the tyranny of one-legged king, Sengodan (Asokan) who surrupciously kills the hero's father (again MGR). Vengaiyan's mother Pandariboy (Abhirami Mangamma) was harrazed by the tyranny king Sengodan when actually the hero was a baby. It seems that Sengodan wanted to marry Abhirami Mangamma but Mangamma's father got her married to Vengamalaiyan and thus his desire to marry Mangamma had become a mere dream. After years gone by Sengodan happen to see Mangamma on the hill-side when actually she was taking bath in a small pond. He wanted to fulfill his desire and threatens to kill her son if she did not heed to his desire – the brave Mangamma cuts off the leg of Sengoden with the use of an axe. Now Magamma's husband the king of Vengadamalai (MGR) wants to take a revenge on Sengoden. Lands in to the place of Sengoden and challenges a duel with the king. Though Venkadavan vanguishes Sengoden in a fair fight wherein he fights with one leg only but Sengoden kills Venkadavan surruptiously and thereby captures Vegadamalai and orders that the ladies belonging to Vegadamalai has become his slaves and do work replacing the animals of his country that means the ladies belong to Vengadmalai has to do things which were being carried out by the animals that is the reason why the ladies of vengadamalai were called as Admimai Pen (bonded ladies).

After capturing Vengadamalai Sengoden sents his army leader to capture Mangamma alive and bring her to his palace. Meanwhile the news spreads and one confident soldier escapes Mangamma to an unknown place but he could not save the baby who is the hier of the throne of Vengadamalai. Sengoden shows no mercy on the baby child and orders that the baby to be jailed and grown just lika an animal without seeing the outer world not even have contacts with human being. Thus 20 years passes the hero was secluded in the cage and grows without the sense of having grown as a maiden boy – he could not speak nor walk like the ordinary men does not eat like a man. He eats and drinks just like an animal and behaves without common sense. In such a condition one confident belong to Vengamalai tries to escape the hero from the giant-shell diving through the river that flows nearby the cage. After handing over the innocent hero to his grand daughter Jeeva the heroine (Jayaraman Jayalalitha) the old man dies after taking a promise from the heroine that she will bring up the heir of Vegadamalai Prince Vengaiyan who will take revenge on Sengodan and release the enslaved ladies from the tyrany's dynasty. Jeeva teaches Prince Vengaiyan on the nuances of ordinary living and respecting the sentiments of the people and also sward fighting. She sings a lovely song Amma Endral Anbu and brings forth the essential values of life in this song. The hero not only becomes a normal human being but realizes the importance of his birth and the sufferings of the innocent people. He approaches his mother but his mother refuses to look at his face because she wanted his son the heir of Vengadamalai to release the ladies of his race from the tyranny of Sengoden. The hero (MGR) promises his mother that he will release the ladies from the nooze of Sengoden after that only he will see the face of his mother. Thus starts the battle of Vengaiyan with Sengoden. He had to marvel difficulties and even had to face harrazement in the jail by Magudapathy (Manohar) who is a relative of Sengodan. At this place of the movie one realizes that Jeeva has a sister Pavalavalli and she is ruling Pavala kingdom and Manohar was her army leader. The ancesstors of Pavalavalli had been advised by some astrologer that if the twins (Pavalavalli and Jeeva) continue to live together their dynasty will come to an end. Therefore it was decided to kill Jeeva and they arrange with some one to do this hienius act but the man had compassion to escape Jeeva to Vengadamalai and grew her among the ordinary girl of the society. This fact was known to Manohar and he captivates Jeeva only for the purpose to de-throne Pavalavalli and become the king of Magudapathi. The hero tries to rescue Jeeva after a great unimaginable fight with Manohar. In the meantime Jeeva enters the cell where her sister Pavalavalli was imprisoned by Manohar and exchanges her dress only to release Pavalavalli. After vanguishing Manohar the hero enters the Cell of Pavalavalli only to see Jeeva there and takes the disguised Pavalavalli to Vengamalai. *Meanwhile Sengoden discovers the whereabout of Mangamma and brings her to his palace only to harass her in his prison. The hero rescues his mother after fighting with Sengoden and even kills a lion to save his mother.*

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Sl. No.	Name of the Movie and its historical details	Voicing against the social atrocity towards the poors in the society.	Symbols of dravidar iyakkam	References on dravidar political ideology as advocated by Thanthai Periyar	Philosophical Songs containing emanicipation and the practice of virtue in the society	Heroine's helping hand to the hero in establishing the truth.
	Adimai Penn *	1	2	3	4	5
	Directed by K. Shankar **Produced by** M. G. Ramachandran R. M. Veerappan **Story by** R. M. Veerappan S. Lakshmanan S. K. T. Samy **Starring** M. G. Ramachandran Jayalalithaa **Music by** K. V. Mahadevan **Cinematography** V. Ramamoorthy **Edited by** K. Narayanan **Production company** Emgeeyaar Pictures **Release date** 1 May 1969	Yes voicing against the atrocity of women in the society and restores their dignity	No	No	Yes	Yes She helps the hero in his endeavour to establish truth.

Positve Outcome of the Movie:

The hero rescues his mother after fighting with Sengoden and even kills a lion to save his mother. Sengoden the tyranny was killed and there ends the great sufferings of the people. When Pavalalli meets her death in the cage the hero decides to send Muthazhagi (Rajasree) to Pavalamalai to rule that state and he remain with Jeeva at vengamalai.

**Adimai Penn – Wikipedia en.wikipedia.org › wiki › Adimai_Penn*

Some interesting facts relevant to the movie (As was said by Amma herself):

In 1968 when I was there in Jaipur for the suiting of Adimaipen – it was the first time I was in Jaipur. The summer was so scorching. Far away from the city of Jaipur the shooting took place in a desert. We left for the shooting spot early in the morning. It was a condition that the camera should capture only the vast desert area where in not even a single tree or object should be seen. We stopped our cars in the main road and walked from there deep in to the desert. I could bear walking on the sand bare foot in the morning but by 9.30 A.M. I could not stand on the sand bare foot. Everyone in the troop was wearing cheppals excepting me since my role was Adimai Pen. I was walking bare-foot throughout my role therefore I left the slippers in the Car. The heat was unbearable and I could not stand on the sand bearing the heat – MGR noticed that something is happening to me and asked me what is wrong with you. I told him that I was walking bare foot and could not withstand the heat. MGR immediately cancelled the shooting for the day and asked us to wind up immediately. When I was walking bare-foot a stage was reached wherein I will collapse but MGR caught hold of me and carried me up to my car (46).

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Tribute to actor Asokan

Asokan's real name was Anthony, it was T.R.Ramanna while introducing him to the world of cinema changed his name to Asokan. Initially he was acting in minor roles in films such as Avaiyar. He played a great role in the film *Penn Kulathin Ponvilakku* (1959) and gained the attention of the general public with the film *Kappalottiya Thamizhan* in 1961, where he portrayed the role of Collector Ash. It is worthy to note that Asokan had acted in 59 movies along with MGR as an elder brother or as the father or father-in- law or as the main villain that shows the long standing affinity MGR had with Asokan. When he was producing the move Netru, Indru, Nalai staring MGR he had met with financial difficulties. Noting his difficulties MGR called him one day and asked him how much he has to pay to other actors of the movie and gave him the money that made him to settle the dues to the actors over night and MGR as an hero of the movie not accepted a single pie (47). It was MGR who had assisted Asokan to get married to Ms.Lakshmi belong to a Brahmin community whose father did not agree to the marriage proposal put forth by Asokan. He has acted in almost all the movies of this research work and more than 50 movies along with MGR is a thing should be noted. Some of his other well-known performances were Soorapadman in *Kandan Karunai* (1967), Veera Thirumagan, Anbe Vaa, Kaanji Thalaivan, Vivasayee and Raman Thediya Seethai. Ashokan's performance as a helpless traveller who gets conned in Vallavanukku Vallavan, and as the historical Indian character Duryodhana in the mythology film Karnan were well received and admired by his fans even today. *He played as a major villain role in Adimaipen with ferocious face to the utter distaint of everyone and his contribution to the film paternity is greatly acknowledged.*

Tribute to Joseph Panimayadas Chandrababu Rodriguez



Joseph Panimayadas Chandrababu Rodriguez (1927–1974) a gifted personality having natural talent and multivarious skills be that as it may singing, dancing, comedy and story writing. Though born in a wealthy family known for their sacrifice to the country whose father was a freedom fighter and ran a paper called Sudhandhira Veeran from Tuticorin. The British Government not only ceased their properties but also sent them in exile to Sri Lanka. Chandra Babu was educated in St. Josseph College in Colombo and thereafter his family moved to Chennai in 1943. His father worked for Dinamani News paper. It was in Chennai Chandrababu picked the Madrashi basha from the rickshaw pullers. Longing for chances in Cinema though his parents never liked him to take up movie as a profession. He made his debut with a small role in the 1947 film Dhana Amaravathi but struggled to made a strong hold (48) He rose to the stature of a versatile character actor after he tried to commit suicide leaving a note behind him stating that he had not been unable to meet the director S. S. Vasan, and that his body should be handed over to B. S. Ramaiah. Since, suicide was a criminal offence, he was arrested. When the case came for hearing the judge asked him to prove his acting ability. Chandrababu rendered a Shakespearean monologue that made the judge not to jail him. Noticing this Vasan gave Chandrababu a role in his film *Moondru Pillaigal*. Impressed with the acting skills Vasan predicted that he will be successful in his career. He became an unparalled actor acting in so many films and his comedy, original rendering and dancing are even admired by millions of people. His philosophical songs mostly written by the great Kaviyarasu Kannadasan contain great insight of Tamil Culture are looked with awe and majesty by Tamil social thinkers. The acting of Chandrababu as the doctor of campaign, the Prince Vengaiya's friend as a comedian was praise worthy and he displays his alround personality. The comoday combination of Chandrababu and Cho Ramaswamy elevates the glory of the movie. Both were in excellent touch – especially Chandrababu who disguises himself as mandravathi (mysterious person) and enters the palace of Pavalavalli and displays one of the best of comody which could even now be enjoyed by many. Cho who was the companian of Manohar helps Jeeva to escape from the captivity Manohar from the camp and he plays an important role and spoils the plot of Manohar wherein Manohar tries to kill both Pavalavalli the Princess and Vengaian through poisoned fruit juice.

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

Song Originally Written in Tamil:	**Translation of the Song in English:**
உன்னைப் பார்த்து இந்த உலகம் சிரிக்கிறது உன் செயலைப் பார்த்து உன் நிழலும் வெறுக்கிறது பாடும் பறவை.. பாயும் மிருகம்.. இவைகளுகெல்லாம் பகுத்தறிவில்லை ஆனால் அவைகளுக்குள்ளே சூழ்ச்சிகள் இல்லை சேவல் கூட தூங்கும் உலகை கூவி எழுப்பும் குரலாலே ஏவல் செய்யும் காவல் காக்கும் நாய்களும் தங்கள் குணத்தாலே இரை எடுத்தாலும் இல்லை என்றாலும் உறவை வளர்க்கும் காக்கைகளே இனத்தை இனமே பகைப்பது எல்லாம் மனிதன் வகுத்த வாழ்க்கையிலே வானில் நீந்தும் மேகம் கண்டால் வண்ண மயில்கள் ஆடாதோ ? வாழை போல தோகை விரிய வளர் பிறை ஆயிரம் தோன்றாதோ ? அழகும் கலையும் வாழும் நாடு ஆண்டவன் வீடாய்த் திகழாதோ ? இவைகளை எல்லாம் அழிக்க நினைத்தால் சரித்திரம் உன்னை இகழாதோ ? நீ கடவுளைப் பார்த்தது கிடையாது அவன் கறுப்பா சிவப்பா தெரியாது இறைவன் ஒருவன் இருக்கின்றான் இந்த ஏழைகள் உழைப்பில் சிரிக்கின்றான் தோன்றத்தான் போகிறது சம உரிமை சமுதாயம் மறையத்தான் போகிறது தலை வணங்கும் அநியாயம் மலரத்தான் போகிறது எங்களது புது வாழ்வு மாறத்தான் போகிறது மனிதா உன் விளையாட்டு	The world laughs at you Even your shadow dislikes you on seeing your (sinful) action. The singing birds and the fearful animals do not have discriminating power But they do not design deceptive plans Even the birds' wakes up the world by their blistering voice Dogs do their watching and warding work which are born out of its nature Crows develop their livelihood though they get food or not. Creating haste among the communities exists only in human lives. The peacocks dance on seeing the colorful clouds that travels in the sky They spread their wings as if to exclaim "let there be thousands of full moons in the sky". This country with full of beauty and culture be the abode of the Lord. If you try to destroy it, history will censure you. You have not seen God and indeed you know not, whether he is black or red. God exist and he laughs through the hard work of the poor labor-force. The socialist society will certainly emerge and thereby the atrocities created to the labor-force will cease to exist. A new lease of life will certainly emerge and all the Deceitful plays will change.

Interpretation:

This song describes about the tendency of birds and animals that cannot be changed, and they never try to destroy each other nor do they produce ecological degradation by their habitation. It is man, who device various methods to destroy human beings, animals and the natural phenomenon too, and ultimately, try to degrade the environment. Thus this song condemns the hedonistic and selfish attitude of human being. It praises the honest attitude and skill-full works of human beings. This song foresees the emergence of work-force revolution to bring in a state of pure communism wherein equity and social justice alone prevails. The communistic idea of labor revolution is contemplated in the song, besides it talks about the tendency of chaste labor-force, as well as equitable distribution of wealth and largely coincides with the ideas pure communism as propagated by Karl Marxs.

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Tribute to legendary singer S.P.Balasubramanian



The following is reproduced from what was appeared in The Hindu daily dated 2nd May 2019 to the great memory of S.P.Balasubramanian - article written by Mohan V Raman (49).

Mohan V Raman hails that Adimai Penn was not just an iconic film, but a film that made many icons. He further says that one such was the arrival of the supremely talented playback singer SP Balasubrahmanyam in to mainstream Tamil cinema. In an interview conducted by Mohan V Raman - SPB exclaimed that "I was recording a Telugu song for the dubbed version of an MGR film in AVM studios. He (MGR) was sitting under a tree during a break. Since there were no air conditioners then, the doors of the studio were kept open. MGR was said to have remarked that he liked the Telugu version of his song, and asked his assistants to check out on the singer. He was keen on using a new voice and suggested my name to music director KV Mahadevan, fondly known as 'mama'." Mohan V Raman continues - A few days after that incident, a huge car landed outside SPB's residence and an assistant walked in and said, "Chinnavar (MGR was referred to as Chinnavar) wants you to sing for this film. So, please come for rehearsals." During the rehearsals at MGR's Ramapuram residence, all the industry legends were waiting for SPB, and the tune — the iconic 'Aayiram nilave vaa' — was explained by 'mama'. SPB says he overcame hesitation and anxiety and "somehow managed to sing the part alongside the legendary P Susheela". Since the song was to be filmed in Jaipur, the entire unit was supposed to leave in a week's time. But SPB was diagnosed with typhoid during the recording sessions. "The crew sympathised with me and I was told to attend recording only after I fully recovered. When I went back to the studio again, I assumed it would be for some other song since 'Aayiram nilave vaa' was supposed to be shot in Jaipur, and the unit left already," he says, adding, "I was pleasantly surprised when mama said, 'You remember 'Aayiram nilave vaa'? Then, let's record it after a couple of rehearsals'. I was in a daze, but managed to sing it. MGR listened to the song and appreciated me." Mohan V Raman further says, Soon after the recording, SPB says he mustered up courage to ask MGR the reason he was retained for the same song, despite his medical condition. "He asked me if I had told my friends about the song and even sung it for them," remembers SPB, elaborating, "He said, 'What if they watch the film and find out that you hadn't sung? People might think that you didn't do a good job and that we decided not to use your voice. Since this will affect your career, I postponed the shoot in Jaipur till your recovery'." Mohan V Raman finally concludes "Choked with emotions, SPB sought MGR's blessings". "I cannot imagine anybody else so concerned about a newcomer's career. In fact, I recorded two more songs, which did not find a place in the final version of the film. The first was a slow number with beautiful lyrics by Pulamaipiththan — 'Veerathile kavi ezhudhi', which was also Chandrababu's favourite." The second song, 'Thaai illamal naan illai', according to SPB, needed more zeal, and TM Soundararajan was chosen to croon the number. The above narration brings out the nobility of MGR in going out of the way to help the deserving and we fondly remember the great ambassador of Indian Music the legendary Padma Vibhusan S.P.Balasubramanian who had donated his house at Tipparajuvari Street in the city to Kanchi Kamakoti Peetham for running a Vedic school. He invited Sri Sankara Vijayendra Saraswathi Swami of Kanchi Kamakoti Peetham, who was in the city, to his house do formally hand over the house to the Peetham. Appreciating the gesture of the singer, Sri Vijayendra Saraswathi Swami announced that they would utilise the house for running a Vedic school. The seer also praised the noble ideals of Balu's father Sripathi Panditaradhyula Sambamurthy, who initiated Thyagaraja Smaranot-savams in the city. He also emphasised the need for spreading Vedas, Carnatic music, great epics and Itihasas to the people (50).

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Context -18: Nam Naadu

(Written after viewing the movie in U-tube i.e. Synopsis of the story: https://youtu.be/qztLG-1eB_U)

Dharmalingham (S. V. Ranga Rao) portrays himself as dharma-prabhu (philonthropher) but cheats the people in the town of his area. The hero's elder brother Muthaiya (T.K.Bhagavathi) works under Dharmalingham and lives in the house given by the owner i.e. Dharmalingam. The hero MGR (Durai) works in the Land Revenue Department of the State Government as a clerk and Nagesh was a co-worker working under the hero. The honest hero never tolerated with any of the atrocities caused in the society including bribary. The heroine is introduced as a tender coconut selling girl. It is a fact that normally heros appear with the title song but in this movie the heroine is introduced with a song – she drives a hand pulled cart carrying tender coconut with an unblemished song about the tender coconut's taste and how every part of the tender coconut after consumption of its water is being utilized by people in the society is meticulously covered in the song and the heroine effortlessly pulling the cart with agile speed and intermittent dance are praise-worthy especially she displays patents while pulling the cart is something to admire. As a leading actress with extraordinary dancing skill we witness amazing dancing styles displayed by Amma one can see in the movie *Kannan En Kadhalan* the solo dance performed by the heroine to the song Paduvor Padinal Ada thondrum was considered extraordinary by the pundits and critics. But displaying pattern while pulling the cart can only be done by an experienced is very lucidly displayed by the heroine should be considered extra-ordinary indeed. The hero intervenes in a confrontation wherein a person after consuming tender coconut fails to give money and ther hero promises to bear the expenses and asks the person to go away immediately. After consuming two tender coconuts the hero asks – how much I need to pay – One rupee eighty paisa replies the heroine – the hero finds his purse too was stolen and expresses this in a very disparaging manner – heroine catches his collar and asks him to remove his shirt in lieu of the money– the hero gives his wrist watch and goes away – she keeps the writst watch in a box along with the day's collection and goes to sleep – her brother a drunken takes all the cash including the writst watch – he loses all the money and the wrist watch too in the gamble and returns home the next morning in an alcoholic state – to her consternation the heroine finds the wrist watch was missing along with the money too and ascertained from her brother that he had stolen them and lost it in the gamble. The heroine makes a promise to her God "Lord Muruga" that unless she gives back the watch by earning day in and out she will not eat full to her stomach and works here and there to save money. But next day the hero meets her and demands his watch by paying the money and finds that she does not posses the same and leaves the place after scolding her. The heroine meets MGR at his office entrance with the money she had saved tries to explain and give the money but the hero in a fit of rage again scolds and calls her a thief. But the heroine explains the circumstances and pleads that she is not a thief as she does not know how to steel and tells the fact as to how she had managed to save the money by performing part time sundry jobs without even taking proper food. The hero understands the honesty of the heroine and praises her for her honesty and refuses to accept the money as the money was hard earned by her. But the heroine bends on giving the money back to him. The money was received by the hero with great hesitation, the hero however asks the heroine to meet him the next day at the same place (Park). The hero comes with a silk saree and gives the pack to her. She was surprised and asks why he had bought a wall clock – the hero says it is not wall clock but saree. The heroine asks whether it is for his wife – the hero says that he is not married and it was for her only he bought the saree. She asks why should he buy the saree for her, the hero says it is because of the honesty she was carefuly guarding within her mind and practicing it effortlessly and it is inborn to her which is a rare quality indeed. The heroine accepts after great hesitation. Thus begun a bondage with these two wonderful personalities without knowing the fact both will become Chief Minster of Tamil Nadu in the future. Very rare indeed to find such personalities who vindicates their policies in the movies and practices the same in the real life. Dharmalingam runs a school wherein he did not pay salary to a teacher for more than six months. The teacher rushes to the house of Dhamalingam pleading for his salary as his house was starving without food but he was driven out. He fells down and faints on the way side. The hero rescues the teacher and takes him to the government hospital, where he could not be saved as the doctor refuses to treat him stating that he do not have medicines to treat him. The hero finds even in the government hospital the doctor takes bribe to treat the patients. He rushes to Dharmalingam's bungalow and found all the four so called social workers (i.e. Dharmalingam, Aalavandar, Punniyakodi, the doctor S. V. Ramdas) were engaged in a party consuming alcohol and the hero confronts. Alavandar and Punniyakodi wants to murder the hero with the use of their goondas but Dharmalingam stops it saying that the hero will be afraid of his brother through whom he can surrender Durai. The hero rushes home finds the photo of Dharmalingam on the wall and breaks it - by that time his brother arrives and asks Durai to tender apology to

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Dharmalingam. Durai refuses and he drives him out of his house. Durai then goes to the local park where Alamelu the heroine asks him to come to her place and provides shelter. The locals wanted Durai to contest in the election and become the councellor. Durai not only becomes the Councellor but also was elected as Chairman of the township. An honest person like Durai works day and night for the welfare of the people. But the Councellors approaches Durai to allow them to accept bribe but Durai refuses to entertain their plea. By that time Durai sends notices to Dharmalingam, Alavandar, Punniyakoti and the doctor for their suspicious business practice cheating the general public. Dharmalingam approaches the hero and pleads him not to take action on them and offers Rs.10000/- as bribe – the hero refuses and asks Dharmalingam to get away from his residence. Dharmalingam hatches the plan and buys the Councillors with the result the hero looses his Chairman post. The hero goes to the house of Dharmalingam and he was beaten badly there. Dharmalingam orders that the hero should be placed at a public spot so that the people should know how powerful Dharmalingam was. Here also the heoine saves the hero.

