

# 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 Qualities to become an Unparalleled Women Political Leader

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## Abstract

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 take 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 paise to see the latest film.

## Index terms—

## 1 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 take 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 paise 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-road 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 Peraringer 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).

## 2 Cinema Disseminates Knowledge:

The former Chief Minister of Tamil Nadu Puratchi Thalaivi Amma in her thought provoking speech on the eve of 100 th Anniversary 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 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 propagate 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 Iykkam as marveled by Thanthai Periyar. ii. Whether the 28 storis portray MGR's endeavour 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 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 Thalaivar 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 Thalaivar gave equal importance to women heorines that paved the way for Amma to emulate leadership qualities including self-discipline.

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

This study will not complete if an introduction Gopalamenon Ramachandran (MGR) is well known by the three letters MGR and also popularly known as Puratchi Thalaivar (Revolutionary leader), 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 common people of Tamil Nadu as well.

Unable to continue with his education while he was studying 3<sup>rd</sup> standard 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 amenities to practice arts like silambam, stick fighting, body building etc. (5). It was quoted in the Wikipedia 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 Maadukulam 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 the poor 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 emancipation of the Tamil Society, he is a great savior of the poor, the needy and a person could be depended at the time of distress by both his friends and foes alike. membership on 14. 11.1972. There was chaos in Tamil Nadu and party workers came to the streets to openly support MGR including several Seniors and four sitting MLAs' such as S.M.Durai Raj, Ku.Chelliah, Sounderapandian, GR Edmond, later stalwarts like K.Kalimuthu, G.Viswanathan, Kovai Chezian, CP Velappan joined 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 (Ammu) 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 mantle 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.

## 5 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 Pattukottaiar -Kaduvellanthena 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 contested. 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 setback 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 predominant. 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 inscrutable that MGR was removed from the party post of Treasurer including the primary 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 ashappiness 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 moviethe 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.

## 6 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 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 9 th July 2019, reported the following: "Even when you write songs relating to sad news for the movies, you should not use incomplete words (sentences)". When Pattukottaiar writes, sometimes, incomplete sentences would occur (that will make the concept of the song in-complete) however, it will not happen to Kannadasan. Therefore, mix Pattukottai and Kannadasan in your writings'. In the movie "Indrupol Endrum Valka (live like today for ever)" the original first song was different and what had taken place was different. The first song was "pathai mari ponavare payanam yenge sollunga" (i.e. deviated from your chosen path where is your journey). Director Sridhar told that the meaning of this song will coincide with the situation of the story. But MGR advised not to write incomplete concepts. After this advice only, I wrote the super-hit song Anbukku Nan Adimai, Tamil Panbukku Nan Adimai -(I am slave to eternal love and I am slave to the ethical values of Tamil Language).

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

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 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 months 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 ??oseph (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): 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).

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.

## 7 Music is inevitable to Films

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

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 womanhood. 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 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 Ramamoorthy 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 repeat 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 Ramamoorthy 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.

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## 8 Amma Falicitate's M.S.Viswanathan

The above speech unearths the truth that music can attract the attention of audience, enthrall 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.

## 9 Periyar EVR:

Before the contexts are arrived to cross verify the facts in accordance with the objectives and hypothesis highlighted, it is necessary to understand how the Dravidian Self Respect Movement came into existence. Hard Grave described the noble history of Thanthai Periyar in a nutshell, his original writing is reproduced and the researchers respectfully acknowledge 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 (19<sup>th</sup> Century): 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 1920 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 1925, 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 1931, 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 1920 until 1934, 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 1937, 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, 1938, 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 Kazhagam, or Dravidian Federation. Naicker, who in the 1930's had visited the Axis countries as well as the Soviet Union, declared that "members of the Kazhagam should wear black shirts whenever possible, as a symbol of the present downtrodden 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.

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 Kazhagam, 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 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, Manuneechi 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 Manuneechi Cholan was (17).

