Online ISSN : 2249-460X
Print ISSN : 0975-587X
DOI : 10.17406/GJHSS

Global Journal

of Human Social Sciences: A

Arts & Humanities

Psychology, Public administration, Library sciences, Sports, Arts, Media, Music



Lessons Learned from the Pandemic

Mental Health Services in Hong Kong

Highlights

Self-Efficacy of Physical Education

An Heuristic Study on Puratchi Thalaivi

Discovering Thoughts, Inventing Future

VOLUME 21 ISSUE 5 VERSION 1.0

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Volume 21 Issue 19 was originally issued as A5

Global Journal of Human-Social Science: A
Arts & Humanities - Psychology

Volume 21 Issue 19
Originally issued as A5

Global Journal of Human-Social Science: A
Arts & Humanities - Psychology

Volume 21 Issue 5 (Ver. 1.0)

Open Association of Research Society

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Global Journal of human-social science: a
Arts & Humanities - Psychology
Volume 21 Issue 5 Version 1.0 Year 2021
Type: Double Blind Peer Reviewed International Research Journal
Publisher: Global Journals
Online ISSN: 2249-460X & Print ISSN: 0975-587X

Lessons Learned from the Pandemic: The Need for Further Development of Information and Communication Technology Enhanced Mental Health Services in Hong Kong

By Hong Wang Fung & Henry Wai-Hang Ling
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Abstract- The COVID-19 pandemic not only leads to more mental health problems because of its stressful nature, but it also increases the challenges of providing services for people with mental health needs in the community. This paper discusses the limitations of conventional mental health services and the potential use of information and communication technology (ICT) to increase service accessibility in the context of Hong Kong. We review some of the local studies and services and explain why ICT-enhanced services should play a more important role in the local service system, especially when there is a lack of resources and a need for social (physical) distancing. Some future development directions have been highlighted. We argue that it is necessary to further discuss the use of ICT in mental health services and develop more evidence-based web-based resources that can be incorporated into the local service system.

Keywords: pandemic; COVID-19; mental health; social work; information and communication technology (ICT).

GJHSS-A Classification: FOR Code: 419999



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Lessons Learned from the Pandemic: The Need for Further Development of Information and Communication Technology Enhanced Mental Health Services in Hong Kong

Hong Wang Fung [α] & Henry Wai-Hang Ling [σ]

Abstract- The COVID-19 pandemic not only leads to more mental health problems because of its stressful nature, but it also increases the challenges of providing services for people with mental health needs in the community. This paper discusses the limitations of conventional mental health services and the potential use of information and communication technology (ICT) to increase service accessibility in the context of Hong Kong. We review some of the local studies and services and explain why ICT-enhanced services should play a more important role in the local service system, especially when there is a lack of resources and a need for social (physical) distancing. Some future development directions have been highlighted. We argue that it is necessary to further discuss the use of ICT in mental health services and develop more evidence-based web-based resources that can be incorporated into the local service system.

Keywords: pandemic; COVID-19; mental health; social work; information and communication technology (ICT).

I. Introduction

Mental health problems have been a major public health issue not only in Hong Kong but also globally. Adverse social environments such as community conflicts and pandemics could not only lead to more mental health problems because of their traumatic or stressful nature, but they could also increase the challenges of providing services for people with mental health needs. Just like many places around the world, the community of Hong Kong had been largely affected during the COVID-19 outbreak. Recent studies showed that COVID-19 outbreak is associated with mental health problems (Choi, Hui, & Wan, 2020), and therefore active professional interventions are important (Lau, Chan, & Ng, 2020). However, similar to those situations in other societies (e.g., Li et al., 2020), the pandemic had constituted a serious challenge to mental health services in Hong Kong. For example, because of the need for social (physical) distancing, many face-to-face social services had been suspended, although the policy varied across different organizations. Service providers needed to take the risk of being infected even if the services remained available in the community. In fact, many community service providers had cancelled their groups and program activities, and only provided limited casework services. On the other hand, for many people using psychiatric service of public hospitals (which is one of the major mental health service providers in Hong Kong), they could only postpone their consultation or take the risk of being exposed to the coronavirus when they visited the hospital. The conventional mental health services had been further limited during the COVID-19 outbreak, in addition to the long-existing challenges (e.g., a long waiting time, lack of resources, geographical and time limits). Therefore, information and communication technology (ICT) enhanced mental health services may help overcome some of the challenges in providing conventional services, and therefore should be further considered and developed in any technologically advanced society like Hong Kong.

II. The Advantages and Evidence of ICT-Enhanced Mental Health Services

The advantages of ICT-enhanced services have been widely discussed. For example, ICT-enhanced services can ensure a powerful distribution capability, reduce geographical and time limits, enable a disinhibition effect, make asynchronous interactions possible and ensure a sense of privacy and safety (C. Chan & Ngai, 2018; Fung, Chan, & Ross, 2020). In addition, some forms of ICT-enhanced interventions (e.g., web-based psychoeducation, guided self-help) may be even more cost-effective than conventional services (Andersson & Titov, 2014). People who avoid seeking help due to sigma in the community may prefer web-based resources too. There is also strong empirical evidence supporting the use of ICT-supported mental health assessment (e.g., Donker, van Straten, Marks, & Cuijpers, 2009; Fung, Chan, Lee, et al., 2020; Vallejo, Jordán, Díaz, Comeche, & Ortega, 2007) and interventions (e.g., Josephine, Josefine, Philipp, David, & Harald, 2017; Sijbrandij, Kunovski, & Cuijpers, 2016).

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In the local context, there is a considerable amount of research in this area. For example, the validity of various web-based assessments for screening purposes is supported by studies in the Chinese context (e.g., Du, Yu, Ye, & Chen, 2017; Fung, Chan, Lee, & Ross, 2019; Fung, Choi, Chan, & Ross, 2018). Moreover, researchers have evaluated a variety of ICT-enhanced interventions, such as telephone-based cognitive-behavioral therapy for postnatal depression (Ngai, Wong, Leung, Chau, & Chung, 2015), Internet-based mindfulness for young people (Mak, Chio, Chan, Lui, & Wu, 2017), Internet-based cognitive therapy for social anxiety disorder (Thew et al., 2019) and web-based psychoeducation for caregivers of patients with psychosis (S. K. Chan et al., 2016). In fact, considering the technological infrastructure of Hong Kong and the frequent usage of ICT among local people, ICT-enhanced services for people with mental health problems should play a more important role in the local health care system, especially when there is a lack of resources and a need for physical distancing and infection control.

III. Current ICT-Enhanced Services in the Field During the Pandemic

ICT-enhanced mental health services are relatively limited in Hong Kong, as compared with conventional face-to-face services. There are, however, some good services and resources for local people with mental health problems. For example, a few hotline services have long been well-established for local people (Keung & Leung, 1996). Some online emotional support services have also been developed in recent years, such as the Teens Online Project and the Cyber Youth Outreach Project; some of them have been empirically investigated (e.g., C. Chan, 2018; C. Chan & Ngai, 2018).

During the pandemic, as we have observed, different agencies delivered their services in different modes. Some agencies built up websites to provide mental well-being information related to COVID-19, while some agencies would welcome service users to contact social workers using messaging applications (e.g., WhatsApp) when their community centres were closed. On the other hand, many service providers actively engaged the public and provided mental health information related to COVID-19 on social media platforms. Some agencies also started using online conferencing platforms to organize events such as health talks and sharing sessions. However, as reported by some frontline social workers, the policy varied across different organizations – some agencies still provided face-to-face outreach and home visit services, even though when the pandemic became worse in July 2020. Many social service agencies still had concerns about the use of ICT in providing mental health services – some examples include: informed consent, personal data, privacy, risks of data leakage on the Internet, verification of identity, legal liabilities of agencies and social workers, and crisis management and so on. More importantly, for people who can only afford psychiatric service of public hospitals, there are little alternatives available for them. This also points to the need for more accessible multidisciplinary mental health services in the local community.

IV. The Need for Further Development of ICT-Enhanced Services

As noted, there are some considerable limitations of conventional face-to-face services, despite their irreplaceable role in some situations (e.g., inpatient treatment, crisis interventions). More importantly, it is reasonable to predict that the pandemic may last long, and future pandemics may come again. If we only rely on face-to-face services, people with mental health problems could hardly access timely resources and support, which may further worse their well-being during difficult situations.

To our way of thinking, ICT can be used to facilitate different aspects of mental health services, including timely assessment (e.g., initial screening and regular evaluation) and early interventions (e.g., emotional support, mutual aid, psychoeducation, cognitive-behavioral skills training, Internet-based counselling) (Fung, Chan, & Ross, 2020), although these may not be fully applicable to those who have emergency needs.

Given the evidence for the use of ICT-enhanced services as well as the sociocultural context of Hong Kong (e.g., technological infrastructure, stigma), there is a need for further research and development of ICT-enhanced services for people with mental health problems in Hong Kong. Some important directions include:

1. Developing and evaluating more culturally-appropriate ICT-enhanced interventions for people with different kinds of mental health problems in Hong Kong, including conditions related to trauma and stress.
2. Investigating the concerns about ICT-enhanced mental health services from different perspectives (e.g., agencies, supervisors, practitioners, and clients).
3. Reviewing ordinances and laws related to ICT-enhanced interventions.
4. Discussing and developing guidelines for online and telephone counseling and groupwork.
5. Developing evidence-based online self-assessment and self-help resources for people with mental health concerns in the community.
6. Enhancing the interfacing between face-to-face services and ICT-enhanced interventions.

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7. Incorporating evidence-based web-based resources (e.g., psychoeducation, skills training, self-assessment) as a first-step support in regular mental health services.
8. Developing a practice model for providing blended multidisciplinary mental health services that include both biological and psychosocial interventions.
9. Exploring the possibility of a central one-stop platform that provides resources, referrals and support for people with mental health concerns and their family members.
10. Providing training in ICT literacy and online counseling for social work practitioners.

V. Concluding Remarks

Face-to-face services are important and irreplaceable in the field of mental health social work. However, these services are not without limitations, especially during pandemic. We argue that it is necessary to further discuss the use of ICT in mental health services and develop more evidence-based web-based resources that can be incorporated into the existing service system.

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Global Journal of human-social science: a
Arts & Humanities - Psychology
Volume 21 Issue 5 Version 1.0 Year 2021
Type: Double Blind Peer Reviewed International Research Journal
Publisher: Global Journals
Online ISSN: 2249-460x & Print ISSN: 0975-587X

Curatorial Processes in the Network Environment: Practice and Contexts from the 1980s

By Priscila Arantes
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Abstract- The online environment has become an unprecedented space for the creation and diffusion of art and culture with the COVID-19 pandemic. The spread of the virus was a kind of catalyst that helped artists reach far beyond the specialized settings, proposing a series of creative and curatorial possibilities on the agenda since the emergence of the Internet. Within this context, this article aims at discussing similarities and differences in curatorial practices carried out for physical spaces and for digital environments, considering their conceptual, expographic, technological and accessibility-centered aspects for audiences.

In the first part of the article, we will present a brief history of curatorial activity, with an emphasis on productions made in networks and on the network from the 1980s.

Keywords: networked curatorship; networked art; paço das artes; contemporary art; digital curatorship.

GJHSS-A Classification: FOR Code: 330205

CURATORIALPROCESSESINTHENETWORKENVIRONMENTPRACTICEANDCONTEXTSFROMTHE1980S

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Priscila Arantes

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In the first part of the article, we will present a brief history of curatorial activity, with an emphasis on productions made in networks and on the network from the 1980s. In the second part, we present a case study on four curatorships developed at Paço das Artes that were articulated in different environments, addressing the theme of memory and archive as a starting point: the exhibition *Arquivo Vivo* (2013), held in a physical space; the show *Livro/Acervo* (2010), presented in the space of the book; the digital platform in process *MaPA* (2014– currently); and the curatorial project currently underway *Ex(s)-Paços Críticos* (2020-2021), created for the online environment and puts in the same network artists who have never worked together and who represent a hybridization of generations, genders, ethnicities, territories and languages.

Keywords: networked curatorship; networked art; paço das artes; contemporary art; digital curatorship.

Part I

I. Curatorship: Displacements, New Formats and Circuits

Just as museums have been reconfiguring in the face of contemporary demands, we identify in the curatorial field, in connection with the plurality and diversity of artistic manifestations and mutations in the arts system, experimentation with new formats and exhibition circuits.

The principle of curatorial activity is directly related to the emergence of museums and the appearance of cabinets of curiosities: places where, at the time of the great expeditions and discoveries of the 16th and 17th centuries, a multitude of curiosities were collected-objects related to zoology, botany, archeology, historical and ethnographic relics, paintings and antiques.

If the work of curators originally comprised the preservation and exhibition of collections, in last decades their role has gained new outlines. The curator ceases to act only as chief conservator at a museum and starts to carry out independent projects. In this sense, there is a shift, or coexistence, of the figure of the curator as maintainer of collections and conservator/ head of museums-whose concerns regard the permanence and integrity of collections-to the curator who works with temporary exhibitions, incorporating different exhibition spaces and formats, and often imprinting an authorial view to their exhibitions.

It can be said that by the 1960s, it was the artists themselves who organized their exhibitions. In the period of modern art, for instance, we can identify the initiative of some artists to get together and put up their own exhibitions. In 1855, Gustave Courbet constructed a temporary building to show some of his paintings rejected by the Paris World Fair. And in 1863, when he had two works rejected by the Official Salon of French Artists, Manet, along with other artists, organized a show that ran parallel to the official one: the "Salon of the Refused."

Other exhibitions were organized by artists who were on the margins of the salons, or whose works were rejected by the Academies. The Salon of the Independents (*Salon des Indépendants*), for instance, is an art exhibition organized by the Society of Independent Artists, originally assembled in Paris in 1884. Bypassing the monopoly of art academies and their official salons, the society of independent artists created an annual open salon, showing all the novel trends in modern art, accessible to anyone who wanted to participate, adopting the "no jury, no awards" philosophy.

In 1942, Marcel Duchamp was invited by the Surrealists to set up two exhibitions. One took place in New York, named *First Papers of Surrealism*. The exhibition was characterized by the entangled white threads that the artist tied where the paintings were, making it difficult to walk around the gallery and to see the paintings on display.

It is by the 1960s, however, that the role of the curator and curatorship, as components for the assembling, production and dissemination of an exhibition, appears more systematically within the arts system. In the 1980s, keeping up with the flourishing of the art market and trade, the increase in temporary exhibitions and in contemporary art museums, the curator's activity undergoes a real expansion.

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Many associate the curator boom to the mutations that occurred within the arts system, for example, to the emergence of the so-called mega-exhibitions (biennials, documentas, manifestas), whose organization would be "unthinkable" without the curatorial presence.

It is important to note, however, that the expansion of curatorial practices led to the incorporation of new exhibition formats and circuits, often associated with existing parameters in the artistic production itself-some of the examples we can list are in-process curatorships, or those manifested in circuits other than "traditional" exhibition spaces (such as museums and art galleries), collaborative curatorships, networked curatorships. That is to say, the "histories" of curatorships, their formats and circuits, are closely related not only to more general issues of the arts system, but also to mutations and experimentation with new languages in the artistic practice.

The exhibition *When Attitudes Become Form*, by curator Harald Szeemann presented in 1969 at the Kunsthalle (Bern) was a landmark in this sense. The idea of conceiving a theme for the exhibition, in addition to being unprecedented, reversed the usual exhibition process, marking an important shift in methodology regarding the exhibition practice. Up until then, exhibitions were guided by formal, stylistic, chronological affinities, or by artists who were part of the same movement. Artworks were mostly completed, and were chosen by the curator and then exhibited. Harald Szeemann proposed a challenge to the artists. He accepted that artists presented concepts and actions that could be carried out in the exhibition space itself, or even outside of it, based on the suggested theme. The essence of the exhibition was not in the works exhibited, but in the "attitudes" arising from the creative process, "in the engagement of the artists themselves as subjective creators and in their eccentric personalities." Gesture and behavior united under one and same action.

Szeemann's motto was "take over the institution." So much so that artist Lawrence Weiner removed the plaster on one of the Kunsthalle's walls, creating a square measuring almost 90 x 90 cm, which became one of the most emblematic works of the exhibition's intentions. Joseph Beuys filled the corners of the exhibition space with his notorious lard, and Richard Long removed a piece of the Kunsthalle structure and took it for a three-day hike through the Swiss alps.

In Brazil, we cannot fail to mention the work of curator Walter Zanini in the 16th (1981) and 17th (1983) edition of the São Paulo International Biennial, which replaced the exhibition assembly with allotted spaces by countries, but also the exhibitions and proposals such as the *JACs*, *Prospectiva 74* and *Poéticas Visuais* (1977), held at MAC-USP.

At the JACs (1972), for example, Zanini not only made way for productions connected to new languages and media (xerox, video, fax), but also he allotted spaces for artists to produce their work at the museum, requesting, in the registration regulations, that artists should try to place more emphasis on the artistic process than on the finished object. *Prospectiva 74* was innovative, also in the sense of forming a *network* of well-known artists, in which each artist could invite one more and so on. This network of "friends" resulted in an exhibition featuring more than 150 artists who produced works that exceeded the limits of conventional media, such as video art and mail art. Also introducing innovative aspects, the exhibition *Poéticas Visuais* (1977) gave the public the possibility of selecting the works they would like to take home. In this exhibition, the public could obtain photocopies of the documents and works exhibited, in which the spontaneous participation of visitors potentially created numerous possible "portable exhibitions."[1]

a) Expanded Circuits: Experimentation with New Languages and the Online Exhibition Environment

It is important pointing out that in addition to the procedural aspect, the new formats, the incorporation of new languages in the field of art and curatorship, we can also notice-in connection with the practices of urban intervention, collaborative and network practices and productions in media art-the incorporation of new exhibition circuits beyond conventional spaces such as museums and art galleries.

The creation of new circuits for the circulation of exhibitions is not a discussion that is exclusive to the field of practices articulated with the online media or environments, but of a set of concerns that echoed in a series of productions-for instance, in the countless urban interventions projects or practices that value the urban environment as a stage for artistic expression.

One of these exhibitions, *Chambres d'*Amis, was formulated by the Belgian curator Jan Hoet in 1986, and had a quite daring curatorial proposal. The curator previously requested that some residents of the town of Gent, in Belgium, made their homes available so that 50 artists made interventions or installations in one or two rooms of the house. With a map in hand, visitors could knock from door to door and visit the "exhibitions", during a two-month period. The rooms used by the artists were usually living rooms, gardens and passageways, such as stairs and doors—except Daniel

[1] We must mention Seth Siegelaub, who in 1968 developed one of his most well-known curatorships in a format for publication: *Xerox Book*. For this exhibition, the curator invited seven artists (Carl André, Robert Barry, Huebler, Joseph Kosuth, Sol LeWitt, Robert Morris and Laurence Weiner), who contributed 25 pages of works.