Sl. No.	Name of the Movie and its historical details	Voicing against the social atrocity towards the poors in the society.	Symbols of dravidar iyakkam	References on dravidar political ideology as advocated by Thanthai Periyar	Philosophical Songs containing social emanicipation and the practice of virtue in [illegible]	Heroine's helping hand to the hero in establishing the truth.
	Nam Naadu *	1	2	3	4	5
	Directed by C. P. Jambulingam **Produced by** B. Nagi Reddy M. G. Chakrapani **Written by** Swornam (dialogues) **Story by** Mullapudi Venkata Ramana **Starring** M. G. Ramachandran Jayalalithaa **Music by** M. S. Viswanathan **Cinematography** Konda Reddy Sundar Babu **Edited by** C. P. Jambulingam G. Kalyanasundaram D. G. Jayaraman **Production company** Vijaya International **Distributed by** Vijaya International **Release date** 7 November 1969	Yes the hero has been driven out of his house by his own brother. The heroine offers shelter in a slum area – the hero voices against the atrocity caused to the poors.	Even the hero's purse red and black colour which is the symbol of DMK flag.	Yes in the song Vangaiya Vathiyar Ayya the concept of thanmanam of Thanthai periyar contains.	Yes	Yes the heroine makes the hero to stand in the local body election and assists him throughout the movie to fight against all odds.

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Positve Outcome of the Movie:

The hero takes a pledge that he will take revenge against the four traitors. He approaches the CBI and disguises himself as a gold merchant and some how makes the four villians to fall his track. Tender coconut seller the poor woman now becomes companion of gold merchant and plays a completely different role standing by the side of the hero. Finally the hero identifies the four cheaters to the police and establishes fair practice in the society.

https://en.wikipedia.org/wiki/Nam_Naadu_(1969_film)

Consider the following song in the movie **Nam Naadu music by MSV**

வாங்கய்யா வாத்தியாரய்யா... வரவேற்க வந்தோமய்யா...	Come oh our teacher we came to welcome you
ஏழைகள் உங்களை நம்பி எதிர்பார்த்து நின்றோமய்யா!	The poors standing before you expecting your services
அண்ணனின் தம்பி உண்மையின் தோழன் ஏழைக்குத் தலைவன் நீங்களய்யா!	You are the brother of the great Aringer Anna and the friend of righteousness and the leader of the poors
சமயம் வந்தது தர்மம் வென்றது நல்லதை நினைச்சோம் நடந்ததய்யா...!	The time had arrived the truth had trumped the goodness that we aimed has been achieved
தியாகிகளான தலைவர்களாலே சுதந்திரம் என்பதை அடைந்தோமே!	We attained independence due to the sacrifice made by our patriotic leaders
ஒரு சிலர் மட்டும் அனுபவிக்காமல் பலருக்கும் பயன் தரச் செய்வோமே!	Let us create an environment wherein not few alone could enjoy the fruits of the independence but by all
ஊருக்கு உழைச்சாலே - ஏழை உரிமையை மதிச்சாலே பெருமைகள் தேடி வரும்! - தானே பதவிகள் நாடி வரும்!	By serving the nation and abiding the rights of the poors prides will come unto you including public power.
பொய்யும் புரட்டும் துணையாய்க் கொண்டு பிழைத்தவர் எல்லாம் போனாங்க!	Those who depended on untruth and conceit cease to exist
மூலைக்கு மூலை தூக்கி எறிஞ்சோம் தலைகுனிவாக ஆனாங்க!	We throw them in all the corners and they had to bend their heads in shame
அறிவில் தெளிவிருக்கு! - நம் உடம்பில் வலுவிருக்கு!	Clarity exists in our knowledge and power exists in our body and self esteem exists in our mind.
மனதில் துணிவிருக்கு! - தன் மானமும் துணையிருக்கு!	Alacrity exist in our mind coupled with self esteem
நடந்ததை மறப்போம்! நடப்பதை நினைப்போம்! நேர் வழி சென்றால் பயம் ஏது?	Let us forget what had happened and think what is going to happen following the path of righteousness is there any fear?
கடமை கண்ணியம் கட்டுப்பாடு காலத்தினாலே அழியாது!	Obligation, determination and vigilance will not be destroyed in course of time
சூரியன் உதிச்சதுங்க – இங்கே காரிருள் மறைஞ்சதுங்க!	Sun had emerged and darkness had disappeared
சரித்திரம் மாறுதுங்க! – இனிமே சரியாப் போகுமுங்க!	History is changing and everything will be alright in course of time.

Interpretation

In this song the policy of dravidar Iyakkam more so of what was enunciated by the great Peraringer Anna i.e. obligation, simplicity and discipline is greatly articulated. The DMK symbol rising sun is also indicated.

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Tribute to R.S.Manohar:

There is an important role in this movie for R.S.Manohar who is acting as an elder brother to the heroine Selvi Jayalalitha. A drunkard borther, who often steals the money earned by his sister selling tender coconut. R.S.Manohar the great villain and character actor is remembered here under (51).



Rasipuram Subramaniyan Iyer Manohar (R. S. Manohar) was born at Namakkal in 1925. He is known for his great affection towards stage plays in which he greatly mixed mythology and thrilled the audience though of course he had acted in more than 200 movies mostly as a ferocious villain He got the name Manohar after playing the lead role in the school play *Manohara*. He was a graduate from Pachaiyappa's College, Chennai. While in college, Manohar frequently performed in stage plays. He was employed in the Postal Department before Producer R. M. Krishnaswamy booked him for the lead role in his film. His first effort was *Rajamabal*, produced by Aruna Films. His early memorable roles were in films such as *Vannakkili*, *Kaidhi Kannayiram*, *Vallavanukku Vallavan*, *Vallavan Oruvan* and *Iru Vallavargal*. Manohar was also remembered for the negative roles played by him in films such as *Ayirathil Oruvan*, *Ulagam Suttrum Valliban*, *Pallandu Vazhga*, *Adimai Penn*, *Kaavalkaaran* and *Idayakkani*. It is said that after Nawab Rajamanikkam, it was Manohar who took theatre to a higher plane as the 31 plays in which he acted were repeated numerous times and the total performance came to more than 7900 most of which were adaptations or interpretations of historical incidents or mythological stories. Famous among Manohar's plays are *Ilangeswaran*, *Chanakkiya Sabadam*, *Soorapadman*, *Sisupalan*, *Indrajith*, *Sukrachariyar*, *Naragasooran* and *Thirunavukkarasar*. He pioneered in introducing 'dramascope' with stereophonic sound system, split second transformation of sets and pyrotechniques to represent battle scenes. He received many awards for his contributions to drama and cinema, including a 'Nadaka Kavalar' award from MGR in 1970. *Chief Minister Jayalalithaa described Manohar's death as a great loss to the film world and greater loss to the theatre. Expressing her condolences to the bereaved family, she said Manohar was a highly talented actor, who could don any role. He made significant contribution to the stage art by creating magnificent plays based on epics and historical themes (52).*

Context -19: Maattukara Velan

Synopsis of the story

(Written after viewing the movie in U-tube i.e. https://youtu.be/RKF_XfAOg0w)

The story begins with a title song by the hero who is acting as a cowherd (Velan) as well as a lawyer (Raghu). The song signifies the importance of rearing cows in the house and underlies the fact that the cow is regarded as God. This song equates women at house with that of the cow which is regarded as God. Since he is the cowherd he sings a song of sentiment with full of meaning and Tamil rituals. He was intercepted by Lakshmi (Kamala) when he was rearing his cows on the path way. She hurls insults on him and drives his cows with the use of a stic by beating them. Velan punishes for the unruely act of Kalama and she rushes with full of qulumn in her mind. Kamala's father S. A. Ashokan (Nagalingam) a well-known rich person owns estate, bungalow and lives a life of luxury as he was the Chairman in that area. However, his character is questionable who had killed Raghu's father who was doing business along with him and turned the table of evidence this will be discussed at the end of the story. Hearing the insult meted out by Velan – Nagalingam sends goondas to set his house fire and also to drive him out of the place. Nagalingam son Cho Ramaswamy (Sundaram) rescuses the hero and asks him to go to Lawyer V.K.Ramasamy (Sattanathan) to file a case against Nagalingam. As soon the hero enters the house of Sattanathan he was welcomed warmly as they were

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expecting Raghu the lawyer from Chennai who resembles just like Velan. Velan tries to break the news that he came to the lawyer's house to file a case against Nagalingam not the one who was mis-understood but all his efforts were in vain. This is the turn of the story. When Raghu arrives the lawyer's house, he understands the situation and requests Velan to stay with him as the daughter of Sattanathan was in love with Velan. Incidentally Raghu was noticed by Kamala and she tries to avenge the insult meted out from the hands of cowherd but fails, in the end and these two become lovers. When the matter was surfaced that two equally resembling persons stays at his house Sattanathan drives Velan out of his house forcibly and reveals the truth that it was Nagalingam who killed Raghu's father. Raghu wanted to avenge the death of his father and rushes to Nagalingam's house but he was caught and jailed inside the house of Nagalimgam. Nagalingam then demands the evidence kept with Sattanathan otherwise Raghu will be killed. Then it was Velan who comes in time to save the life of Sattanathan. Nagalingam rushes to the house of Raghu and knocks the diary kept in the wall-clock and rushes back. Velan chases him and snatches the diary that contains the evidence and hands it over to Sattanathan. The clever Nagalingam kidnapps Sattanathan's wife and then brings Nagalingam to his place and demands the diary. It was Nagalingam's son Cho Ramaswamy responsible in identifying the hiding place of Nagalingam to the police. With his versatile acting Cho Ramaswamy mixing it with the real life comody of his own rational choice that adds grandeur to this story.

Sl. No.	Name of the Movie and its historical details	Voicing against the social atrocity towards the poors in the society.	Symbols of dravidar iyakkam	References on dravidar political ideology as advocated by Thanthai Periyar	Philosophical Songs containing social emanicipation and the practice of virtue in the society	Heroine's helping hand to the hero in establishing the truth.
	Maattukara Velan*	1	2	3	4	5
	Directed by P. Neelakantan **Produced by** N. Kanagasabai **Screenplay by** L. Narayanan **Based on** *Emme Thammanna* by A. K. Velan **Starring** M. G. Ramachandran Jayalalithaa Lakshmi **Music by** K. V. Mahadevan **Cinematography** V. Ramamoorthy **Edited by** K. Narayanan **Production company** Jayanthi Films **Distributed by** Jayanthi Films **Release date** 14 January 1970	yes	No	No	Yes	Yes She helps the hero in his endeavour to establish truth.

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Positve Outcome of the Movie:

After receiving the diary he orders everyone should be killed and it was Velan who saves Sattanath an amd his wife including the heroine and assists the police to arrest Nagalingam thereby establishes truth.

https://en.wikipedia.org/wiki/Mattukkara_Velan

Consider the following song written by Kannadasan, Music by KV Mahadevan sung by T.M.Soundararajan
https://www.youtube.com/watch?v=O5J7iiDdASw 2,035,121 views as on Apr 16, 2017

ட்ரிய்யோ ழுட்ரிய்யோ ட்ரிய்யோ ட்ரிய்யோ ட்ர்ரு... சத்தியம் நீயே தருமம் தாயே குழந்தை வடிவே தெய்வ மகளே குங்கும கலையோடு குலம் காக்கும் பெண்ணை குணத்தில் பசுவென்று சொல்வார்கள் கண்ணே காலையிலே உன் முகம் பார்த்த பின்னே கடமை செய்வாள் எங்கள் தமிழ் நாட்டு பெண்ணே வளர்த்தவரே உன்னை மறந்து விட்டாலும் அடுத்தவரிடத்தில் கொடுத்து விட்டாலும் வளர்ந்த இடத்தை நீ மறக்காத தெய்வம் வாய் மட்டும் இருந்தால் நீ மொழி பேசும் தெய்வம் தன்னையே கொடுப்பதில் வாழைக்கு ஈடு சம்சாரி வாழ்வுக்கு ஒரு பசு மாடு பொன்னையே தந்தாலும் உனக்கேது ஈடு பூப்போலே வைத்துன்னை காப்பதென் பாடு	Cow the personification of truth and the mother of virtue appears in the form of baby indeed is Godess Women who guards the heredity of her family with a grandeur adorably given by thilak on the face and she is equated to Cow itelf. Upon seeing your face in the morning our ladies will begin their household works Even if the person who had brought up yourself had forgotten and given you to someone else you never forget the place from where you grew first If you have the power to speak you will be a God of words Interms of giving yourself you can be compared with the banana tree and for the family man one cow in the family is paramount important. Even if gold is given in your place it cannot be equivalent to you It is my duty to take care of you as a flower

Interpretation

Cow (that which gives milk) is the personification of truth and the mother of virtue, indeed it is regarded as the mother goddesses. Indeed a married woman who smears the sacred thilak at her forehead is also regarded as cow in terms of tendencies like patience and perserverance. The cow has the tendency to remember its first owner from where it grew initially, even if it is sold to some one else and it can easily be compared with a banana tree as it goes on yielding generation after generation and cow can also be regarded as God. Thus the great Kannadasan who had written this song brings forth the usefulness of Cow to the bewilderment of intellectuals.

Tribute to Virudhunagar Kanthan Ramasamy:



Virudhunagar Kanthan Ramasamy was popularly known as V.K.R was an actor associated with Tamil Cinema for more than five decades known for his acting skills and good mannerism certainly occupied a prominant place in his fans minds as he entered in Tamil cinema during the period when stalwarts like MK Thiyagaraja Bagavathar, P. U. Chinnappa and N.S. Krishnan were dominating the field (53). He was a villain, character and comedian actor and he contributed his independent style of acting. Some of the popular expressions he frequently used were Mumdam [torso] Moodevi [disgraceful person] and athukedakkuthu kaluthai [forget that ass (useless)]. Along with M.G.R he acted in 'Nadodi', Nam-Nadu, 'Kavalkaran' 'Mattukkara Velan''Netru Inru Naalai' and 'Raman Thdeiya Seedhai' where in he displayed his own unique style of acting and

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fitted to every of the role given to him. *Mattukkara Velan he had done the role of the father of the heroine and is acknowledged for his great contributions to the Tamil Cinema.* It was reported in Kalyanamalai magazine that "V.K.Ramasamy would have acted in hundreds of movies his facial features fitted perfectly into elderly characters even when he was very young. He has created records as a villain without violence, as a character actor without unwanted sobriety and as a wholesome comedian with a throbbing spirit of untold energy, even when he crossed seventy years of age. The voice of V.K.R is one of the truest voices of Tamil Cinema ever reverberating in the memories of film watchers like me" (54)

Tribute to Kumari Sachu

Kumari Sachu is a living legend and she has been in the fascinating film industry for nearly five decades. It is not a surprise to add here that she had acted in more than 500 films in five languages. She has worked with CN Annadurai, MGR, Karunanidhi, NT Rama Rao and Jalalalithaa all of them have become Chief Ministers in course of time (55). Her first film as heroine in "Veera Thirumagan" with Anandan was screened in 1961. Who can forget the ever green song "Roja malare raja kumari." Then followed "Annai". Thereafter she ventured as a comedienne in the movie "Kaadhalikka Neramillai" directed by Sridhar " and had many chance acting with legendary comedians like Nagesh, Surulirajan, Thengai Srinivasan, Thangavelu and M.R.Radha. It is not surprising to note that she not only went to stage acting in the 70's but also in TV Serials like "Manbumigu Mayor", "Costly Mappilay", "Ananda Bhavan", "Dinesh Ganesh", "Veetukku Veedu Looty"... the serials have been many and varied. Sri Krishna Gana Sabha in Chennai, honored Kumari Sachu with the Nadaga Soodamani award on April 6th, 2012. Recipient of Kalaimamani award from the hands of former Chief Minister Jayalalithaa in 1991 and the Thyaga Brahma Gana Sabha award, from M.S.Subbulakshmi. In this movie she appears as a CID officer, ventures in the house of the suspect (Asokan) and fells in love with his only son Cho Ramaswamy. As a versatile actress, well behaved and was close to the heroine of this research work Dr.J.Jayalalitha and often shared her memories of madam in the media. She has been acknowledged for her chaste association with Dr.J.Jayalalitha in this research work (56).

Context -20: En Annan

Synopsis of the story

(Written after viewing the movie in U-tube i.e. https://youtu.be/lad2TgkZmFk)

Ranga (MGR), the Elder Brother, *Vijaya Nirmala* as Thangam, Ranga's sister. Ranga owns a rickshaw and leads a life from the earnings of the rickshaw. He educates's his sister and also sends her to higher education. She fell's in love with R.Muthuraman (Murali) who is a doctor and gets him married with the consent of his beloved brother Ranga. Ranga's father Velappan (T.K.Bagavathy), who was employed as Manager at a mill, and was sent to jail on a murder case of killing of Karunagaran by poison. Actually it was treachery hatched by Nayagam (M.N.Nambiar) and Dharmaraj (Asokan) and they put the blame on the manager Velappan. Rangan and his uncle's daughter Valli (J.Jayalalitha) were in love with each other. There was a general feeling in the mind of Valli's elder brother Thengai Srinivasan to get married to Thangam but it did not happen and he wants to spoil the life of Thangam. He goes to Dr.Murali's house and breaks the age old hear-say that it was Thangam's father who killed Karunagaran (S.M.Thirupadhisamy) this creates ripples in the family and guilty of marrying the daughter whose father was a killer of his father and thus results in breaking of the matrimonial life of these two. Thangam returns home. Having known the reason for the return of his sister Rangan goes to Valli's house and beats his brother like anything. Due to this he is sent to jail where he meets his father and comes to know the truth behind the killing of Karunagaran. The heroine takes care of the sister of the hero when he was in jail. The heroine even goes to the bride's house and asks for the rights of a woman as a wife but fails to unite the two. The hero comes out of the jail and plans the course of action with heroine and with the help of heroine's brother he joins the house of Dharmaraj as a servant along with the heroine. He unearth's the truth from the son of Dharmaraj – Cho Ramswamy whose role is both innocent commodian and also plays heroic deeds at times. In the year 1970, it was one of the super hit movies of MGR and ran 100 days in Chennai, Madurai and Trichy. The film is a remake of the Telugu film *Poola Rangadu* (1967), which itself was loosely based on A. J. Cronin's novel, *Beyond This Place* (57).

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Sl. No.	Name of the Movie and its historical details	Voicing against the social atrocity towards the poors in the society.	Symbols of dravidar iyakkam	References on dravidar political ideology as advocated by Thanthai Periyar	Philosophical Songs containing emanicipation and the practice of virtue in the society	Heroine's helping hand to the hero in establishing the truth.
	En Annan *	1	2	3	4	5
	Directed by Pa. Neelakandhan **Produced by** T. Govindarajan **Screen play by** Sornam **Starring** M. G. Ramachandran Jayalalithaa M. N. Nambiar S. A. Ashokan R. Muthuraman **Music by** K. V. Mahadevan **Cinematography** V. Ramamoorthy **Edited by** C. P. Jambulingam **Production company** Venus Pictures **Distributed by** Venus Pictures **Release date** 21 May 1970	The title song of great philosophical import the hero vindicates his tendency uplift the poors.	Yes The statue of Anna is shown in the title song	Yes they show the statue of Anna at the title song.	Yes There is a great song Kadavul Yen Kalanan – manam kallaipona manithargalale which will be interpreted.	Yes She helps the hero in his endeavour to bring out the truth. When the hero was in jail for a brief period the heroine even tries to bring in amicable relationship with the hero's sister and her husband.