### 10 Periyar's early life influenced Self-Respect Movement:

man from man and woman from woman. Let us see the early life of Erode Venkata Ramaswamy (Periyar) who was born on 17 th 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 husband and living without children. It was she who made the plea to obtain one of the children 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 Periyar 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 philanthropy he constructed big hospital for the poors and guest houses for the businessmen. He also constructed choultry for the poors to stay and dine. He used to pay Rs.500/-as income tax per annum 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) 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 surrounded 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 the virtue of high valour in Tamil society. The ancient The thoughts on the great concept the "selfrespect" 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 shaped his attitude to boldly question the fundamental problems faced by the common man in the name of caste which had distinguished and alienated 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.

old. He studied up to 4 th 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 tendency 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



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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 strenuous religious practice. Organizing bajans at their house had enabled Periyar to understand the nuances of puranas like the Ramayana and Mahabharata.

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 a 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 classmates 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 literatures leading to Saivism and Vaishnavism. 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. Someone would have indicated to their Parents, if they get him married that may perhaps reduce the aggressive 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 belongs 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 a 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 cook nonvegetarian food at home for him; he made his wife not to go to the temples; he even made his wife to dismantle the sacred thread (thali) from her. Thus Periyar undertook 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 Nerunjiappettai Swamikal. After the function there was a grand thathi-arathana i.e. supply of orthodox food prepared exclusively for the participants (all brahmins) took place at a choultry known as Ellaiy Chathiram. The younger brother of the Swamikal 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 corner 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 scuffle of misunderstanding had started from that day onwards but majority of the other community people supported Periyar to indulge in such corrections in social practice. He used to organize a food festival every year on the eve of Chitra Pournami 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 grew further the scuffle 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 Mahabharata. Some times the arguments would become heated exchange and Periyar used to win them by his authoritative questions. As the Brahmins could not speak Telugu, Periyar used to translate Ramayana and Mahabharata discourses rendered by them in Telugu language. While doing so he used to add his own version and thus he had become well acquainted with these classical puranas. They planned to go to Kasi as the life at Hyderabad was so difficult to secure one square 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 feed 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 nonbrahmin. He had to live on alms 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 poor 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 surrounded his neighborhood, many had to

leave Erode to far away places. There was no body to even bury the dead body. Periyar never hesitated to bury 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. Magistrate, Magagana School Secretary, Tennis Court Secretary, Devasthanam 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 congestion 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 massacre 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): II.

## 11 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: "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 Selvi J.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).

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). 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.

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## 12 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 enters 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 niece 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 Kannitheevu. 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 Nambiar, 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 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 aesthetically composed and made the songs ever green.

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).

## 13 Yes

No

## 14 Positive 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 9 th July 2019 it was reported that 54 years after the release 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". 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 22.4.2017;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

### 15 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).

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 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 storywe 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 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 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).

## 16 Tribute to MN Nambiar:

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 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 teetotaler, 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.

## 17 Context-2: Kannithai

Synopsis of the movie (written after viewing the movie in U-tube i.e. [https://youtu.be/U\\_yDiOlsWNM](https://youtu.be/U_yDiOlsWNM))

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 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 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.

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. Kannithai \* 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 trickery and ulterior ways to stripe the child from Captain Saravanan and kill it on 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

## 18 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

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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.

## 19 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 23 rd 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 threequarters of total wealth. India's 1 per centers -its superrich -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!

## 20 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 Mansion 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 heir 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 brother 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. Jambhu 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 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 vanquishes 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. Mugaraasi\* 1 4 5

## 21 3.

## 22 Directed by

## 23 Yes

There is a specific song which has been narrated.

## 24 No No Yes Yes

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?

## 25 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 builds 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 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).

## 26 Context -4: Chandrodhayam

Synopsis of the Story (written after viewing the movie in U-tube i.e. <https://youtu.be/ROu-uYg4gM>)

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



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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. No.

## 27 Name of the Movie and its historical details

Voicing against the social atrocity towards the poor in the society.

## 28 Symbols of dravidar iyakkam

## 29 No

Positive 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 his 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.

## 30 Interesting facts:

It was reported in The Hindu dated 9 th 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 Jayalalitha 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. 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.

## 31 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 draw 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 Peraringer Anna which has been emphasized in this song by the hero MGR.

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 Jayalalitha, and cinematography by Thambu (32). The hero teaches a lesson to the heroine about the character 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 Thalaimagam. 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 neckdeep 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.

## 32 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 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)

## 33 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 usual 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 falls 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 falls 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.

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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): Positive 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 unearths this truth and makes everyone to admire his self-less service to the society. 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.

## 34 Consider the following song from the movie

### 35 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.

### 36 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 barriers 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. 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. 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? Interpretation 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.