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Buren, who chose a couple's bedroom in which he painted red stripes on a white wall.

We can argue in this sense that the use of the network environment as an exhibition space is part of these shifts in the field of curatorship, which, attentive to the different expressions of artistic practice, proposes different formats and circuits.

On the other hand, it is important to point out that the use of networked environments to house artworks in curatorial proposals has not started with the Internet. Two exhibitions that are worth calling to mind, within this perspective, are the 16th São Paulo International Biennial (1981), with an entire space dedicated to mail art, and the 17th São Paulo Biennial (1983), with a space devoted to art projects in videotext.

The mail art section of the 16th São Paulo International Biennial brought together artists of different nationalities to experiment with new poetic possibilities and to exchange works in a network parallel to the official art market and circuit. Mail art, as we know, was one of the first types of event to treat networked and large-scale communication as art. In the exhibition catalog, Julio Plaza, then curator of the mail art section, emphasized the democratizing aspect of this form of expression, criticizing the status of ownership of art and culture as economic practices. Mail art incorporated the notion of circuit into the field of art, breaking with the traditional layout of exhibitions in galleries and institutionalized spaces, emphasizing the communicative and interpersonal function among artists:

> "The post had become a media for the exchange of works between artists. This is an important aspect of the conceptualist movement, rooted in the early avant-gardes. Abandoning the unique object and looking for ways to act outside the commercial circle and integrate into the world, transformed by new technologies, a large number of artists turned to updated forms of communication" (Zanini in Arantes, 2012 p. 92)

Yet another trailblazing environment for art on the Internet that deserves to be called to mind is videotext. One of the main researchers of this technology in Brazil, Julio Plaza, wrote the book *Videografia em Videotexto* to discuss the processes of translating art and poetry for this environment. He has engaged in many experiments in which the videotext environment was used by works of art. These were mostly situations in which access terminals were available in museums and institutions, making it necessary for the public to access the arts circuit (Arantes, Bastos, 2020).

In his text for the catalog of the 17th São Paulo Biennial (1983), Plaza anticipates important aspects of the thinking regarding the use of digital environments as spaces for art. He discusses the hybrid and compact traits of the new languages, something that will be important later in the Internet environment. The synthesis of all languages through binary code and the need to create light packets to avoid overloading transmissions are clearly formulated by Plaza, whose text delimits the vocabulary used later by the main researchers in the field.

In this text it is possible to notice that the videotext exhibition, such as the one organized by Plaza, incorporates discussions not only related to experimentation with new languages, new circuits-the videotext environment-but also to the formats of exhibition and information storage linked with technological issues specific to this new environment.

> "Storing information in the database implies specific organization, which precisely allows for easier consultation by users and information retrieval by designers in order to update the information. Various editing formats are possible based on the needs of the electronic editor, thus comprising application structures. Tree-shaped structuring or "tree modeling": it comprises the distribution of pages in a linear sequence, according to the diagram of a tree having, for this very reason, a hierarchical structure with an in-depth movement in the choice of information. Users are given two movement choices: forward and backward. The forward movement in the information is made page by page, whereas the backward movement can be from page to page (...). The immediate tree modeling is that of the book due to the causal relationship in the "leafing" of pages. However, with the difference that, in the book, information exists virtually, as something you have never seen, but know it is there. In other words: a page exists when it shows itself" (Plaza, 1986, p. 27).

The 1970s and 1980s were marked by a great deal of experimentation in new media. They were part of a proposal that is still underground-as an alternative system to the more hegemonic arts system, with very little incentive from Brazilian institutions for proposals of exhibitions and artistic object in more traditional physical spaces.

After the 1990s and more specifically the 2000s, with the advent of Web 2.0, we began to see shows designed specifically for the online environment. In general, these curatorships, at least those of the first decade of the 2000s, were developed by researchers and institutions interested in experimenting in this field.

An example is the Whitney Artport. Launched in 2001 by the Whitney Museum, the portal commissioned networked art projects launched monthly, comprising one of the main collections of original works of this genre in a contemporary art institution. Networked art represents challenges at the institutional level, because in addition to its objects being often ephemeral, the artists' websites are available on the Internet.

In its first interface (currently available as a collection on the museum's webpage), the Whitney Artport is organized in a way that resembles a plain directory. The projects are listed one on top of the other, from the most recent to the oldest. The links are designed as buttons, in a style that refers directly to the

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time in which they were developed. They give access to a biography of the artist and a pop-up where the work itself is readily available. The Artport reveals a contradiction in Internet art that has already been pointed out, as the works are websites that can be accessed directly from their hosting addresses. These are commissioned works which, when published, become public (Arantes, Bastos, 2020).

The Artport affords us a condensed glimpse at a history of Internet art and the networked technologies themselves. There are defunct projects, as if they were testimonies of the ephemerality of mediatic environments. Additionally, the sequence of works reveals how the network has developed, passing through languages ranging from text-based games to groundbreaking data visualization experiences. In terms of online environments, it is extremely simple, but the complexity of the proposal stems from the fact that these are commissioned works, making the project one of the main responsible for the introduction of networked arts in the museum environment.

It is worth remembering the 2002 CODeDOC net art exhibition, curated by Christiane Paul. For this exhibition, artists were invited to create codes with a specific theme: connecting and moving three points in space. The CODeDOC exhibition strategy was unique: before "looking at the piece," the public was invited to access the work's source code. The curatorship was clearly asserting its objective: not only to explore the source code as an integral part of the work to be developed, but also to bring to the fore discussions about democratization and access to information. Among the works exhibited, a project by Sawad Brooks Perl stand out-its source code altered and interfered with the home page of the websites of three major global newspapers.

It is interesting to note that the exhibition is currently part of the Archive of Digital Art (ADA) project, started in the late 1990s to preserve the memory of art and digital art curatorship. It is true that museums and other institutions such as libraries and institutions of memory, have always had to deal with issues concerning the deterioration of material, as is the case with paintings or works of art that suffer from humidity, pollution, among other factors. Hence the care, especially in museums' collections in storage, with controlled temperature, humidity and handling of the pieces. When dealing with digital media, in addition to the issue of deterioration itself, we can add its obsolescence and constant impermanence:

> "Digital files can be easily copied without any loss in quality; can be reproduced, linked, marked and passed on from a blog by anyone on the Internet. However, they are also extremely ephemeral. The ghost of total disappearance is always peeking out from behind the door. Software changes (...) and network structures can render part of a code unusable, making it useless which takes up space on the hard disk. Successful online services can quickly become obsolete and end up being removed after a while without notice. Storage equipment can be damaged and lost," argues the researcher and curator Domenico Quaranta (2014, p. 240).

It is worth remembering the case of Geocities, which was a free hosting service website discontinued by Yahoo, obliterating much of the history of Web 1.0 with it. Not coincidentally the web artists Olia Lialina and Dragan Espenschied started the project *One Terabyte of Kilobyte Age* (2009). They downloaded the entire content from Geocities, voluntarily retrieved by the *Archive Team* collective, and have been making their content available on the web, while also creating themed exhibits based on the collection.

Another project I would like to draw attention to, carried out in 2012, was the show *Collect the WWWorld: The Artist as Archivist in the Internet Age*, organized by Domenico Quaranta for the LINK Center for the Arts of the Information Age. Its starting point was to shed light on works by artists focused on the archival and documentation of productions made on the Internet. The curator says about the exhibition:

> "The perception of the situation on the Internet that what exists online today can become a broken, inactive link, or a 404 error page tomorrow (...) leads some artists who work in this medium, such as net artists, to become collectors" (Quaranta, 2014, p. 240).

Unlike Christiane Paul's curatorship or the *Archive Team*'s project, *Collect the WWWorld: The Artist as Archivist in the Internet Age* integrated a hybrid format; in addition to a simplified index, the exhibition was also organized in the physical space.

A widely used environment in the early 2000s was Second Life, an interactive 3D environment focused on social relations. At the threshold between game and social network, the service garnered fans around the world, and many artists and curators started working in this environment. Some of the artists include Fred Forest, an Algerian artist who as early as 2008 developed performance projects especially for Second Life. More recently, the Chinese artist Cao Fei has made unusual combinations made possible by the "tool," combining in one place, for example, statues of Mao Zedong and aerial shopping malls, as in the RMB City series. The artist mixes pop aesthetic with digital technology in her multimedia projects to reflect on the fast changes contemporary Chinese society is undergoing.

Within this perspective, we can also recall some of Ars Electronica's initiatives, which since its conception in 1979 have produced a considerable amount of documents that are crucial for understanding art and the history of media art. One of Ars Electronica's concerns has been to work creatively to present its historical archive to the public. One of them is based on a diagram and map developed by the artist Gerhard

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Dirmoser at the prize's 25th anniversary. The artist, who works with data visualization, presented over 50,000 elements of the archive in a circular diagram: each event, talk, project, work organized and presented by the prize appears in the diagram, developed through a software created by the artist.

Later, in 2005, the festival turned the diagram into an interactive installation. In this iteration the public could access all the information from a smartphone. In 2010, the festival created for an exhibition at the Museum of Contemporary Art Tokyo a browsable archive with an avatar in Second Life.

With Web 2.0 and the popularization of the Internet, the network becomes a privileged environment not only for the circulation of artistic projects, but for exhibitions and experiments beyond those carried out by artists and curators from the existing media fields. In other words, we can make the case that after 2010 the online environment is occupied not only by artists and researchers in art and technology, but also for experiments by artists and curators dabbling in other languages.

Such is the case, for instance, of Instagram. Since it was launched in October 2010, it has been transforming the ways we relate to images. It is certainly one of the most popular among all social networks, not only as a space for the circulation of works by artists, but as a kind of virtual gallery where creators become almost curators of their own works.

Instagram feels like the perfect place for Cindy Sherman, an artist famous for her conceptual self-portraits, in which she portrays many different characters from American society. In her profile, made public in mid-2017, it could be no different: the artist plays with filters and features to create her changeable photographs.

This has also been the case for a number of artists in Brazil, such as Nino Cais, Aleta Valente, and Thiago Honório. In the case of the latter, Instagram becomes not only a space for the dissemination of his work, but an environment for poetic experimentation. In *Present*, the artist developed a collaborative project through Instagram: from a collection of photographs posted by the artist on the platform, showing winter gloves found on the streets of New York, Thiago Honório started to receive numerous photos of the same situation.

The series not only expands on discussions that Honório had already addressed in other projects (such as collecting, cataloging, and found objects), but also incorporates dimensions posed by the use of this new environment, such as collaborative practice.

On the other hand, it is clear that the editing process of the images posted to Instagram is not at all random. This control is exerted both through the choices in the three-column grid and through the many editing tools available. These decisions mostly involve specific knowledge-tutorial videos and texts that teach how to create an aesthetically coherent profile, what are the best times to post, etc. we can say that defining the sequences of images, as well as their possible manipulations, is akin to a curatorial role, turning personal interfaces into small galleries.

Lev Manovich, a digital culture theorist and one of the main researchers of social networks, coined the term "instagramism" to define this contemporary phenomenon, comparing it, in terms of impact and production of visual language, to the revolutions brought about by the "isms" "of modern avant-garde movements at the turn of the 20th century, such as futurism and surrealism. The difference, to him, is in the reach that instagramism allows for the sharing culture, allowing shared authorship in the definition of the language.

With the COVID-19 pandemic, the online environment becomes an unmatched space to create and disseminate art and culture. The spread of the virus worked as a sort of catalyst that helped artists reach far beyond the specialized métiers, proposing a series of creative and curatorial possibilities on the agenda since the emergence of the Internet.

This is the case of the *Pink Umbrellas Art Residency Festival*, with its first edition taking place from June to December 2020, held online due to the pandemic of the novel coronavirus. The event invited over 70 Brazilian and foreign artists, yielding hundreds of hours of original art works made especially for YouTube. During its 29 weeks in 2020, the festival created a new space for artists to meet and share, mixing different languages-performance, music, visual arts, among others-and which resulted in original works in video, available online on the project channel: www.youtube.com/PINKUMBRELLASARTRESIDENCY/videos.

Another interesting example of curatorial proposals developed in the midst of the pandemic crisis is *Critical Zones*, an exhibition organized by ZKM. The guided tour on Instagram shows the works installed in the space in the middle of a visitation process with masks and social distancing, which led the institution to propose a *Streaming Festival* and an online environment that transformed the project into a hybrid initiative with consistent use of digital environments in the context of the coronavirus health crisis.

Despite the hybrid format, *Critical Zones* forged a very sophisticated environment, both graphically and architecturally. The exhibition offered parallel browsing paths, according to the theme of interest to the user, and has remained in constant evolution throughout its duration. With introductory texts and illustrative images integrated into an environment that offers direct links to the included works, the interface of *Critical Zones* explores a radically vertical format that is consistent with the network situation marked by the massive presence of cell phones. (Arantes, Bastos, 2020)

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Yet another exhibition, by the research group *Zonas de Compensação*, from the São Paulo State University (Unesp), reproduces in 3D the physical gallery of the University's research institute, placing in frames the works of students working in different languages. Clicking on the pictures, we are taken, through links, to the artists' personal websites.

Part 2

II. Arquivo Vivo: Livro/Acervo, Mapa and E(x)Paços Críticos

Working with discussions related to memory and archives within a different perspective-thematic, historical, social and technological-has been the main concern of my curatorial research.

The first exhibition in this sense was *Arquivo Vivo* (Living Archive) curated by me and presented at Paço das Artes in 2013. In close connection to the concept of "Archive Fever" proposed by the philosopher Jacques Derrida, who understands the archive as a lacking, incomplete dispositive and, for this reason, always open to new and constant rewritings, the exhibition presented twenty-two works by artists who, through different ways, incorporated themes and procedures that concern the archive and the database in their relation to history, memory and oblivion based on the articulation of three main vectors: (1) *Archive and Appropriation of Documents and History and Art History Works*; (2) *Archive in the Body and Body as Archive*; (3) *Artist's Archives, Institutional Archive and Database*.

The first vector comprises artistic projects that appropriate historical documents or reenact iconic art history works/documents. By appropriating these files/documents, the artist deconstructs and modifies their "original" meaning, triggering the notion that the archive is always open to different readings and interpretations. This was the case, for example, with the project *As perólas, como te escrevi*, by the Brazilian artist Regina Parra. The project comprises a video installation formed by three synchronized projections. Each projection is composed of images of immigrants who crossed illegally into Brazil and now live in São Paulo. The immigrants read excerpts from the *New World* letter written by Américo Vespúcio in 1503. The projections on multiple screens, added to the polyphony of the different accents of immigrants who read the document telling the history of the "discovery" of the Americas, not only alludes to a fragmentary and multiple narrative, which is built in the relationship with the viewer, but also refers to the power relations and the colonization processes that have marked our history.

The vector *Archive in the Body and Body as Archive* comprises projects that consider the body as a kind of archive and/or that incorporate the archive in the body tissue itself. The body, here, can be understood as a kind of writing that incorporates marks, erasures, remnant signifiers of a body/message in a constant process of construction of meaning. *Made in Brazil*, by the Brazilian artist Letícia Parente, and *Time Capsule*, by Eduardo Kac, were part of this second vector of the exhibition. In *Time Capsule*, for example, Kac implants a microchip with an identification video on his ankle, registering himself, via the Internet, in a database. The project raises issues related to digital memory, and surveillance and information control devices.

The vector *Artist's Archives, Institutional Archives and Database*, in turn, comprises not only projects addressing personal and/or institutional archives, but also proposals that create complex classification systems and databases in different media.

Rejane Cantoni and Leonardo Crescenti present, in this vector, *Fala,* an autonomous and interactive talking machine based on a database that includes the 20 most spoken words in 40 different languages. The installation is composed of a microphone connected to a "chorus" of 40 cell phones. All devices are in a listening state, to capture voices and other sounds from the exhibition hall. The talking machine analyzes the information and establishes equivalences with its database, generating an audiovisual result with a semantic meaning similar to the sound captured, like in the telephone game. That is, it displays on the cell phone screens a word identical or similar to the word heard, pointing to the fact that the database is a dispositive open to a multitude of possible meanings and relations.

In this sense, the exhibition invited artists who approached the archival field from different perspectives-historical, conceptual and technological. As an exhibition held in a physical environment, the installation of works in the space, the concern with possible connections between them, lighting, visual and exhibition design were vital as a discursive dispositive.

In terms of exhibition design, our intention was to group together works that tackled the same theme in order to "guide" viewer's readings. The work chosen to start the exhibition-although the show didn't propose a closed circuit-was *La Liberté Raisonneé*, by the Spanish artist Cristina Lucas, who re-enacts in video the painting Liberty Leading the People (1830) by Eugène Delacroix. The work, steeped in profound drama, suggests a cruel fate for "Liberty," different from the one presented by the romantic painter. As a reenactment of Delacroix's painting, the work clearly presented the concept of *living archive* and narrative discourse intended by the curatorship.

The curatorial concept, in addition to being part of the discourse of the works, was also featured on the visual identity of the exhibition and the catalog. The design choices, predominantly in black and white, addressed the concept of "duality" (living/inactive

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archive; light and non-light), and also with the notion of archive through the marks and rectangles left by the image traces of the works that were part of the exhibition. It stemmed from the idea that each image was an information archive that could be manipulated and/or highlighted.

This research dialogued with another curatorship entitled *Livro Acervo* (Book Archive, 2010) focused on a more institutional discussion: the archive of Paço das Artes. Unlike the previous project, this exhibition took place in the space of the book, associated not only to issues related to the curatorial format-with direct references to the field of graphic design-but to the exhibition circuit-since it could be considered a mobile curatorship that allowed the public to access the institution's institutional archive.

Livro Acervo, was conceived by me in 2010 for the celebrations of the 40th anniversary of Paço das Artes. The initial concept for the project was to develop a "major" curatorship that could revive the memory of Paço das Artes-the players and agents that were part of its history-and offer audiences access to a curatorial project that would extend beyond the traditional exhibition space. This perspective led to the idea of developing not only a project on the very space of the book-a kind of mobile, touring curatorship-but also of developing a curatorship from the institution's "archive" and "collection," reviving one of its most notable projects: the *Temporada de Projetos* (Projects' Season).[2]

The project was divided into three main parts.[3] In the first one, 30 artists selected for the *Projects' Season* were invited to develop a never-before-shown work on paper sheets (such as the flip book *Naufrágio*, developed by the artist Laura Belém). These works were printed for free distribution, together with the other items that made up the project. Accompanying the notebooks created by the artists was the Encyclopaedia, the second part of the project, with information on each of the artists, curators and members of the jury that participated in the *Projects' Season* since its first edition. The third part consisted of a sound work of up to one minute, distributed on a CD-ROM, developed by the artists and curators who participated in the *Projects' Season*. It should be noted that the project (consisting of these three parts) took the form of a box/file, alluding precisely to the idea that this dispositive contained a significant portion of Paço das Artes's history and part of the young Brazilian art.