Positve Outcome of the Movie:

The hero finally unearth's the truth that made Dharmaraj as the criminal and the father of the hero released. The way in which the heroine stood by the hero and assists him to discover the truth and the display of great acting and dancing skill of the heroine were praiseworthy.

https://en.wikipedia.org/wiki/En_Annan

Consider another song from the same film: En Annan; Written by Sri.Kannadasan; Music by Sri.Vedha; and sung by Sri.T.M.Soudararajan film released in 1970 and directed by Sri.Pa.Neelakandan:

Song Originally Written in Tamil:	English Translation of the Song:
கடவுள் ஏன் கல்லானான்? மனம் கல்லாய்ப் போன மனிதர்களாலே!	Why did God turned as stone? It is due to the fact that minds of human beings had become stones
கொடுமையைக் கண்டவன் கண்ணை இழந்தான்!	Those who witness treachery (but remain silent) should be considered that they had lost their eyes
அதைக் கோபித்து தடுத்தவன் சொல்லை இழந்தான்!	Those who indeed try to stop the above treachery had lost his words
இரக்கத்தை நினைத்தவன் பொன்னை இழந்தான்!	The man who wanted to be benevolent had lost his gold

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இங்கு எல்லோர்க்கும் நல்லவன் தன்னை இழந்தான்! நெஞ்சுக்கு தேவை மனசாட்சி! அது நீதி தேவனின் அரசாட்சி! அத்தனை உண்மைக்கும் அவன் சாட்சி! மக்கள் அரங்கத்தில் வராது அவன் சாட்சி! சதிச்செயல் செய்தவன் புத்திசாலி! அதை சகித்துக் கொண்டிருந்தவன் குற்றவாளி! உண்மையைச் சொல்பவன் சதிகாரன்! இது உலகத்தில் ஆண்டவன் அதிகாரம்! கடவுள் ஏன் கல்லானான்? மனம் கல்லாய்ப் போன மனிதர்களாலே!	However the man who wants to be good to everyone (the sinner and the sane) has lost himself. The necessity for the heart is righteousness that is ruled by the God of Dharma He is the witness of all the truth His deposition will not come to public domain Those who indulge in sabotage is considered as intelligent But those who have endured the difficulties arising out of such a sabotage is considered as an offender The man who speak the truth is regarded as terrorist - It is bewildering whether God has any sway in this world!

Intrepretation:

This song emphatically says that it is because of the bad attitude of human beings (such as cunningness, treachery and stealing which is against righteousness) God had turned as stone. In other words, if the attitude of men is good and devotion towards the Lord is impeccable God comes near to them. On the other hand if the men's action is devoid of righteousness God becomes a mere witness just as a stone. This song denotes various acts of treachery that happens in the society wherein the innocent becomes the victim and confirms why God remains silent as a stone because of the fact that the men's heart were eroded with faults that perpetuate treachery. In this song various acquisitions were made on the social problems created by elements who act as though they are noble to the outside world at the same time disturb the common man with their cunning and cruel plans as such it is against the concept of righteousness. It strongly denounces the practice of vice that deteriorates the moral fabric of the society and indirectly emphasizes protection of the wise.

Tribute to Thengai Srinivasan:



Mohan V. Raman reports that after school, Thengai Srinivasan joined the Integral Coach Factory. Like Nagesh, he too started his theatrical career in the Railway Dramatic Club. Srinivasan was also part of the drama troupe of "Kavarchi Villain" K. Kannan and gave such a splendid performance as a coconut merchant in one of his plays *Kal Manam* that the famous comedian K.A. Thangavelu announced he should henceforth be called "Thengai" Srinivasan.Thengai was a great admirer of M.R. Radha and Chandrababu. As a stage actor, he persuaded Kannan to introduce him to Chandrababu and on meeting him, he fell at his feet and shed tears of joy. Years later, when Thengai had become a leading actor and Chandrababu was suffering, Thengai often sent him food. Srinivasan mostly enacted the role of a comedian or a side actor. Notable roles in his subsequent career include that of a fake Swami and that of an idealistic industrialist in the cult comedy films *Kasethan Kadavulada* and *Thillu Mullu*, respectively. In 2013, *Forbes India* included his performance in *Thillu Mullu*, along with that of Rajinikanth in the same film, in its list of the "25 Greatest Acting Performances of Indian Cinema"(58). In 1987, Srinivasan intend to produce the film *Krishnan Vandhaan* with Sivaji Ganesan and approached MGR to get call-sheet from Sivaji. MGR advised Thengai Srinivasan not to indulge in producing cinema he may end up in failure. But persistence insistence made MGR to obtain call sheet from Sivaji Ganesan. The production of the movie was stopped in the middle and the callsheet of Sivaji was getting

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exhausted. He approached MGR for help MGR scolded him upright and he left the place disgusted. After meeting his friends, he reached home in the night when actually his wife told him that MGR sent a suitcase – opening it he found cash worth of Rs.25.00 lakhs that had certainly saved him from huge loss. He used to tell frequently that he was prepared to sacrifice even his own life for the sake of MGR, who cared for him the most. He joined MGR's AIADMK and gave public speeches at various villages canvassing for the party. When asked about his favorite movies, Srinivasan said that he liked all his films with 'Makkal thilagam' MGR (59).

Context -21: Thedi Vandha Mappillai

Synopsis of the story

(Written after viewing the movie in U-tube i.e. https://youtu.be/wz6lVhUbxw0)

Tamil spy thriller film directed by B.R.Panthulu released in 1970. The film was a blockbuster at the box office, and ran more than 100 days in theatres all over Tamil Nadu. The movie was a remake of the director's own 1967 Kannada movie Beedi Basavanna, starring Rajkumar, with minor changes. The movie begins with a baby being kidnapped and was ultimately saved by another person and reared as his own daughter. The baby is none other than the heroine's sister Vijayasree who is skilled in pick- pocketting and leads a life on the same. The hero comes with a prize won in college competition that has an inscription of a noble man. The hero's mother identifies that it was her husband (Thanikachalam – B.R.Panthulu) and the father of the hero who was surruptiously killed by Solaimalai and also known as Pasupathy Rabhagavadhor (Major Sundarrajan)'s boss (B.R.Panthulu) however he was killed by Samundi (Justin). The moment the hero comes to know that his father was killed by Solaimalai he decides to go to Chennai from Trichy to find out the culprit and punish him. This move was supported by his maternal uncle who offered Rs.1000/- for the incidental expenses of MGR. In the Train the hero meets the villan Suresh (S.A.Ashokan) who is a born criminal, who was tavelling just to escape from a murder case just happened in his house. He suspects the hero to be a CID officer and traces him to kill him. The hero ventures to Chennai who was cheated at the railway station itself in the form of a broker who mischievously asks MGR to sit in a private car suppose to belong to the heroine (Jayalalitha). The hero after entering in the car goes to sleep and the heroine drives the car at top speed and applies sudden break that wakes up the hero and the scuttle starts. The heroine shouts at the hero and dives the car away leaving her purse. The hero finds the purse contain huge money and as well as the residential address. He goes to her residence and hands the purse that confirms how honest he was and attracts the attention of the heroine-ultimately they fell in love with each other. The hero enters into the heroine's house by way of music teacher with a sole aim of unearthing the truth of killing of his father and punishing the culprit i.e. Solaimalai but to his surprise he finds that the killer was not Solaimalai but Samoundhi (Justine). All these news i.e. Suresh is the hire apart of the huge wealth managed by Solaimalai and his mother lives in Trichy and Solaimalai has taken steps to trace the hero's mother to hand over the property and also to get his daughter the heroine married were noted by the villain Asokan and he surruptiously captures the hero and puts him under his custody. Then he goes to the hero's house at Trichy brings his mother and threatens her to accept him to be his son just to receive the property after the marriage with the heroine. Poor mother had to accept the dastargy idea of the vllian.

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	Thedi Vandha Mappillai *	1	2	3	4	5
	Directed by B. R. Panthulu **Produced by** B. R. Panthulu	yes	No	No	Yes	Yes She helps the hero in his endeavour to establish truth.

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	Written by R. K. Shanmugam **Screenplay by** Padmini Pictures Story Department **Story by** Rajashri **Starring** MGR Jayalalithaa Major Sundarrajan S. A. Ashokan **Music by** M. S. Viswanathan **Cinematography** A. Shanmugam **Edited by** R. Devarajan **Production company** Padmini Pictures **Distributed by** Padmini Pictures **Release date** 29 August 1970					

Positve Outcome of the Movie:

However, the police officer Cho* saves MGR through the help of Thirumangai (Jothilakshmi) and the hero then shows the power of an unassailable and unmatched to the villain Asokan and sends him to jail ultimately gets married to the heroine and also asks Cho to get the sister of the heroine (Thirumangai) to marry her. Thus ends this great movie.

*https://en.wikipedia.org/wiki/Thedi_Vandha_Mappillai

Consider the following song from the movie Thedi Vandha Mappillai lyrics written by Kavinger Vali Sung by S.P.Balasubramanian Music by MSV	
வெற்றி மீது வெற்றி வந்து என்னை சேரும் அதை வாங்கித் தந்த பெருமை எல்லாம் உன்னை சேரும் பெற்றெடுத்து பெயர் கொடுத்த அன்னை அல்லவோ நீ பேசுகின்ற தெய்வம் என்பது உண்மை அல்லவோ (வெற்றி) தாய் பாலில் வீரம் கண்டேன் தாலாட்டில் தமிழைக் கண்டேன் உண்ணாமல் இருக்க கண்டேன் உறங்காமல் விழிக்கக் கண்டேன் மற்றவர்க்கு வாழுகின்ற உள்ளம் என்னவோ இது உன்னிடத்தில் நான் அறிந்த பாடம் அல்லவோ (வெற்றி) அன்னை சிந்தும் கண்ணீர் எல்லாம் பிள்ளையினால் பன்னீர் ஆகும் ஆசை தரும் கனவுகள் எல்லாம் அவனால்தான் நனவுகள் ஆகும் அன்று தொட்டு நீ நினைத்த எண்ணம் என்னம்மா அதை இன்று தொட்டு நான் முடிக்கும் வண்ணம் பாரம்மா	I achieve success after success All the prides of attaining the same belong to you You begot me and gave a name to me Thereby you remain as the speaking God. Indeed it is true that you are God that speaks I experienced bravery in the mother's milk I witness Tamil language in the cradle song I witnessed my mother lived without taking food and waking-up all the timess It is the mind that lives for others that I witnessed in you The tears that shed by the mother will be turned as sacred water by her son That which was dreamt by her could be achieved by her son alone What were you thinking from the olden days I will fulfill them from today onwards.

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Interpretation

This is a mother sentiment song – her son the hero MGR regards whatever success he had attained was emerged from her mother alone and it is he who is ready to fulfill whatever she is dreaming to achieve for. Such a wonderful song of mother sentiment could be witnessed in MGR films often.

Tribute to Major Sundarajan:



Major Sundarajan was an upright human personality known for honesty and impressed by MGR for his versataity. He himself said that actor Nagesh was acting along with me in the dramas'. He had to receive an award at the Corporation stadium of Chennai, and I accompanied Nagesh. Makkal Thilagam MGR also took part in the function. Once MGR brought Balachander to watch our drama i.e. Major Chandrakanth, so that he can write a story for one of MGR's movie. It seems MGR watched me acting in the drama. When I met MGR in the above function, he recognized me, and dropped me at my house. I was residing in a small house at Triplicane. The street was so narrow the car cannot take a turn within the street. I requested MGR to drop me at the entrance of the street but he insisted the driver to go to my residence. When he came to my house, he gladly accepted a cup of butter milk offered to him; while he was leaving he gave the badge given to him by the organizer. He wrote in his own hand writing "long- live" *(60).* Mohan V. Raman in *his block popularly known as "Potpourri of titbits about Tamil cinema" wherein he exclaims the following about Major Sundarrajan (61).* The name Major Sundarrajan will bring to our mind a man with an imposing personality as well as a majestic voice. There's no role that Major, who had more than 600 films to his credit, had not done. He was not only an actor but also a director. He had directed Kalthoon, Indru nee, naalai naan, Nenjangal and Andha oru nimidam. His only son Goutham is also in the film industry and the small screen as an actor. My cousin Shyamala who is the wife of Major was responsible for changing my name to Majordasan from Devadhirajan. Major was my guide, friend and philosopher. He introduced me to many VIPs in theatre, media and film industry. My marriage was also presided over by him. Major hated those who lied. He always used to have soft corner for genuine people. He was a good cook also. Sivaji Ganesan was always fond of Major's cooking. Sivaji used to invite Major to his house and would ask him to cook both vegetarian and non-vegetarian dishes that he enjoyed the most. We can even write a book on the close friendship between Sivaji and Major. Major's first film was 'Vaijayanthimala'. The hero of the movie was T.R.Mahalingam and M.N.Rajam was the heroine. Major did the role of an inspector. The film was directed by Sundar Rao Natkarni (the director of the movie Haridas). But the movie never saw the big screen, it was never released. Major was upset that his first movie itself was shelved. Then, he acted in Pattinathar in which he donned the role of a Chola king. We acknowledge the great contribution of Major in this article who played major role in this movie.

Context -22: Engal Thangam

Synopsis of the story

(Written after viewing the movie in U-tube i.e. https://youtu.be/RDeKRsI72OU)

The hero MGR (Thangam) is a truck driver whose assistant was Cho Ramaswamy Iyer. His friend Moorthy (AVM Rajan) a drunkard meets Thangam after several years. He was in a drunkan state at that time. Thangam asks him to sleep outside his house that night and he will meet him the next day. Moorthy escapes from Thangam's house after molesting the blind sister Sumathi (Pushpalatha). As usual the hero goes to his night duty carrying heavy loads in the truck along with his assistant. On the way during the midnight robbers stopped a car driven by a maiden lady i.e. the heroine Kaladevi (Jayalalita). The hero saves her from the robers and also leaves her to her residence and the affection of intimacy started. The heroine's father was a police commissioner (V.S.Raghavan). After getting this unexpected treatment wherein she lost her virginity, she decides to commit suicide. But an old lady (the mother of Moorthy) saves her; meanwhile Thangam comes there and takes a promise from his sister not to commit suicide at any point of time in her life. The old lady while breathing her last takes a promise that the hero should change her son Moorthy from his wrong doings. The

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hero meets Moorthy in the train and brings home and gets his sister married to him. To his surpize the hero finds Moorthy is being black mailed by a gang especially in a murder case. The hero sacrifices his fair name and asks Moorthy to give his dresss and asks him to take care of his sister. Thus the hero becomes a criminal wanted in a murder case. The hero lives in hiding and tries to find out the truth i.e. the gang which threatens Moorthy. In the meanwhile the gang never left Moorthy to live with his wife. It captivates him and takes them to their custody. Thangam struggles hard to find out the truth with the helpe of the heroine. It was a very long battle some times result in failure as well but the determination of the hero and the commitment of the heroine they were able to over come the evil force and identify the gang consisting of Selvaraj (S.A.Ashokan) and Marthandhan (R.S.Manohar). These criminals and anti-social elements portray themselves as nobles in the society. Selvaraj is a Bank owner and Marthandam is a business man in the eye of the public but they do all the illegal activities and do underground work which the hero cleverly unearths and finally captures them too.

Sl. No.	Name of the Movie and its historical details	Voicing against the social atrocity towards the poors in the society.	Symbols of dravidar iyakkam	References on dravidar political ideology as advocated by Thanthai Periyar	Philosophical Songs containing emanicipation and the practice of virtue in the society	Heroine's helping hand to the hero in establishing the truth.
	Engal Thangam *	1	2	3	4	5
	Directed by Krishnan-Panju **Produced by** Murasoli Maran M.A.-M.P. **Written by** Murasoli Maran M.A.-M.P. **Starring** M. G. Ramachandran Jayalalitha **Music by** M. S. Viswanathan **Cinematography** S.Maruthi Rav & Amirtham **Edited by** S.Pandjasamy & S.Muthu **Production company** A.V.M. **Distributed by** La Megala Pictures **Release date** 9 October 1970	yes	There is a speech by Anna himself on small savings. Anna gives away prize to MGR in the movie.	Yes	Yes	Yes She helps the hero in his endeavour to establish truth.

Positve Outcome of the Movie:

Thus the hero makes his sister happy by releasing her husband from the clutches of the tryrants. Like other movies; in this movie also the Hero brings in dialogues that portray the ideology of Dravidhar Iyakkam such as: There is a speech by Anna himself on small savings. Anna gives away prize to MGR in the movie.

**https://en.wikipedia.org/wiki/Engal_Thangam*

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Consider the following song from the movie Engal Thangam lyrics written by Kavinger Valli Music by MSV

நான் அளவோடு ரசிப்பவன் எதையும் அளவின்றி கொடுப்பவன் அன்பின் அளவோடு தழுவி உறவோடு பழகி உயிராக நினைப்பவன் மதுவோடு வந்து இதழ் தேடி இதமோடு தந்து இணையாகி பிரிந்தாலும் உள்ளம் பிரியாமல் வாழ யார் சொல்லித் தந்ததோ நான் உனக்காகப் பிறந்தவள் உந்தன் நிழல் போலே தொடர்ந்தவள் உன்னை ஒருபோது தழுவி மறுபோது உருகி தனியாகத் துடிப்பவள் கன்னம் செந்தாமரை சிந்தும் முத்தம் செந்தேன் மழை கண்கள் இன்பக் கடல் குரல்தான் கொஞ்சும் புல்லாங்குழல் மங்கை பொன்னோவியம் பேசும் மழலைச் சொல்லோவியம் கனிவான நெஞ்சில் உருவான கவிதை என்னென்று சொல்லவோ தொட்டுத் தீராததோ கைகள் பட்டும் ஆறாததோ விட்டுச் செல்லாததோ இளமை வேகம் பொல்லாததோ கட்டுப்படாததோ உள்ளம் காவல் இல்லாததோ நிழலோடு வந்து குளிர் சேர இன்னும் நாள் பார்ப்பதென்னவோ முல்லைச் செண்டாகவே உன்னை மெல்லப் பந்தாடவோ அல்லித் தண்டாகவே ஒடியும் இடையைத் தொட்டாடவோ தொட்டில் நீயாகவே ஆடும் பிள்ளை நானாகவோ எனதென்ற யாவும் உனதான பின்பு நான் என்ன சொல்வதோ	I enjoy with limitation But when it comes to giving I offer without any reservation Limiting the affection embracing co-existence regarding the relationship as life Craving for the lips giving what is required and becoming one with other (lover) Who taught it to lead a life though separated bodily but united in mind I have born for you And to follow as your shadow does Embracing you once and living in distress of separation Cheeks as lotus and kisses that pours like rain of red honey Eyes are just like the sea of love and soud that emerges from the flute Lady appears like a golden picture and her speech appears as a baby The poem that comes from the merciful heart how can I infer it That urge never appeases even after touching That could not be left and the force of the youth is dangerous indeed Whether the urge could it not be controlled and the mind that has no guard to control it Why should one wait for the time for the coolness to embrace the dark shadow Shall I play assuming you as a bundle of lilly flower You become the cradle wherein I am the baby that is kept in it when everything belong to me what can I exclaim

Interpretation

This is a love song wherein both the lovers exchanges their feelings of urge. The lyrics was written by Kavinger Valli who portrays the nuances of feelings of love in a very deft manner, very difficult to comprehend.

Tribute to Cho Ramaswamy



Cho Ramaswamy Iyer

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Padma Bhushan Srinivasa Iyer Ramaswamy, mostly known as *Cho Ramaswamy* was an intellectual par excellence, excelled in multivarious fields, be that as it may acting, screen play writing, story writing, directing, book writing and running a weekly journal viz., Thuklak. His unmatched political criticism and fearless political opinion and his combat for anti corruptive practice in society and morality was looked with awe and majesty by people in many walks of life. He set standards in book writing and journalism and interpretation on the nuances of Vedas, Upanishads, Bagavat-gita, Bagavatham and other religious made him to be a multi-talented philosophical personality. In his play on yege brahmanan (where is Brahmin) he tried to articulate the tendency of a Brahmin that provoked arguments and to a great extent made staunch Brahmins to even look back to their own orthodox practice of Braminism. His writings on Mahabaratham pesugirathu and Hindu Mahasamudram published in the Thuklak were vastly read and appreciated by scholars wherein he brings the intricate nuances of virtue enunciated by the vedas so that it could be easily understood. The following are a brief of historical factors about him:

Born on 5th October 1934, got the name Cho from the character role played by him in a Tamil play written by Bhageerathan titled Thenmozhiyaal. As an actor he mixed comedy with his own intelligent way of portraying the role given to him in the movies. Making his debut in 1963 in the movie *Paar Magale Paar* as a comedian he acted in more than 180 Tamil Films. He also directed 5 films and wrote and directed 20 plays. His famous play Mahamad Bin Thuklak would have been screened more than 500 times. Muhammad bin Tughluq is a 1968 socio-political satire comedy play in Tamil written by Cho Ramaswamy. Cho also plays the titular character, Muhammad bin Tughluq, portraying the Sultan and the Indian political and social affairs in a sarcastic and humorous way (62). He also wrote and acted in 27 Television serials. He has 10 books to his credit. His screenplay and story writing of films such as *Thenmazhai*, *Ninaivil Nindraval*, *Bommalattam*, *Aayiram Poi* and *Panam Paththum Seyyum*, were proved to be box office hits. Cho and Jayalalithaa have worked together in drama troup in the initial stage and later worked for 19 films wherein Cho was also contributed as director, story writing and screen play writing in few of these movies. Among the 28 movies for which research has now been conducted, Cho has acted in films such as *Oli Villaku, Kanavan, Kumarikottam, Mattukara Velan, Aadimai Penn, Engal Thangam, Thedi Vantha Mapillai, En Annan* and *Neerum Nerupum*. Apart from this he also acted with MGR in other films like *Petralthaan Pillaiya, Sangey Muzhangu, Rickshawkaaran* and *Thalaivan* and with Jayalalitha infilms like *Bommalaattam, Galaattaak kalyanam, Suryagandhi, Vandhaale Maharaasi* and *Anbai Thedi*. He was pitted against actors like T.S.Balaiah, M.R.Radha, V.K.Ramaswamy, Nagesh, and paired with Manorama and Sachu in many films which earned name for himself. He was nominated to the Rajya Sabha by the President of India and served from November 1999 to November 2005 (63). The anniversary celebration of his popular magazine *Thuglak* is being organised on 14 January every year coinciding with the local festival of '"Pongal" and is attended by about 50000 admirers as well as adversaries. Several VIPs also participate in the function. The main attraction during the celebrations is the questions posed by members of the audience and quick answers given by Cho. Many of these hour long speeches Cho had not only praised the administrative skills of former Chief Minister Selvi Jayalalitha but also pitched her candidature to be the Prime Minister of India these had made critics to raise their eye brows. He stick to his conviction and repeated it many times. His demise happened a day after that of Jayaraman Jayalalithaa and Rajinikanth disclosed later that Jayalalithaa had always wished that Cho should live as long as she lived. He quoted: "As it turns out, he was alive till then and even few hours after that." *Indeed, the pages of history of Tamil Nadu is purified because of such contribution of Shri Cho Ramawsamy who walked with his head held high and become part in the annals of cultural history of Tamil Nadu.*

Context -23: Kumari Kottam

Synopsis of the story

(Written after viewing the movie in U-tube i.e. https://youtu.be/3bKZX_ud02E)

The movie starts with a child marriage to Gopal (MGR) and Kumari (Jayalalita) the former is the son of Muthiah and the later is the daughter of Somu (V.K.Ramaswamy). Somu promises to get her daughter married to Gopal and an agreement was reached when these two were too young. These two's fathers' were childhood friends and Muthiah. Muthiah happens to marry a very rich girl. It is because of the fact that she chooses a pauper as her husband her father Karikol Raju drives her out. Ultimately Karikol Raju dies leaves the huge property behind him and Kumari becomes the hire apart of the huge property. The brother of Karikol Raju wants to aggrandize the property but the lawyer warns of consequential criminal action against him and suggests to bring the grand daughter of Karikol Raju and live along with her. It was accepted and a letter was sent to the address of Muthiah as Somu was a dependent of Muthiah and lives with the income earned by Muthiah i.e. the father of Gopal. Muthiah insists Somu to go to his father in law's place along with his daughter

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and live a life of luxury. But Somu did not have money even to meet the transport expenses thereby Gopal sell's his wife's thali and gives money to Somu that makes Somu to go to Chennai. Somu becomes rich and Kumari lives in a big bungalow sorrunded by servants and a daughter of a lakhier.