### 37 Sl.

No. (Written after viewing the movie in U-tube i.e. <https://youtu.be/MpeuEbxQoI>)

### 38 Name of the

The story of Arasa Kattalai deals with a ruler of Kumarinadu (Veerappa in a guest role), a despondent king who was assisted by a cruel 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 believe 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 request to take care of his own sister



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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). (Written after viewing the movie in U-tube i.e. [https://youtu.be/57vMz86r6\\_s](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 suspiciously 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 privilege 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 poison 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 falls down dead. It was later revealed 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 kavakaran (Alankudi Somu); Kaathu koduthukettaen aha qua qua satham (Valli); Kattazhagu Thangamagal Thirunalam (Alankudi Somu).

Volume XXI Issue V Version I Kaavalkaaran\*

## 42 Interpretation:

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.

## 43 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

#### 44 MGR FILM SETS A PRECEDENT FOR SHAH RUKH KHAN'S 'FAN':

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lord Dhanapal Mudaliar (K.D.Santhanam); her mother Kamakshi (Sennalkudi Narayana Laks hmi); 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 antinational 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.

Volume XXI Issue V Version I 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. 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.

Volume XXI Issue V Version I

#### 44 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 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

1299 scheme. So in a way it can be said that our most loved superstar MGR has set the precedent for Bollywood  
1300 superstar SRK. (39).

## 1301 45 Context -11: Kudiyrundha Koyil

1302 Synopsis of the Story (Written after viewing the movie in U-tube i.e. <https://youtu.be/CP82S60fGys>)  
1303 The story starts at the court wherein Nagappan M.N.Nambiar (Boopathy/Nagappan) was an accused who had  
1304 killed a co-worker by name Sivan which was witnessed by the estate Manager Ramanathan. Ramanathan deposed  
1305 evidence that he had actually seen Nagappan killing Sivan and the highest penalty of hanging was awarded to  
1306 Nagappan. Nagappan escapes from the prison and kills Ramanathan. Ramanathan S.V.Ramadas (Ramnadas)  
1307 was survived by twins (MGR1 and MGR2) Sekhar/Babu and Anand. After the demise of Ramanathan, his wife  
1308 the mother of twins wanted to go to Chennai. At the cremation the elder son Sekhar takes the oath that he will  
1309 take revenge on the killer of his father i.e. Nagappan. They travel in a train and the elder one gets down from  
1310 the train to fetch water but the train leaves the station. Thus the elder one was separated. He was running on  
1311 the railway track and was caught in the hands of Nagappan now Boopathy in the thick of the night. Boopathy  
1312 a confirmed thief and anti-social element brings up Shekhar but he names him Babu. Babu (MGR1) was well  
1313 trained in stealing and the fearless Babu is now a criminal and does anything ordered by Boopathy looting public  
1314 money, important public documents, moreover Boopathy is under the direct care of Babu. So long as Babu is  
1315 there, no one can touch Nagappan including the police. His mother Pandari Bai (Mangalam) brings up Anand  
1316 and he becomes a dancer in a hotel. He happens to see the heroine Jayalalitha (Jaya) a wealthy girl whose father  
1317 V. K. Ramasamy (Rao Bahadur Singaram) owns a bank and her elder brother Nagesh. The hero falls in love and  
1318 moves to Chennai in pursuit of his love affairs. In an attempt to robbery on a moving train though Babu was  
1319 successful but was shot by the police. He takes shelter in Anand's house sustaining an injury at his shoulder.  
1320 Anand's mother treats him just like her son even saves him from the police intrusion. As the hero experienced a  
1321 strange kind of inner feeling that makes him to change his outlook and he behaves like a changed person. Having  
1322 discovered this, Boopathy sends Babu to the same house to kill the old lady. This time also the eternal affection  
1323 wins over the rough attitude of Babu -the hero herein. He walks out of the house as a completely changed  
1324 person. Because of the heavy feeling at heart he drives his car hither and thither and rams in to a post and falls  
1325 down sustaining heavy head injury and thus loses his consciousness. The DIG of Police finds him and takes him  
1326 to custody as he is a confirmed criminal. The father of heroine caught the love affairs red handed and hands  
1327 over Anand to the DIG of police. Since Babu and Anand is of the same attire the DIG requests Anand to go in  
1328 disguise to the hotel run by Boopathy as Babu and join the criminals. The DIG educates and gives all the clues  
1329 required to Babu so that he can disguise and replace Babu perfectly. The plan works out successfully and Anand  
1330 unearths the truth and helps the DIG of police to discover the truth. But Babu recovers from the ailment and  
1331 goes to his boss Boopathy and wanted to take revenge against Anand and to kill him. Fortunately, he comes to  
1332 know the truth that he is the elder brother of Anand and takes revenge on Boopathy but his mother intervenes  
1333 and saves the life of Boopathy. Police comes in time to arrest Boopathy. There were great dialogues at the  
1334 end of the movie i.e. the climax scene wherein Anand has been captivated by Boopathy and was beaten roughly.  
1335 The heroine was also kept in a separate room but she wants to go out and rescue and save Anand. This dialogue  
1336 is astounding and goes beyond imagination. The height of the movie is that it contains wonderful songs even 50  
1337 years ago a professional dancer was engaged for a song "Adaludan Padalukettu" which is a superhit song and it  
1338 is being watched and enjoyed by millions of people even today. And fans hail that this Punjab bhangra dance was  
1339 not enacted by any one (40). Whose who come stay here and cease to exist -who is said to be living? Those who  
1340 have, will eat, those who do not, will suffer in hunger who is going to help.