Not to be restricted to a mere list of artists who passed through the institution over the years, the idea of commissioning new works (whether on paper or in audio) was vital to incorporate the dimension of *living archive*, which also served as the curatorial motto for the 2013 exhibition. Here, however, the dimension of access-that is, of giving access to the institutional archive-was an essential conceptual and formal element, since the Paço das Artes, until 2007, had not yet developed a more affirmative policy concerning its institutional memory.

Different from *exhibition design* issues of an event held in a physical space, the dimensions and interface with graphic design were crucial for the development of the project's concept: a collection accessible to the public, put in circulation through the book.

The exhibition gallery-if we can call it that-in this project consisted of the file box with its thematic and operational sections: the encyclopedia, the works commissioned on sheets of paper and the CD-ROM, with the sound works. The warm color, in yellow, resulting from the visual identity chosen for the exhibition (for the file box, that is) can be seen as an attempt to get closer to the public; as a collection that is presented as "not cold," "living," that can be manipulated by the public through their different senses (sight, touch and sound). Also different from the physical space, the concerns took place inside the pages of the box, falling on the choices related to typography and chromatic range, the material aspect which, as a whole, conceptually translated the project.

Moving along the path of the *Book/Collection* project, in November of 2014 we implemented *MaPA: Memória Paço das Artes*, a digital platform for contemporary art that brought together all the artists, critics, curators and members of the jury that have participated in the *Projects' Season* since it was created in 1996.

The platform is comprised of a database with more than 900 images of the works showcased in the *Projects' Season*, as well as nearly 270 critical texts and video interviews that have been developed exclusively for this project since 2014. Gathering more than 240 artists, 14 curatorial projects, 70 art critics and 43 jurors, the platform was built as a relational dispositive and a work-in-progress, offering researchers the opportunity to access all the information from existing relationships in the *Projects' Season*.

At MaPA's home page, the public is presented, through a random system, to various names (of artists, critics, curators, and jury members that have taken part in the *Season*). By hovering the mouse cursor over any of these clickable names, the *MaPA* highlights, in bold,

[2] Paço das Artes's experimental vocation is confirmed mainly through the Projects' Season, which is aimed to providing opportunities for young artists to produce, promote and disseminate their work. Conceived in 1996 by the technical director Ricardo Ribenboim and the then curator of the institution, Daniela Bousso, the Projects' Season held its first exhibition in 1997, becoming over the years a rich incubator for the young contemporary Brazilian art.

[3] From this initial idea for the project, we invited the artists Artur Lescher and Lenora de Barros to develop the first curatorship for the *Book/Collection*.

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other names involved in that edition of the *Season*. This is how a research on the MaPA platform begins: as a relational device that allows the public to learn more about the trajectory of each artist, together with the critic and the jury he or she was selected by.

In technical terms, *MaPA* is a hybrid website, sitting between two distinct moments of the Internet. Its home page is dynamic, changing each time the user accesses it. It is made up of clickable names of artists and curators included in the environment. In practice, these names are tags-the structural keywords that have become common in self-publishing systems. The tags on a blog or video platform work like the old keywords of static search engines, with one difference: they are structurally associated with the content, and the list of things "hanging" under a given tag grows over time, as accesses to the site increase.

With the mouse over one of them, we activate a network of relationships. This form of browsing is no longer related to the print culture, as in the case of the *Livro/Acervo*. On the contrary, it expresses a networked reasoning. On its internal pages, *MaPA* is close to a simple directory, with an upper menu organized based on the website's themes, and side menus in chronological and alphabetical order, framing a content group composed of texts and images that make up the selected entry.

The *MaPA* curatorship can be seen not only as a dispositive that revives part of Paço das Artes's trajectory and its "collection," but also as a fertile research tool for all those interested in the directions of the young Brazilian contemporary art. Last but not least, *MaPA* is a triggering instrument for the construction of new narratives for the histories of the Brazilian arts, of the young contemporary Brazilian art, which is not given enough opportunities or is not included in the official art history discourses.

As one last project, I would like to highlight *E(x)Paços Críticos*, an extension of a project that has been developed for some years in partnership with the Anhembi Morumbi University. Entitled *Ex-Paço*[4], the initial idea-which emerged in 2016 when Paço das Artes was leaving the building it occupied in Cidade Universitária-was to conduct a 3D mapping of the building where the institution was housed for over two decades. The title of the project alluded not only to the name of Paço das Artes, but also to the fact that that location no longer belonged to the institution. *Ex-Paço*, in this sense, can be seen not only as a browsable space for shows and exhibitions, but also as a digital archive of an architectural space that for more than twenty years housed the cultural institution. The project, beyond a mere exploration of language, put in question the policies of institutional erasure and the need to create strategies for cultural memory.

In January 2020, at the opening of Paço das Artes's new building in Higienópolis, the project got a second version, in which visitors were invited to visit, through virtual reality, all the previous buildings that were part of the history of Paço das Artes in its 50 years of activities. Due to the museum's nomadic and inconstant trajectory, the idea behind the version presented in early 2020 was not only to revive the history and memory of Paço das Artes, as well as the different locations where the institution was present, but mainly to create a project that could be a triggering dispositive for the creation of policies against institutional oblivion.

This project had a hybrid version, since the public had to go to the exhibition space to have access to the project's virtual reality glasses. Although the resources for this work were somewhat limited, since it only had a plasma screen and a pair of virtual reality glasses, the project saw a strong engagement from the visiting public, especially from younger attendees.

The current version of the environment that bears the name of *E(x) Paços Críticos* was conceived at an extremely critical moment, due to the COVID-19 pandemic. There was a similar situation in previous versions, which were developed at important moments for the institution: in the first version, in 2016, when Paço das Artes was asked to vacate the building it occupied in Cidade Universitária; and in the second version, in 2020, when Paço das Artes inaugurated its new facilities. Drawing on this research, the curatorship developed by Arantes and Bastos challenges the team from the Anhembi Morumbi University to develop a generic environment, which converts this institutional experience into a space for experimentation and research.

Ex(s)Paços Críticos was completely designed for the virtual environment-from the creation of a platform to browse the exhibition, developed by designer Guilherme Falcão, to the implementation of unpublished works designed for this environment and which had the support of a technical team formed by students from the university.

The themes proposed by the guest artists addressed many different issues, such as memory, history, colonization processes, among other critical discussions of contemporaneity. In *O mundo arde*, for instance, the duo Ana Maria Tavares and Dino Vicente allude to the chaos the world experienced in 2020. According to the artists:

> "The world burned and burns still. It burned with fire, it burned with viruses, it burned with indifference, with falsehood. It burns... and it will last. The World Burns. We don't know for how long, but we do know that it will leave marks on our memories, on our skins, on our senses. Our landscape was transformed, it became fire, it dried up and will dry even further. The rivers dried up, the fauna dried up,

[4] The Projeto Ex-Paço was conceived by Priscila Arantes and Sergio Nesteriuk in 2016.

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the flora dried up; relationships dehydrated and we ended up alone. And the hot wind drove animals and people out of their habitats. 2020 shut away and dehydrated lives. 2020 burns in politics, burns in values. It burns forests, ignites lives. It ignited the earth. It burned outside and it burns inside each one of us, even if we don't know it. It burns. How do we deal with this volcanic bubbling that seems to inflame us inside and out?"

Andres Burbano, Fernando Velazquez and Pierre Puente present *Sãotá*, a work that consists of a 3D environment for the web, merging two neighborhoods in São Paulo (Higienópolis and Paraisópolis) and two in Bogotá (La Candelaria and Chapinero), which are characterized for their opposite socioeconomic profiles. The project is an appeal to subjectivity in interpreting big data and its algorithmic processing. It questions the apparent objectivity of the data and the algorithms that articulate them, and to highlight the need to develop subjectively based methodologies that address the territory from humanistic rather than merely economic perspectives. With the creation of this visible and browsable, though nonexistent and adrift meta-city, the project seeks to unearth some of the invisible yet essential layers to understand the territory and the urban air space.

JardimDeEpicuro_EmChamas is an encounter between the performance artist Dani Dini and the computer artist Tania Fraga. Based on the exchanges between the works of these two artists, a site-specific installation was built at Tania Fraga's studio. Streamed online in several social networks simultaneously, the site-specific expands from the physical space of the studio to the space of the networks. *JardimDeEpicuro* is a virtual reality work with a brain-computer interface, whose realms are lavish with flowers, life insemination through pollination, and renewal, originating a Dionysian reality. The installation sparks the connection between virtuality and physicality, which recombine reciprocally. During the discussion and development process of the work – in line with what has been impacting the Brazilian environment, with fires in many regions of the country – the artists reformulated the work, addressing this issue on the environment depicted.

In *DE REVUELTA / MINHA PALAVRA*, Daniel Lima and Gabriela Golder have created a project that springs from a dialogue between two perspectives, two ethnicities, two genders, two languages, two nations. Adopting an anti-colonial view, two authorial conceptions are entangled in revolt, in which words represent desires, imaginaries, utopias, dystopias, forces of destruction and creation. There is no obvious answer, there are no traced paths, just a maze, a storm, a trap or a possibility; to remain on the edge, to keep going or to decipher the solution.

In this project, the idea was not to bring a digitized work from the real to the virtual environment, but to explore the creative possibilities offered by the online environment. In this context, it was extremely necessary, in addition to the conceptual issues addressed in the project, to work with an interdisciplinary team formed by curators, artists, experts in game programming languages, 3D, sound, coders and interface designers.

Another concern of the project was the issue of access, considering the different levels of technology accessible by the public. Not coincidentally, the idea was that each work could be watched in real time online, but we also offered an offline version, with a pre-recorded browsing session. Another goal was to offer a more sensory and immersive experience to the public, making the work available in full screen format.

The work interface, developed by the designer Guilherme Falcão, presented the works in a vertical grid, mirroring the format of cell phones, and referring, in the project's visual identity, to the 3D navigation vectors.

In this sense, it is not a matter of transferring to the virtual environment the experience we live in a curatorship in the physical space, but of being able to live through the possibilities afforded by the online environment.

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Global Journal of human-social science: a
Arts & Humanities - Psychology
Volume 21 Issue 5 Version 1.0 Year 2021
Type: Double Blind Peer Reviewed International Research Journal
Publisher: Global Journals
Online ISSN: 2249-460x & Print ISSN: 0975-587X

Self-Efficacy of Physical Education Student Interns in to Engage their Pupil's after Training in "Body Language and Public Speaking"

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Abstract- This research aims to develop and test a training device in 'Body language and public speaking' centered on the development and consolidation of communication skills in future teachers of physical education in Tunisia. The effectiveness of the device was evaluated based on the evolution of the feeling of self-efficacy of the student interns to keep their pupîl's engaged in learning situations before and after a specific training of "Body language and public speaking" throughout the work-life preparation course. To make this study a reality, we involved two groups of student interns. A first group to assume the role of witness received ordinary initial training provided by the 'Higher Institute of Sport and Physical Education (Ksar Saïd)'. A second group to assume the experimental role received the same initial training but was also involved in the training device designed for this study. The change in the feeling of self-efficacy was measured using the French version of the Ohio State Teacher Efficacy Scale (OSTES) questionnaire recognized in the literature (Ménard, L., Legault, F. & Dion, J-S., 2012) as an instrument measuring the effectiveness of the teacher with regard to student engagement as the main indicator of classroom management.

Keywords: communication skills, 'body language and public speaking', student interns.

GJHSS-A Classification: FOR Code: 950199



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Self-Efficacy of Physical Education Student Interns in to Engage their Pupil's after Training in "Body Language and Public Speaking"

Aymen Hawani [α] & Maher Mrayah [σ]

Abstract- This research aims to develop and test a training device in 'Body language and public speaking' centered on the development and consolidation of communication skills in future teachers of physical education in Tunisia. The effectiveness of the device was evaluated based on the evolution of the feeling of self-efficacy of the student interns to keep their pupîl's engaged in learning situations before and after a specific training of "Body language and public speaking" throughout the work-life preparation course. To make this study a reality, we involved two groups of student interns. A first group to assume the role of witness received ordinary initial training provided by the 'Higher Institute of Sport and Physical Education (Ksar Saïd)'. A second group to assume the experimental role received the same initial training but was also involved in the training device designed for this study. The change in the feeling of self-efficacy was measured using the French version of the Ohio State Teacher Efficacy Scale (OSTES) questionnaire recognized in the literature (Ménard, L., Legault, F. & Dion, J-S., 2012) as an instrument measuring the effectiveness of the teacher with regard to student engagement as the main indicator of classroom management. The results obtained from the statistical analyzes on the feeling of self-efficacy variables showed a significant effect of the system on the educational practices of the trainees involved in the training activities. Indeed, the device has increased their sense of self-efficacy in keeping students engaged in learning situations more than their student counterpart at 'Higher Institute of Sport and Physical Education (Ksar Saïd)'.

Keywords: communication skills, 'body language and public speaking', student interns.

I. Introduction Literature Review

Over the past two decades, researchers in the field of psycho education (Ménard, L., Legault, F. & Dion, J-S., 2012) have investigated the influence of teachers' feelings of self-efficacy on their educational practices and student learning, their motivation as well as their commitment and therefore their success. The concept introduced by Bandura (1977, 1986) states that self-efficacy beliefs directly guide our choice of decisions, our perseverance, our vulnerability to stress and the nature of our life choices (Gaudreau et al., 2012).

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The concept of self-efficacy is often presented in the literature in different ways depending on the authors. While some use the term "feeling of competence" others use expressions such as "feelings of self-efficacy or beliefs of effectiveness" or even "feelings of personal effectiveness" (Bandura, 2007; Galand and Vanlede, 2004; Menard et al, 2012). In this perspective, several researchers in the field have contributed to the definition of the concept (Ashton, 1984; Ashton and Webb, 1986; Denham and Michael, 1981; Gibson and Dembo, 1984; Soodak, Podell and Lehman, 1998 and Woolfolk and Hoy, 1990; cited by Gaudreau, 2011). In the context of this research, we will use the term sense of self-efficacy.

Concept registered in the framework of the sociocognitive theory of Bandura (1977, 2003, 2007), self-efficacy refers to the belief of the individual in his capacity to make decisions, to evaluate his actions before acting and to produce performance. In other words, it represents an individual's belief in their ability to succeed in a task, to act in order to control the events that affect their existence (Bandura, 1997). Thus, Monfette and Grenier (2015) point out that the feeling of self-efficacy does not refer to the actual capacities and aptitudes that the individual possesses, but rather to what the individual believes to have and is capable of accomplishing. As a result, as several researchers in the field have argued, individuals with a high sense of self-efficacy perform better and set higher goals than those with a lower sense of self-efficacy. They also tend to put in extra effort, to commit more strongly and for longer, and with less stress overcome the obstacles and constraints they encounter (Bandura, 2003; Galand and Vanlede, 2004; Gaudreau et al., 2012; Ménard et al., 2012).

In short, those who demonstrate a higher self-efficacy are more likely to make every effort to produce the desired effects. Conversely, people who exhibit a low sense of self-efficacy perform less and persistently, find it more difficult to overcome obstacles, are more likely to be stressed and face problems more often.

In the wake of work on the concept of a feeling of self-efficacy in education, research results show that this concept constitutes a major common point in most theories in the field of educational psychology (Bong & Skaalvik, 2003; Wiegfield & Eccles, 2002; Viau, 1994;

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cited in Galand and Vanlede, 2004). The common central idea, as the author puts forward, is that an individual's belief in his ability to perform a given task determines how he will cope with that task and the level of performance he will perform. will actually achieve. This central concept of Bandura's theory is two-dimensional in that it brings together beliefs of effectiveness (a person's perception of their ability to perform an action in a given context) and expectations of results (feeling that the actions carried out will produce the expected results) (Bandura, 2003, 2007; Gaudreau et al., 2012; Lecomte, 2004; Ménard et al., 2012; Monfette and Grenier, 2015). Thus, the success of the person in an action requires strong beliefs in his capacity to be able to anticipate a positive result. In line with what has been put forward beforehand, Gaudreau (2011) points out that "positive expectations of results encourage the person to act while negative expectations demobilize him". Consequently, Bandura (2003) indicates that even if a person has a high level of skills and great knowledge, it is not obvious that he can be effective in his actions and demonstrate performance if his sense of self-efficacy is weak, especially in relatively difficult contexts.

In the field of education, the notion of two-dimensionality is based on the one hand on the teacher's belief in the predispositions of students to produce learning even under the sometimes negative influence of the classroom climate. In other words, it is about the teacher's belief in their ability to support the learning and success of their students (Monfette, O. and Grenier, J., 2015).

II. Objectives of the Study

The objective of this article is to highlight the self-efficacy belief of student interns in keeping their pupil's engaged in learning situations before and after specific training in "Body Language And Public Speaking" at the end of the initial training.

III. Methodology and Locale of the Study

This research consists in a quasi-experimental study for the fact that there is manipulation of a variable, namely the training program of "Body Language And Public Speaking" and we have opted for a quantitative approach based on a questionnaire.

a) The Training Program in "Body Language and Public Speaking"

The training program predicted 12 meetings lasting 2 hours, which makes 24 training hours. The training started in September and it ended in March. Indeed, each meeting is associated to a thematic content which was presented, worked, discussed and experimented. A training meeting implies a theoretical content followed by its implementation. By the "active experience", the trainees are asked to plan, organize and supervise teaching sequences then, outside meetings, they were invited to implement the elements of content in their training environment. In order to have a more positive effect between the experience and the learnings, successes were systematically under-lined while failures were discussed and analysed, thus allowing to make all the aspects of the training program constructive.

Trainee teachers are invited to: 1) Work on oral expression techniques (breathing, voice, articulation, rhythm and repetition). 2) Improve nonverbal communication (territories, proximity, posture, gestures, facial and facial expressions). 3) Improve the perception of self. 4) Tame, regulate stress and control the speech.

b) Participants

The sample formed by student volunteers consists of a first reference group n = 25 (15 men, 10 women) and the second experimental group n = 22 (9 men, 13 women). They are students at the end of training in physical education (Registered at their third year of License in Fundamental Physical Education) and their age was 23 ± 1 year. They completed a questionnaire on two occasions during the school year 2019-2020.

c) The data collection process

All the participants have signed, by accepting to participate in the study that they consent to reply to the questionnaire. The questionnaire has been completed in two times, one time before the training, and a second time one week after the end of training and probation. The questionnaire required about ten minutes to be completed.

For a questionnaire, which has been used as a pretest, each one of the participants identified himself by a pseudonym in order to ensure anonymity and match the requirements.

d) The data collection instrument

To collect the data, the two groups completed the French version of the Ohio State Teacher Efficacy Scale (OSTES) (Appendix 1). The questionnaire is made up of three subscales of eight items each. The first Teaching Strategies subscale measures the sense of effectiveness with regard to the teaching strategies that secondary school teachers use. The second Class Management subscale measures beliefs and practices related to classroom management that assess teachers's sense of effectiveness. The third and final subscale Pupils Engagement measures how well they feel in their ability to keep students engaged in learning activities. Participants were asked to respond to the items using a response scale ranging from 1 (not at all) to 9 (perfectly).