Incidentally MGR the hero studies in the same college were Kumari the heroine also study. Gopal the hero a very intelligent boy and Kumari was average but a very good dancer and an alround character. There was a spat between the hero and heroine when she happen to fell down in a conjusted place and started scolding the children around and the hero comes to the rescue of the children and the heoine felt insulted. It so happened that the hero gets a job in the house of the heoine as a Gardner. Heroine targets and insults the hero here also. Gopal completes his education and becomes a graduate, comes home and asks his father to stop working. Gopal earns for his living including that of his father. Gopal's father tells the age old agreement between him and his friend Somu and tells Gopal that he will finalize the marriage. However Gopal warns that his father's effort will be a waste as he knows about the family at Kumari Kootam bungalow. But Muthiah ventures in to the house of Somu and meets with a hasty retreat as he was insulted by his childhood friend whom he had protected by pulling hand rickshaw. Muthiah comes home and tells what had happened and tries to commit suicide that enrages Gopal and he promises his father that he will punish Somu and make him to fall at his father's feet.

As Gopal was searching for job it so happened that he meets Sethupathi (S.A.Asokan) in a bar and saves Sethupathi from the goondas' who were aiming to rob the money of Sethupathi. He takes the drunken Sethupathi to his house and welcomed by Uma the daughter of Sethupathi. He not only corrects Sethupathi from drinking but also becomes the manager of his estate a big job. He want's a favour from Sethupathi i.e. he wants to become the owner of their property for name sake just to deceive Somu's family and fulfill the promise made to his father.

It is Babu (Cho Ramaswamy) who goes to Kumari's house to deceive her father and make him penny-less they device a method to sell a barren land stating that it will produce plastic to crores of rupees. Thus the bidder who bids for the land even if it is ten lakhs will become a crore-pati for sure says Babu and made them to believe this fary tale. Finally Kumari's father bids the land for 11 lakhs and thus in one stroke he had to shell out all his savings. Added to this in order to dig out the wealth in the form of plastic of Somu had spent an additional sum of more than ten lakhs pledging his properties but all the efforts were in vain. The financiers were pressing for the money and his daughter Kumari expresses her desire to get Mr.Paul married. Though her father tries to convince her that Mr.Paul is a multi millioner and in a few days they will have to live on the streets. Paul himself comes to the house of Somu – to the utter disbelief of Somu tells the desire of his daughter but Paul refuses the idea of getting married - on hearing this shocking news the heroine gets fainted and ultimately becomes mentally dis-ordered. The hero comes to know about the ill health of the heroine through Cho who was disappointed the way in which the hero brought the family of Somu pennyless and wanted to go away from him. However, the hero reveals the truth that all the money and the wealth of Somu is kept in the name of Kumari and it was all done to correct the attitude of Somu. Hearing this news in hiding the villain Kumari's uncle Rathinam wanted to some how steal the money and introduces the resemblance of Heoine and the actress brings in the best of her acting skills as the village woman speaking the colloquial Madras basha contrast to how Kumari use to behave. In all the 28 movies (Madam acted) in this movie alone she comes in double action. Had she perhaps took to production of moview as a producer or as a director however she was contended to give stunning performances to prove the point that she had lot of fire power to display she is second to none in fitting into the grew of acting whatever role is given to her. At many places the heroine calls the hero as vathiyar i.e. teacher perhaps MGR had confidence in the heroine that she can display the skills competently when circumstances like the one arise in the movie.

The hero overcomes this hurdle created by the villain and also keeps the promise given by him to his father. But his rather Muthiah refuses to accept the respect extended by Somu and he was sorely taken aback on the condition in which Somu was brought and tells him to come with him leaving everything behind the hero along with his daughter so that he can save them by pulling rickshaw again. But the hero intervenes that not a single pisa belonged to Somu was wasted, it is all put in a separate bank account in the name of Kumari the daughter of Somu and begs the pardon of Somu.

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Sl. No.	Name of the Movie and its historical details	Voicing against the social atrocity towards the poors in the society.	Symbols of dravidar iyakkam	References on dravidar political ideology as advocated by Thanthai Periyar	Philosophical Songs containing emanicipation and the practice of virtue in the society	Heroine's helping hand to the hero in establishing the truth.
	Kumari Kottam *	1	2	3	4	5
	Directed by P. Neelakantan **Produced by** Kovai Chezhiyan **Screenplay by** Sornam **Story by** V. C. Guhanathan **Starring** M. G. Ramachandran Jayalalithaa **Music by** M. S. Viswanathan **Cinematography** Amirtham **Edited by** G. Kalyanasundaram **Production company** Kay Cee Films **Release date** 26 January 1971	yes	No	No	Yes	Yes She helps the hero in his endeavour to establish truth.
Positve Outcome of the Movie: **The hero also tells the truth that he had already got Kumari married and even if she is a lunat for the life he is prepared to live with her that was the quality of true friendship and life contemplated in Tamil literatures like purananooru and aganannooru.**						

https://en.wikipedia.org/wiki/Kumari_Kottam

Consider the following song from the movie Kumari Kottam lyrics written by Pulamaipithan Music by MSV	
எங்கே அவள் என்றே மனம் தேடுதே ஆவலால் ஓடிவா அங்கே வரும் என் பாடலைக் கேட்டதும் கண்களே பாடிவா முத்தாடும் மார்பில் முகம் பார்க்க எண்ணும் என்னாசையின் ஓசையைக் கேளடி கொஞ்சம் மெல்லிய ஆடையில் மல்லிகை பூவினை மூடவும் வேண்டுமோ தென் தேரிலாடும் பனி போன்ற முல்லை தேன்மாங்கனி என்று நான் தேடினேன் உன்னை கைவளை ஓசையில் மைவிழி ஆசையை காணவும் வேண்டுமோ	My mind indeed craves for the where abouts of her Owing to extreme desire come unto me After hearing to my song Come unto me oh sweet eyes That ornament adors your chest just listen to the sound of my desire that my face should reflect on it Is it necessary to cover the lilly flower with a thin cloth? You are just like lilly flower which hangs at the chariot I searched you as a mango fruit The sound that comes out from the bangles coupled with the desire arised out of the adoration of eye led indeed graceful to watch?

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Interpretation

This is a song wherein the hero describes his inner feeling of love with the unknown virgin with all the adoration but restricting his desires of love within the four walls of what the Tamil Scriptures enunciates about love of purity and chastity.

Context -24: Neerum Neruppum

Synopsis of the story

(Written after viewing the movie in U-tube i.e. https://youtu.be/qtzVnzvCPZw)

The movie begings with the inscription that this story was born out of imagination as if it happened when the Britishers lay their foot hold strongly in India and rule the country and is about two lesser kings called "Marthandam and Boopathi". The movie begins with a horse ridder ridding it fastly and trying to cross the boundary protected by a barrier. The horse ridder was R.S.Manohar the royal bodyguard (Marudhu) he wished to go through and asked the guard to open the barrier. The guard refuses to open it since Marudhu comes from the fort of Boopathi, the king and the father of twins. That fort is enemy to our Marthandam Fort and therefore you must go back to your way tell the gate keeper. But the faithfull soldier cross over the border and enters the doctor's house T.K.Bhagavathi (Dr.Arunakiri) and tells the fact that the princess of Boopathi is suffering from labour pain and any moment child will be born and requests the doctor to go to the palace of Boopathi for treatment at appropriate time. The doctor Arunakiri (T.K.Bhagavathi) rushes and the Maharani get two children. These two children were born together and they were separated after an operation but the doctor informs that both will relish the same feeling and it is rare in the creation. King Boopathi arranges for a grand celeberation of the birth of the princes in his kingdom but he did not invite King Marthandam (S.A.Asokan). However, Marthandam arrives the palace and took part in the celebration waits for a while and wages a sudden war and kills Boopathy. The Doctor who was present there goes to Maharani informs the bad news and the Rani hands over the twins Princes Manivannan (Neerum) and Karikalan (Neruppum) in the hands of the Doctor and requests him to rear the kids so that they can vanguish the dastargy Marthandom. The doctor promises to do so and asks his sister Shanmugasundari to take care of one of the twin to Manivannan and Marudhu the other child i.e. Karikalan. Marudhu takes the child to the forest and grows him like a prince teaching the nuances of waging war including sword fighting and travelling on the back of horse. Kanchana the daughter of Nala (V. S. Raghavan) goes to the nearby pond to take bath and that was witnessed by Marthandam the wicked king and asks the leader of his army C. L. Anandan to bring her. Kanchana escapes from there and was saved by Manivannan. They have to spend that night in the forest, the next day Manivannan leaves her at her home. Thus love and affection emerges. Meanwhile the king comes to know that it was the daughter of Nala who had escaped from his sight and sends emissaries to bring Nala to his palace and asks Nala to get her daughter married to him. However, Nala refuses to do so with the result he was jailed by the king.

Meanwhile twenty five years of rearing of both the kids comes to an end. The doctor Arunakiri calls both the care takers i.e. the royal bodyguard of the King Marudhu (R.S.Manohar) and K. Nadarajan and his wife Shanmugasundari, informs them to bring both the children so that he will reveal who their parents are. It was a surprise to Manivannan even at the age of 25 he did not know who was his parents and it was difficult to digest that he is one of the twin born to King Mahendhar Boobbadhi (S. V. Ramadas) and queen Karpagam (G. Sakunthala) mother of the twins. The meeting of the two brothers along with R.S.Manohar was sacred and they take oath to destroy Marthandam. Marthandam now wants to persuade Kanchana who sends message to Manivannan and he arrives the bungalow of Kanchana and they hear king Marthandam also coming to the bungalow with all his retinue. Kanchana asks Manivannan to wait at the gate with the chariot so that she will escape from the bungalow and come to him. Kanchana appears as a servant maid where as the servant maid Ammuni (Manorama) wears the attire of Kanchana and tires to decive Marthandam. The heroine then performs a more versatile dance singing a song in four different languges (Tamil, Telugu, Malayalam and Kannada) escapes from there. The hero takes her to the forest wherein she finds Karikalan just a replica of Manivanan. Kanchana could not lost long in the forest and moves out from the forest after the twins developed enmity because of her presence. She comes to the city and Marthandam captures her. The message of capturing of Kanchana reaches Manivannan who comes to the palace of Marthandam in disguise (as a foreign trader (jeweler) convinces Kanchana and tries to escape from there along with Kanchana but the clever Marthandam arrests them both. He asks one of the soldier to strike Manivannan with the whip in the presence of the Doctor Arunakiri ultimately Manivannan

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faints. Dr.Arunakiri makes Marthandam to belive that Manivannan has died and requests Marthandam to allow him to perform the fueral function of Manivannan as he was close to king Mahendhar Boobbadhi and Marthandam allows the plea. R.S.Manohar makes Karikalan to understand his obligation and thereby Karikalan comes to the palace of Marthandam – after an high quality of sword fight the King sustains injury as he was stabbed from behind by Marthandam.

Sl. No.	Name of the Movie and its historical details	Voicing against the social atrocity towards the poors in the society.	Symbols of dravidar iyakkam	References on dravidar political ideology as advocated by Thanthai Periyar	Philosophical Songs containing social emanicipation and the practice of virtue in the society	Heroine's helping hand to the hero in establishing the truth.
	Neerum Neruppum *	1	2	3	4	5
	Directed by Pa.Neelakandhan **Produced by** Tehmina D.Tehrani Perviz D.Tehrani **Written by** R. K. Shamugam (dialogues) **Screenplay by** Acharya **Starring** M. G. Ramachandran J. Jayalalitha S. A. Ashokan R. S. Manohar **Music by** M. S. Viswanathan **Cinematography** V. Ramamoorthy **Edited by** M. Umanath **Production company** Neo Manijeh Cine Productions **Distributed by** A. V. A. Cini Productions **Release date** 18 October 1971	yes	No	No	Yes	Yes She helps the hero in his endeavour to establish truth.
	Positve Outcome of the Movie: **Hero Manivannan wakes up from the faint and comes to the palace of Marthandam and fights with him and avenges the death of his father Mahendra Bobathi and thus fulfills the desire of his mother.**					

*https://en.wikipedia.org/wiki/Neerum_Neruppum

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Consider the following song from the movie Neerum Neruppum lyrics written by Vaali Music by MSV	
கடவுள் வாழ்த்து பாடும் இளங்காலை நேரக் காற்று என் கைகள் வணக்கம் சொல்லும் செங்கதிரவனைப் பார்த்து கதிரவனைப் பார்த்து தாயின் வடிவில் வந்து என் தெய்வம் கண்ணில் தெரியும் அவள் தாழ் பணிந்து எழுந்தால் நம் தொழிலில் மேன்மை விளையும் ஊருக்காக உழைக்கும் கைகள் உயர்ந்திட வேண்டாமோ அவை உயரும் போது இமயம் போலத் தெரிந்திட வேண்டாமோ பிறருக்காக வாழும் நெஞ்சம் விரிந்திட வேண்டாமோ அது விரிந்திடும் போது குன்றினைப் போல நிமிர்ந்திட வேண்டாமோ வேலும் வாளும் சுழன்றிட வேண்டும் வீரரின் விளையாட்டில் அது நாளும் காணும் பரம்பரை வழக்கம் தென்னவர் திருநாட்டில் நாடும் வீடும் நம்மால் என்றும் நலம் பெற வேண்டாமோ அந்த கடமைக்காக உடலும் மனமும் பலம் பெற வேண்டாமோ	The morning breeze that makes the music of adoration of God I offer my prayers to the sun with my folded hands God appears in my eyes in the form of my mother If we begin our business adoring her feet it will prosper That hands intended to do service to the society has to become prosperous indeed. If that becomes prosperous would it not appear as Himalaya That heart intended to do selfless service should it not be expanded indeed When that does expand will not not appear as a little mount An heroic exploits should consist of playing with the sword and the spear That is the heritage that has been imbibed by the citizens of the South The country and the house should become prosperous because of us To perform such obligation we need to keep our body and mind sound

Interpretation

This a great motivational song which imbibes the practice of adoration offered to the sun God every morning and it gives sane advice as how an hero who has an intention to do selfless service to the society should keep his body and mind fit in accordance with what was enunciated by the ancestors.

Context-25: Oru Thaai Makkal

Synopsis of the story

(Written after viewing the movie in U-tube i.e. https://youtu.be/WpZl16csNcw

The movie starts with two children were born to the servant maid Bakiyum (Pandari Bai) who works in the farm-house of Namasivayam (Tiruchi Selvandhar Rajan), a rich man. Meanwhile Namasivayam's wife delivered a lifeless baby. The doctor who attended to Navasivayam's wife informs that it is better to adopt one of the babies born to Bakiyum as his wife had lost the power to bear a child again. Namasivayam pleads Bakium to gift one of his babies and it was accepted and one baby was given to Namasivayam. Namasivayam also takes a promise from Bakium that she should not reveal the fact that one of the baby was given to him. It was a well guarded secret kept within her by Bakium and she had to labor extreme hardship to withhold the promise given to Namasivayam. Great acting by the heroine Radha (Jayalalitha) who appears as a dignified city girl who comes to the village after her college studies and comes with city attire, confronts with the hero Kannan (MGR) at the first instance itself. Later the hero saves her from the enraged horse which travelled carrying the heroine faster than a car that made the heroine to admire the heroic deeds of MGR and offers Rs.100/- which was turned down by him but asks the heroine to buy stationaries with the money and distribute it to the poor school going children that may bring her fame. The heroine develops affection to the hero and tries to propose her love to him but the hero declines quoting the reason that the girl is arrogant with a city outlook which may not be liked by his mother. The heroine completely changes her complexion and goes to the hero's house (in disguise) as a neatly dressed village woman and wins the heart of his mother thereby gets an assurance from the hero to get her married. Acting in this particular scene in a changed complexion is praise worthy on the part of top ranking performer like Jayalalitha. The back to back song sung by both the hero and heroine touching upon the sentiment of the hero (Ayiram kannuku virundakum un alakukku oruvan thunai varuvan) adds grandeur to the story. The tragedy is that the uncle's son Ravi (Muthuraman) of the heroine arrives from foreign country after his education. There was an understanding that Ravi and Radha are made for each other so that they get married. Ravi is none other than one of the twines and actually brother of the hero. There was a warm welcome in the airpot wherein two brothers become great friends. Ravi even

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celebrates the birth day of Kannan and the friendship became so intimate that the hero advises Muthuraman not to indulge in consumption of alcohol. The dialogue in this regard is worth noting:

Ravi: Kannan you drink this as you are working hard all your stress will vanish. Kannan: To remove stress rest alone is enough not liquor.

Ravi: Please drink for the sake of my satisfaction.

Kannan: I do not like to see the person who consumes alcohol. Ravi: Even me

Kannan: The difference between man and animal is the reasoning power that is suppose to inculcate self-esteem. Consuming liquir will destroy the reasoning power and self esteem of a person. A person who never likes to come out of the house with naked way would never hesitate to do so if he is under the influence of alcohol. *The word translated to self-esteem in English is the basic fabric of Dravidar Iyakkam of Tamil Nadu grately marveled by Thanthai Periyar which has been used by the hero in this movie.*

Ravi then stops drinking alcohol but this lasts only for few hours. Having witnessed that both Radha and Kannan are lovers Ravi goes to his same old shell of consuming alcohol. The scuttle starts when the hero finds out the villain Rathnam (M.N.Nambiar) stealing rice bags from the common godown of the village and this rivalry lasts till the end of the movie.

Ravi reveals the news of love affair between Radha and Kannan to his uncle Selvanayagam (Radha's father) and this enrages the anger of Selvanayagam and he rushes to kill the hero but dies on the way raming in to a tree. Ravi becomes the sole owner of the property, the estate and all the luxury of the bungalow of Selvanayagam and finds a way to send Kannan out of the village mainly to get Radha married. In the meanwhile Rathnam molests Udaya Chandrika and he had already done the same thing to Rajakokila. Rathnam knowing the intension of Ravi goes to his bungalow at an appropriate time that too when he was at a drunken state and informs that he has been asked to go out of the village by Kannan and gains the support of Ravi. Both Ravi and Rathnam mischievously plans to drive Kannan out of the village and traps Meena (Udaya Chandrika) to tell certain allegation against Kannan that he had molested him and offered Rs.20000/- to keep it as a secret. At the same time Rathnam asks Udaya Chandrika to lay on the road wherein Kannan had to cross the road with Rs.50000/- obtained from the bank. When the jeep was stopped by Kannan to find out why a woman was laid there Rathnam loots the suit-case containing money and vanished. Now a stage has been set to instigate that Kannan had molested Udaya Chandrika and offered Rs.20000/- to keep it as a secret incident so that he can marry Radha. Kannan used the money he drew from the Bank and rest of the money could be at his house. They traced Kannan's house and finds the suitcase. Kannan escapes from there with a stren warning that he will prove innocent and establish the truth. From then onwards it was the heroe's turn to establish the truth. The hero goes to Meena's house and threatens to kill her in case if she does not tell the truth – she reveals the truth and the hero takes her to Rathinam's place where the hero was trapped and put in to custody. Rathinam then goes to Ravi and presses him to get Radha married. To the dis-belief of everyone Kannan's mother visits the heroine and hands over the family bangles to her as present for her wedding with Ravi.