## 1341 46 Tribute to L.Vijayalakshmi:

1342 L. Vijayalakshmi is an Indian film actress and classical dancer, known for her work in the Malayalam, Tamil,  
1343 Kannada, Telugu and Hindi film industries. Entered in the film industry in 1952, she had acted with superstars  
1344 like NTR, ANR, Prem Nazir, M. G. R, and Sivaji Ganesan,. Known for exquisite dancing skills she displays a  
1345 wonderful Bhangra dance in this movie Kudiyrunda Kovil is an unmatched performance watched even today by  
1346 millions of MGR fans. One can find the u-tube score of more than 10 million fans watched the song Adaludan  
1347 Padalaikettu <https://www.youtube.com/watch?v=vpEOq6Cbg-8>. RAJINDER SAINI says I am from Punjab.  
1348 This dance performance is based on punjab's famous Bhangra folk dance. The lyrics and music has been produced  
1349 accordingly. The credit for this beautiful performance goes to the person who created the music, the dance  
1350 director who directed the artist's so well. The artists at the same time well understood every step and move of  
1351 dance. I can not say whether or not the dance director took help of any Punjabi Bhangra dance director. At  
1352 the same time the singers sang the song so well. I being Punjabi has not seen such a beautiful Bhangra dance

## 50 CONTEXT-13: PUTHIYA BHOOMI

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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). Who among us are good or bad and who is high born and who is low born Those who are strong would beat the lesser person and they suffer who is going to stop this? Those who aggrandize will laugh and those who lost it will cry who is going to oppose it? How did disease comes and who will give treatment who is going to survive The alive will cease to exist but the body rests where it is who is going to accompany, the departed? Who is the fox and dog who would bite and kill who is going to come tomorrow? Those who born live they walk and sleep who will die? Interpretation 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. 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.

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### 48 Name of the Movie and its historical details

### 49 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). 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.

## 50 Context-13: Puthiya Bhoomi

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 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 servants 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. Kathirvan 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



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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 poor 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?

## 51 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 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).

## 52 Context-14: Kanavan

Synopsis of the story (Written after viewing the movie in U-tube i.e. [https://youtu.be/Zm-9JKa\\_Tps](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 poor's.

Female: My father wrote a will of testament that I will enjoy 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 writers 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 or 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.

## 53 -

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

## 58 NAME OF THE MOVIE AND ITS HISTORICAL DETAILS

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the estate is a criminal and threatened the heroine already. The story goes like this the Manager hatches plans to gain the property including 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.

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55 Name of the Movie and its historical details

56 After seeing the eye lids of the woman he becomes engan-  
gled. Will he become averse to milk and fruits And lay-  
down without sleep Regarded the pillow as his companion  
And regarded his imagination as pleasure Pure and Chaste  
mother yielded the intelligent -had he become mad in the  
sun during the month of Chittirai He always laughs showing  
his 30 tooth He is my aunt's son who had learnt all the above  
crafts Look at his views like an owal and has mustak like a  
cat Ask him from whom did he borrowed his dress for rent  
Pity at looking at him and we have created certain sympathy  
on him

Ask him to leave the place as he has got mouth full.