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The choice of the OSTES questionnaire was made according to two criteria. On the one hand for its scientific validity and on the other hand because it met the needs of the training system developed for this study. In addition, what seemed as important to us was that the OSTES was recognized as an instrument for measuring teacher effectiveness (Ménard et al, 2012).

i. *Validation of the questionnaire*

The OSTES in its original version presented reliable and valid data in the literature. Ménard (2012) and Dubois (2014) report that in previous work, the OSTES gave on the whole scale a coefficient ranging from 0.89 to 0.93 and a specific coefficient of the three subscales which varied between 0.77 and 0.90 (Heneman III et al., 2006; Tschannen-Moran & Woolfook Hoy, 2007).

The translation of the original version of the OSTES in French that we used for this study was validated in 2010 (Ménard, Legault, Ben Rhouma, Dion & Meunier, 2011). The alpha coefficients obtained in the translation of the scale were 0.76 for Instructional Strategies, 0.86 for Classroom Management and 0.78 for Pupils Engagement.

The OSTES, French version, has also been validated as part of the work of DE Stercke et al. (2014) and gave an alpha coefficient for the three sub-scales of the questionnaire respectively $\alpha = 0.82$, $\alpha = 0.89$ and $\alpha = 0.92$.

In order for the questionnaire to align with our research objectives, we have decided to replace the term "student" used by Ménard in the questionnaire with the term "student". It should be noted that Dubois (2014) also used the term "pupil" in the French version of the OSTES questionnaire in his research work.

For our present research, in order to verify the validity of the questionnaire on our population, we carried out factor analyzes. First, an internal consistency analysis was carried out using the Cronbach's alpha (α) technique. The alpha coefficients obtained are 0.96 for Teaching Strategies, 0.92 for Classroom Management and 0.96 for Pupils Engagement.

For the three subscales that make up the questionnaire, the measure of the quality of the inter-item correlations is indicated by the KMO index as well as the Bartlett test which confirms that all the variables are perfectly independent of each other when the latter is significant ($p < 0.05$). The KMO indices obtained for the three sub-scales of the questionnaire are shown in the table 1.

Table 1: KMO index and Bartlett test

	Teaching Strategies	Classroom Management	Pupils Engagement
KMO index*	0,95	0,88	0,94
Bartlett test	0,00	0,00	0,00

** KMO index: ≥0.80 = Excellent; ≥0.70 = Good; ≥0.60 = Poor; <0.6 = unacceptable.*

e) Data analysis

Regarding the responses to the questionnaire of secondary education teachers, experimental and control, obtained before and after the internship, they were analyzed and compared using the techniques of bivariate analysis of variance (ANOVA Two-Way).

IV. Results

The table 2 presents the results of the descriptive analyzes of the third sub-scale of the questionnaire (Pupils Engagement) for measuring the feeling of self-efficacy as well as the results of the bivariate analyzes of variance (Two-Way ANOVA).

Table 2: Self-efficacy variation student interns to keep its students engaged.

	Experimental group		Control group		F		
	T1	T2	T1	T2	Group	Time	Group*Time
Pupils Engagement	22,7 (±3,25)	42,17 (±1,62)	21,84 (±2,24)	37,12 (±2,22)	31,40 0,000	1081,39 0,000	15,72 0,000

Regarding the third subscale, it relates to the ability of the student to keep students engaged in learning situations.

The results of the analysis of variance performed on the dependent variable show a significant effect over time ($p < 0.05$). We also observed a significant group and time interaction effect ($p < 0.05$). In addition, the results reveal a significant effect between the two groups ($p < 0.05$).

Figure 1 shows that the scores of the two groups are relatively close at the time of measurement T1 but that the mean of the experimental group has

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increased considerably from the time of measurement T1 to the time of measurement T2 compared to that of the Control group.

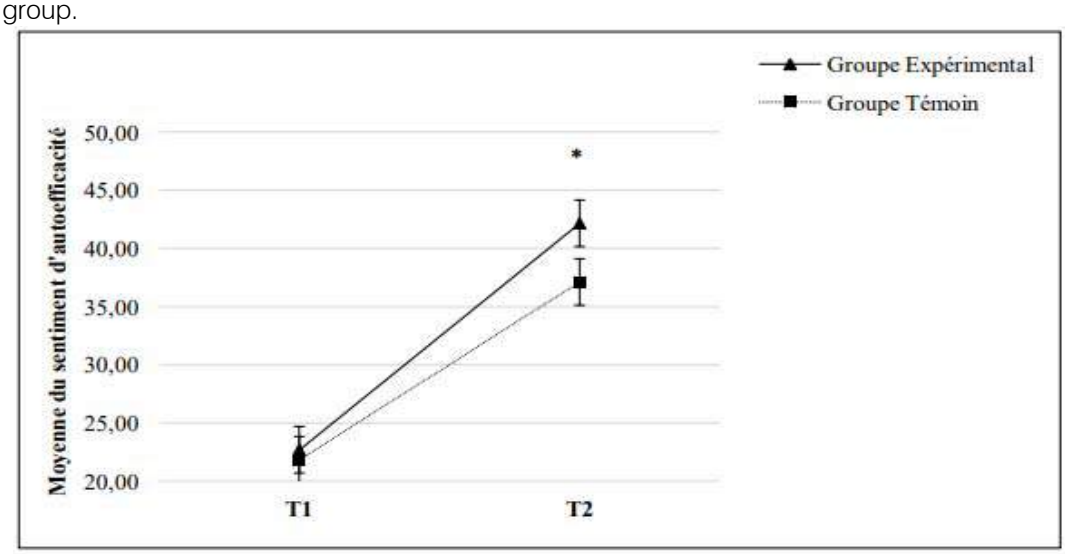

*Figure 1: Group interaction and time from the feeling of self-efficacy to pupil's engagement. * ($p < 0.05$)*

V. Discussion

For the feeling of effectiveness of the trainees in engaging their students (e.g. do you feel able during the course to interest the most difficult pupils?), the results showed a significant improvement of the trainees who took part in the device. At the end of the internship, they also became confident. The system provided for a training component on active supervision in pedagogy, which allowed trainees to learn and practice effective strategies to arouse the interest of students and keep them engaged in the task. Thus, they felt better able to avoid disruptive behaviors from students which, by not being engaged, potentially fostered indiscipline. This is consistent in particular with the work of Doyle (1986) who discusses the importance of motivating students to learn by using effective strategies to involve them in the task. In this regard, good organization increases the focus on content and arouses the desire to learn in the student (Desbiens, J-F., Spallanzani, C., and Tourigny, J-S., 2013).

In addition, the exclusive participation of the trainees in the training in "Body language and public speaking" helped to raise their feeling of self-efficacy. At the end of the internship, they were more convinced of their ability to clarify their expectations, to teach students to behave well at the start of the year, to set up routines that facilitate the development of activities and to use strategies that make students attentive and engaged in the task (Dubois, R., 2014). They were able to experience success in their practice by establishing an orderly learning climate as recommended by Archambault and Chouinard (2009) and Wubbels (2011). As for the trainees who did not participate in the training activities of the system, their perception remained stable throughout the course. In short, the results of this present research on the positive effect of the device on the trainees' beliefs to succeed and to perform well corroborate the statements of Deaudelin et al. (2002) who reports that the feeling of self-efficacy is one of the most powerful indicators of success in training.

VI. Conclusion

This research aims to develop and test a training device in 'Body language and public speaking' centered on the development and consolidation of communication skills in future teachers of physical education in Tunisia. The effectiveness of the device was evaluated based on the evolution of the feeling of self-efficacy of the student interns to keep their pupîl's engaged in learning situations before and after a specific training of "Body language and public speaking" throughout the work-life preparation course.

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Acknowledgments

The authors express their sincerest gratitude to the editors and blind reviewers who have shared their expertise and guidance for the opportunity laid through this paper.

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Funding information

This article is not financially supported by any funding agency.

Declaration of Conflicting Interests

The author declared no potential conflicts of interest with respect to the research, authorship, and/or publication of this article.

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Global Journal of human-social science: a
Arts & Humanities - Psychology
Volume 21 Issue 5 Version 1.0 Year 2021
Type: Double Blind Peer Reviewed International Research Journal
Publisher: Global Journals
Online ISSN: 2249-460x & Print ISSN: 0975-587X

Conflict and Reconciliation Beween Orient and Occident in *A Passage to India* and *A Passage to England*

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Abstract- E. M. Forster's *A Passage to India* nourishes the facet of superiority and inferiority, self and other between occident and orient revealed in Orientalism. Through the character analysis and the development of the plot, the writer shows the conflicts of these senses. The novel narrates the colonial exercise-the English's rule in India and the relationship between the Indians and the English. The perceived idea, misconception, and colonial politics prevail in the two races. The characters from the English and the Indians find the oriental concept a barrier in their integration for giving pre-eminence of everything occidental and representing the oriental as an inferior other. On the other hand, though Chaudhuri in his travelogue, *A Passage to England* rounds with a preconceived idea formulated by the west, he feels doubt to meet the west. But he feels home with the west after meeting them. The writer, through his experience, tries to find out the explanation of the west's negative view on the East. The article tries to explore whether a proper reconciliation or harmony is possible in the conflict of orient and occident following thesis-antithesis-synthesis through the comparative analysis of these books.

GJHSS-A Classification: FOR Code: 199999



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Conflict and Reconciliation Beween Orient and Occident in *A Passage to India* and *A Passage to England*

Mahmoda Khaton Siddika

Abstract- E. M. Forster's *A Passage to India* nourishes the facet of superiority and inferiority, self and other between occident and orient revealed in Orientalism. Through the character analysis and the development of the plot, the writer shows the conflicts of these senses. The novel narrates the colonial exercise-the English's rule in India and the relationship between the Indians and the English. The perceived idea, misconception, and colonial politics prevail in the two races. The characters from the English and the Indians find the oriental concept a barrier in their integration for giving pre-eminence of everything occidental and representing the oriental as an inferior other. On the other hand, though Chaudhuri in his travelogue, *A Passage to England* rounds with a preconceived idea formulated by the west, he feels doubt to meet the west. But he feels home with the west after meeting them. The writer, through his experience, tries to find out the explanation of the west's negative view on the East. The article tries to explore whether a proper reconciliation or harmony is possible in the conflict of orient and occident following thesis-antithesis-synthesis through the comparative analysis of these books.

I. Introduction

Within the framework of their preconceived and prejudiced idea on the orient, the western people correlate the real orient. Thus, they always try to control the orient as the man has treated the female body as the second sex in feminism. This sense is evident in *A Passage to India* as Anglo- Indians act following the western view regarding the East in Orientalism. The novel depicts the relation of orient or the East as other and occident or the West as self by showing the superiority of the occident over the orient. Nayar (2010) unearths that in the 18th and 19th centuries "Europe and the Orient were discursively represented in literature and history as binary opposites. Europe was all that the Orient was not: developed, Christian, civilized. Europe saw the Orient as different and treated this difference as negative" (161). *A Passage to India* deals with occident as superior, self, and orient as inferior other revealed in orientalism. So, the article tries to explore all kinds of conflicts in the novel regarding orient and occident as placing occident's view and attitude as thesis and orient's outlook and perspective as an antithesis to attain the argument. But, *A Passage to England* deals with the East as Indian and the West as the English, which probes into an explanation of the conflicts for differences of the East and the West. As a writer, he was fascinated with British culture. But as an Indian, he ignores the idea of a colonized society. He denies the definition of the orient from the occident's point of view. The colonized is no more the effeminate alien person and is not a subject for distortion by the colonizer. However, his attitude toward its people is neither inflated nor deflated. So, the article aims at revealing the conflicts between them and sorts out reconciliation through the process of thesis-antithesis-synthesis.

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II. Orientalism

Within the framework of their preconceived and prejudiced idea on the orient shown in orientalism, the western people correlate with the real orient. Thus, they always try to control the orient. This sense is evident in *A Passage to India*. In this novel, Anglo-Indians act following the western view regarding the East in Orientalism. Indians like the East are interpreted and run by the Anglo-Indians without holding their views. Indians are in a dilemma to keep their perspective and the way of life. They always busy with making themselves a positive entity to the English, removing the scar of negative existence. The English sometimes break the center of views regarding Indians, but they afterward come to their actual center to recognize the Indians. Anglo-Indians always try to control and show superiority over Indians. In the same way, Chaudhuri in his travelogue, views Indians and the English through his perceived sense of English and western culture from reading books. Dependent variables in the article, orient and occident, are pointed for analyzing independent variables- conflict and reconciliation based on this theory. Thus, the article explores the nature of orient and occident conflict and explores reconciliation in this conflict.

III. Occident's View and Attitude as Thesis in *A Passage to India*

Forster's *A Passage to India* presents a culturally conflicting journey of both the English colonizers and the Indian colonized in British occupied

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Indian city, Chandrapore, in the 20th century. The writer, as an English holding his view about orient as unfavorable other, starts his description of Chandrapore and the river Ganges in this novel. In the very next moment, the writer presents by collecting information that the inland of this place offers a different outlook with increasing knowledge that "it is a tropical pleasance, washed by a noble river" (31). The writer depicts the Marabar hill with scenic beauty "containing the extraordinary caves" (33). Similarly, Adela Quested, an English woman who has visited during British Raj in India, like any other western, thinks of Indian within the perceived idea of the orient. Her knowledge about India out of her imagination from the existing expertise inspires her to observe actual India. She is disappointed at first for "the dullness of their new life" (46) in India for her negative idea about India. Adela applies her prejudiced view on Aziz for thinking of having several wives. "Mohammedans always insist on their full four" (163), learned from Mrs. Turton. During the journey, Adela has planned to tolerate Indian life. She thinks some Indians are the culprit. Miss Quested feels hesitation in expressing everything to Dr. Aziz as she is Anglo-Indian and he is Indian. Within the western structure, "Have you one wife or more than one?" (164)- is the common question for Muslims. As Fielding out of his preconceived idea calls Dr. Aziz a little rogue, actually "licentious oriental imagination was at work" (270) and "East and West. Most misleading" (271).

As Said views on superior West and inferior East, says Barry (2006), that "Said identifies a European culture of a tradition of 'Orientalism,' which is a particular and long-standing way of identifying the East as 'other' and inferior to the West" (193). Bertens (2001) also remarks that "West and East form a binary opposition in which the two poles define each other, the inferiority that orientalism attributes to the East simultaneously serves to construct the west's superiority". In the same way, Anglo-Indians treat Indians as inferior others by holding their superiority. The novel reveals a useful colonial device to science, logic, and fact. For instance, this is visible in McBryde's thoughts:

> Oriental Pathology, his favourite theme, lay all around him, and he could not resist it. Taking off his spectacles, as was his habit before enunciating a general truth, he looked into them sadly ... not a matter for bitterness this, not a matter for abuse, but just a fact which any scientific observer will confirm. (222)

The colonialists feel that there is no need to justify to the Indians the moral superiority of the British: it remains a fact for them. For example: "He [McBryde] made no moral or emotional appeal, and it was only by degrees that the studied negligence of his manner made itself felt, and lashed part of the audience to fury" (221). There is skepticism in the novel towards logic and fact. These are used for colonial purposes, that is, to suggest the inferiority of the Indian.

The British Raj is in an attitude of a controller and an administrator. They are not willing to maintain a personal relationship with Indians which they regard this kind of relation as nasty because "when an Indian goes bad, he goes not only very bad, but very queer" (177) and their relationship "always ends in some indignity" (193). Though Fielding knows the result of going against his race and he can be called 'ANTI-British, seditious" (183), he knows that "at a crisis, the English are really unequalled" (183).

Anglo- Indians holding the western interpretation about the East shape their colonial administrative exercise and politics. They treat Indians as their subordinates and weak to prove the justification of their staying in India. Ronny is anxious for this year at the eve of Chandrapore Mohurram though he dislikes this day. It is his way to prove the importance of the British in India, and without them, there will only be bloodshed here. Goodman (2004) exposes that Anglo-Indians consider Indians as colonized being irrational, overemotional, and disorderly and incoherent, as like Dr. Aziz in the novel.

As a master's attitude to his subordinate, Major Callendar has denied young men three or two days leave to Calcutta because he thinks that "his subordinates were made of ice" (115). The English exercise post-impressionism in India that is a kind of privilege treated as a right for the ruling race. The English treat the Indians officially. Ronny as a bureaucrat does not tolerate a scene of an English girl's "smoking with two Indians" (94) in India, but the view is acceptable in England. He is determined not to allow Adela "messing about with Indians any more" (98), but Adela only can go to Marabar Caves with the British company. The Indian's interaction with Adela makes him annoyed because he does not let it happen. He predicts a muddle would happen over caves. Ronny always isolates himself as a British administrator. He never neglects an inch to hamper this administration since he does not take service under the Native States to avoid their influence over them "at the expense of the general prestige" (107). Lowe (1991) says that "among thirty essays by Indian scholars, only two (those by Chaudhuri and Naik) are overtly critical of British representations of Indians in Forster's novel as a symptom of the British imperial tradition ruling, and misunderstanding, the Indians".

Though Miss Quested is not popular with the English, after the Marabar expedition, she becomes the dearest girl of the English women like Mrs. Callendar, Mrs. Lesley, and Mrs. Turton. If no one has ever seen the cry of Collector's wife, she even shades tears for this happening. The club is fuller than before because several parents with their children come in this club to fear "niggers attacked" (188). The situation is that everything is quite reasonable except hearing the drum of Moharram. But all Englishmen are busy analyzing the

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situation knock and corner that English lady cruelly and brutally "crushed her into a cave among his servants" (226). Though they do not point to Fielding's integrity, they think of bribing Godbole to make him late. The Superintendent gives a speech in the trial with a view to showing the audacity that it is "the natural gestures of an inferior race" (225). He is feeling not only hatred towards Dr. Aziz but "merely an abysmal contempt" (225) also. The Police Super always tries to prove his character by showing a woman's photograph, but Fielding makes clear the truth of his wife. The Marabar expedition has a terrible strain which changes the local administration- many one are in a good position, others in distress. Adela has no affection for India and Indians as human beings because justice does not satisfy Indians, which forces the British to rule them. Even she feels irritated to write an apology letter to Aziz.

In this novel, it is observed that English people prevails a view- Indian natives do not regard anyone after several meetings with him. It is English prejudice that "when an Indian goes bad, he goes not only very bad, but very queer" (177). To Fielding, in India, everything goes wrong. "This city is full of misstatements" (122). Everybody runs towards the rumor. In the Collector's twenty-five years of experience in India, he has never seen "anything but disaster result when English people and Indians attempt to be intimate socially...Intimacy-never, never" (173-174). They hold their occident point of view regarding orient, as Mr. McBryde views on Indians as unfavorable other, not as a human being "all unfortunate natives are criminals at heart, for the simple reason that they live south of latitude 30" (176).