Sl. No.	Name of the Movie and its historical details	Voicing against the social atrocity towards the poors in the society.	Symbols of dravidar iyakkam	References on dravidar political ideology as advocated by Thanthai Periyar	Philosophical Songs containing social emanicipation and the practice of virtue in the society	Heroine's helping hand to the hero in establishing the truth.
	***Oru Thaai Makkal* ***	1	2	3	4	5
	Directed by P. Neelakantan **Produced by** T. A. Durai Raj **Written by** Swornam (Dialogues) **Story by** Sachin Bhowmick	Yes	No	**The word தன்மானம் translated to self-esteem in English is the basic fabric of Dravidar Iyakkam of Tamil Nadu grately marveled by Thanthai**	Yes	Yes She helps the hero in his endeavour to establish truth.

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	Starring M. G. Ramachandran J. Jayalalitha R. Muthuraman M. N. Nambiar **Music by** M. S. Viswanathan **Cinematography** V. Ramamoorthy **Edited by** R. Devarajan **Production company** Nanjil Productions **Release date** 9 December 1971			**Periyar which has been used by the hero in this movie.**		

Positve Outcome of the Movie:

Finally the hero emerges out of his captivation along with Meena , stops the marriage and reveals the truth that it was the subbotage of Ravi and Rathinam that made the hero to suffer. The story goes further as disgusted Ravi grabs the heroine with gun in his hand–but the hero saves the heroine in the end Ravi's mother reveals the fact that both Kannan and Ravi are twins. The story ends with happy note.

https://en.wikipedia.org/wiki/Oru_Thai_Makkal

Consider the following song from the movie Oruthai Makkal lyrics written by Kavinger Music by MSV

இங்கு நல்லா இருக்கனும் எல்லோரும் நலம் எல்லாம் இருக்கனும் எந்நாளும் நாம ஒன்னோடு ஒன்னாக சேரனும் இந்த மண்ணெல்லாம் பொன்னாக மாறனும் ஊரும் உறவும் துணை இருந்தா ஒசந்து வாழலாம் எதையும் ஒனக்கு மட்டும் சேர்த்து வச்சா உலகம் ஏசலாம் காத்தும் மழையும் யாருக்கும்தான் பொதுவில் இருக்குது அந்த கடவுளுக்கும் பொதுவுடைமை கருத்து இருக்குது நாம ஒன்னோடு ஒன்னாக சேரனும் இந்த மண்ணெல்லாம் பொன்னாக மாறனும் ஏத்தம் போட்டு ஊத்து நீரை எறச்சது யாரு நெலத்த ஏறு பூட்டி உழுது போட்டு வெதச்சது யாரு சோத்து கவலை தீர்த்து வைக்க ஒழச்சது யாரு அந்த சமுதாயம் காலமெல்லாம் சிரிக்கணும் பாரு உச்சி வெயில் சூடு பட்டு ஒடம்பு கறுத்தது இந்த ஊருக்காக ஒழச்சு ஒழச்சு கண்கள் சிவந்தது கருப்பும் சிவப்பும் கலந்திருக்கிற மேனியை பாரு நம்ம காலம் இப்ப நடக்குதுன்னு கூறடி கூறு நம்ம காலம் இப்ப நடக்குதுன்னு	Everyone should live in welfare and harmony Always and all days everyone to be together The mud on the earth should become gold When the village and the relatives gives an helping hand we live an exhalted life However, if you keep everything for your selfish use the world will denounce you The Air and Rain exists for all and the God has equitable concept Always and all days everyone to be together The mud on the earth should become gold Who had driven the water with the use of the traditional pump Who had tilled the soil and sow the seed And worked hard so that the sorrow cease to exist so that the society exist prosperously Bearing the heat of the mid-day sun resulting the body to become pale and the eyes become reddish. See the body that is mixed with black and white Exclaim that our time alone is in existence

Interpretation

This song extols the importance of co-operative living in harmony with the society such a society will regard the fellow living being as equal thereby equity and social justice prevail.

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Context -26: Raman Thediya Seethai

Synopsis of the story

(Written after viewing the movie in U-tube i.e. https://youtu.be/Vwb9HJQMQtY)

Raman *(MGR)*, a wealthy person lives with his father's brother Siva Shankar (V.K.Ramaswamy) and his father is no more. One day he moves out of his bungalow in his car and the car was stopped on the way. He searches for water in the nearby house and finds a thatched hut on the top of a little hill where he witnessed an old couple living in soltitude enjoying each other's company. Upon seeing the hero the couple calls him to come inside their house. After a brief conversation the hero asks a question to the couple – the hero says that I am a rich man with all my father's inherited property and have several servants around me but I am not happy. The old man says you will be happy if you get married that too to a girl who has inherited with six kind of qualities such as Patience, beauty personified, tendency of a mother to feed, be an enchanting maid in the private affairs, be a servant maid in terms of service to the husband and a minister who gives wise counsel to the husband in terms of crises. After listening to these qualities the hero imagines that the sales girl Seetha (Jayalalitha) whom he met in his house on the eve of his birthday meets almost all the qualities and there ensues a great dream song. The hero thanks the old couple and promises them as soon as he finds the girl he will meet them.

After coming to his bungalow the hero expresses his desire to get married to his uncle Siva Sankar and also tells his intention to get married to Seetha. He asks his uncle to inform this news to Seetha's father. Seetha's father comes to the house of the hero. Before he meets the hero some mischievious thing had happened that they changed the photo of Seetha. Upon seeing the photo provided by Seetha's father the hero suspects that this is not Seetha's father and asks him to get out of his house. Before the hero reaches the house of Seetha her house was set fire and when the hero goes there he finds the house was completely damaged and some one informs him that both the father and daughter were died in the fire. The hero was disappointed. The uncle of the hero shows a photo similar to that of Seetha and informs MGR that two more girls similar to Seetha was discovered and the three are born to a sole parent at the same time and the parents are no more. One girl is grown by Babu Bhairavan (M.N.Nambiar) the other one is under the custody of Godhanraj (S.A.Asokan). The hero first goes to Bhairavan's house and finds a girl Ramba exactly similar to Radha but rejects her as she did not meet certain qualities expected. Then the hero goes to Kashmir and finds a resemblance of another Radha, she appears to be lunat in the beginning but informs the hero in private that she is acting as a lunat only to escape from the tyranny of his uncle who is forcing her to marry him and seeks the hero's help to release her from her uncle. The hero saves her but finds her aggressive nature does not coincide the six qualities expected. He then goes to Simla for a business visit- there he finds Seetha performing dance in Tamil Sangam. He approaches Seetha and his aunt and finds Seetha has the qualities expected by him and takes her to Chennai to get her married. Unfortunately, the hero listen's to the conversation between the heroine and others (Manorama, Nambiar, Asokan). Actually these three are partners who were working under an unknown source who enacts all these dramas only to deceive the hero. Ramu then caught hold of the woman who had actually disguised as Seetha and breaks her mask the lady runs away and then shows her revolver and threatens to kill Ramu if he advances her but Ramu makes an attempt to grasp the revolver but manages only to shoot the lady and she fells down dead. The hero then escapes from there with a revolver in his hand. The hero is now sorounded by the policemen as it was believed that he shot dead the lady. The hero had to lead a life in disghuise himself as a old man and happened to meet the original Seetha's father Karmeghan, (V.S. Raghavan) who happen to misjudge him as his old friend.

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Sl. No.	Name of the Movie and its historical details	Voicing against the social atrocity towards the poors in the society.	Symbols of dravidar iyakkam	References on dravidar political ideology as advocated by Thanthai Periyar	Philosophical Songs containing emanicipation and the practice of virtue in the society	Heroine's helping hand to the hero in establishing the truth.
	Raman Thediya Seethai *	1	2	3	4	5
	Directed by P. Neelakantan **Produced by** N. Kanagasabai **Screenplay by** Sornam **Story by** Maa. Raa. **Starring** M. G. Ramachandran Jayalalithaa Nagesh **Music by** M. S. Viswanathan **Cinematography** V. Ramamoorthy **Edited by** K. Narayanan **Production company** Jayanthi Films **Distributed by** Jayanthi Films **Release date** 13 April 1972	yes	No	No	Yes	Yes She helps the hero in his endeavour to establish truth.

Positve Outcome of the Movie:

When the hero goes to Karmeghan's house he finds the real Seetha. The hero reveals the truth and the heroine finds the reolver held by the hero contains duplicate bullet. When he finds the revolver contained duplicate bullets he was relived. Then he wants to find out the culprit who actually shot the lady dead. The heroine surrenders to the police station with a statement that she only shot dead the lady who happen to be her rival to marry the hero. This makes the efforts easy for the hero to unearth the truth and to his surprise the hero finds his own uncle was behind the scene finally marries the heroine. In this movie the heroine acts in three different character as Seetha, Ramba and Radha and displays her skills in three different way which are praise worthy. Once again prove the fact that she can fit in the roles given to her perfectly.

https://en.wikipedia.org/wiki/Raman_Thediya_Seethai_(1972_film)

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Consider the following song from the movie Raman thediya Seethai lyrics written by	
Kannadasan Music by MSV https://www.youtube.com/watch?v=BehEPHHLoII 115,253 views May 25, 2017	
திருவளர்ச் செல்வியோ? - நான் தேடிய தலைவியோ? நீ தென்பாங்கு திருமகளோ? பண்பாடும் குலமகளோ? எல்லாம் உன்னோடுதானோ? ஆறு குணங்கள் கொண்டவளாம் ஒரு பாவை! அது யாரோ எவரோ? ராமன் தேடிய சீதை! தேவை ஒரு காவியச் செல்வம்! தேடாமல் தேடிய தெய்வம்! நீயானால் சம்மதமம்மா! நெஞ்சம் உன் சந்நிதியம்மா! எல்லாம் உன்னோடுதானோ? பஞ்சணை மேலே நெஞ்சினில் ஆடும் தோகை! - என் பார்வை அறிந்து காலம் அறிந்த சேவை! மனதோடு காவல் இருந்து மணவாளன் ஆசை அறிந்து உறவோடு ஊடல் புரிந்து இரவோடு தேடும் விருந்து! எல்லாம் உன்னோடுதானோ? மஞ்சள் அணிந்து குங்குமம் சூடும் மங்கை! - புது மல்லிகைப் பூவைப் பின்னியெடுத்த நங்கை! நாணத்தில் ஆடிய பார்வை! ராகங்கள் பாடிய கண்கள்! மானத்தில் ஊறிய உள்ளம்! வர வேண்டும் நாயகன் இல்லம்! எல்லாம் உன்னோடுதானோ? திருவளர்ச் செல்வியோ? - நான் தேடிய தலைவியோ?	Is she the virgin the foremost among women whom am I searching for who belong to the south imbibed with all the noble qualities and regarded as the diety? Indeed I am longing to unite with her for everything in my life That virgin contains six qualities Who is that is it Seetha searched by Raman Needed a historic heroine of prosperity That God has been searched without searching for – if it is you it will be fine My heart is your abode Everything (i.e. the joy and sorry of life) is with you alone You are the feather that sooths my heart on the bed. You render services depending on my whimps and fancies Guarding my mind and noting the intention of the life partner you grant the pleasure of chaste life Everything (i.e. the joy and sorry of life) is with you alone Smearing turmeric paste and adoring the tilak of kum-kum and wearing the lilly flower on your long hair Having a look consisting of shy The eyes making music Mind consisting of chastity Everything (i.e. the joy and sorry of life) is with you alone
Interpretation This is a song wherein the hero expects the quality of the heroine to be his life partner to lead a family life of chastity and purity in accordance with what the Tamil scripture enunciates more explicitly indicated in the synopsis of the story above.	

Context -27: Annamitta Kai

Synopsis of the story

(Written after viewing the movie in U-tube i.e. https://youtu.be/QKxriNpwPYI)

The movie begins with the hero Durairaj (MGR) offering oblations to his departed mother. He is waiting for the servant maid to visit him so that he can take lunch along with him. But news comes that the expected person had gone out of station on an emergency. Durairaj forces his servant to take the food first because it was the day of his mother's anniversary. A man enter's the house of Durai and goes to the kitchen to fetch food as he was so hungry. He was caught and brought before the hero. Realizing that he needs food MGR offers sumptuous food to him. After this they started speaking various things and the man sees an advertisement wherein it was mentioned that Sadhasivam Bhoopathi met with an accident long ago and his son Durairaj the only hier apart of the wealth left by Sadhasiva Bhoopathi is requested to come and administer the estate and other belongings. The news of death of Sadhasiva Bhoopathi has enraged the anxiety of the new comer and he was escatic with joy to pronounce the death of Sadhasivan. But MGR was not

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happy he asks why should you be happy on some one else's death because Sadahsivan is my father. This information unites the two as the new comer introduces himself as the son of Sadhasivan and his name was Selvaraj (M.N.Nambiar). He is born to Sivagami Ammal (Pandari Bai) who was brutally treated by the estate owner Sadhasivan that made Selvaraj to experience untold sufferings in life. It was the turn of the hero Duraraj also to state the difficulties his mother had undergone and ultimately died and he left the estate and it was his grand-father who educated him and he got a good job and lives comfortably. However his mother Lakshmi (S.N.Lakshmi) at the time of her demise took a promise from him that he has to find out Selvaraj and his mother and give them their share and take care of them. Durairaj further says that the time has come to fulfill the promise made to his mother and asks Selvaraj to act as Durairaj and be the owner of the estate that alone will make him happy. It was agreed – both goes to the estate and Selvaraj was introduced as Durairaj and he was anointed as the lone owner of the vaste luxurious estate. The hier apart the hero Durairaj has become a koolie and lives along with the labourers and try to improve the standard of living condition of the labourers. Initially the labourer group wherein the heroine lives mistook the hero to be the spy of the owner but later realizes the genuineness of the hero who works for the betterment of the poors and they fall in love with each other. The commody scenes enacted by Nagesh, Manorama and VK Ramaswamy are praise worthy which goes well along with the story. The story takes a turn when the hero finds that his house owner to be the mother of Selvaraj. The hero invites Selvaraj to come and accept his mother but he refuses however the hero tells he alone is her son. In another incident he saves an old man being beaten by the envoys sent by the Manager of the estate. It was the Manager (Kannaga Rathnam (R.S.Manohar), Kalpana's father) who was the main culprit who hatches plans after plans to refute the entire property of the estate belongs to Sathasivam through mischevious manner. It was the hero who discovers every plans of the Manager right from deceiving Sathasivam that he had shot dead the Union leader and driving him out of the estate; agreeing to give his daughter to Selvaraj so that the properties would come to him; trying to kill Sathasivam who is now roaming around the estate and also trying to kill the mother of Selvaraj who is now in the custody of Durairaj. In the midts of all these tribulations the Hero gets the benefits to the labourers of the estate by forcing Selvaraj that their father is alive and was safely under his custody and his mother will receive her eye-sight any moment. In the midst of all the trials and tribulations the love affairs of hero and heroine also continues. In one single song it was reveled to Dr.Kalpana (Bharati) that both Durai Raj and Seetha were in love. Besides marveling to save the life of Selvaraj from Ladha (a girl from Burma) who was the girl friend of Selvaraj whom Selvaraj deserted and now trying to get married to Dr.Kalpana.

Sl. No.	Name of the Movie and its historical details	Voicing against the social atrocity towards the poors in the society.	Symbols of dravidar iyakkam	References on dravidar political ideology as advocated by Thanthai Periyar	Philosophical Songs containing emanicipation and the practice of virtue in the society	Heroine's helping hand to the hero in establishing the truth.
	Annamitta Kai*	1	2	3	4	5
	Directed by M. Krishnan Nair **Produced by** M. S. Sivaswamy **Written by** A. L. Narayanan **Screenplay by** G. Balasubramaniam **Story by** G. Balasubramaniam **Starring** M. G. Ramachandran Jayalalitha	Yes	No	No	Yes	Yes She helps the hero in his endeavour to establish truth.

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	Jayalalitha Bharathi M. N. Nambiar Nagesh Pandari Bai Manorama **Music by** K. V. Mahadevan **Cinematography** K. S. Prasath **Edited by** K. Narayanan **Production company** Ramachandra Productions **Distributed by** Em. Gee. Yaar. Productions **Release date** 15 September 1972					

Positve Outcome of the Movie:

It was a trying circumstances to face and the hero comes out of the web of crisis as the sun emerges out of the dark clouds fighting the odds fighting with the enemies too. An all round family movie with great story, screen play, scintillating songs above all the fight scenes were very thrilling and live. The hero achieves the promise made to his mother that he will unite the family. The movie ends with few lines of the great song Anna mitta Kai. Nammai akki vitta kai; Unnai ennai vuyaravaikkum ulagamellam vala vaikum anna mitta kai.

**https://en.wikipedia.org/wiki/Annamitta_Kai*

Consider the famous labour oriented song in the movie written by Kavinger Vali Music by MSV sung by TM Soundararajan	
அன்னமிட்ட கை நம்மை ஆக்கிவிட்ட கை உன்னை என்னை உயர வைத்து உலகமெல்லாம் வாழவைத்து இல்லாமை நீக்க வேண்டும் தொழில் ஆக்கம் வேண்டும் இங்கு எல்லோரும் வாழ வேண்டும் முன்னேற என்ன வேண்டும் நல் எண்ணம் வேண்டும் தன் உழைப்பாலே உண்ண வேண்டும் பாடுபட்ட கை அது பாட்டாளி கை செய்யும் தொழிலை தெய்வமாக நிலைநிறுத்தி உடல் வருத்தி பஞ்சுக்குள் நூலை எடுத்து பட்டாடை தொடுத்து தன் மானத்தைக் காத்திருக்க மண்ணுக்குள் வெட்டி முடித்து பொன் கட்டி எடுத்து நம் தேவைக்குச் சேர்த்திருக்க வாழ வைக்கும் கை அது ஏழை மக்கள் கை காட்டை மேட்டைத் தோட்டமாக்கி நாட்டு மக்கள் வாட்டம் போக்கி	That hands that provided food and shapped us It paved the way for us to scale high And made this world to live The concept poverty should cease to exsit There should be improvement in terms of employment and Everyone should co-exist Thought should be on development Good thoughts (like that) should be there One should eat from the income earned by him It is the hand that worked hard Which is the hands of the labour force Regarding work as the Lord and taming the body Bringing thread out of cotton fibers Making sliken clothes To uphold the dignity Digging the earth Brining golden blocks from it Saving what is required to be saved That hands make others to live Which is the hands of the poors Converting the forests and boulders in to gardens Removing the poverty of the people

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Intrepretation

This song glorifies the attitude of hard work and depending on one's own muscle power to survive in the society. It not only enunciate the philosophy of chaste labour force i.e. depending on one's own muscle power to survive in the society and displaying good attitude to develop along with the development of everyone in the society. This song emphasizes supply of food to everyone that will remove poverty in the society. When Dr.MGR became the Chief Minister of Tamil Nadu he introduced the most popular mid-day meal scheme to the poor children in the society and appointed Amma (Jayaraman Jayalalitha) its presiding fuctionary to implement the scheme. Addressing the media Bharat Ratna MGR said the following:

The sayings in the song came true and Dr.MGR became the Chief Minister of Tamil Nadu. One of the famous welfare schemes that were introduced by him besides many other schemes oriented towards upliftment of poor's is the mid-day meals scheme called the Chief Minister's Noon Meals Scheme. It is worth ponder-over the famous speech delivered by Dr.MGR on 30.06.1982 through AIR and in the book by Ve.Kumaravel "MGR Speeches and Writings" (pp 86-95) published by Mullai Pathipagam Chennai 2015. I came here to speak about the Noon Meal Scheme which was introduced with a view to relieve the sufferings created by hunger faced by the poor children of Tamil Nadu by feeding them atleast once a day. Mahatma Gandhi used to say that "God shows his form to the poor's through the food plate" at the same time Peringer Anna used to say that I could see God in the smiling face of the poor's. The great Thiruvalluvar says in Thirukural Couplet No.734 **"Devoid of starvation, disease and attack by other country should alone be considered as Nation."** Great saint Avvaiyar says "greatest distress is poverty and that too poverty occurs in childhood days". **I introduced the Mid-Day Meals Scheme as I have undergone such a state of starvation when I was a child. Had not my neighbour a generous lady gave a bowl full of rice that had appeased the hunger caused due to starvation for nearly three days – myself, my mother along with my brother would have died long ago"!** Such a motherhood had made me the Chief Minister of Tamil Nadu with full of confidence in me and to wipe the tears of millions of such mother-hood, I have undertaken the path known to me. I have realized that it is my duty to reduce the sufferings of the mother-hood atleast to a certain extent and introduced this scheme so that poor children from the age of two to ten will benefit from this scheme. According to census of Tamil Nadu the total population is 4.82 crores in 1981. In which the children belonging to the age of two to five is estimated to be 42.10 lakhs. Children belonging to the age limit between 5 to 10 is 73.73 lakhs. Thereby the total children from 2 to 10 age are 105.83 lakhs in which about 60 lakh children (who belong to below poverty line) will be benefitted. For the children with the age limit from 2 to 5 will avail this benefit from the child care centres. The children beyond the age of five will avail this benefit from their own schools. The district level officers will take the responsibility of implementing the scheme. I have taken the responsibility of myself to head the higher level committee consisting of eminent persons who are ministers and philonthrophers. The Social Welfare Department is running about 4343 child care centres throughout the state moreover this scheme facilitates establishment of one centre per village and thereby 15,501 child care centres were established. To impart education, a qualified lady teacher has been appointed in each of the centre. Preference has been given to young widows. They will be nominated by the officers in consultation with noted social personality of the local area. The selection process was over and they are undergoing training and they will take charge from 1_{st} July 1982 onwards. The children beyond the age of 5 to 10 will avail the benefit from thirty six thousand primary schools of Tamil Nadu. It is true that a noon meal scheme is being run by the state of Tamil Nadu for the school children but there is a big difference in the new scheme introduced by me. The old scheme benefits only one third of the pupils. The new scheme will benefit all the poor children of the schools. In the old scheme mid-day meal was provided only for 200 days but the new scheme provides food for all the 365 days of the year. The government spends about 10 paisa in the old scheme and every block should give 5 paisa per student. However due to economic scarcity the blocks were not in a position to meet the expenditure and thereby I have ordered that the entire expenditure would be borne by the Government itself and thereby the old scheme got the recognition of the Government. This scheme should not be considered merely as a noon-meal providing program. I expect these centres will provide avenues for the poor children to come together forgetting their religion cast and grow in the atmosphere of total freedom from the social evils

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that would pave the way for social integration and general health will also be promoted. I have plans for construction of public toilets to be used by women and this will be used by the children as well. I also have plans to generate electric power from the human waste. These children will be educated to use the toilet at their very young age. More-over the children will maintain their own lunch plates and the drinking water tumblers and will also be trained to cultivate vegetables in the gardens of the centres and physical exercises will also be taught to the children thereby they will maintain good body condition. I expect that children from these centres will become useful citizens and think of the welfare of the society early in their age.