57 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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58 Name of the Movie and its historical details

Voicing against the social atrocity towards the poors in the society. 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

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implemented various welfare measures to the poors to the utter consternation of his critiques namely the congress men. 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 surreptitiously 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 jewellery 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 deserted her on the eve of the marriage itself with an advise that he can live with her only when all the jewellery 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.

## 59 Symbols of dravidar iyakkam

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 secret place where the idol was kept inside the trailer which was heard 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 enemies 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.

## 60 Sl.

No.

## 61 Name of the Movie and its historical details

## 62 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-7ef1e3bbcd361bac4083f9d3618dd68?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 sword 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 surreptitiously 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

**66 \*ADIMAI PENN -WIKIPEDIA EN.WIKIPEDIA.ORG ? WIKI ? ADIMAI\_PENN SOME INTERESTING FACTS RELEVANT TO THE MOVIE (AS WAS SAID BY AMMA HERSELF):**

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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 sends 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 heir of the throne of Vengadamalai. Sengoden shows no mercy on the baby child and orders that the baby to be jailed and grown just like 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 Vengadamalai Prince Vengaiyan who will take revenge on Sengoden and release the enslaved ladies from the tyranny's dynasty. Jeeva teaches Prince Vengaiyan on the nuances of ordinary living and respecting the sentiments of the people and also sword 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 harassment in the jail by Magudapathy (Manohar) who is a relative of Sengoden. At this place of the movie one realizes that Jeeva has a sister Pavalavalli and she is ruling Pavalavalli kingdom and Manohar was her army leader. The ancestors 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 heinous 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 Magudapathy. 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 vanquishing Manohar the hero enters the Cell of Pavalavalli only to see Jeeva there and takes the disguised Pavalavalli to Vengamalai. Meanwhile Sengoden discovers the whereabouts 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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**64 Name of the Movie and its historical details**

**65 Positive 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 Pavalavalli 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.

**66 \*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

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## 67 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 movie Netru, Indru, Nalai starring 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 wellknown 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.

## 68 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 unparalleled 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.

## 69 Song Originally Written in Tamil:

Translation of the Song in English:

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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.

## 70 INTERPRETATION:

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### 70 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 Marx. 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 Tippiarajuvvari 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 Smaranotsavams in the city. He also emphasised the need for spreading Vedas, Carnatic music, great epics and Itihasas to the people (50).

Volume XXI Issue V Version I 125 ( ) Context -18: Nam Naadu (Written after viewing the movie in U-tube i.e. Synopsis of the story: [https://youtu.be/qztLG-1eB\\_U](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 bribery. 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