IV. Orient's View and Attitude as Antithesis in *A Passage to India*

Knowing the west's misconception, the people of Chandrapore glorify their place to English people not to treat this place "as meager" (32) but to take the proper documentation of their "disillusionment" (32). Dr. Aziz's encounter with Mrs. Moore in the mosque shapes his helpful sense to Mrs. Moore and Miss Quested. But in a moment, they change their view to show a disappointment of some "Indian etiquette" (85), which inspires them to give "some blunder' (85) and offense. The alarming comment, "India's a muddle" (86) that is smoothed by Aziz's saying, "there'll be no muddle when you come to see me" (86). Aziz's invitation is a chance for Miss Quested to avail the opportunity to know the country through meeting Indian people. Aziz places himself as a right person for English ladies to remove the negative view regarding Indians and shows his positive characteristics like generosity, forgiveness to erase their negative mentality about Indians. Aziz's eloquence in the description of his profession and operation is to prove his broadmindedness to Adela. His main intention is to arouse the remorsefulness of the English for their non-acceptance of Indians.

Aziz becomes irritated for being insulted by the English after the trial. So he decides not to do anything in British Indian, he wants to live in a Muslim state where no English man can insult him. After many happenings during their friendship, Fielding and Aziz do not expect anything more, only for their racial differences. The disaster for the Marabar Caves expedition makes a question at their closeness. Even Aziz considers Fielding as an English propagandist, which prompts his suspicious mind at work. Suleri (1987) upholds that "suspicion in the Oriental is a sort of malignant tumour, a mental malady, that makes him self-conscious and unfriendly suddenly; he trusts and mistrusts at the same time in a way a Westerner cannot comprehend" (267). Dr. Aziz suspects Fielding to go to England to marry Miss Quested to collect money from her, though he does not believe in his suspects "suspicion and belief could in his mind exist side by side" (275).

His suspicion builds a castle of evil dealings. Aziz easily believes the rumor of Fielding's marriage with Miss Quested. For this rumor, he becomes somewhat uneasy, which makes a hindrance in his life to live. With a blind mind, Aziz is determined not to see him at Mau. The news from Fielding's letter for his marriage- "to marry someone whom you know…" (289)- forces him to stop the reading of the message. Without understanding whole things, he lifts to a decision to feel a genuine hatred of the English, though at first, he believes in Fielding's sacrifice for him. But Aziz acknowledges that "I am Indian at last" (290). Dr. Aziz admits an orient's inability to understand people well. Miss Quested's comment on the club's activity as "tennis and ridiculous gossip" (91) makes his surprise for criticizing her community. Aziz does not take it as accurate for his dilemma attitude towards the English people because he thinks that it is her way to "report him for disloyalty" (91) to her community. Aziz feels hesitant to expose all secrets of his thought to Fielding, deciding "I shall not be intimate with this fellow" (129). Another social scar of Indians is the belief in the ghost. "Belief in ghosts ran in his (Dr. Aziz) blood" (42) is a sense of orientalism. Muslim's belief in superstition blocks the advancement of India. The superstitious practice of Indians deters them from coping with Anglo-Indians and enter into their club.

Openly Mahmoud Ali blames the English justice to set aside the truth and hides it from a general human. The white people are too inclined to believe the fact as Hamidullah analyzes it. They are always obsessed with pre-idea or oriental ideas. The occidental social structure in India creates eastern confusion, "the celebrated oriental confusion appeared, at last, to be at an end" (143).

Indians like the East are interpreted and run by the Anglo- Indians without holding their views. Indians

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are in a dilemma to keep their perspective and way of life. They always busy with making themselves a positive entity to the English, removing the scar of negative existence. The English sometimes break the axis of the center of views regarding Indians, but they afterward come to their actual center to recognize the Indians. Anglo-Indians always try to control and show superiority over Indians. Gandhi (2007) unearths:

> Orientalism is the first book in a trilogy devoted to an explanation of the historically imbalanced relationship between the world of Islam, the Middle East and the 'Orient' on the one hand, and that of European and American imperialism on the other. (9).

So, Forster, as a twentieth-century novelist with colonial experience, shows his far-cry to marginalize the representations of otherness in colonial fiction. But his treatment of the otherness of the orient makes his position a mystery. He creates an abortive platform to build a bridge between the East and the west in the colonial domain of British India. He tries to transcend all encumbrances of the colonial situation on both colonialists and the natives because he wants to formulate a new set of social interactions and cross-cultural bonding.

V. Synthesis

a) Discussion on A Passage to India

Dr. Aziz offers Fielding to look over "an oriental interior" (127) to take his place home by showing "hospitality of the East" (127). Indian knows that English woman is good in England, but India does not suit them. They are so much scared to "entertain regular Anglo-Indians" (131). The expedition to Marabar Cave is the happiest moment of Aziz's life. It is done for the honor of English guests to make them understand that Indians receive the other country's people as a guest giving remarkable hospitality though "like most Orientals, Aziz overrated hospitality, mistaking it for intimacy, and not seeing that it is tainted with the sense of possession" (154). They think that their "honor was involved in their happiness" (154). Any discomfort of the guest hurts his soul. Adela thinks of Aziz as "a handsome little Oriental" (163). Miss Quested attempts to renounce her community by withdrawing all accusations towards Aziz. She fells herself into the mass Indians' shop-keeping class. But to her, the smell of bazaar is sweeter than London's slum. Fielding has the ingenuity and courage to go against the whole race who wants to meet Miss Quested to ask whether it is "Aziz who followed her into the cave" (179). He is bold enough to declare his innocence to his people as Fielding's concept is to be individual more to "understand other individuals" (133).

Mrs. Moore and Miss Quested have to wait for a carriage arranged by an Indian lady and a gentleman to go to Calcutta, but it does not come, which creates a significant effect on them. Fielding at that time tries to make a bridge over a gulf between Dr. Aziz and them by showing the fact of their "some misunderstanding (85). He tries to control the situation urging them to remove any wrong idea about India. "No English man understands us except Mr. Fielding"- is Aziz's thinking. India is a place of wonder, to Fielding. To know about India and Indians, they have to live there for about twenty years. Indians always try to create a good impression on the English people doing positive works and being punctual in any meeting. But this kind of situation creates a breath with "mortal air that surrounds Orientals and all men" (75).

The visit of Lieutenant-Governor of the Province gives a decomposition of Marabar. He deplores racial prejudice, who appreciates the outcome of trial and Fielding's sensible side. He makes a pave way to rejoin him in the club. Miss Quested accuses herself and accepts all happenings as a punishment for her stupidity. She gets the worst attitude from both worlds. Whenever it comes to compensation money, Aziz visualizes the death of Mrs. Moore. After struggling with his mind, he decides to renounce the total compensation of funds. When he sees Ralph Moore, he overwhelms with his physical structure because he is an Oriental. Though he complains that "the two nations cannot be friends" (306), he feels to pay homage to Mrs. Moore's son. Aziz only plans on the water for a short half-hour visit at Mau, for his heart is involved with him. Moreover, Fielding's visit to Mau shows a link that is necessary to regain his friendship with Aziz since the free exchange clears up all the misunderstandings between them. Tayeb (2004) narrates that the novel shows genuine encounters between the colonial and the native and some love-hate friendships. He also says that "the colonial bridge is predicated on the assumption that the English and the Indians can criss-cross the enchanting path of friendship so long as they can ignore the cultural difference and colonial grudge."

As an English writer, the writer clarifies the trueness of this concept forcefully and tries to reconcile the tension of orient and occident. But, in the plot development, it is observed that conflict may arise within a race, but mutual understanding can be a bridge of the conflict. Moreover, humanity wins over all the disputes and proper understanding can synthesize the crises between the orient and the occident, especially between Fielding and Dr. Aziz. Fielding is a true friend of Aziz to understand his incapability of thought in Aziz's misery though Aziz feels bitter. Fielding denies his concern, "how is England justified in holding India?" (124) because "it's beyond" (124) him to understand as a part of a human being in the globe, and it is politics that he does not care. Fielding holding fellowship and unanimity among the member of a superior race preserves a façade of cheerfulness and gives the value of a man as this novel is the portrayal of varieties of human behavior by acknowledging social differences.

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b) Discussion on A Passage to England

The accepted view-the West and the East will never be in harmony- is practiced in the world when the orient and the occident are analyzed. Belonging preconceived views, the writer feels doubt to meet occidentals in India. At the age of fifty, he sees the deterioration of Hindu traditionalism from his contemporaries. The view of the west confirms his doubt by certainty. The writer's body and spirit find comfort in Italy and all Western countries. When he visits Kent, he views the removal of wildness from England, which is felt in the tropical East.

The clash of beliefs prevails between the East and the West in Chaudhuri's travelogue. The writer observes that England even loses its interest in the outside world. Losing their empire in the world is a significant gain. The ordinary people do not understand their empire. The writer exposes a truth that "the dying empires are kicked, living ones never" (94). The writer's previous knowledge about town taken from Cowper's thinking, "God made the country and man made the town" (38), is halted when he sees London town. He is bewildered by a song of thrush and blackbird in this town. The west prevails their preconceived idea that the Hindus consider the world as an illusion, but the writer rejects this view as a misconception that the Hindus believe to be born in this world again and again. The world is eternal for them, so they do not dismiss the world as insubstantial treating it as property. But it is true to the west because their religion teaches them to believe in the intellectual world. They want to live in that world eternally after demolishing the material world. The Hindu, that's why rejects comfort and the Western attempt of improving the standard of individual lifestyle. They want to inherit much wealth and make sure of everyone's inheritance of wealth. Thus, they will create a welfare nation after their rebirth. With the map knowledge, the writer thinks of the world as a phantom. But the reality is bewildering when he lands in England for this dissimilarity with his reading, the play scene, and the existence of the English stage. The real England shatters his dream by experience. The writer's previous theme of Western music rests in his eyes when he observes the Thames where the river and the city become connected. "The oppressive sensation" (62) is felt from the houses and the life in these parts.

The large-heartedness breaks the distinction between public and private life in India, which is an attempt to remove misconceptions regarding the East. As a detached observer and as a traveller, Chaudhuri talks of his experiences with human beings. There is no pondering over a particular person and dissection of Indian traits. It is authentic, accurate, and devoid of emotion. The writer makes a unique statement by way of comparison. He puts forward the Hindu conception of an evolved human being to make a challenge to the prejudices of the English:

> Those Occidentals who call us economically backward, or euphemistically 'under-developed' in pride of technological progress, have no inkling that in another aspect of economic life they are far less developed than we Hindus, who look upon the millionaire as the natural complement of the Sadhu. (124)

The sympathy showed by the Indians makes them "recoil from the dreariness of the public behavior of the English people" (86). All things that Indians know about the English through reading books are absent in an English man. But we know about our country ourselves and Hinduism from the books written by an English man. Since the East cannot define itself, the East relies on the western definition of the East. The west wants to imbibe the concept of English life in the Indians through literature. But this kind of reading does not succeed in its purpose. The writer places a view that "every nation has its peculiar manner of self-projection" (95), and since climate controls our capacity, it is foolish to talk. Only we can express a particular part of an English man. Moreover, he posits an opposite view that the East and the West will never meet not because of Anglo-Saxon pride or Hindu xenophobia, but because of temperature. It is nature that separates the two cultures. In England, the author observes a close relationship between man and nature; "...man and nature have got together to create something in common" (33). The traveller Chaudhuri becomes aware of the cause of the Englishman's outrageous colonial behaviour after observing the English weather. The hot weather makes them offensive, devoid of their "kindliness and equability in human relations" (99). The writer disagrees with the orientalists. He has labeled the natives and has considered the tropics as effeminate and barbaric. From an occidental's point of view, it would be wrong. They become "raw and crude" (99). According to Chaudhuri, "...they degenerated into outright cads, and the more sensitive or specialized the English organism, the more warped it became" (99). Chaudhuri skillfully uses terms used by orientalists to interpret the way the British behave with the orient. The travelogue exposes the English milieu, its roots, the societal norms as an epitome of cosmopolitan culture, ignoring the author's childhood idea of the 'white' rulers. Avoiding the misconceptions and the prejudices that control the Indian mindset, he discusses an almost favourable image of England and her eminent people.

But we consider their books, their knowledge, and their learning positively, "even in regard to Hinduism most Hindus prefer to go by an English book" (92). The conflict between the fascination for the west and the assertion of the orient's distinctiveness is dexterously disguised under the humanity sense. In the same way, Chaudhuri, in his travelogue, through his perceived understanding of English and western culture from reading books, places superiority of English over Indians to remove the conflict. Simultaneously, the writer

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upholds some positive and generous attitudes of Indians to remove the prevailing views on the orient. Moreover, the writer places some limitations on the lifestyle of the English to put the orient in a positive sense. Overall, the writer intends to show each nation's individuality possessing different characteristics. Chaudhuri, in his travelogue turns the occident's view on the orient as a negative other to the orient's view on the occident as positive and inspiring others. Thus, he makes an easing condition in the conflicts of 'Orientalism'.

VI. Conclusion

By comparing these two books, it is observed that since it is beyond understandable of human characteristics to move from conflict to harmony, the power of reason becomes limited for grasping and expressing any kind of truth. It is the fact that conflicts between the orient and the occident create a hindrance to mix the two races in the novel *A Passage to India*. But Fielding and Dr. Aziz's relation, Aziz and Mrs. Moore's family, clarify that the actual feeling from the heart can remove all kinds of conflict. They can create a harmonious situation even between two different races as a real sense of humanity can cross all hindrances to assure a peaceful co-existence among human beings. Besides this, a positive outlook regarding other nations can erase one nation's limitation and can ensure harmony between two countries, as reflected in Chaudhuri's travelogue. Thus, the conflicts in orientalism find a comfortable explanation in these books.

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Global Journal of human-social science: a
Arts & Humanities - Psychology
Volume 21 Issue 5 Version 1.0 Year 2021
Type: Double Blind Peer Reviewed International Research Journal
Publisher: Global Journals
Online ISSN: 2249-460x & Print ISSN: 0975-587X

The Demographics Procedure to Enhance the Inherent Skills for Competitive Endurance - Patterned from Android Gaming Application

By Dr. J John Sunil Manoah

Abstract- The present world always demands the survivors to be more productive since the growth prospects of humankind have increased vastly. Many statistical tools were established in order to stabilize things from the starting point of any process for the betterment and to avoid errors. On seeing the availability the world always demands high applications to stabilize the system. In this manuscript, I have presented a procedure to enhance the inherent skills in order to survive in the competitive world, which is patterned from the concept of an Android-based video game application.

Keywords: *aspirant, success, proficiency.*

GJHSS-A Classification: *FOR Code: 190504*



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I. Introduction

This manuscript is contrasted from a gaming application which reliably makes the users understand the provisions and required groundwork for one's betterment in any skill they possess with. At first, a little understanding is required about the gaming app and its functions. This gaming app was named Tennis 3D, which focuses on the game play of Tennis. There is no much introduction required for the game of tennis, as for the context is concerned let's highlight the basics.

II. The Game of Tennis

Tennis is a game played in a court; it can be played either two people or four people like 1:1 or 2:2, the players will be using a racket to hit the ball that has to miss one's opponent court within the rules of the game. Points will be awarded as a score to which the player has to triumph in the sequence of the game, set, and match. In order to triumph the player needs to be excel in several areas and the winner needs to be one step ahead of the challenger. The triumph can be gained by the player in two types, 1) by getting more winner points, 2) by getting more errors from his opponent. Several follow-ups are there for the players to focus on and many key areas in which the player can keep working on. There are only four primary areas in which the player needs to be skilled for sure, out of the four primary areas there are several secondary areas that come under the primary area. But ultimately the primary areas are the most essential for the player to triumph in the game. Those areas are 1) Backhand Power, 2) Forehand Power, 3) Service, 4) Speed. In all the areas the player needs to be 100% efficient in order to get or stay in the No 1 Position since the rank matters the most. No player could be 100% efficient in all the four said areas, but everyone will meet some percentage level in all the areas. Hence, the percentage mark that lies in each area tends to decide the winner of the game. Let us see one sample concept from the below-given table 1.

Table 1

Area	Player 1	Player 2
Backhand Power	80 %	70%
Forehand Power	60 %	55 %
Service	75 %	65 %
Speed	50 %	45 %

From the above table, we can easily understand that Player 1 is a better player than Player 2, hence Player 1 has got all the possibilities to win the game over player 2. In some scenarios, there will be variations in percentage in different areas among the players. For e.g. Player 1 may have his strength with a good percentage in two areas and weakness with less percentage of efficiency in the other two areas. In such a scenario, the triumph depends on the player who utilizes his strength and hides his weakness. As we have enough to understand the game the tennis and winning strategies, let us get into our main topic that denotes the procedures to enhance one's inherent skills, which are very essential for growth prospects nowadays.

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Table 2

Area	Player 1	Balance	Player 2	Balance
Backhand Power	80 %	20%	70%	30%
Forehand Power	60 %	40%	55 %	45%
Service	75 %	25%	65 %	35%
Speed	50 %	50%	45 %	55%
Cumulative %	**66%**	**34%**	**58%**	**42%**

From table 2 we can understand that both player 1 and player 2 are trailing in all the areas in order to emulate the skill sets to 100%. As of Player 1 is concerned he needs to improve another 34% of his skill sets in order to attain 100% proficiency to his skill set and for Player 2 he needs to add another 42% to emulate his skill set to 100%. If the players incline to enhance their game then no way out for them rather improving their skill sets.

III. The Game of Career

Similar to the game of Tennis the game of career is also very much challenging, as, like a player in the tennis game, the aspirant who wants to succeed in life either as an entrepreneur or as a professional, he/she still has to beat the competitors. In this competitive world the challenges are more and hectic for the entrepreneurs and the professionals hence, the aspirants always need to be one step further to stay successful. Though the entire humanity is been gifted with some sort of inherent skills, which varies from person to person very few of them are successful. If we statistically analyze the data of the successful persons, we can understand that all of them would have promoted their inherent skills to the next level; until it was done the success will appear only in their fairy tales. Let us contrast the above-applied axiom for the profession of call center customer service.

The call center industry is a booming industry all over the world, as the companies are incompetent to offer better service to their customers, the demand for the callers who can speak and negotiate well with their customers is more. There is no stop for this industry, as long as the market goes up for the commercial world, the demand for good callers will be high. There are certain skills required which are very essential for good call center employees, they are as follows.

1. Clear & Effective Communication
2. Patience
3. Positive Attitude
4. Quick learning
5. Adaptability
6. Empathy

I have mentioned only six basic skills required essentially for a call center agent and there are even furthermore which will add upon into the scores. Before choosing a career it is better to understand oneself and to find out what they are good at, only after analyzing the factors of one's strength the aspirants have to choose their career in where they can give their best. If an aspirant found him/her somewhat good on the above-mentioned skill sets, then he/she can probably be successful in the call center domain, but the aspirants must ensure they have 100% content on all the said skill sets. Let us assume one sample scenario of an aspirant titled 'X' on how he can be outstanding in the call center domain.