The total expenditure per year will work out to be Rs.100 crores and this expenditure will increase year after year and I expect that the general public will extend their fullest co-operation to avail this important scheme and the Non Government Organisation's (NGO's) will come forward to give their helping hand. The plan sketch for the building for the Centre is ready and it is estimated that about Rs.38,000/- will be the construction cost of each centre. The Prime Minister of the country came forward to know and understand this scheme and various foreign organizations have also shown interest to know about the scheme**. I feel the children are the wealth of the nation and it is my duty to nurture them so that the burden on their parents will be reduced.** Reducing the burden of the common man is paramount importance of every government which is aiming for an integrated growth and development of an economy. Bharat Ratna Dr.MGR realised it and implemented this most useful social welfare scheme that had attracted the attention of leading politicians not only in India but also all over the world.

Tribute to Aachi Manoramma

Manorama most reverentially called as Aachi Manorama was born in Mannargudi, Tanjore District. Aachi often recalls her mother who was responsible in bringing her up in life and owes her indebtedness. Manorama decided to help her mother even at the age of 11. It was an accident that Aachi got a chance to act in the drama called Andhaman Kadhali when the drama troupe visited Pallathur when actually the actress who had to perform could not join the troop. Thereafter she got a chance to act in the Tamil movie Malayitta Mangai. She got married to S.M.Ramanathan in 1954 and got separated in 1956. Manorama paired with Nagesh regularly in films with M.G. Ramachandran like *En Kadamai, Kanni Thai, Thayin Madiyil, Kadhal Vaganam, Chandrodhyam, Anbee Vaa, Padagotti, Kadhal Vagahnam, Vivasaaye, Thaikku Thalaimagan, Vettikaran* and *Ther Thiruvizha*. Manorama and Jayalalithaa have acted in 25 films together. In 1974 she shared the screen space with the legendary comedian Mehmood in the Hindi movie *Kunwara Baap*. Cho and Manorama were paired together in 20 films (64). Describing Manorama as her elder sister, the former Tami Nadu Chief Minister Jayalalithaa said the veteran actor's demise was an irreparable loss and the vacuum created by her passing away cannot be filled by anyone. After laying a wreath on the body at the actor's home in T. Nagar, Ms.Jayalalithaa said, "There had been no accomplished achiever like Manorama in the Tamil film world and there would be none in the future as well." Recalling that they had acted together in many movies, the Chief Minister, herself a popular actor in the past, said: "She would affectionately call me Ammu and I would call her Manorama." "On days when we did not shoot, there have been several times when I have visited her home and she would ask if I would have something to eat and I would reply in the affirmative and she herself would serve the food. Similarly, when she came to my house we would eat together. I can hardly forget those days. The bond between us is inseparable," a visibly moved Ms. Jayalalithaa said. "MGR always had a special affection for Manorama. Similarly, actor Sivaji Ganesan used to tell me that when it came to acting Manorama was a genius. Just as we refer to Sivaji Ganesan as 'Nadigar Thilagam', we can describe her as 'Nadigaiyar Thilagam' or as 'Penn Nadigar Thilagam'," the Chief Minister said. In a statement, the Chief Minister recalled how Manorama began her career as an actor on the stage. She had acted with yesteryear actors, including MGR and Sivaji Ganesan, and present day actors. She was first introduced to the film industry in Kannadasan's Malai Itta Mangai in 1958 and as a heroine in Konjum Kumari in the year 1963 (65). The researchers not only pay tribute to Aachi Manoramma but also note the simplicity of the former Chief Minister in addressing the ability of Aachi Manoramma recalling their interactions and chasten's the minds of million of Manoramma's fans.

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Context-28: Pattikaattu Ponnaiya

Synopsis of the movie

(Written after viewing the movie in U-tube i.e. https://youtu.be/ZrZ3v7mMwE0)

The movie begins with a song with hero MGR (Ponnaiya) and J.Jayalalitha (Kannamma). There was an unwritten agreement that Ponnaiya and Kannamma are made to each other. Ponnaiya's father Nattamai Nallasivam (V. Nagaiah) has a small house and farm land and the entire family depends on the income from the land. He has a daughter Kaveri (Usharani), the young sister of Ponnaiya and Muthaiya. The village has a Panniyar (land lord) by name Pannaiyar Paramasivam (M.N.Nambiar) who is middle aged and not married but has illegal connections and never maintains discipline; always tries to misbehave with people and also loot other's property by lending money with high interest rates and attach their properties when they fail to repay the loans. Pannaiyar Paramasivam tries to marry the sister of Ponnaiya and he was brutally insulted by Ponnaiya. Finally he tries to marry Kannamma and convinces her father Rajapart Rangadurai (T. Rama Rao) but she refuses and finally she runs away from home to find shelter in Ponnaiya's house. There Nallasivam did not accept the plea of Kannamma and drives both Ponnaiya and Kannamma out of the house. In the village panchayat, Ponnaiya confesses the guilt and says that he will intrun marry Kannamma but Parasivam insists Ponnaiya to be given the punishment due of abducting a major girl. Ponnaiya was fined Rs.500/- but he refuses to accept, with the result he is sent out of the village for a period of six months. Ponnaiya goes to Chennai city to earn for his living and finds the friendship of Master-wrestler Singhaiya (S.A.Asokan). Singhaiya was a leading trainer in the art of wrestling who gives shelter to MGR the hero. Infact the hero saves Singhaiya from a very precarious condition and thereby the master trainer extends a helping hand and made MGR was made as a trainer in the body building centre of Singhaiya. The became a famous fighter wining laurals for his master and earns money too. From the earnings he sent money to Pannaiyar Paramasivam for the borrowings of his father. Incidentally Muthiah (MGR) the younger brother goes to the city to learn agricultural science and studies in a college. However, he gets entangled in a love affair with Megala (Rajasree) whose father Major Vaithiyalingam (V.K.Ramaswamy) was a big land lord. Muthiah was forced to get married to Megala. Muthiah suffers when he was made known that he is from a poor agricultural family. Muthiah also leaves the father-in-law's house and goes to Chennai city and ultimately joins a centre to train youngster in the traditional Tamil martial arts. It so happens that in the village Panniyar Paramasivam somehow convinces the father of Kannamma to get her married – discovering the trick the heroine Kannamma comes to the city in search of Ponniah and finds him in the training centre of Singhaiya. Paramasivam then goes to Ponnaiah's father and asked him to get his daughter to marry him otherwise he will have to register his house in his name for the loan taken from him. Nattamai Nallasivam deserts his house and lives in his agricultural land in a hut. There was a great tournament wherein the wrestler who wins the event will be offered Rs.1.00 lakh. Two great wrestlers' clashes with their faces covered. The two wrestlers are none other than the two brothers Ponniah and Muthiah. It is known to the public only after defeating Muthiah and removing his face mask.

Sl. No.	Name of the Movie and its historical details	Voicing against the social atrocity towards the poors in the society.	Symbols of dravidar iyakkam	References on dravidar political ideology as advocated by Thanthai Periyar	Philosophical Songs social containing emanicipation and the practice of virtue in the society	Heroine's helping hand to the hero in establishing the truth.
	Pattikaattu Ponnaiya*	1	2	3	4	5
	Directed by B. S. Ranga **Produced by** B. S. Ranga **Written by** Sornam	Yes	No	No	Yes	Yes She helps the hero in his endeavour to establish truth.

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	Story by Shyamala (Devi) **Starring** M. G. Ramachandran Jayalalitha Rajasree M. N. Nambiar S. A. Ashokan Nagesh **Music by** K. V. Mahadevan **Cinematography** B. N. Haridas **Edited by** V. Chakrapani M. Devandranath **Production company** Vasanth Pictures **Release date** 10 August 1973					

Positve Outcome of the Movie:

The two heros' then goes to the village fights with Panniyar Paramasivam and releases Kannamma who was kept captive and miss behaved with her. Finally Paramasivam accepts the defeat and pleads Nattamai Nallasivam to save him from being killed by the two brothers. It was accepted and in turn he releases all the wealth of Nallasivam including that of others.

*https://en.wikipedia.org/wiki/Pattikaattu_Ponnaiya

Consider the following song in the movie written by Kavinger Vali Music by MSV sung by TM Soundararajan

ஏய் மச்சான் என் பொன்னு மச்சான் என்னை தொடாதே ஏய் பொண்ணு அடி என்னா சொன்னே வாடி முன்னாலே கைய புடிச்சானே அய்யா கைய புடிச்சானே காலையிலே ஒருத்தன் வந்து கையை புடிச்சானே கைய கொடுத்தாயா அடி நீ கைய கொடுத்தாயா காதலிலே கண் மயங்கி கட்டிப்புடிச்சாயா கால புடிச்சானே மெதுவா மெதுவா ஏதோ கணக்கு வச்சு காரியத்தோட கால புடிச்சானே நெஞ்ச தொட்டானே மெதுவா மெதுவா நான் நீண்ட மூச்சு வாங்க வாங்க நெஞ்ச தொட்டானே கால குடுத்தாயா அடி நீ கால குடுத்தாயா காத்திருக்க மனமில்லாமே கையில் விழுந்தாயா நெஞ்ச தொட்டானா அடி ஒன் நெஞ்ச தொட்டானா நெனைச்சி பாக்க முடியலையே நெருங்கி தொட்டானா சேலை எடுத்தானே பாவி சேலை எடுத்தானே சேலையோடு ரவிக்கையையும் சேர்த்து எடுத்தானே நாணங் கெட்டவளே அடியே நடத்த கெட்டவளே உன்னால்	Oh dear uncle my golden uncle do not touch me Oh girl what did you say come in front of me. In the morning one fellow came and caught hold my hands. Did you give your hands becoming mad and blinded by the false affection did you embraced? Caught hold of my legs aiming to achieve something he caught my legs He touched my heart I had to take a long breath - I could not imagine did he touched you coming nearer to you. Ye girl what did you say do not touch me. He took the saree along with my upper wears Lacking the modesty you have destroyed everything did you atleast realized and comes to terms to chastity – for a generation you taught the lesson. Oh my dear uncle he caught hold my hands just to wear the bangles

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நானுங் கெட்டு போகுமுன்னே திருப்பி விட்டவளே அடி போதுமடி ஒரு தலைமுறைக்கே புத்தி வந்ததடி ஹஹஹஹஹஹாஹ் மச்சான்மச்சான் கையை புடிச்சான்வளையல் போட ஹும் கால புடிச்சான் சலங்கை கட்ட சுசுசு நெஞ்சை தொட்டான் நோயை பார்க்க ஹும் சேலை எடுத்தான் சலவை செய்ய ஹே ஹே ஹே ஹே ஏமாந்துட்டேன் ஏமாந்துட்டேன் நல்ல ஏமாத்தி புட்டேன் அடி போடி கண்ணு எல்லாம் தெரியுமடி எனக்கு முன்னாலே சும்மா போக விட்டு நடிச்சேனடி கோபத்தை போலே	He touched my legs just to adorn ring to my legs He touched my heart just to check up my heart beat to subsidize my fever. Oh modest lady I know these just to while away your anger I was acting.
Intrepretation: The female was teasing the male lover with in appropriate character as some one had touched her – the male part knowing the purpose tolerated just to while away the anger caused by him and finally praises the uprightness and chastity of his female partner.	

III. MGR's Contribution to the World Cinema

MGR received the honor "Barath" for acting in the movie Rikshakaran. It was decided to arrange for a grand celebration to commemorate the award by the Nadigar Sangam. Shivaji Ganesan was the president at that time. The function was arranged on 30.07.1972. The speech delivered by Amma was the limelite:

> I am not at all surprised that MGR got this award – infact it will be a surprise if he did not get the award. From the little experience I wish to say "MGR never compromised his ideologies for any one". It is this perseverance that made MGR the great actor. Quoting what the Rusian writer Makkamon said "He will be the great actor only if he attains pride through his ideologies from the public". It is because he had become a famous politician and practicing purity in his ideology MGR attained such honor (66).

It is not out of place to quote here what was hailed by Oxford University Press by its work on "The Oxford History of World Cinema". The Editor *GEOFFREY NOWELL-SMITH* in his general Introduction i.e. "HOW THE BOOK IS ARRANGED" gives various reasons and how he had considered various implicating intersections of world cinema for the past hundred years. It is worth to reproduce here the following by the Editor (GEOFFREY NOWELL-SMITH). *in his own words*: (67).

> "no history of the cinema would be complete without some extended treatment of their careers. Examples in this category -- taken more or less at random --*include D. W. Griffith, Ingmar Bergman, Marilyn Monroe, and Alain Delon. But there are other people-- the Indian 'megastars' Nargis or M.G.Ramachandran, for instance -- who are less well known to western readers but whose careers have an equal claim to be featured in a history of worldcinema".*

Among the 134 individuals who received such recognition, only 47 were actors (both sexes included). Among the remaining 87, directors (70) constituted the majority. The rest (17) included 7 producers, 3 cameramen, 3 set designers, 1 sound specialist, 1 documentary producer, 1 film distributor and 1 movie industry lawyer.

William S.Hart (1865-1946) – Hollywood Louis Feuillade (1873-1925) – France Tom Mix (1880-1940) – Hollywood Asta Nilsen (1881-1972) – Germany Max Linder (1882-1925) – France Lon Chaney (1883-1930) – Hollywood Douglas Fairbanks (1883-1939) – Hollywood Maurice Chevalier (1888-1972) – France/Hollywood Charlie Chaplin (1889-1977) – Hollywood Ivan Mosjoukine (1889-1939) – Russia Arletty (1891-1992) – France Lilian Gish (1893-1993) – Hollywood Mary Pickford (1893-1979) – Hollywood Conrad Veidt (1893-1943) – Germany/ Hollywood Bustor Keaton (1895-1966) – Hollywood Rudolph Valentino (1895-1926) – Hollywood	Greta Garbo (1905-1990) – Hollywood Barbara Stanwyck (1907-1990) – Hollywood John Wayne (1907-1979) – Hollywood Bette Davis (1908-1989) – Hollywood Jacques Tati (1908-1982) – France Burt Lancaster (1913-1994) – Hollywood M.G.Ramachandran (1917-1987) – India Shirley Shirley (Yoshiko) Yamaguchi (1920 –) – Japan Judy Garland (1922-1969) – Hollywood Marlon Brando (1924-) – Hollywood Ingrid Bergman (1925-1982) – Hollywood Youssef Chahine (1926 –) – Egypt Marilyn Monroe (1926-1962) – Hollywood Sidney Poitier (1927 –) – Hollywood Nargis (1929-1981) – India Clint Eastwood (1930 –) – Hollywood

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Gracie Fields (1898-1979) – Britain Dorothy Gish (1898-1968) – Hollywood Paul Robeson (1898-1977) – Hollywood Toto (1898-1967) – Italy Fred Astaire (1899-1987) – Hollywood Marlene Dietrich (1901-1992) – Hollywood Max Ophuls (1902-1957) – Germany Jean Gabin (1904-1976) – France	Brigitte Bardot (1934 –) – France Alain Delon (1935 –) – France Jack Nicholson (1937 –) – Hollywood Arnold Schwarzenegger (1947 –) – Hollywood Gerard Depardieu (1948 –) – France Chantal Akerman (1950 –) – Belgium-France Jodie Foster (1962 –) – Hollywood



Dr.MGR in his usual attire as the Charismatic entertainer.

The above confirms the fact that Dr.MGR made great contribution to the field of his choice, the Cinema. Indeed he had not only entertained millions of Tamil People but also made ever lasting contribution towards immortal story selection, scripts in the story and more specifically socially relevant ideas through the lyrics of his film songs that would inspire generations. This stamp of impeccable quality, that was maintained in the story, lyrics and tunes of songs, makes Puratchi Thalaivar Dr.MGR fans to watch his movies even after several years of his demise.

வெற்றி மீது வெற்றி வந்து என்னை சேரும்
அதை வாங்கி தந்த பெருமை எல்லாம் உன்னை சேரும்.

A Bird's Eye view of Amma's Personal life

Born on 24 February, 1948 at Melukote, Pandavapura Taluka, Mandya district, Mysore State, Jayaraman Jayalalitha had her earlier education at Bishop Cotton School at Bangalore and thereafter at the Presentation Convent, Chennai. She had to stay away from her mother in Mysore and longed for her mother's love; that became more predominant in her when she was shifted to Chennai. She chose to be alone always because of her straight forwardness. Though her class-mates in the Presentation Convent decried her by quoting her mother's smaller role in the films (not the role of an heroine) she silenced them by her noble character of obeying the commands of her teachers and topping in all the subjects. This approach made her critiques' to think twice before they try to decry her.

Acting in the films was not a cup of tea for Amma - nor did she liked it; neither that of her mother's wish. Her mother Smt.Sandya Jayaraman was a great sacrifier who had taken upon herself to cinema just to support her children's study after the demise of her husband Sri.Jayaraman. Jayaraman otherwise was a very rich man whose father was a doctor at the Palace of Mysore Maharaja. It seems he had spent the wealth lavishly and it had evaporated in course time and he passed away all of a sudden.

Sandhya however refused many times to send her daughter to act in movies when several chances knocked their door, at the time when Amma was in school. It was indeed fate that came in the form of opportunities that never seemed to leave Amma who otherwise had great dreams either to become a doctor or an IAS officer or even a lawyer. In the interview with Simi Garewal Amma told had she not ventured into either cinema or politics she would have done research like Amirthya Sen. Always fate wins, because it knew that Amma is destined to become a scintillating heroine who is going to carve a niche in setting great standards as an actress by her flawless acting (putting her heart and soul) in every role she played in more than 140 films including Telegu, Malayalam, Hindi and English. Indeed Amma was a versatile singer and a classical dancer too. Later, she also became a writer with several published short stories and novels at her credit. Politics was not an accident to Amma as she herself exclaimed which can be found in the message sent by her to *Divya Films G Chokkalingam, who took pains for the re- release the movie Ayirathil Oruvan in digital form after a gap of half a century.* (her own words):

> *"It will not be an exaggeration to say that Aayirathil Oruvan has laid foundation for my entry into politics...it was my first film with MGR ... the film gave me an opportunity to meet and*

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interact with him...and this film has left with me an unerasable life-time experience,". September 1 marked the 175th day celebrations of the screening of the digital version of the movie. "This film enjoyed the successful screening of over 100 days in 1965 now it has crossed 175 days it shows that the movie has withstood the test of time...even now, it attracts present generation too to the theatre this has proved that Aayirathil Oruvan has achieved what the new films have failed to".

Amma has imbibed by great intellect, agile, alert above all graceful that attracted attention of both intellectuals and the ordinary too. For example, there was a situation in the movie called Pattikada Pattanamma wherein a folk dance has to take place. The music director the great MSV sung the tune to one of the greatest lyricist. Kaviyarasu could not conceive the "Pallavi" of the song for three days. The hero Chevalio Shivaji called MSV on the third day and asked him whether the song is ready – He replied on the negative – then Sivaji murmured the following and wanted MSV to sing it before Kaviyarasu:

Kettukodi urumi melam - Pottukodi Kobathalam: Pathukkodi Unmamakitta - Pattikattu Ragathalam.

With great hesitation MSV recited the above before Kaviyarasu and he was startled and accepted the same as Pallavi and wrote the Charanam for the rest of the song in his own classical manner. When it came to the releae of audio Shivaji revealed to the public that it was Ammu (Jayalaliha) who wrote the Pallavi. Such is the cleverness and agility of Ammu/Amma who comes up with her suggestions at the time of need. This was reported by none-other than MSV himself in Mega TV "endrum MSV" telecast on Sunday the 30th Aug. 2020 (68).