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1763 coconuts the hero asks -how much I need to pay -One rupee eighty paisa replies the heroine -the hero finds his  
1764 purse too was stolen and expresses this in a very disparaging manner -heroine catches his collar and asks him to  
1765 remove his shirt in lieu of the money-the hero gives his wrist watch and goes away she keeps the wrist watch in  
1766 a box along with the day's collection and goes to sleep -her brother a drunken takes all the cash including the  
1767 wrist watch -he loses all the money and the wrist watch too in the gamble and returns home the next morning  
1768 in an alcoholic state -to her consternation the heroine finds the wrist watch was missing along with the money  
1769 too and ascertained from her brother that he had stolen them and lost it in the gamble. The heroine makes a  
1770 promise to her God "Lord Muruga" that unless she gives back the watch by earning day in and out she will not  
1771 eat full to her stomach and works here and there to save money. But next day the hero meets her and demands  
1772 his watch by paying the money and finds that she does not possess the same and leaves the place after scolding  
1773 her. The heroine meets MGR at his office entrance with the money she had saved tries to explain and give the  
1774 money but the hero in a fit of rage again scolds and calls her a thief. But the heroine explains the circumstances  
1775 and pleads that she is not a thief as she does not know how to steal and tells the fact as to how she had managed  
1776 to save the money by performing part time sundry jobs without even taking proper food. The hero understands  
1777 the honesty of the heroine and praises her for her honesty and refuses to accept the money as the money was  
1778 hard earned by her. But the heroine bends on giving the money back to him. The money was received by the  
1779 hero with great hesitation, the hero however asks the heroine to meet him the next day at the same place (Park).  
1780 The hero comes with a silk saree and gives the pack to her. She was surprised and asks why he had bought a  
1781 wall clock -the hero says it is not wall clock but saree. The heroine asks whether it is for his wife -the hero says  
1782 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,  
1783 the hero says it is because of the honesty she was carefully guarding within her mind and practicing it effortlessly  
1784 and it is inborn to her which is a rare quality indeed. The heroine accepts after great hesitation. Thus begun  
1785 a bondage with these two wonderful personalities without knowing the fact both will become Chief Minister of  
1786 Tamil Nadu in the future. Very rare indeed to find such personalities who vindicates their policies in the movies  
1787 and practices the same in the real life. Dharmalingam runs a school wherein he did not pay salary to a teacher  
1788 for more than six months. The teacher rushes to the house of Dharmalingam pleading for his salary as his house  
1789 was starving without food but he was driven out. He falls down and faints on the way side. The hero rescues  
1790 the teacher and takes him to the government hospital, where he could not be saved as the doctor refuses to treat  
1791 him stating that he do not have medicines to treat him. The hero finds even in the government hospital the  
1792 doctor takes bribe to treat the patients. He rushes to Dharmalingam's bungalow and found all the four so called  
1793 social workers (i.e. Dharmalingam, Alavandar, Punniyakodi, the doctor S. V. Ramdas) were engaged in a party  
1794 consuming alcohol and the hero confronts. Alavandar and Punniyakodi wants to murder the hero with the use  
1795 of their goondas but Dharmalingam stops it saying that the hero will be afraid of his brother through whom he  
1796 can surrender Durai. The hero rushes home finds the photo of Dharmalingam on the wall and breaks it -by that  
1797 time his brother arrives and asks Durai to tender apology to Dharmalingam. Durai refuses and he drives him  
1798 out of his house. Durai then goes to the local park where Alamelu the heroine asks him to come to her place  
1799 and provides shelter. The locals wanted Durai to contest in the election and become the councillor. Durai not  
1800 only becomes the Councillor but also was elected as Chairman of the township. An honest person like Durai  
1801 works day and night for the welfare of the people. But the Councillors approaches Durai to allow them to accept  
1802 bribe but Durai refuses to entertain their plea. By that time Durai sends notices to Dharmalingam, Alavandar,  
1803 Punniyakodi and the doctor for their suspicious business practice cheating the general public. Dharmalingam  
1804 approaches the hero and pleads him not to take action on them and offers Rs.10000/-as bribe -the hero refuses  
1805 and asks Dharmalingam to get away from his residence. Dharmalingam hatches the plan and buys the Councillors  
1806 with the result the hero loses his Chairman post. The hero goes to the house of Dharmalingam and he was  
1807 beaten badly there. Dharmalingam orders that the hero should be placed at a public spot so that the people  
1808 should know how powerful Dharmalingam was. Here also the heroine saves the hero.

## 1809 71 Sl.

1810 No. Positive Outcome of the Movie: The hero takes a pledge that he will take revenge against the four traitors.  
1811 He approaches the CBI and disguises himself as a gold merchant and somehow makes the four villains to fall his  
1812 track. Tender coconut seller the poor woman now becomes companion of gold merchant and plays a completely  
1813 different role standing by the side of the hero. Finally the hero identifies the four cheaters to the police and  
1814 establishes fair practice in the society. Come oh our teacher we came to welcome you The poor standing before  
1815 you expecting your services You are the brother of the great Aringer Anna and the friend of righteousness and the  
1816 leader of the poor The time had arrived the truth had trumped the goodness that we aimed has been achieved

## 72. Name of the Movie and its historical details

## 76 CONTEXT -19: MAATTUKARA VELAN

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Those who depended on untruth and conceit cease to exist We throw them in all the corners and they had to bend their heads in shame Clarity exists in our knowledge and power exists in our body and self esteem exists in our mind. Alacrity exist in our mind coupled with self esteem Let us forget what had happened and think what is going to happen following the path of righteousness is there any fear?

[https://en.wikipedia.org/wiki/Nam\\_Naadu\\_\(1969\\_film\)](https://en.wikipedia.org/wiki/Nam_Naadu_(1969_film))! - ! ! - !

Obligation, determination and vigilance will not be destroyed in course of time Sun had emerged and darkness had disappeared History is changing and everything will be alright in course of time.