Table 3

Title	Skills Required	Possession %
X	Clear & Effective Communication	70
	Patience	60
	Positive Attitude	50
	Quick Learning	90
	Adaptability	30
	Empathy	70

From table 3 we can understand that the aspirant X possesses a certain amount of proficiency in all the areas but 100% proficient in none of the areas. If the aspirant wants to be successful in the call center domain then he/she needs to be 100% proficient in all the areas. When he/she acquires 100% proficiency in all the skill sets, the probability is more to become affluent in the call center domain. After analyzing the proficient %, it's time for the aspirant to work on all the areas of their skill sets. At first, the aspirant needs to plan and

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allot the time limit required for them to raise the proficient level to 100%.

In order to enhance one's all inherent skills, it is mandated to practice and precise, efforts of hard work, dedication, and commitment are so important. Hence the success of the aspirants mainly depends upon the amount of time utilized to enhance the skill sets. Let us do a simple mathematical calculation to enhance the skill sets of 'X'.

In the required skill of Clear & Effective communication 'X' possesses 70% of proficiency therefore X is in the lapse of another 30%, since X has already got 90% of proficiency level in quick learning, we can understand that X has the tendency to learn things quickly, so let us assume that X may need another 30 days to emulate the communication skill to 100% as in the ratio of 1 day is taken to emulate 1% in proficiency level. Let's presume further that to all the inherent skills of X, the aspirant can enhance 1% in a day if X goes at the same pace all of his skills will become 100% proficient as shown in table 4.

Table 4

Title	Skills Required	Possession %	Required	Balance
X	Clear & Effective Communication	70	100	30
	Patience	60	100	40
	Positive Attitude	50	100	50
	Quick Learning	90	100	10
	Adaptability	30	100	70
	Empathy	70	100	30
Total No of Days Required to attain 100% Proficiency =				230

From the above calculation, we can understand that 230 days is required, which means 230/7 = 33 weeks or within 230/30 = 8 months X can attain his proficiency level to 100% in all.

IV. Economic Escalation from Ground Zero to Infinitive

Aspirants tend to work hard not just for fame, but also to expand their financial position. Hence in every activity that one is at best will enable one to raise their financial status. Therefore adding onto one's fame it is quite logical that every aspirant will desire to earn more in their life. By using the above-discussed strategy, one can extend their financial position even from ground zero to-infinitive. The usage of the phrase ground zero to-infinitive means that the aspirant can start with zero investment to make many billions as profit.

V. In Sports Domain

After attaining 100% of skill sets in all the required areas, the player's self-motivation plays a vital role to emerge as a successful player. The key is to believe in him and to deal with the game with full confidence. Initially, the player has to start playing minor games and minor tournaments, which has a free entry fee and little prize money for the winners, after winning a couple of minor tournaments then the player has to focus on major tournaments with bigger prize money. Now the player can afford to pay the entry fee even if it costs him as he had won a lot of minor tournaments previously. The previous games would have definitely boosted up his confidence level and he would have gained good experience to handle any kind of critical situation. Since the player possesses 100% of the skill set in all the areas and good experience from the previous games, chances are more for the aspirant to conquer the game. By investing his time and money the player has to play more games and tournaments which can certainly take him from ground zero to infinitive someday.

VI. In Professional Domain

The same formula can be applied in the professional world too with slight modifications in the strategy. After increasing his inherent skills to 100%, the aspirants have to try finding better jobs which he/she can crack easily, with the help of having 100% of skill sets in the bank it's effortless for the aspirants to get through over the job interviews which can pay them high. Following that the aspirant should never stop settling at any point of package they draw at present, there needs to be continuous growth till the end of one's career. This will take the aspirant's financial position to infinity someday.

VII. Conclusion

Though the strategy looks simple and easy, it requires a lot of effort which includes, planning, practicing, finding errors and correcting them, dedication, motivation, and self-confidence. When all these factors combine together to work on then nothing can stop the aspirant from moving forward.

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Global Journal of human-social science: a
Arts & Humanities - Psychology
Volume 21 Issue 5 Version 1.0 Year 2021
Type: Double Blind Peer Reviewed International Research Journal
Publisher: Global Journals
Online ISSN: 2249-460X & Print ISSN: 0975-587X

Biblical Women's Involvement in Ancient Israel's National Security and its Implications on Nigerian Society

By Grace O. Olajide
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Introduction- Women are prone to more dangers than men. This may be as a result of their natural structure, endowment, cultural and social constructs. Women in the same manner exempt themselves from major societal obligations and are solely concerned with household affairs and domestic duties. Female mentality accompanies society's definition about them obstruct them from participating in security activities. They rely on the security of men. But in contrast, men figure their roles as more complex and demanding than that of women.

The book of Genesis portrays woman as equal to man in that both are, together, in the "Image of God." Jewett comments that "Man's creation in the divine image is so related to his creation as male and female that the latter 'may be looked upon as an exposition of the former. Sexuality, then, is not just procreative, but is a part of what it means to be like the Creator" (Jewett, 1975: 68-94). It can even be argued that since the woman was created last (Gen 2:21-25) she is to be considered the "crowning act" of creation.

GJHSS-A Classification: FOR Code: 200299



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I. Introduction

Women are prone to more dangers than men. This may be as a result of their natural structure, endowment, cultural and social constructs. Women in the same manner exempt themselves from major societal obligations and are solely concerned with household affairs and domestic duties. Female mentality accompanies society's definition about them obstruct them from participating in security activities. They rely on the security of men. But in contrast, men figure their roles as more complex and demanding than that of women.

The book of Genesis portrays woman as equal to man in that both are, together, in the "Image of God." Jewett comments that "Man's creation in the divine image is so related to his creation as male and female that the latter 'may be looked upon as an exposition of the former. Sexuality, then, is not just procreative, but is a part of what it means to be like the Creator" (Jewett, 1975: 68-94). It can even be argued that since the woman was created last (Gen 2:21-25) she is to be considered the "crowning act" of creation.

But the narrative in Genesis is also clear that the role of woman in the fall of the human race somewhat altered this position and put the man in the position of a master (3:16). The rest of the OT, it would seem, operates based on a woman's subordination to man after the fall as part of the judgment. The gospel aims to restore mankind and be conformed to the pattern of Jesus Christ (Rev 22:3).

Jewish culture relegates women to the position of domestic activities in which she oversees the feeding and welfare of the family members. In their society, females were less important due to societal construction. The Old Testament and its social construction are frequently labeled as 'patriarchal'. But in the modern-day context, "such a term denotes absolute control of males over females or the male head of the family over the household, or in its worst manifestation, the notion of the subservience of women to men. The baggage associated with the term prevents the term from being very useful in the descriptive task. As a result, while scholars continue to use the term 'patriarchal', they have placed greater emphasis on the patrilinear and patrilocal nature of Israelite society patrilinear and patrilocal laid emphasis on the male inheriting the father's inheritance and the female joins the male's family to have her shares. This social construction is not limited to ancient Israel alone; it is the normative practice of the Ancient Near East cultures.

Another significant area is cultural asymmetry. This asymmetry is based on the public versus private dichotomy, where it seeks to create gender spheres. The males focus on the public and the females are restricted to the domestic sphere. Society exacerbates the task of females in the social context. The Old Testament term "patriarchal" in today's context denotes the subservience of male over female in its worst manifestations of the rule of male over the female or the household. This makes it very difficult in the descriptive task of both sexes.

Modern notions have been that power is found in the public spheres while subordination, passivity in the domestic sphere. Power is dominated by the male in the public sphere while it is as well dominated by the female in the private that is, family life. Since males possess the societal power as the traditional notion while the female is subordinate to it, then women such as Deborah, Huldah, and even Miriam seem to have challenged such model that afforded women no power in the Ancient Israel "patriarchal" system. Then one has to examine the cause of such nuance anomalies. "If, however, Israelite society was comprised of systems of authority, as well as systems of power, then the function of women within that society demands a far more nuanced analysis" (Tucker, 2008:4).

II. The Roles of Women in the Old Testament

In Numbers 27, it is recorded that the request of the daughters of Zelophehad who are of Manassite clan that is Joseph's son for the right to inherit has caught the attention of modern readers as a gleam to the change of roles, power versus authority that women are deprived. This causes a paradigm shift in the social construction of ancient Israel. This Zelophehad issue of gender rights implies their legal request. It serves as the basis for redefining gender roles in our cultural context.

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In antiquity precisely in ancient Israel, the levirate marriage is pronounced on a widow who must abide by endogamous marriage and denied of exogamy (Deut. 25). This was done to maintain the patrilineal and patrilocal practice. If peradventure the brother-in-law failed to bear a male child with his levirate wife, then the widow has the right to undress him before the elders at the gate and inherit the possession of his late husband. In doing so, she secures her future. This is seen in the female possession of power and not authority. This appears in the triangulation of authority, power and justice. The practice may not have a significant effect in this modern world meanwhile it was very much important in antiquity. These texts Numbers 27, Deuteronomy 25 do not deal with other passages about the more blatant subordination of women to the desires of men like in Numbers 5. One could just surmise that the involvements of Deborah, Huldah, and Miriam in the public and authority affair of the nation Israel are mere anomalies.

Some misogynists claim that those Old Testament passages represent the more blatant the subordination of women to men as the patriarchal position. The state that ancient Israel operates on the patrilinear and patrilocal defines their social descriptions at that time does not apply to other societies because every society has its social system and interpretation. Society's description of roles should seek to correct the injustice of role allocation and representation. Perverting of justice should be corrected in which women are been victimized and are often prone to attacks from men who use their physical power and authority in molesting women in society.

Another significant figure is Miriam who served as a prophetess along with other prophets such as Moses, Aaron with others she functioned as prophetess and song leader who led the people of Israel to sing triumphant song after the crossing of the red sea. Mariam along with Aaron challenged Moses. God did not deny her prophetic ministry.

A few centuries later, during the period of the judges, Deborah appeared as prophetess and judge (Judg 4:4). The judges of that period functioned both as religious and political leaders. She participated in the military affairs in eliminating their enemies as one of her primary duties. "Deborah the prophetess similarly seems to have occupied a double role-that of prophetess and judge (Judg 4:4). It bears repeating that the word "judge" (*sophet*) connotes certain leadership characteristics in the Book of Judges (such as military authority) ... This authority may have even approached that of a king in the time of war" (Wolf, 2008:1013). At the time of Deborah, the people were oppressed by Jabín, king of Hazor. Deborah called Barak and appointed him army general to attack Sisera, Jabin's general. Barak, however, refused to go without Deborah. Deborah not only went along; she decided the time and place of attack. Barak was indeed successful, but it fell to a woman, Jael, wife of Heber Jael took a tent peg and hammered it through his head. The enemy was slain and the land was at rest for forty years. Deborah did not only lead the army in battle but she appointed generals and made the military decisions. Besides, she seemed to have another function, which no other major judge except Samuel has: she functioned as a prophetess and arbiter of disputes. "The Israelites came to her for judgment" (Judges 4:5). Both Miriam and Deborah functioned in positions of religious leadership. Miriam was a secondary leader, responsible to a man in the top position; Deborah was the primary leader, with a man responsible to her. There is no predisposition to prefer one arrangement over the other. The situation determines the arrangement.

Another role in which we find women of the Old Testament is the role of the hero saviour. Two of such women appear in the Book of Judges; two appear in post-exilic books. In the Book of Judges, two women saved their people by killing the oppressor. In the story of Deborah (Judg 4-5) that had been discussed earlier, the hero is by name Jael the wife of Heber. Sisera, the enemy general, fled after his defeat and took refuge at the tent of Jael. Jael invited Sisera to come in, and she lured him with extravagant hospitality. "He asked for water, she gave milk" (Judg 5:25). But when Sisera went to sleep, then she murdered him.

"When Abimelech, an illegitimate son of Gideon, took the kingship at Shechem and begins to oppress the people, all the people of the city of Thebez flee into a tower in the middle of the city. "But a certain woman cast the upper part of a millstone down on Abimelech's head, and it fractured his skull. He immediately called his armor-bearer and said to him, 'Draw your sword and dispatch me, lest they say of me that a woman killed me.' So his attendant ran him through and he died (Judg 9:53-54).

Abimelech's attempt to save his name is unsuccessful. However centuries later, after David has arranged the death of Bathsheba's husband, David's army general Joab comments in his report of Uriah's death: "Who killed Abimelech, son of Jerubbaal? Was it not a woman who threw a millstone down on him from the wall above?" (2 Sam 11:21).

In one of the stories written after the Babylonian exile, was a widow named Judith who also saved her people by killing the enemy general. The Jewish leaders have given up because of the enemies' siege. They gave God a time limit in which to send rain, otherwise, they planned to surrender. Judith, after scolding them for their faint-heartedness, announced that she has a plan. She entrusted herself to God in prayer and went to the enemies' camp. There, using her beauty and wit as primary weapons, she seduced Holofernes, and when he was drunk, she beheaded him. Thus a woman saved Israel by her trust in God and her courage. Though it

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was a dubious means by which she conquered Israel's enemies.

Esther, a queen, also saved her people from a potential genocide. She risked her life to approach the king without being summoned. Then she invited both the king and the archenemy to two banquets. At the second, she revealed the enemy's plot to the king. The tables were turned, and the enemy suffered what he had planned to inflict on the Jews. As Esther's uncle Mordecai encouraged her, "Perhaps it was for this very reason that you were made queen-to save your people" (Esth. 4:14).

Here we have four women who delivered the people through courage and wit. Four women are redeemers of their people during violent and turbulent periods. The heroic maids are Hagar, Bilhah, Zilpah, and Naaman's maid. The first three maids functioned as mothers to patriarchal children. They are pawns in the struggles of barren wives. Hagar the maid of Sarah bore Ishmael the first son of Abraham (Gen. 16). In the same vein, Bilhah and Zilpah maids of Leah and Rachel bore two sons each for Jacob as a result of Leah's and Rachel's plight of having children. Bilhah bore Dan and Naphtali while Zipah bore Gad and Asher.

These four wives of Jacob were the buffers he used to soften the furiousness and vengeful brother Esau who was ready to wipe out his brother along with his family completely. They used their discretions to foil Esau's attack on Jacob and his household. At least these two maidservants of Jacob birthed one-third of Israel's tribe.

Naaman's maid also played a significant role in the healing of her master by informing him about Prophet Elisha. Naaman, the Aramean army commander in chief was a leper. This stigmatizing illness to him and others seemed incurable. Naaman harkened to the instruction of his maid. He met Elisha the prophet and was healed of his disease (2Kig. 5:3). This incident gave glory to Yahweh and the prophet.

Another maid, almost invisible in the story, played a significant part in the deliverance of God's people. Widow Judith along with her maid jointly delivered their people from the hand of Holofernes. Judith's maid spread out fleece before the arrival of her mistress after their night prayer, which helped Judith to recline. The maid waited outside the bedroom as Judith decapitated the helpless Holofernes. Judith handed the head of Holofernes to her maid who brought it to the camp of Israel; the two heroines announced their victory over the nation's enemy (Jdt 13:9-10).

In summary, other women played significant roles who deserve to be mentioned: wives and mothers like Eve, Hannah, Moses' mother; house managers like Sarah and Edna (Tobit); political leaders like Bathsheba, Jezebel, Athaliah; hosts like Rahab; teachers like Tobit's grandmother and the mother of the Maccabees; victims like Jephthah's daughter and David's daughter Tamar; competent women like Naomi and Tobit's wife Anna.

Who shall find a valiant woman? It is impossible to narrow the vision of women in the Old Testament to a few images, a few roles. A few constants should, however, be noted. Women appear together, for good or ill: Deborah and Jael, Sarah and Hagar, the mothers of Jacob's children, Judith and her maid. Women have a dramatic effect on the story: Naaman's maid and the woman who killed Abimelech. Women function in primary roles like Deborah and secondary roles like Miriam. Women, as well as men, are God's image.

III. The Roles of the Contemporary Women in National Security

"The present women's liberation issue has forced the church, which claims the OT as a part of its doctrinal base, to try to define more carefully the woman's place in its activity, with women becoming qualified for leadership responsibility in both ministerial and other lines" (Leenhardt, 1948:3). Indeed, if one listens, one hears higher, nobler principles regarding women, even in the OT. Eichrodt has called attention to the original equality between man and woman as the Imago Dei in Genesis.

United Nations discovered that relative and sustainable security is not achievable without the involvement of women just as Valerie noted that: "the United Nations in October 2000 passed Security Council Resolution 1325. The resolution calls for increased representation of women at peace negotiations and all levels of decision making regarding security; inclusion of women in post-conflict reconstruction efforts and disarmament, demobilization, and reintegration efforts; increased protection from sexual violence; and an end to impunity for crimes affecting women." If the United States has gone to the extent of incorporating women in their security parliament, then Nigerian women should as well be allowed to function in such a capacity.

George Bush, the former president of the United States of America obliged the United Nations Secretary-General Kofi Annan that: "Noting the need to consolidate data on the impact of armed conflict on women and girls, …Urges Member of States to ensure increased representation of women at all decision-making levels in national, regional and international institutions and mechanisms for the prevention, management, and resolution of conflict" (Women Peace and Security, 2000).

Examining the involvement of women in the leadership sphere of the government, one discovers that women are typically excluded from formal peace processes. This has not only affected Nigerian women but women worldwide. Melanne who is the State Department's office for Global women's issues noted that: "thirty-one of the world's thirty-nine active conflicts

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represent recurrences of conflict after peace settlements were concluded. In all thirty-one cases, women were excluded from the peace process. The United Nations reckons that fewer than 3 percent of signatories to peace agreements have been women and that women's participation in peace negotiations averages less than 8 percent for the eleven peace processes for which such information is available. Such agreements typically do not address sexual violence (UNIFEM).

The same is the experience of Uganda women to be precise Rosalba Oywa, executive director of the People's Voice for Peace in Gulu, a Ugandan NGO, confessed that exclusion of women is not due to a lack of women's desire or ability to be active in negotiations. She cites her experience in Uganda, where the Ugandan government and the Lord's Resistance Army (LRA) engaged in a brutal conflict characterized by abductions of thousands of girls and boys by the LRA, displacement, and widespread rape, and other atrocities. "Women activists and women-led organizations mobilized to lead not only peace building at the community level but to play a direct role in finding a negotiated settlement…during peace talks to end the war in northern Uganda, women marched hundreds of miles, from Uganda to the site of the talks in Juba, Sudan, to press for observer status at the talks, but they played no direct role in the negotiations" (Nieuwoudt, 2007). Uganda, for example, has used conflict resolution training to successfully reduce the level of violence in their communities. In the face of strong resistance from male leaders, women have established cross-community coalitions to open up dialogue and are operating centers to rehabilitate former girl abductees and child soldiers.