Did not like acting and nor interested in politics

It was reported in the weekly magazine Kungumam dated 16.12.2016 that the late Chief Miniser of Tamil Nadu J.Jayalalitha, is a different administrator. Starting from Tamil Nadu and up to New Delhi she fore-shoock the power centres to everyone's surprise. Cinema, Politics then ruling the state marking the stamp of authority in every of her chosen path – her personal life is bewildering indeed. There are indepth meaning in the interview given by her to former actress Simi and Karanthapper. Born out of her inner- self, whenever we listen, it touches our heart. There are places wherein, it shows a peculiar Jayalalitha which were not witnessed at any other places. She said that "whenever and wherever I was seen as calm and composed because I keep my feelings inside me itself. I never allow them to prevail so that others can witness it". I never loose temper at public place, nor cried, I am firm that my feelings are not for public display. How it is possible because I have great determination and self discipline. Politics had certainly changed me as a mentally powerful person. Whatever you see Jayalalitha is not like those days. I was not like this always. I was a shy type never wished to see stangers nor watched by them. I hate being watched by strangers during the period of my youth. I have been mis-understood sooner I ventured in to politics. I have faced criticisms a lot. All the worlds is a stage and all are acting in different characters at different times. But I remain differently. I am not like any other politician. The play of politics expects great actings. I have acted before the camera a lot but not in real life.

Every political leader's life consists of ups and downs and everyone's life is like this too. People cannot win for ever nor loose too. My political life is a very bold one. Unlike, any cinema story it had got lots of twists and turns and trials and tribulations too. I have become infuriarated when I faced unprecedented happenings of ups and downs. I am also an ordinary person had I not displayed such feelings then I would not have been considered as an ordinary person. But you will learn to control and hide your feelings when you become a political leader. I used to love to be alone always – my first desire is to read books – When I was young I desired to receive books instead of any other gifts on the eve of my birth day. Now I am reading meaningful books. I read whatever is required now.

I grew in my grandma's house when I was in Bangalore. It was difficult to stay away from my mother. I used to cry wanting the presence of my mother when I was in Bangalore. When I look back my life I have spent very less time with my mother. I could not experience the full amount of affection of mother as I had expected. I lost my mother at the age of 23. My mother was my world. She alone protected me but did taught nothing. I could not manage my family, neither to maintain my bank account or how to sign a cheque; or how to pay tax, why how many servents existed at my house. Why I did not know how much salary I was receiving. I realized myself to be an innocent child left in the forest after tying its eyes. People around used to capitalize me as I was so innocent. Some from the elite society used to down play me as my mother was an actress. To sileince and to prevail over them I used to obtain first mark in all the subjects. When I left the school all the teachers gave me the title "Best outgoing student of the year". I considered it as a great honor in my life and become proud even today because of that. Those days I used to cry because of the criticisms, now I learnt to give back to them. I give more than what they criticize about me. I used to be No.1 in south India as an actress. I used to work hard to excel in the field. In dance and in acting though I disliked them but I worked hard. Acting came to me naturally. It can be said that I am a born actress. I never copied anyone's style, I adopted my own style. Similarly though I disliked politics, people used to tell me that I am a successful political leader. If you consider any thing as a challenge you can face it with interest. I have astonished upon seeing my own-self. I too had the same dreams as a

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school goer. I admired Nari Contractor and used to go to Chepauk just to see him play. I also used to admire Shami Kapoor the Hindi Actor. I used to watch his movie *Junglee* (1961 film) even today. During his playing days, Contractor was considered a glamour boy of Indian cricket. In an interview with Simi Garewal in 1999, former Tamil Nadu chief minister Jayalalithaa stated that I did not witness unconditional love. I could not think whether there exists such an unconditional love. It exists in books, novels, poems and film. Even if it exists in reality I did not met it. I did not meet anyone whom I could marry. However, I had the urge to get married. Like other teen agers I also dreamt about the Prince Charm. Had I got married at the age of 18 even if it is an arranged marriage I could have accepted it happily and started my family life and lived along with my children? Never would have moved out of the house at all. But whatever we expect did not happen. I never had a feeling that I did not have a whole family. I enjoy the freedom of my own. Witnessing failure of marriages and deserting parents by the children I am not worried about not getting married. I feel happy indeed. I like this life, I have the freedom of taking decisions on my own need not live just to make some-one happy and I like this freedom (69).

Innocent Jayalalitha:

K.P.Ramakrishnan states the following in his book that: (70)

Beginning of her film career, Ammu used to read books when she was alone in the sets. She never stood up to pay respects to MGR or Nambiar when they later arrived to the sets. Such behavior born out of innocence was noticed by her critiques and they carried such news to MGR. MGR understood that careless comments were passed about Ammu and ignored it. Ammu understood these lacunae very soon and begun to respect the elders as was the custom. I (K.P.Ramakrishnan) also acted as a slave in the first movie Ayirathil Oruvan and could easily watch the various important scenes that took place. The first scene was a song Nanamoo – Jayalalitha was little hesitant to act in closeup shots with MGR and it was MGR who taught her how to act in close scenes forgetting the fear complex.

Before entering to politics Jayalalitha helped MGR to raise funds by arranging various dance concerts. In 1970, it was in Nagercoil to build Kalaivanar Arangam, Jayalalitha performed a dance concert under the presence of MGR this helped the builders to build Kalaivanar Arangam. In the same year at Madurai for the Sourastra College funds, Jayalalitha performed a dance concert in the presence of MGR and the collections were given to the college authorities. Similarly, to construct a stadium at Trichy Jayalalitha performed a dance concert in the presence of MGR, a huge amount of Rs.10.00 lakhs were raised in the single concert by Jayalalitha that was used to construct the stadium. Jayalalitha enacted a dance concert "Kaveri thantha Kalai Selvi" at Salem in the presence of MGR and the collection of Rs.5.00 lakhs were used for the cause of the party. All these made Jayalalitha as a versatile personality to enter in to the portals of poltics that too with the blessings of MGR.

It was MGR whose farsightedness to lead the party after his demise brought Ammu in the political arena, though numerous other henorines acted with MGR. MGR wanted Ammu to scale great heights in the party cadre. MGR used to obtain feed back from the then Head of the Intelligence, Sri.Mohandas about the speeches made by Jayalalitha in the party meetings and expressed his happiness and I as his personal body-guard used to admire the keen interest of MGR on the progress made by Jayalitha in the party. Noting the great talent and instantaneous speeches of Jayalalitha during the bye-election of Thiruchendur, MGR decided that he need not go from place to place to answer the questions raised by the opposition leader Sri.M.Karunanidhi and sent Jayalalitha for this important task. MGR asked us to accompany Jayalalita in her tours and also requested the Senior Journalist Solai also to accompany.

Finally MGR decided to send Jayalalitha to the Indian Parliament as the Raja Sabha MP because of her scholarship in multi language and leadership qualities. MGR was extremely happy to note the progress made by Jayalalitha in the Parliament – these developments are witnessed by persons like me who were his personal body guards. *It was MGR who ordered the party cadre to replace the prefix Selvi to Puratchi Selvi Jayalalitha and thus after the demise of MGR the respected terminology Puratchi Thalaivi came in to existence and it was not superimposed by any one including Jayalalitha.*

In the 1984 assembly election it was Jayalalitha single handedly travelled every nook and corner of Tamil Nadu and grabbed victory for AIADMK when MGR was actually hospitalized in Brookelyin. Party cadres and senior leaders surrounding MGR wanted Jayalalitha to be removed from party post and not allowed to go for election campaign. MGR dismissed such demands with a stout look or with a faint smile. Such persons after Jayalalitha became the Chief Minister fallen at her feet and Jayalalitha shown motherly affection to them and made them ministers in her cabinet, such quality in a woman indeed rare.

Though Ammu was brought to the political scenario and protected by MGR till his existence, after the demise of MGR it was Jayalalitha who faced the challenges on her own, by her shear braveness and took bold decisions till she was anointed to the seat of the Chief Minister – such a political experience and handling extra-ordinary political turmoil rests only with Jayalalitha in the annals of political history of Tamil Nadu. K.P.Ramakrishnan records that even while MGR

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was alive it was Jayalalitha who withstood the arrows of hate by the DMK and within the AIADMK cadre leaders who wanted to remove her from the political scenario.

MGR'S contribution to politics Amma extend's it further:

If one compares the political ideology of Dr.MGR which could be found in various speeches; especially the speech made by him before launching AIADMK party in 1972; one can witness the firm conviction of MGR who relied on what his political mentor Peraringer Anna had enunciated. Dr.MGR introduced these ideas in the form of Annaism as his political wisdom and made determined efforts to translate them in to action. A careful reading of the following excerpts from the speech made by Dr.MGR before launching his party AIADMK in 1972, will prove the fact that MGR carried forward the wisdom of his political mentor the great Peraringer Anna and the social welfare ideas reflected in his film songs, and tried to translate them to a constructive plan called the people's plan and did justice to uplift the poors, the destitute, especially the women folk of Tamil Nadu. Let us see the famous speech made by Dr.MGR while launching his party the AIADMK (indeed this speech is being listened even today by millions of his party comrades that gives them the solace they look for).

Beloved Elders and esteemed ladies (the embodiment of eternal love), proudful Tamilians and my blood stud brothers.

Amarar (ever-living) Anna use to say that, "the justice pronounced by the common man, is the justice to be advocated by the legislators". This is what was pronounced as the philosophy of people's rules by the social pundits. People's governance is that which is established by the people, for the people by the people themselves. The foundation for this governance is the right to vote. The wonderful palace that is to be built on this everlasting foundation is good government. Such a government that governs the people is the people's government. Those who take responsibility to rule the people under such governance not only be efficient but should be an embodiment of goodness. Not only be eloquent in their speech but show eloquence in their honesty. Not only be iron-hearted but possess the heart of benevolence. Not only to show their proudful-sway but possess the heart to exhibit mercy. Such representatives of the people should be purity personified and possess the attitude of service to the people and treat themselves as one among the common man should not try to overpower them. They should consider that the political power is an opportunity given to them to serve the people and not to construe it as an opportunity to display their supremacy over the people. This is the political wisdom given by Peraringer Anna.

Those who commit injustice to the poors will certainly be punished one day or the other by the people themselves. When Peraringer Anna assumed the charge as the Chief Minister, he announced 1 Kg rice per rupee. But the officials around him told Anna that there will be deficit in the budget to the tune of Rs.8.00 crores and wanted to scrap the scheme. But Anna asked the officers to find out how best they can mitigate this revenue burden rather than stopping the welfare scheme. When it comes to collection of revenue, it is not how the revenue is to be collected, rather it is important from whom the revenue is to be collected. When it amounts to evolving appropriate plans to spend the revenue so collected, it is imperative to think, which part of the people is intended to benefit. Indeed such an equitable political thought has been accepted as equitable economic plan. I therefore owe to give importance to such a political ideology that is called the *"Annaism"* and give a clean government which is free of corruption that treats the poor of the state as its comrade and should be praised and appreciated by the learned, and I determine to face any amount of sacrifice to make the AIADMK as a party which has the lineage of leaders who are embodiment to brave such sacrifices.

The government to be formed by AIADMK will try to remove ups and downs in the society. It will follow the unique philosophy of a sole community that would follow the principle of a unique God. It will strive to uplift the socially and economically backward people and alleviate them to the higher strata of life – "economically, educationally and politically". It will also strive to uplift the workers of the unorganized sector like the *koolys,* the *agricultural labours* the *weavers* who struggle day in and out. Plans will be enacted to establish equitable economic development, which will result in creating job opportunity according to one's ability and gain wages according to the work performed by them. My government will also find employment to the agriculturists who suffer without employment during the rest of the year i.e. after his cultivation activity. Importance will be given in the planning to less developed areas and appropriate plans to develop these areas will be taken up and completed. It will also try to replace the villages into big cities and small cities and create adequate facilities in the villages and create a feeling in the minds of the rural people not to migrate to cities. It will also create avenues for the educated to engage in different kinds of employment and plans in this direction will be evolved to achieve planned economic growth. Steps will be taken to glorify the Tamil Language all over the world as was exclaimed by the national poet Mahakavi Subramanya Bharathiyar who praised the Tamil Language as "I could not find as sweet and as enjoyable Tamil anywhere. I will strive to safeguard the integrity of India. The country could not achieve development as half of the population who are ladies and who did not have equal share on par with men. We talk about women's education, women's emancipation, women's employment. However, it is

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imperative to understand that we and the country will progress only when women in the society attains equal rights. Noble hearted Gandhi, Thanthai Periyar, the Saintly Rajaji and Amarar Anna used to reiterate this concept of women's emancipation in the society. To turn their dreams into reality AIADMK will strive for. In order to establish such a government and to call such a government as the people's government I seek your blessings and support.. Vanakkam… Long lived Anna's Fame.

When Dr.MGR formed his own party in 1972, he announced himself to be the staunch follower of Anna and introduced an ideology called Annaism. Annaism was the blend of the fine aspects of *(71)*

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

Let us now see the various welfare schemes introduced by Dr.M.G.R. in consonance with his above speech.

Various Welfare Schemes introduced by Dr.MGR

Indeed, after becoming the Chief Minister of Tamil Nadu Bharat Ratna Dr.Maruthur Gopalamenon Ramachandran continued the above ideologies to a great extent and implemented various welfare schemes for the integrated growth of Tamil Nadu, especially towards the upliftment of poors including the women. A snap-shot of the schemes implemented by him are given below:

- He ordered 20 kg of rice to be given through Public Distribution System through TUCS and reduced the rate of rice to Rs.1.75/- per KG. MGR is the reason for the development of PDS system in Tamilnadu.
- He introduced scheme for assistance to the destitute women for their marriage expenses.
- MGR developed Hosur as an industrial estate that had resulted in the development of Bangalore city.
- MGR focussed on women welfare and he introduced women-centric buses.
- In 1980s MGR took *strict action against Naxalites.* He gave a free hand to the police to go against the naxals and till today there is no naxalism in Tamil Nadu. Now Tamil Nadu is free from Terrorism!
- M.G.R implemented lot of freebies but to whom it was really needed. Freebies including Sewing machine for ladies etc.
- M.G.R opened *Vandalur Zoo,* the largest zoological garden in India.
- M.G.R created *Tamil University* in Thanjavur.
- M.G.R conducted 5th *Tamil World Conference* in Madurai.
- M.G.R established six new Universities such as Mother Therasa Women's University, Bharathiar, Bharathidasan, Tamil University, Alagappa University and Anna University of Technology.
- MGR even concentrated on the preservation of heritage buildings and monuments, such as temples, historical sites and so on. This in turn led to a boost in tourism.

Schemes for Children

- Mid-Day meals scheme – about 1,98,990 staffs are working throughout Tamil Nadu most of them are widows. About 62,43,662 children are availing this benefit from 60,000 Nutritious Noon Meal Scheme Shelters (Sathunavu Koodam).
- Free Uniform, Free Text books, free tooth powder, free chappals for school going children's.

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Employment Schemes • One employment per family • Incentive to the educated unemployed • Equipment to the self employed • Self-employment. **Schemes for the Women** • Marriage assistance to the widows and the destitute • Gold for the mangalyam • Service Centres for the women • Hostels for the working women • Welfare houses for the children and mother **Schemes for the Poors** • Constructed 30.00 lakh houses for the down trodden • Free electricity for the poors **Self-Sustaining Schemes** • Provided drinking water facilities • Created water resources • Provided Link Roads • Constructed small bridges • Medical shops in Rural areas • Burial Grounds for the Adi-Dravidas.	**Schemes for the Peasants** • Free electricity for the small farmers • Concessional rate of interest for the rest of the farmers those farmers who are unable to repay the loan • Crop Insurance • Pesticides and seeds at concessional rates **Schemes for the Workers** • Accidental insurance • Pension coupled with gratuity • Interim relief after accident • Housing schemes for the fishermen and weavers • Life insurance to Building labourers, rickshaw pullers, koolies and pension scheme for them **Schemes for the elderly** • Monthly financial assistance • Every day Mid-day meals • Free dresses twice a year

IV. Accolades of Amartya Sen

It is an accepted fact that the explosion made by the Dravida Iyakkam had resulted in social changes that had benefitted the common man that made noble laurate Amartya Sen to record his accolades in the 2013 book, An *Uncertain Glory: India and its Contradictions*. Amartya Sen and Jean Dreze devote a number of pages to Tamil Nadu's progress over the past 30 to 40 years in terms of social development. The authors place much emphasis on how Tamil Nadu, along with Kerala and Himachal Pradesh, had achieved some of the best public services among most of India's states as a result of constructive state policies *(72)*. While Sen and Dreze do not specifically name or credit any politician or leader for this, Bharat Ratna Dr.Maruthur Gopala Menon Ramachandran and Puratci Thalaivi Dr.Jayaraman Jayalalithaa – as 12th,13th, 14th and 18th , 20th, 22nd, 24th and 26th Chief Ministers of the state respectively *(73)*.

The following excerpts from the book on Tamil Nadu's development trajectory are reproduced (verbatim) here under for more clarity and understanding:

Tamil Nadu is another interesting case of a state achieving rapid progress over a relatively short period, though it started from appalling levels of poverty, deprivation and inequality. Throughout the 1970s and 1980s official poverty estimates for Tamil Nadu were higher than the corresponding all-India figures, for both rural and urban areas (about half of the population was below the Planning Commission's measly poverty line). Much as in Kerala earlier, social relations were also extremely oppressive, with Dalits (scheduled castes) parked in separate hamlets (known as 'colonies'), generally deprived of social amenities, and often prevented from asserting themselves even in simple ways like wearing a shirt or riding a bicycle. It is during that period that Tamil Nadu, much to the consternation of many economists, initiated bold social programmes such as universal midday meals in primary schools and started putting in place an extensive social infrastructure – schools, health centres, roads, public transport, water supply, electricity connections, and much more.

These experiences of rapid social progress are not just a reflection of constructive state policies but also of people's active involvement in democratic politics. The social movements that fought traditional inequalities (particularly caste inequalities) are part of this larger pattern. These social advances, the spread of education, and the operation of democratic institutions (with all their imperfections) enabled people – men and women – to have a say in public policy and social arrangements, in a way that has yet to happen in many other states. Sen and et al wonders there is no evidence that the cultivation of human capability has been at the cost of conventional economic success, such as fast economic growth. On the contrary, these states have all achieved fast rates of expansion, as indeed one would expect, both on grounds of causal economic relations and on the basis

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of international experience (including the 'east Asian' success story). While many of their big social initiatives and achievements go back to earlier times, when these states were not particularly well-off, today Kerala, Himachal Pradesh and (to a lesser extent) Tamil Nadu have some of the highest per capita incomes and lowest poverty rates among all Indian states. Economic growth, in turn, has enabled these states to sustain and consolidate active social policies. Indeed Sen and etal had commended upon the PDS system and health care shemes implemented by the Government of Tamil Nadu headed by Puratchi Thalaivi Manbumigu Amma that can be verified in the above wonderful book by the two great authors. The above are what were opined by Jean and Amertya Sen. It is quite appropriate here to quote what was said by Puratchi Thalaivi Dr.Jayaraman Jayalalitha, the former Chief Minister of Tamil Nadu *(74):*

> We hear stories about the war between Devas and Asuras, in the heaven in the Puranas. Thereby the winners and losers will also differ. The Asuras (demons) were complaining everywhere, that Lord Brahma was favouring the devas by offering elixir to them; thereby they attained the state of deathlessness. Hearing this complaint, Brahma called the demons and offered cup of elixir to each demon, with a stipulation that they should consume the elixir without bending their elbow. The demons tried their level best; but, could not succeed. Finally Brahma called the Devas, and gave the elixir to each of them and stipulated the same condition. The devas thought for a while, and each one sat in front of the other, and feed the elixir to the other deva who was sitting exactly opposite, thus all the devas could consume the elixir. This may be a story but there is an undisputed fact behind it (i.e. "if you wish to give it to others, you will certainly get it") this is real socialism. Bharat Ratna Dr.MGR followed the policy of giving it to others and stands tall in the annals of history of philanthropy in Tamil Nadu.

Puratchi Thalaivi Dr.J.Jayalalitha further states (in her own words about MGR)

People enjoy happiness by praising MGR as Ponmana Chemmal, Puratchi Thalaivar; Makkal Thilagam, Idayakkani. The three syllables MGR itself is a mantra. These three syllables give us mental strength when we think about it; and when we chant, it gives courage. In the film industry and in politics, it is our leader Puratchi Thalaivar who planted the victory flag. We can see great people in the history of every country, who work for the upliftment of the poor and oppressed day in and out. MGR is not only equivalent to such leaders of the world, but has qualities beyond these great leaders. When we think of such historical leader, who has been gifted to us by God himself, we are elated with tears of joy in our eyes. He stood as the heart's fruit (Idayakkani) of Perariger Anna, who was responsible for the growth of DMK and stood as its root and nourishment. The pride goes to Puratchi Thalaivar MGR, who worked day in and out to alight DMK Party to the throne to rule Tamil Nadu.

To establish equity and justice in the society, to provide education to all; to provide mid-day meal to every school going children; to provide justice to the down trodden and deprived people; to weed out corruptive practice in the society; to drive out bad elements from the society; and to establish peoples rule thereby enabling the benefits of the development activities to reach the unreached and to attain these through peaceful means devoid of violence MGR entered politics. In politics and in administration the changes MGR made have entered in the annals of history and stands as a silent revolution. It is because of the popular schemes that were implemented by Dr.MGR during his rule in Tamil Nadu he lives in the hearts of people even this day.