### 74 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.

### 75 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 borthor, 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 Subramaniam 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, 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 Kaval' award from MGR in 1970. Chief Minister Jayalalitha 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).

### 76 Context -19: Maattukara Velan

Synopsis of the story (Written after viewing the movie in U-tube i.e. [https://youtu.be/RKF\\_XfAOg0w](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 stick by beating them. Velan punishes for the unruly act of Kamala and she rushes with full of fury 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) rescues 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 Volume XXI Issue V Version I 129 ( ) 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



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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 comedy of his own rational choice that adds grandeur to this story.

## 77 Sl.

No. Maattukara Velan\*

## 78 Name of the Movie and its historical details

1 2 3 45

Cow the personification of truth and the mother of virtue appears in the form of baby indeed is Goddess Women who guards the heredity of her family with a grandeur adorably given by thilak on the face and she is equated to Cow itself. 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 Intermixing 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 <https://www.youtube.com/watch?v=O5J7iiDdASw>

## 79 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 perseverance. 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.

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 prominent 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 Volume XXI Issue V Version I 131 ( ) 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)

## 80 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 "Raja malare raja kumari." Then followed "Annai". Thereafter she ventured as a comedienne in the movie "Kadhalikka 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

## 81 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 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 Karunakaran 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 Karunakaran (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 Karunakaran. 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 unearths the truth from the son of Dharmaraj -Cho Ramswamy whose role is both innocent commedian 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).

## 82 Volume XXI Issue

## 83 Positive Outcome of the Movie:

The hero finally unearths 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.

## 84 English Translation of the Song:

Why did God turned as stone? It is due to the fact that minds of human beings had become stones Those who witness treachery (but remain silent) should be considered that they had lost their eyes???? ???? ????????? ? ????? ?????????! ????????? ????????? ? ?????

Those who indeed try to stop the above treachery had lost his words The man who wanted to be benevolent had lost his gold ?????????!

## 85 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.

## 86 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

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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???? ?????????????? ?????? ?????? ?????????? ?????? ?? ??? ?! ??? ?? ?? ??????? ?? ??? ?!

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! 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 suitcaseopening 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).

## 87 Context -21: Thedi Vandha Mappillai

Synopsis of the story (Written after viewing the movie in U-tube i.e. <https://youtu.be/wz6IVhUbxw0>)

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-pocketing 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 surreptitiously killed by Solaimalai and also known as Pasupathy Rabhagavadhor (Major Sundarajan)'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 travelling 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 surreptitiously 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 villian.

## 88 Sl.

No.

## 89 Name of the Movie and its historical details

## 90 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

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 'Vaijyanthimala'. 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.

## 91 Context -22: Engal Thangam

Synopsis of the story (Written after viewing the movie in U-tube i.e. <https://youtu.be/RDeKRsl72OU>)

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 drunken 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 robbers 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 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.

Volume XXI Issue V Version I 137 ( ) hero meets Moorthy in the train and brings home and gets his sister married to him. To his surprise 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 dress 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 help 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 overcome 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 them too.

## 92 Sl.

No. 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 multitalented

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## 93 Name of the Movie and its historical details

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 troupe 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 in films like Bommalattam, 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 Ramaswamy who walked with his head held high and become part in the annals of cultural history of Tamil Nadu.

## 94 Context -23: Kumari Kottam

Synopsis of the story (Written after viewing the movie in U-tube i.e. [https://youtu.be/3bKZX\\_ud02E](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 heir 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 Volume XXI Issue V Version I 140 ( ) 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 surrounded 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 conjested 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

## 94 CONTEXT -23: KUMARI KOTTAM

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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 Somuto the utter disbelief of Somu tells the desire of his daughter but Paul refuses the idea of getting marriedon 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 pennyles 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.

Volume XXI Issue V Version I 141 ( ) Context -24: Neerum Neruppum Synopsis of the story (Written after viewing the movie in U-tube i.e. <https://youtu.be/qtzVnzvCPZw>)

The movie begins 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 rider ridding it fastly and trying to cross the boundary protected by a barrier. The horse rider 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 celebration 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.

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(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 deceive Marthandam. The heroine then performs a more versatile dance singing a song in four different languages (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 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.