Uganda women experienced what United States women encountered. Liberian women likewise shared their experience in national peace negotiations; women in Liberia were not invited to peace negotiations with the rebel groups in 2003. Liberia's minister of gender and development, Vabah Gayflor, postulated that: "Women made their voices heard by sheer will," marching, praying, and singing at the site of negotiations. Women were subsequently mobilized to give support to national elections that led to Ellen Sirleaf Johnson becoming president of Liberia. The momentum built during those efforts continues, she said, as rural women take leadership in farm cooperatives and managing microcredit groups to help reduce rural poverty" (Women Peace and Security, 2000). Since then Liberia has been enjoying reformation, relative peace, and economic growth. Citizens in Diaspora have returned to their country to jointly build their nation. Ellen Johnson remains one of the prominent successful presidents of Liberia.

IV. Some Causes of Insecurity in Nigeria in Connection with Women

1. Globalization has melted the whole world into a small village. Globalization has been fingered as one of the major causes of insecurity in Nigeria. The global market can easily generate funds, wealth and spread prosperity to the whole territory, but alongside create "increased political tension and risks of instability" (Popoola, 1991). The negative aspect of it has been the global criminal activities that are spreading in its eagle spread through the border of various devices.
2. The ambition and the loss of power in the political axis. President Jacques Delors put it in perspective when he said: "All around us, naked ambition, lust for power, national uprisings and underdevelopment are combining to create potentials containing the seeds of destabilization and conflict aggravated by the proliferation of weapons of mass destruction" (Popoola, 1991). The power vaulting curiosity of political pursuits has led to the production of chemical and biological weapons meant for mass destruction that has been engineered by technological advancement. "No doubt, technology has a tremendous positive impact in the development of the world but it also has a way of negatively influencing security and insecurity in the land. The human race is still under the threat of nuclear destruction and today the world is faced with the challenge of chemical and biological weapons." Instead of declining of naked ambition, it has tremendously fueled insecurity in Nigeria.
3. Poverty is not left out in the cause of insecurity. The failure lies in the economic management of the nation that is the government, bad administrators, and exploitation of national resources, corruption, nepotism and gross insensitivity to the plight of the masses that are struggling for survival result in the plow of various menace perpetrators. These causes have ripple effects on Nigerians in which women are the most affected victims.

Nigerian women are not exempted from such global gender discrimination. Nigeria is one of the renowned countries in Africa and the largest with a population of over 200 million of which the majority are gifted and talented. This is a country known for peace and security in the last two to three decades. On the contrary, unity, and peace of the nation are now sabotaged with the insecurity of all kinds.

Nigeria has been battling with all sorts of diffidence in the past thirteen years such as the Niger Delta militant and the menace of kidnapping in the East, the Boko Haram insurgence in the North and the government is incapacitated to decipher the problem let alone addressing it permanently. Both now and then

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"Nigeria witnessed the Independence anniversary bombing, "the bombing of the United Nations office in Abuja," the bombing of the Police Headquarters in Abuja, the bombing of the military base in Kaduna, the unrestricted killing in Borno, Yobe, Bauchi, Kano, Kaduna and other states in the North and the recent killing of the serving Kwara State Commissioner of Police in faraway Enugu right in his village.

Sadly, and to the surprise of Nigerians, the government security sector has not gotten a solution to the insurgence, banditry, ethnic clashes. Daggash asked:

> Are the authorities unaware of helicopters dropping arms and ammunition, food, and medical supplies to areas well known to be strongholds of the insurgents? How were the insurgents able to attack the Maiduguri Air-Force Base and demobilize as well as burn planes and other military installations despite the existing state of emergency and curfew in the town? How could 20 to 30 Toyota Hilux vehicles move in a convoy freely with subsisting curfew and still go undetected? How did a little band of rag-tag misguided youths metamorphose into a well-kitted, well-armed killing a machine moving freely in a convoy of vehicle supported by helicopters? How did the Shika Tank, a multipurpose self-propelled anti-aircraft artillery weapon, positioned to secure Giwa Barracks, fail to function resulting in a heavy loss of lives of both civilians and military as widely reported by the media? Are we dealing with fifth columnists in this crisis? (Daily Sun News, 2014).

If the insurgents have succeeded in the killing of General Mohammed Shuwa, who was described as a civil war hero, despite the military detachment present in front of his house then who is safe? Daggash continued as he analyzed recent attacks as he said: "18 communities had been attacked by insurgents in the last one month with heavy civilian casualties, … rather than abate, the insurgents continued to escalate and daring…. The continuous bloodletting has led to the loss of over 17,000 lives" (Daily Sun News, 2014). Over three million people have been displaced by the insurgency and terrorist attacks in the affected states of Borno, Yobe and Adamawa in the first three months of 2014 alone" (NEMA, 2014)

One of Nigeria's radio programmes titled "Nigeria security" anchored by Abdufatai Otori declared that: " more than fifteen children had been sold in Akwa Ibom state within 18 months… over twenty gunmen with sophisticated weapons aided one of the local government's secretariats around 3.00 pm" in the same state he continued that " southern Kaduna army force arrested some gunmen in Kachia… the insurgents wounded 17 people and destroyed 18 vehicles along Maiduguri road." (Nigeria Security Programme, 2014). Bloodletting, terrorism, kidnapping, bombing, raping or sexual violence and other sorts of attacks have been increasing daily. Young and older women along with children have been victims of these circumstances.

Although Nigerians have options to make their government accountable for the security laxity of their lives and property. Nigeria is a signatory to the African Charter on human and people's rights which the United States obliged her to do since 1948 seems ineffective in the present situation of Nigerians. What has authority been doing about the terrible situation of communities been raided, taking women or mature ladies captive, raping them in their custody, and forcing them to bear and rear insurgents who in turn wipe a whole society or country? What a disheartening situation.

In the year 2000, Gbolabo Ogunsanwo disclosed: "What kind of a country is this in which you don't know whether anybody wearing a police uniform is for real or a robber staking out a potential victim? If a serving Minister and his family are not safe in a country, who is safe? Do we all have to live in Aso Villa to be safe?" (Ogunsanwo, 2000). If Nigerian army forces that are highly dominated by men are incapacitated to find a relative solution to the situation of Nigeria, then Nigerian women should be hasty in liberating our nation from these perpetrators of evil. They should rise to protect and preserve womanhood, detest whatever will project womanhood in any form of negativity. Norville (2011:2) noted and confessed that "Those conflicts cannot be brought to a lasting end without making women's lives more secure, and it is women who are best positioned to determine how that security is achieved." He saw women as victims of conflict and at the same time as custodians of conflict resolution. Based on his costly discovery, women cannot be neglected in the course of conflict management and resolution.

V. The Roles of Women in National Security

Since women are often viewed as victims of conflict. But this view masks the important roles women play as leaders, especially in helping end conflict, developing post-conflict reintegration efforts and economic life, and even in leading the organization of camps for internally displaced persons. Participants at the conference on The Role of Women in Global Security identified recommendations for ways to provide assistance, tools, and motivation to encourage women to become such leaders in their communities.

Children's upbringing is very crucial. Nigerian women should be obliged to train their children. If every woman will make it a duty to raise godly and noble children, Nigeria will be a better place on this planet earth. Children's negligence by parents has led many into prostitution, terrorism, kidnapping, and money rituals, to mention but few. The majority of mothers are employees either in the private or government sector, while some run entrepreneurship and the housemaid, peers, and others nurture their children for them. "Nigerian woman must properly play the role of the

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mother to ensure that her child epitomizes the pristine positive behaviour by monitoring what he does, who his friends are, the kind of activities he engages in, the kind of religious and social ideologies he embraces, the kind of education and values he imbibes and on the whole ensure that the child is a responsible citizen of Nigeria" (Egbewole, 2013:10). These she can do if she possesses the principle of *nemo dat quod non habeat* meaning that virtuous, exploring her society, socially relevant and apt to provide dispositions that will help the child not to become a threat to the national security in Nigeria.

Women empowerment is another facet that demands cogent attention. If Nigerian women are highly empowered like their Korean counterparts who are being paid for their domestic engagements as of the time they are bearing and rearing their children. They will be able to offer the needed attention to their family members. Lack of empowerment has seriously affected widows "Thus, a widow's benefit may be as little as one-half of what the couple had been receiving, but living expenses do not drop by half when a husband dies." (Grad, 1996: 95). Survival now becomes a serious problem and that has a direct bearing on national security.

Nigeria's situation demands that women should redouble their efforts at every organizational and private level and campaign for moral resolution and revitalization. Making youths know why they should desist from various menaces. They should protest so that leaders at various parastatals whose families have been relocated to peaceful and better countries will be realistic rather than pretending as if nothing bad is happening or less concerned and the poor masses are the ones at risk.

Women in this country should utilize their God-given wit to minimize or eradicate religious sentiments and discriminations existing mainly between Christians and Muslims. By influencing their husbands, and gearing them towards accommodation and tolerance of other religions. Tribal favouritism and selfishness should be erased in respective homes, organizations, offices, market squares, religious centres and wherever they find themselves and jointly promote unity and peace which are the oath of arms of this nation. Sofola (1996) postulated that "within the African aesthetic continuum, there is peace when all parts of the society operate in a harmonious, complementary manner." This harmony is not achieved by fanning embers of discord at any level but rather by concerted efforts at ensuring that peace is achieved at all costs and by all means possible. Connoting that, only joint efforts of Nigerians can ensure peace in this nation.

Nigerian women ought to rise to the position of leadership as well. The percentage of women represented in Nigeria's parliament is too low. Albeit, few women are depicted in Nigeria parliaments such as Allison-Madueke, Minister of Petroleum and Mineral Resources, Okonjo-Iweala, Minister of Finance and Oby Ezekwesile, co-ordinations Minister of Economy, Stella Odua the recent impeached Minister of Aviation, and others. Yet the percentage is still low to enable them to fight for the peace of Nigeria like Queen Esther or Deborah in their days.

They should join hands with their fellow men, not to be power mongers, rather with the mission and notion to secure and boost the economy of our nation. To empower the poor, create job opportunities; improve on every sector and spur the arrest of evil perpetrators.

China as a nation was able to curb corruption by burning the offender on a stall in the public. China who was ranked 3rd or 4th along with Nigeria has metamorphosed to 1st economy-rated nations like America, United Kingdom, and South Korea. Nigeria's economy has retrogressed to "one of the poorest nations, digressed or rambled from the 3rd ranking to 6th in the world, but remains the best "gross production data" in Africa". Meanwhile, Nigeria occupies the 26th position in the world-rated poverty nations due to mass unemployment, poverty, poor education, health challenges, high rate of importation, and low rate exportation of goods and commodities. 80% of Children living in Lugbe at Abuja known as the Federal Capital Territory were diagnosed with malaria as a result of a lack "of clean water, and sanitized environment." Women in this nation should be geared to manage and resolve the existing conflict by:

1. *Clarifying and focusing problem ownership:* Educationist Gordon noted this to be "problem ownership" (Gordon, 2003:62) who is majorly affected? Nigerian women should venture into this adventure to discover the cause of Nigeria's insecurity.
2. *Active, empathetic listening:* There is a need to understand the problem by listening and asking questions for clarification and understanding of the subject matter. An investigation should be made to ascertain the state of the problem.
3. *Assertive discipline and I-messages:* Ascertaining how such action affects you as a person and your life. Mainly women and children along with the entire nation.
4. *Negotiation:* The first three steps describe desirable ways of interaction, but also fairly specific in scope and limited in duration. But in themselves, "they may not be enough when conflict persists over time and develops several complications or confusing features" (Seifert and Rosemary, 2009:115). This deals with corporate discussions of options and compromising on one if possible.

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VI. Conclusion

Restrictions and limitations on women's involvement in the affairs of leadership should be stripped off, particularly in Nigerian democratization. Deborah participated in Israel's leadership she rose to the post of judge and leader. Nigerian women should not limit their abilities but emulate the biblical Esther who allowed Yahweh to use her to deliver her people from Haman's plot. Nigerian women should collaborate with security operatives as they pursue the nation's deliverance from the hands of the insurgents, terrorists, kidnappers, and evil perpetrators.

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Global Journal of human-social science: a
Arts & Humanities - Psychology
Volume 21 Issue 5 Version 1.0 Year 2021
Type: Double Blind Peer Reviewed International Research Journal
Publisher: Global Journals
Online ISSN: 2249-460x & Print ISSN: 0975-587X

Nationalism in R.K Narayan's *The Guide'* and Syed Waliullah's *'The Ugly Asian'*: A Comparative Study

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Abstract- Nativism or nationalism both carried one strong message of love, devotion, dedication for a country from an individual, a group of people to a whole nation. It is an ideology, a belief that holds people together living in the same country but with different cultures, languages, traditions, education, religion, and a different perspective of seeing life. This research delved into performing a comparative and theoretical analysis of R K Narayan's *The Guide and* Syed Waliullah's *The Ugly Asian.* Here the paper is based on nativism or nationalism, the attitude and the actions of the characters presented in the books with the point of view of the writers. R K Narayan's *The Guide* pictured a rural man and his journey, journey toward finding himself, finding his unconditional love for people, and finding the nationalist under his bare skin where the heartbeats. Syed Waliullah's *The Ugly Asian* is breaking the chain which tries to suffocate freedom of the country, whether it is the fraudulent and anti-people government or the bloodsucking white-skin colonial people.

Keywords: *malgudi, government, colonialism, culture,class, nationalism.*

GJHSS-A Classification: *FOR Code: 190499*



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Nationalism in R.K Narayan's *The Guide'* and Syed Waliullah's *'The Ugly Asian'*: A Comparative Study

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Abstract- Nativism or nationalism both carried one strong message of love, devotion, dedication for a country from an individual, a group of people to a whole nation. It is an ideology, a belief that holds people together living in the same country but with different cultures, languages, traditions, education, religion, and a different perspective of seeing life. This research delved into performing a comparative and theoretical analysis of R K Narayan's *The Guide and* Syed Waliullah's *The Ugly Asian.* Here the paper is based on nativism or nationalism, the attitude and the actions of the characters presented in the books with the point of view of the writers. R K Narayan's *The Guide* pictured a rural man and his journey, journey toward finding himself, finding his unconditional love for people, and finding the nationalist under his bare skin where the heartbeats. Syed Waliullah's *The Ugly Asian* is breaking the chain which tries to suffocate freedom of the country, whether it is the fraudulent and anti-people government or the bloodsucking white-skin colonial people. This research paper focuses on these two books which were written around 1960, giving the postcolonial framework with the differences in tradition and culture which emerge with nativism or nationalism. On a final note, the link between the South Asian writers' stories and feelings about life and its surroundings has been thoughtfully explained through this study. The settings, events, characterizations, and uses of the language portray the positivities and negativities of the selected novels based on the main topic. The hypothesis has been influenced by the opinions of their authors towards their works and helps to concentrate on nativism or nationalism.

Keywords: malgudi, government, colonialism, culture,class, nationalism.

I. Introduction

"আমরসনরবাংলআমমসময়ভলবমমরিমনিস
মরআকশমরিমনিসমরআকশ,
সমরবাআমর্প্পণে —
ওম,
আমর্প্পণেবজ্রয়বমাঁশসন
রবাং লআমমসময়ভলবা
ম "

The translation is-

"My golden Bengal, I love you.

Forever thy skies, thy air set my heart in tune as if it were a flute,

My golden Bengal, I love you." - Tagore

This melodious song is the national anthem of Bangladesh which was written by India's greatest poet and Nobel prize winner Rabindranath Tagore, in 1905. This song was written to support the 'Banga Bhango Rodh' movement when the governing British Empire had an undivided Bengal Presidency split into two sections, the Hindu majority lived in the western part, while the Muslim majority lived in the eastern part. The Partition of Bengal led to 1947 when the British eventually left India after three centuries, the subcontinent was divided into two separate nations; India and Pakistan and later on Bangladesh gained independence from Pakistan.

Ayesha Jalal, a renowned Pakistani historian mentions that partition was a significant historical event in the twentieth-century that took place in South Asia. She states it

> ". . . A defining moment that is neither beginning nor end, the partition continues to influence how the peoples and states of postcolonial South Asia envisage their past, present, and future."(Dalrymple 2015).

The British exploited and dehumanized the Asian people in the name of civilization. British rule had a huge impact on conventional South Asian culture. Human has to go through the mental pain, physical torture, massacres, forced conversions in religion and sexual violence because of the colonizers and the partition. That's why the writers from South Asian countries present human relations, economic development, political systems over the country, human development, and their journey through the British period in the Post-Colonial writings.

Many literature novels, short stories, poetry, non-fiction works, movies describe the human sacrifice and compromises of gaining independence. R. K. Narayan and Syed Waliullah belong to the South Asian Countries of India and Bangladesh. Most of the works of color like Narayan's *The Guide* and Waliullah's *The Ugly Asian* uplifted the post-colonial situation which includes the cultural and traditional form of the society, corruption of the government, decolonization, and nationalism.

R. K. Narayan whose full name is Rasipuram Krishnaswami Iyer Narayanaswami was an Indo-English writer famously known for changing modern Indian history. He was born on Oct. 10, 1906, in Madras, India. *Swami and Friends* (1935) was Narayan's first book, written when he was 29 years old. After that, his pen never stopped till his last days. He wrote fourteen

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novels, over two hundred short stories, a biography, two travel books, countless essays, two plays, and an autobiography *My Days* during his long career. He is known as the most prominent writer of early Indian literature in English including Mulk Raj Anand and Raja Rao.

Narayan created a fictional South-Indian town called Malgudi and sets most of his writing backgrounds over there. His language was simple, vibrant and day-to-day used as a result it is easy for any age reader to flow with the story. His ideas expressed themes like nostalgia, exile and return tradition and modernity, the family, the woman's place in society, education, Malgudi and its culture, appearance, and truth, myths and the early Indian past, and many more.

The Guide is R. K. Narayan's one of the most renewed novels published in 1958s which Narayan called the work "totally Indian". It is one of R. K. Narayan's English language post-independence novels which gained him enormous popularity both at home and abroad soon after it was released. In 1960, Narayan won the Sahitya Academy Award for *The Guide,* and later in 1965, it was released as a movie. Like his other novels, this novel is also set in Narayan's fictional town of Malgudi in South Indian. The novel uses the common man style and simple language that upholds the complexities of human relations with society's elements. The novel tells the story of an Indian man Raju. His journey from a trickster to one of India's holy men changed him for another people's benefit. *The Guide* shows the contrast of traditional India with modern culture in Malgudi town.

The Guide focuses on the institution of marriage and family relations, as well as the fact that in a patriarchal society and how a woman seeks independence. It also sheds light on the significance of fate in a person's life from the postcolonial viewpoint. Though Raju is a two-faced character, he combines dishonesty and credulity in equal measure but his modern thought for women and their empowerment, his loyalty towards his followers becomes the story's motivating force. The theme, characters, and actions are all well combined, and the story is well-managed as a result it touches millions of hearts.