> Bharat Ratna Dr. Maruthur Gopalamenon Ramachandran (MGR) the then Chief Minister of Tamil Nadu wanted Jayaraman Jayalalitha as his successor to lead the party, and strongly believed, that Amma had the fire power, to lead the party from the front. To a question from the senior Minister; MGR replied, every creation, will have a future dissolution, and when there is a development, there should be recession. After me, to take our objectives further, and sustain its development and fame, Ammu alone can do it. If I hand over the reign of this party to others, I will be doing a great discredit to Anna quotes Balu Manivannan (pp 75). This prediction, had become a reality, when MGR was admitted in Broklyn Hospital, USA, Amma single handedly campaigned Tamil Nadu Elections and made AIADMK victorious. Dravida Kazhagam firmly rooted for the implementation of Mandal Commission report, which was later adopted by the V.P. Singh led government in 1990. One of the significant achievement that was made under the premise of equity and social justice was the 69% reservation for the other back ward classes, adopted by the iron hearted *Revolutionary Leader SelviJ. Jayalalitha during her tenure as the Chief Minister of Tamil Nadu* that earned the title of "*Woman Saviour of Social Justice"* and entered in the portals of the annals of history of the great Dravidar Iyakkam which is envied even by her friends too.

The following are the top welcomed schemes of AMMA's current rule:

- Amma Unavagam (Canteen)
- Amma Kudineer (Water)
- Chennai Small Bus
- Amma Pannai Pasumai Shops (Nugarvor Kootturavu Kadai) In Chennai (Farm Fresh Consumer Outlets)
- Health Insurance For Srilankan Tamil Refugees
- Free Mixie, Grinder & Fan
- Monthly Pension For Transgenders
- Amma Tnfdc Fish Stall Chennai
- Free Rice (20kg) For The Poor
- Free Laptop For Students

The 2014 victory of Mullaiperiyar dam case in Supreme Court in May 2014 that allowed Tamil Nadu to

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raise its water level to 142 feet that had greatly helped the agricultural community; canteens with subsidized food called Amma Unnavagam for the homeless. Apart from the mid-day meal scheme, Amma introduced breakfast meals across government schools and the agile care taken to mitigate power shedding through solar energy including providing 200-750 units of free electricity to handloom and power loom weavers rose the eyebrows of the opposite parties. Amma was lauded for ensuring huge investments, in the two day Global Investors Meet in Sep.2015 as she acehived a towering task of investment to the tune of Rs.2.42 lakh crores. According to the government website, 4 grams of gold with Rs 25,000 towards marriage assistance have been given to 86,676 educated poor women, and her return to power (successfully for the consecutive second time) she increased the quantity of giving gold from 4 to 8 gms. Rain water harvesting, the cradle baby scheme and total ban on all lotteries including online and killing of dreaded poacher and sandalwood smuggler Veerappan are hall mark of excellent administration displayed by this eminent Chief Minister who worked on the three syllables "*Peace*"-" *Wealth" and "Welfare".*

1987- 24th Dec. Ammu stood by the side of the body of MGR for two days without taking food nor did she sleep crying all the times and said I lost whatever I possess today, I too wish to leave my body- but because MGR took a promise from me on his mother's photo that I should remain in the party to take the workers and the party together after his demise. It is due to the fact I am living. To full fill his ideology and desire, I determined to do. With the same determination Ammu lead the party as its general secretary for nearly 28 years and alighted AIADMK to power four times i.e. in 1991; 2001; 2011 and 2016. 2014:-during the Lok Sabha Election Madam made her party to stand alone and won 37 seats and grabbed as many as Rajya Sabha seats totaling to 50 MP seats to the Parliament which is considered to be a greatest achievement ever made in Tamil Nadu. An orations reader, acclaimed writer Jayalalitha has quoted the following from Maxim Gorky "it is untrue to state that life contains sobre alone. To state that it contains only cries, distress is also untrue. Life contains whatever man wants to search in it and discover from it. Whatever is not there in life and what is less in life – one has the power to create and acquire it". If this is true I appeal to the heaven that we the south Indians wish to create you again Amma *(75).*

Amma is regarded as God by a Minister:

In an article appeared in a very popular Weekly Tamil Magazine Tuklak pp 32 dated 27.1.2021 written by S.J.Idaya states that sitting Hon'ble Minister for Revenue R.B.Udayakumar builds a temple at his native place Madurai for his leader Late Chief Minister of Tamil Nadu Manbumigu Amma. The Minister said this is not a memorial it is a temple wherein Amma is the Chief Diety and regular prayers and offerings to AMMA will start. There will be social activities in the premises wherein training will be given on education to youngsters and make the ordinary students from poor economic background to the highest level. The Minister whenever visited the former Chief Minister of Tamil Nadu i.e. he used to come bare foot (without chappels).





Chief Minister of Tamil Nadu Hon'ble Edapadi Palaniswami and Deputy Chief Minister Hon'ble O.Panneerselvam laud Revenue Minister Udhayakumar for constructing the temple for MGRamachandran and J Jayalalithaa in Madurai district and dedicates the temple.

Minister R.B.Udayakumar used to call Amma as Tamilar's Kula Samy (Demigod or family diety). He had offered prayers to various temples when Amma was bed ridden at Apollo hospital in 2016. For many of Tamils it is not astonishing as they regard Amma as something great who lived for the upliftment of people governing them towards Peace, Welfare and Growth.

The following are opions vindicated by persons of social eminence:

An important dialogue in a movie became a reality:

It was reported in the Puthiya Thalaimurai weekly magazine that "You have a place in the history of Tamil Nadu" is the dialogue written by the doyan among the director K.S.Gopalakrishnan to be spoken by Cho Ramaswamy to Jayalalitha in the movie Vanthale

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Maharasi in 1973. It was the period when Kalai Selvi travelled with high grade of intensity as a leader actress in Tamil Nadu. This dialogue came true later. There is a big history behind Jayalalitha who haild from an Agraharam (orthodox Brahmin family) lived depending only on her mother and people both from the party AIADMK and the Tamil Nadu adored her as "Amma and you are our world" after she became the Chief Minister of Tamil Nadu. Indeed there is an astonishing history behind this marvelous achievement crossing the barriers of trials, tribulations and challenges which she had faced and won many times. It is the braveness which is an inherited wealth of Jayalalitha born along with her. India never witnessed such an iron lady as her contemprory. The name J Jayalalitha could be pronounced only by her no one in the party dared to pronounce her name and no one did so and we do not know whether it is due to precaution, or extraordinary respect; or due to fear; or artificial adoration or to gain posts in the party. The pride of uttering the noun Amma brought a sense of assurance to the entire female community of Tamil Nadu and the credit goes to Jayalalitha. Because of the braveness that this word gave, that had dispelled unnecessary fear created among the women folk of Tamil nadu. The retrods she gave to her political enemies are prominent at the same time when they approached her with folded hands she welcomed to the party and gave big position too. For example Dr.K.Kalimuthu then Thipori Arumugam.

Jayalalitha is very strict, even the Ministers would afraid to speak to her was the general opinion about her. This being so how then the general public could have access to Amma is the question? Turth is not that:- if the true sufferings are made known to Amma, it will be addressed and the distress of the sufferer is removed instantaneously says people who had availed such benefits. Just to mention an incident: The Chief Minister enters in to the Secretariat - a voice came from a young lady who is waiting at the corridor among the public "Madam Please listen to my problem" - Amma truns towards the girl; the security shows a grim face on the girl. But after a few minutes an order comes from the Chief Minister to bring that girl to her chamber. The girl expresses her anguish that she is a foodballer and suffering without a job. Few days an appointment order reaches the girl – she now exclaims Amma Na Ammathan – (real mother indeed). Though crisis and cases hovered around, she never stood confused; raising her brow she faced them in a bold manner before the court of law and won them too. Stood above an average woman in terms of desires and enjoyment of worldly affairs and had a clear understanding witnessing failures in marriages – desserted parents by their children – I am not worried about getting married is the conviction of Amma infact I am happy of not getting married. I love this lonely life wherein I have the freedom to take the decision on my own, and need not explain to any one and need not live just to make some-one happy I love such freedom indeed. To say it hardly she told that "I live a life of austerity"- perhaps the terminology of Makkalal Nan- Makkalukkagave Nan emerged from her inner conviction of eternity. *The utterance of "I am your beloved sister speaking- the propping of the reddish two fingers to remind the symbol of two leaves will now remain in the statue" (76).*

Kavi Perasu's Opinion about Amma

Vairamuthu – a great Tamil Scholar, famous lyricists of the present day Tamil Cinema and earned the praise worthy title called Kavi-perarasu from none other than Mutamil Aringer and former Chief Minster of Tamil Nadu Kalainger Karunanithi. The history of Jayalalitha from her exploits in the cine-filed as Kalai Selvi and thereafter her sojourn in to politics came to an end with her demise. Dominated by men in the politics she established as a woman politician and was successful too and concluded her fight in the political arena. Born in Mandya district concluded her journey at Saint George Fort. The deeds she had done cannot be done by another woman. She showed that an arts queen could rule the earth is an achievement – A star expanded as Moon is a great deed indeed. Called as Ammu in the cine field and called as Amma in the filed of politics indeed is an achievement. Projecting herself as the Priministerial candidate from Tamil Nadu itself indeed a great achievement. Her life was revolved around legal battles but she had never compromised with her professional ego. She never changed her attitude just as the parrot's wings never changes its colour in the rain. Determination is born with her. Once during a suiting that took place in Karnataka when the mob of general public demanded that she should utter long live kanatika and denounce Tamil she replied boldly that she may utter long lived kanatika but never utter words of denouncement of Tamil language such is the boldness of Jayalalitha she maintained it amids turmoil.

Concluding Arguments:

This research article proceeded from introducing both the hero and heroine, the objective of the Dravidar Iyakkam as marveled by Thanthai Periyar, thereafter explored to find out whether the twenty eight movies contains the idea of (1) dravida iyakkam (2) the goodness of each movie wherein the hero tries to establish truth (3) voicing against the atrocities meted out by the poors in the society (4) the heroine followed the hero as his shadow besides giving stelling performance including dance in course of this exploration whether the heroine developed leadership qualities. This paper also explored the possibility of finding out whether the hero Dr.MGR carried forward the concept of equity and social justice as vindicated in his movies and translated them in to action plan to improve the standard f living conditions of poors.

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When he was the Chief Minister of Tamil Nadu the various schemes discussed above as implemented by him and the accolades made by great economists only proves the point that Dr.MGR strived to stand by his conviction and Puratchi Thalaivi had followed his foot steps and continued the welfare schemes in her own vision.

The conclusion is inescapable that many of MGR films discussed above contain ideas of Dravidar Iyakkam as can be seen in the confluence of table given below and also propagated the idea of virtue, the end of all the 28 movies teaches a lesson of goodness. From the various intersections that this article explains the fact that MGR translated the virtue enunciated in his movies into his practical life and political affairs. Whether the heroine might have picked up leadership qualities is a question mark? It was the hero's call to identify Amma as his powerful successor to hold the scepture of AIADMK and carry forward the ideology of Annaism which she had done it beyond anyone's imagination:

Table of Confluence

Sl. No.	Name of the Movie	Voicing against the atrocity social towards the poors in the society.	Symbols of dravidar iyakkam	References on dravidar political ideology	Philosophical Songss social containing emanicipation, the practice of virtue in the society	Heroine's helping hand to the hero in establishing the truth.
1	Aayirathil Oruvan	√	X	X	√	√
2	Kannithai	√	X	X	√	√
3	Mugaraasi	√	X	X	√	√
4	Chandhrodhayam	√	√	√	√	√
5	Thanipiravi	√	X	X	√	√
6	Thaikku Thalaimagan	√	X	X	√	√
7	Arasa Kattalai	√	X	X	√	√
8	Kaavalkaaran	√	X	X	√	√
9	Ragasiya Police 115	√	X	X	√	√
10	Ther Thiruvizha	√	X	X	√	√
11	Kudiyirundha Koyil	√	X	X	√	√
12	Kannan En Kadhalan	***This movie is not available on the U-tube - no interpretation could be made***				
13	Puthiya Bhoomi	√	X	√	√	√
14	Kanavan	√	X	X	√	√
15	Oli Vilakku	***This movie is not available on the U-tube to watch****				
16	Kadhal Vaaganam	√	X	X	√	√
17	Adimai Penn	√	X	X	√	√
18	Nam Naadu	√	√	√	√	√
19	Maattukara Velan	√	X	X	√	√
20	En Annan	√	√	√	√	√
21	Thedi Vandha Mappillai	√	X	X	√	√
22	Engal Thangam	√	√	√	√	√
23	Kumari Kottam	√	X	X	√	√
24	Neerum Neruppum	√	X	X	√	√
25	Oru Thaai Makkal	√	X	√	√	√
26	Raman Thediya Seethai	√	X	X	√	√
27	Annamitta Kai	√	X	√	√	√
28	Pattikaattu Ponnaiya	√	X	X	√	√

**therefore the synopsis is not written and thereby no interpretation could be made out – however, in one single song that was translated under context –XV reflects the concept of dravidanism.*

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Intrepretation of the table of confluence

The above table is a cross verification of the 28 movies under each context and they reflect that:

- Table 5, 20 and 22 indicates that all the pointers are covered in the movie.
- Table 13 and 25 indicates that it coincides with four pointers.
- Rest of the tables i.e. reflect atleast three pointers and none of the table under the 28 contexts reveal the fact that it does not coincide with any of the pointers.

Therefore it is proved in the study that *the virteous hero MGR raises his voice for the downtrodden also ensures that justice prevails in the end. The scripts were message oriented, with philosophical songs reflecting the cultural value of Tamil society. It is also proved in the study that the horeine gives a helping hand to the hero to establish truth and justice in the society in almost all the movies under research.*

The researchers will be failing in their duties if they have not acknowledge the contributions made by great lyric writters like Kaviyarasu Kannadasan, Kavinger Vali, Kavinger Maruthakasi, Kavinger Muthlingam whose songs were portrayed in the various films under research. They bring forth one thing that they are also great social thinkers and MGR availed their services to bring the best out from them thereby the songs have not only become ever-green but also emulated the movie to compliment and supliment the story.

As a whole it is the avowed scope of the study that the classical movies are produced not merely to engage the audience's attention in fun and amuzement alone but to disseminate important social messages and thereby they stand to the test of time.

Acolades to Mega-TV

There are certain TV-Channels telecast songs from the old movies as they are liked by Tamils all over the world. Mega-TV not only dedicates a particular slot for the telecast of ever-green old songs. Film director Aathavan gives introduction about every song that not only bring forth the content of the song but about the heros', the directors of the movie. Mega-TV also telecasts the great interview given by music director M.S.Viswanathan (MSV). Aadhavan's interaction with MSV to elicit information about a particular song being composed and the intricacies involved in the tune of the song have become great source of inputs to the present research and the importance given to songs in a movie that compliments and suppliments the content of the story of a movie. The researcher therefore acknowledges the selfless services offered by Mega-TV and also to Aadhavan in sharing useful information. It is requested that Mega TV should continue such service for the benefit of millions of fans of Heros of yester years.

V. Testing of Hypothsis of the Research Work

Hypothesis 1: It is because Amma played a Lead role in the movies pairing with Dr.MGR and inview of the eminent story selection that aims the hero to establish truth and justice in the society and the songs relevant to the story – the heroine attained confidence that led to become an unmatched woman political leader - this hypothesis is not proved in the research work.

Hypothesis 2: Amma had natural talent to be the leading heroine and the association with unmatched hero like Dr.MGR boosted her talent and confidence - this hypothesis is proved in the research work.

Hypothesis 3: Puratchi Thalaivar understood the in-born nature of talents and the noble quality of philonthrophy, steadfastness of Amma and encouraged her to be the future political leader of his party – this hypothesis is proved in the research work.

Hypothesis 4: Acting with Puratchi Thalaiver was an opportunity to enhance skill, scholarship above all nurturing goodness in oneself more over working for the cause of the society and Amma capitalized these essential qualities and become the foremost woman political leader – this hypothesis is proved in the research work.

Hypothesis 5: Puratchi Thalaiver gave equal importance to women heorines that paved the way for Amma to emulate leadership qualities including self-discipline – this hypothesis is proved in the research work.



மக்களால் நான்.. மக்களுக்காகவே நான்..
உங்களால் நான் உங்களுக்காகவே நான்

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The researchers of this paper would like to say that it is a fallacy in belief to construe even a big book running into pages cannot characterize the intricacy of the sacrifice made by Amma to uplift the party after the demise of its leader, the great MGR" and the firm conviction Amma determined to undertake the noble phrase *"Makkalal Naan – Makkalukkagave Naan" "Ungalal Nan – Ungalukkagave Nan".* These are not mere words but born out of pure and eternal love for people of Tamil Nadu. This should not be construed to be born out of her ego because of the use of a common noun I. There is an ocean of difference between superfluous words coming out of oneself from exalted egoistic state than that comes out from the bottom of the heart of benevolence. It is the reflection of gratitude and benevolence that matters not the usage of a mere phrase that had great impact on the people who depend on this impeccable leader.



Jayalalithaa, who was appointed a member of the noon-meal scheme committee by MGR in 1984, serves food to a child.



1986 – in the month of July in the all India MGR mandram convention held at Madurai to commemorate the 10th year completion of AIADMK in power in Tamil Nadu Ammu handed over 6 feet Skepture made out of Silver to MGR and took the blessings of MGR, the picture above depicts the same.

Thus the picture pasted above only emphasizes that both the leaders were eminent, powerful, lived their life for social transformation with an ultimate aim of establishing equity and social justice of Tamil Nadu and become the savior of social justice and therefore cannot come to a certain conclusion that though MGR nurtured Amma but she excelled in all her endeavours and sacrificed her life for the party and thereby both remains as two sides of a coin reflecting the objective of AIADMK to them Annaism is the prophecy and peoples welfare are primary importance and entered in the portals of philosophy of politicsTamil Nadu and history will speak about them for ever.

Memorilla of Amma the Great



Jayalalithaa greets Narendra Modi at Chennai airport. Later, on the same day **Prime Minister Narendra Modiji** visited Amma's residence at Chennai breaking all the bariers of protocol and vindicating his simplicity.



As US Secretary of State, Hillary Clinton was one of the world's most powerful women and was floored by J. Jayalalithaa.

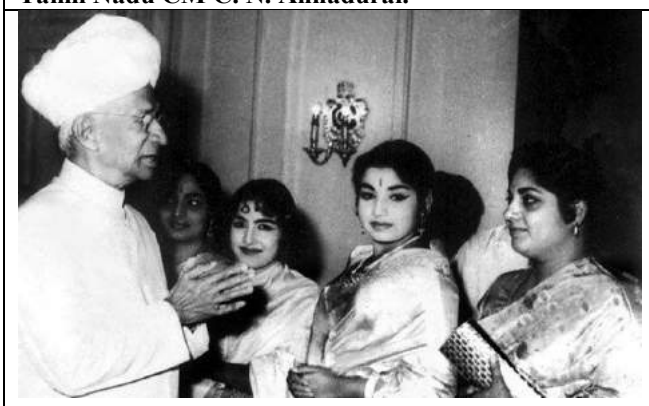
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As an artiste, Jayalalithaa receives an award from Tamil Nadu CM C. N. Annadurai.



Congress leader and Tamil Nadu CM K. Kamaraj greets Jayalalithaa at a dance recital.



Jayalalithaa, her mother Sandhya and other artistes with former President of India Dr S. Radhakrishnan.



Former Priminister of Smt Indira Gandi being greeted by Amma with a garland.

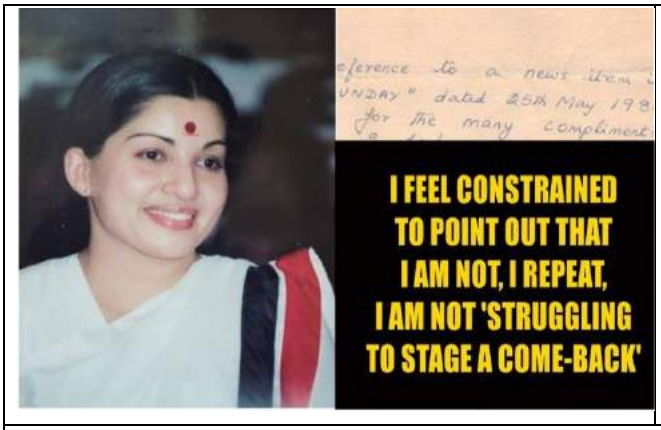


'I realised I was talking to a highly intelligent woman. I knew from my research that Jayalalithaa was a brilliant student - but her articulation and clarity of thought amazed me. No fumbling or searching for words to express herself. She never evaded any question. She was very frank and honest. There was sincerity; there was humour; there was pathos and pain,' said Simi Garewal on her interview with Jayalalithaa.



Only a true well-wisher knows the intricate talent, patience and perseverance above all dedication to serve the countrymen without any reservation - Padmasree Cho Ramaswamy Iyer being a great friend for life time of Amma boldly predicted Amma to be the future Prime Minister of India in 2015. Perhaps she deserves to be.

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This research work is dedicated to Smt.Sandya Jayaraman the proud mother of Puratchi Thalaivi Dr.Jayalalitha Jayaraman.

ஈன்ற பொழுதின் பெரிதுவக்கும் தன்மகனைச்
சான்றோன் எனக்கேட்ட தாய். (*ThiruKural verse 69*).

English (explanation of the above verse):

The mother becomes extremely happy after hearing her son praised by the nobles as a virtuous person. This happiness is greater than when she begot her son. - This becomes equally true to daughters as well if one reads the great facts indicated above by the researchers about Amma indeed she is great.

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