## 95 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.

The movie starts with two children were born to the servant maid Bakium (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 Bakium 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 airport wherein two brothers become great friends. Ravi even 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

## 97 NAME OF THE MOVIE AND ITS HISTORICAL DETAILS

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### 96 Sl.

No. 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 solitude 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.

### 97 Name of the Movie and its historical details

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 mischievous 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 lunatic in the beginning but informs the hero in private that she is acting as a lunatic 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 listens 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 falls down dead. The hero then escapes from there with a revolver in his hand. The hero is now surrounded by the policemen as it was believed that he shot dead the lady. The hero had to lead a life in disguise 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.

Volume XXI Issue V Version I 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 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 enters 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 heir 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 ecstatic with joy to pronounce the death of Sadhasivan. But MGR was not Volume XXI Issue V Version I 150 ( ) happy he asks why should you be happy on some one else's death because Sadhasivan 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



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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 vast luxurious estate. The hero 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 commodity 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. 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.

## 98 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 Kadhalai 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, Vivasaaeye, Thaikkku 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

## 100 INTREPRETATION:

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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.

Volume XXI Issue V Version I 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 Ponniah'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.

## 99 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 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.

## 100 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.

ideologies for any one". It is this perseverance that made MGR the great actor. Quoting what the Russian 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

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.

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 interact with him...and this film has left with me an unerasable life-time experience,”. September 1 marked the 175 th 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 30 th Aug. 2020 (68).

## 101 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 foreshook 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 myself. 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 infuriated 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

### **103 BELOVED ELDERS AND ESTEEMED LADIES (THE EMBODIMENT OF ETERNAL LOVE), PROUDFUL TAMILIANS AND MY BLOOD STUD BROTHERS.**

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was so innocent. Some from the elite society used to down play me as my mother was an actress. To silence 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 Volume XXI Issue V Version I 159 ( ) 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.

### **102 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).

### **103 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

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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 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.

## **104 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 Peraringer Anna, who was responsible for the growth of DMK and stood as its root and nourishment. The pride goes to Puratchi Thalaivar MGR, who worked day in and out to alight DMK Party to the throne to rule Tamil Nadu.

To establish equity and justice in the society, to provide education to all; to provide mid-day meal to every school going children; to provide justice to the down trodden and deprived people; to weed out corruptive practice in the society; to drive out bad elements from the society; and to establish peoples rule thereby enabling the benefits of the development activities to reach the unreached and to attain 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 Brooklyn 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

## 106 CONCLUDING ARGUMENTS:

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Srilankan Tamil Refugees ? Free Mixie, Grinder & Fan ? Monthly Pension For Transgenders ? Amma Tnfcd Fish Stall Chennai ? Free Rice (20kg) For The Poor ? Free Laptop For Students 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 hailed 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 contemporary. 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 retros 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 turns 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 -deserted 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).

## 105 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 Minister of Tamil Nadu Kalainger Karunanithi. The history of Jayalalitha from her exploits in the cine-field 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 field 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 amidst turmoil.

## 106 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

2722 its leader, the great MGR” and the firm conviction Amma determined to undertake the noble phrase ”Makkalal  
2723 Naan -Makkalukkagave Naan” ”Ungalal Nan -Ungalukkagave Nan”. These are not mere words but born out of  
2724 pure and eternal love for people of Tamil Nadu. This should not be construed to be born out of her ego because  
2725 of the use of a common noun I. There is an ocean of difference between superfluous words coming out of oneself  
2726 from exalted egoistic state than that comes out from the bottom of the heart of benevolence. It is the reflection  
2727 of gratitude and benevolence that matters not the usage of a mere phrase that had great impact on the people  
2728 who depend on this impeccable leader.

2729 Thus the picture pasted above only emphasizes that both the leaders were eminent, powerful, lived their life  
2730 for social transformation with an ultimate aim of establishing equity and social justice of Tamil Nadu and become  
2731 the savior of social justice and therefore cannot come to a certain conclusion that though MGR nurtured Amma  
2732 but she excelled in all her endeavours and sacrificed her life for the party and thereby both remains as two sides  
2733 of a coin reflecting the objective of AIADMK to them Annaism is the prophecy and peoples welfare are primary  
2734 importance and entered in the portals of philosophy of politicsTamil Nadu and history will speak about them for  
2735 ever.

## 2736 107 Memorilla of Amma the Great