Syed Waliullah was an exceptional and most renowned Bangladeshi novelist who wrote short stories and plays in Bengali literature, best known for *Lalshalu* and *Kando Nadi Kando*. Waliullah was born in Chittagong on August 15 in 1922. He is a contemporary Bangladeshi writer who uses both the Bengali and English language to share his modern thoughts. His first novel was *Lalsalu* which is the most famous work which later translated by himself into English, changing the title to "Tree Without Roots".

Waliullah wrote two storybooks *Nayanchara* (1946) and *Dui Tir O Anyanya Galpa* (1965). He also wrote three plays *Bahipeer*, *Suranga* and *Tarangabhanga*. Waliullah wrote *The Ugly Asian* in English, which he had written under a pen name. His childhood was full of travelling as Syed Ahmadullah, his father was a government officer. Waliullah travelled to many places in Bengal and got to know the culture, the rural life closely. Most of the characters of his writings and the story plot inspired by his early childhood memories and experience.

Niaz Zaman, the book's editor, mentions in the novel's Introduction that Khadija Zaman who was Waliullah's stepmother's sister shares their memories. She mentions when Waliullah was living with his father, he would sometimes pass a "shrine" that was covered in red cloth and he got the idea for writing Lalsalu.

Waliullah was one of the prominent classical modernist writers. He along with Sikandar Abu Zafar, Shanaul Haq belongs to the Bengali writer's group who believe in Marxist theory. He is also an existentialist. In his writing class discrimination presents a major part. The partition of Bengal arose this class discrimination along with the caste problem. In his writing, we see that Muslims are also divided into two parts. One who claimed themselves as the representative of Allah, they are followed by the illiterate and hypocrite people and another one was those rich and Mughals who called them the best human being, Ashraf.

Waliullah also highlighted another type of discrimination, the British Empire ruling the Asians. The British established a racial division based on the skin color and religion of the Asian people. Later, they ordered a divide-and-rule strategy to keep the Indians under pressure (now Indians, Pakistanis, and Bangladeshis). Waliullah highlights the relations between Hindus and Muslims and their communal strife, the westernization of cultures, and the unseen colonial claws.

The Ugly Asian is a political novel that takes place in an imaginative Asian country focusing on politics, government, and foreign affairs. *The Ugly Asian* was written in the early 1960s which was the only novel written in English. It was published after fifty years of writing in June 2013. The novel's transcript uses a pseudonym name, Abu Sharya, rather than the author's real name. Niaz Zaman, the editor of the book, notes in his Introduction that *The Ugly American* by William J. Lederer and Eugene Burdick may have influenced Syed Waliullah to write a novel in English.

As a political allegory, *The Ugly Asian* only covers political events in a newly independent Asian nation emerging from colonialism's clutches. He reflects how people and their circumstances shift in countries that have distanced themselves from their colonial past.

In the novel, we see a new government rise to the top promising to remove hunger, focus on farmers and uproot colonialism. But some time later the people find out that the new government is not different from the

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old government, corrupted, anti-people, and friends of colonizers.

The Ugly Asian examines the United States' relationship with an Asian nation that is attempting to shed its imperial past and becomes a proxy battleground for America's war against Communism. Professor Ahsan remarks that the US should not guide us or other small countries simply because they are in a position of dominance at this stage in human history. Because the more they "try to push" us towards them, the more we will rebel. (49)

The novel ends with many people sacrificing themselves to free their country which inspired the zeal of revolution in the common people.

a) Aim of the Research

The purpose of this research paper is to showcase how nationalism is obtained in both countries: Bangladesh and India. *The Ugly Asian* and *The Guide* in both books shows people living in these countries change their viewpoint on nationalism due to post-colonial approach, biased relationship with ethnic people, generation gap, etc. More importantly, though there is cultural, traditional, and language difference between these countries, they both love their country and are always ready for their nation's needs.

b) Importance and Uniqueness of this Study

The dedication, loyalty, and love for the nation are found in almost every person's heart. Their actions, their works, their commitments represent how they devoted themselves to their nation. Syed Waliullah who lived his career life far from his motherland wrote some of the major works in Bangla Literature. His political allegory *The Ugly Asian* represents the newly independent country whose people are fighting to save her freedom from her corrupted people, from foreign interference. On the other hand, in R K Narayan's *The Guide*, the author invents Malgudi keeping in mind the beauty of Mysore, a kind of honoring his own country. The main character of *The Guide's* journey from a guide to a spiritual sage who is ready to sacrifice for the sake of village people portrays nationalism. I used two different books which show nationalism but in a diverse way. Both of the writer's arts are displayed in this research paper to understand the topic of nationalism. This comparison should help raise the consciousness of the readers that not all the steps are taken in the name of nationalism are correct. It depends on the individual's perspective towards the society and country and also the government's duty towards his pupil which helps to modify from a general people to become a nationalist.

c) Research Questions

The following questions will help clarify the research:

1. The definition and difference between nativism or nationalism.
2. How do culture and tradition present nativism or nationalism in *The Ugly Asian* and *The Guide*?
3. How does Third World Nationalism portray in both books?
4. How nativism or nationalism is different in both South Asian Literature?

The above research questions were formed to lead the research paper which will be examined expository and analytically to search for the answer. For this paper, many scholarly critical theories and the author's viewpoints will be used as guidelines.

d) Research Methodology

This Research paper is created with the support of the qualitative approach knowing the research goal. Syed Waliullah's *The Ugly Asian* and R K Narayan's *The Guide* are the primary sources to conduct this paper. The secondary sources combined articles found online, journals, websites discussed these two writers' biographical information, their fair share in literature. Many writers work on Syed Waliullah and R K Narayan's arts in their writing even critics' viewpoints on the writings of the main topic will be covered in this paper. All the information will be delivered in the original form and all the writer's work will be mentioned with full credit in the work citation.

e) Rationale of this Study

Nativism is a political policy where the people who are born in their motherland get more importance than foreigners or emigrants. Nativists believed that they are superior to the emigrants because they are native-born. On the contrary, nationalism defines the idea of an individual's identification with their own country and supports the country in any necessity. Nationalists blindly love their country and support the country's freedom from other countries or foreign's affairs at any cost. My two chosen books, R K Narayan's *The Guide and* Syed Waliullah's *The Ugly Asian* both discussed nativism and nationalism. R K Narayan is an Indian writer, a nativist, and a nationalist. Most of his writing's settings are based on a South Indian background. In *The Guide,* the author used Malgudi, a fictional town setting of the novel to give a glimpse of SouthIndian town. In the novel Malgudi town connects the local people with the tourist people, the rural life with the urban life, and most importantly the colonial appearances with the postcolonial. Raju is a guide helping the tourists to explore his town. He is transformed throughout the novel and changes his character at the end to help the village people which shows that he reconnects with nativism. Syed Waliullah, a Bangladeshi novelist wrote most of his writing feeling a sense of nostalgia. His political allegory *The Ugly Asian* represents the symbiosis relationship between humans and nature, especially with their motherland. *The Ugly Asian* which was written in early 1960 explores the

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relationship between Asian countries with the US. The book focuses on the impact of postcolonialism and how people are controlled and exploited by it. In *The Ugly Asian* the writer shows how the Americans throw off their colonial roots and fight against communism.

For this, Ahsan, a strong character says,

> "I am a nationalist. I love my country and want it to be truly independent. By that I mean that it should be completely free from foreign interference." (Waliullah, 41)

The theoretical framework of this research paper represents nativism and nationalism present in our hearts. We the Asian people first got freedom from British colonialism and later it was the Indo-Pak partition which was the result of colonialism. Later we achieved our independence from Pakistan. For our nation, we have come far ahead from where we started. But still, now we need to fight against colonialism, foreign interference and achieve communism for equality. This post-colonial theory paper speaks about nativism and nationalism both where we need to have nativism in our heart not showing any biases to the ethnic groups, at the same time we need to focus on our nation not to be strangled with colonial strings, with the support of the government and political leaders we need to nurture our nationalism. Because-

"It is harder to defend than to gain freedom"

II. Literature Review

The novel *The Ugly Asian* by Syed Waliullah is a portrayal of the political culture of then Pakistan and the dependence on America. In a broader sense, *The Ugly Asian* is the canvas of this picture. Syed Waliullah draws the attention of the readers towards some important characteristics of us as an Asian nation such as our nostalgic nature, the tendency of expressing our culture only through music and dance, unquestioned obedience to our masters, and being engulfed in social and political chaos. we get a smooth introduction of Bangladesh before its birth through the novel. "How to know a country? Where lies our origin? These basic questions are asked to create political consciousness among the common people. The plot is set during the time of the cold war, *The Ugly Asian* explores the political relation of the US to an Asian country that is trying to uproot its colonial past. The country is a battleground of America, serves the American purpose to fight against communism. America appears to be playing the role of a new colonizer and occupies the vacuum in the mind created throughout the long passage of foreign rule. Niaz Zaman, a retired professor of Dhaka University comments,

> "If the US really wants to help the Asians, it must learn what is important for Asians, what Asians want." (Daily Star 2016).

Unfortunately, America seems to exploit the Asians in the disguise of help. They turn out to be a superior nation and we are supposed to follow them blindly to become civilized. The triumph of the authors like Waliullah to strengthen the self-confidence of the nation and ignite the nationalistic spirit had a great impact on the emergence of Bangladesh. The authors Md. Shamsuddoha and Afroza Aktar state,

> "This Bengali nationalism played a very important role in the populist movements in Pakistan period and thus influenced the emergence of independent Bangladesh in 1971." (Shamsudoha, Aktar 2017).

Although Pakistan's establishment was formed based on Islamic nationalism, it didn't work out in the eastern part. The cultural differences along with political oppression outplayed the idea of forming an Islamic nation. In this regard, the author MG Kabir states- "However this political identity based on religious attachment could not escape for long the important temporal issues of economic and political life in Pakistan." (Kabir 2007). Sayed Waliullah portrays the hypocrisy of the politicians of Pakistan in using religion to conceal their mischievous activities.

If we compare this text with RK Narayan's novel *The guide* we can see a similar sort of intention of the author to depict nationalism as a necessary component of a newly independent country. *The Guide* was written in the context of the 1950s; just after the Independence of India. India is a vast country having tremendous socio-cultural diversity. Narayan sets the plot of the novel in a fictional south -Indian city which is purely Indian not influence by the British Empire. Narayan depicts Rosie as the symbol of intrusion of western culture through colonial rule, in which lies the root of all evil that corrupts society.

Neluka Silva, a faculty member of the University of Colombo writes, "As the hybrid 'other' to Raju's mother is the representation of Rosie. Both the gender colludes to make her a character who corrupts Raju. The ultimate tragedy that Rosie faces is treated with sympathy but inscribes racial stereotypes serving to reinforce the nationalist underpinning of the text of apportioning to the foreign 'other'." (Silva 2014). Narayan picturizes the juxtaposition of two different cultures, where each finds other harmful and deceptive.

Both Bangladesh and India being two newly independent Asian nations are the sufferers of foreign domination which downgrades the self-respect of the people. People often being unaware of their origin and richness of their culture, tend to hate their own identity and culture. Both the author endeavors to criticize this mindset and create a strong nationalist spirit among the people so that they no longer feel inferior.

However, regarding the endeavors of the Indian intellectuals to create Indian nationalism among the Indians, Harald Fischer-Tine makes a serious allegation in his paper commenting,

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> "The existence of sophisticated transnational anti-imperial propaganda networks that are the focus of this study raises doubt about the alleged watershed character of the first world war as that decisively shook the imperial world order." (Fischer-Tine 2007).

According to this author, the Indians used anti-imperial propaganda to unify the nation under one umbrella which ultimately contributed the freedom from imperial rule Author Harveen Mann addresses Narayan as a brahminic writer as he goes back to India's Hindu culture taking it as a necessary element of Indian nationalism. Mann says, "I establish Narayan as an androcentric brahminic writer, at the same time that I question the nationalist construction of modern India as the iconic mother Bharat Mata" (Mann 2007). This question comes in the context of modern India where the country is heading towards establishing liberal democracy ensuring equality and freedom of expression. The controversy begins here when some intellectuals come out with the thought that, liberal democracy might be a threat to Indian roots. Therefore, they want to face the intrusion of modernity with the traditional Hindu beliefs.

Sravani Biswas sees an intention to ignore the Gandhian non-violent strategy to fight against colonial rule by Narayan. She comments-" Raja Rao in Kanthpura Mulk Raj Anand in untouchable continued with Gandhian nationalism as inspiration. But RK Narayan, though they are contemporary, attempted an escape from this overwhelming phenomenon." (Sravani Biswas 2018). Gandhian non-cooperation movement undoubtedly succeeded in terms of protesting against the British. However, Narayan seems to prefer learning western strategies to fight against the west.

The dancing talent of Rosie is compared by Marco as a dancer with a monkey. According to him, there is no intellect or creativity in it. But Raju believes Bharatnatyam is the highest form of entertainment. The motto of an artist is to elevate the taste of the audience. Goyal observes, "while Marco is the cultural historian of the past, Rosie is a cultural ambassador of the present and Raju is the cultural prophet of future" (Goyal143). This is a clear observation of the novel and the prevailing cultural confusion portrayed in the novel.

Sarah Jilani thinks *The Guide* sparks questions in the mind of the readers regarding what path Indians should follow. Should India go for its cultural revival which has been suppressed for centuries or should it turn towards a historical spirituality? She comments "The novel examines the absurdity of and disservice to Indian nationhood should it market itself for the sake of cultural 'revival' or foreign interest as an a historical monolith of spiritual ages gone by" (Jilani 2008).

Nationalism is a western idea. Therefore, we learn from the west how to be nationalists. In this context, the question arrives: can or should we decolonize ourselves completely? India, aiming to form a nation-state, must borrow teachings from the west. Consequently, cultural juxtaposition becomes inevitable. Considering Narayan's viewpoint Yadav writes, "The novel also presents a conflict Between the eastern and western culture and synthesizes the two through their assimilation which has been symbolized by Rosie's transformation into Nalini. Like Anand, Narayan points out that, one has to go to the west to come back to the East" (Yadav 28).

The Guide depicts true Indianness, by presenting true Indian traits and manners in the context of a post-colonial period where India is confused with the juxtaposition of eastern and western culture. Narayan feels the necessity of being Indian in the core of mind but to do that you cannot ignore the west. Christy Angelo witnesses, "*The Guide* reveals the Indian way of life and also the culture and tradition of India R K Narayan has used typical Indian characters and Indian atmosphere to portray Indian culture (Angelo2015).

Both Syed Waliullah and RK Narayan wrote in the context of the end of colonial rule. The real picture of society is drawn with the exquisite ingenuity of both authors. Both the novel explores the mind of common people triggered by poverty, ignorance and political dishonesty. The long-lost self-respect as a nation must be regained to build up a successful nation-state. Therefore, nationalism according to the novelists might play a key role to achieve that self-respect.

III. Content Analysis

a) *The definition of nativism and nationalism*

Nativism is the concept that one born in a country will get more importance than newcomers who have come here for living, education, business, etc purpose. The immigrants come to the new land to live in the country far from their motherland. The natives feel some kind of isolation from them as they feel their ethnicity, traditions, culture, and economic status will be lost or face great danger as it will be mingled with the new immigrants. The writer of American Nativism and its Representation in the Film "L. A. Crash" Oezguer Dindar addressed that nativists do not think of themselves as nativists. It is a derogatory word for them, and they prefer to "themselves as 'Patriots.'"

In contrast, nationalism refers to an emotion established on common cultural characteristics which are loyalty and devotion for a nation, to place a nation over others feelings. It is the concept that national interest, economy, security, etc. are more essential than any international event. Nationalism inspires people to break free from any kind of foreign tyrant. A nationalist feels proud of his country regardless of being poor or rich. According to Hans Kohn,

> "Nationalism is a state of mind permeating the large majority of the people and claiming to permeate all its members; it recognises the nation-State as the ideal form of political

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organization and the nationality as the source of all creative cultural energy and economic well-being. The supreme loyalty of man is, therefore, due to his nationality, as his own life is supposedly rooted in and made possible by its welfare."

In, *The Guide* R K Narayan has represented the novel characters with great understanding and ironic perception which is more lucid than symbolic. Here Narayan portrays nativism or nationalism through various characters and their actions, like Raju's father. Raju's father who represents the common Indian man in *The Guide* owns a "hut shop" in Malgudi. He often waits at his small shop late at night and talks with other village people and truck drivers. He wishes to make Raju well educated and a good human being therefore he teaches Raju Tamil and sends him to *Pyol* school. Though Raju's father could send him to Albert Mission School which is organized by Christian missionaries as Raju desires to be a part of "fashionable Albert Mission School". "My progress was so halting and slow that when I turned into the Market Street I could hear my classmates shouting their lessons in unison, for the old man, our master, who taught us, believed in getting the maximum noise out of his pupils. I don't know on whose advice my father chose to send me here for my education, while the fashionable Albert Mission School was quite close by, I'd have felt proud to call myself an Albert Masson boy" (Narayan, 23).

Raju's father who is devoted to his religion holds a different view of this Mission School. This point of view we commonly find in most of the man is a clear example of nativism. In many post-colonial writings, we see that the Christian missionaries try to convert the local people to Christianity by decoying people by giving money or fearing them for the sins they commit previously which is an evil thing to do. The fear in Raju's father shows clearly that if Raju read in the Mission school then there is a possibility that he might get Western influence and slipped away from his own culture which every nationalist is concerned about. Syed Waliullah's political allegory *The Ugly Asian* showed nationalism from a common people point of view to a political movement.

In, *The Ugly Asian*, Syed Waliullah picturized the relationship of America to a fictional small Asian Muslim country. As the novel's timeframe is 1960 when the country is going through hunger, unemployment, and the colonial force, the novelist shows the relationship of a ruling nation with a smaller one who has-

"the nascent economy of the newly independent country" (Waliullah, 3).

Waliullah emphasizes that small countries who are fighting for food, hunger, corruption, dealing with international affairs can be unbiased and neutral. As a citizen of these countries, every person has the right to choose herself over another nation, to love her country like a true nationalist. "Yes, we love our country. It's so poor and helpless. That's why we love it. You know a sick child is very dear to its mother. Perhaps you love your country because it gives you so much. We love ours because it can't give us anything" (Waliullah, 8).

In real life and fictional life, both are tangled with the colonizer's claws. The leading countries like America always try to dominate other small countries in the name of help and support. An American president thus once declared, "Either you are with us, or you are the terrorists."

Syed Waliullah decides to throw away its colonial chain and seek ways to help its people. He knows that the poor people of his country don't bother about politics or communism but it matters to the foreigners. As professor Ahsan says in *The Ugly Asian*,

"My kind of nationalism objects to cooperation between your country and mine for another reason. There is something very wrong with the motive behind this cooperation. It is really not to help us but to fight Communism."

As a diehard nationalist Waliullah gives a simple but undeniable message through his novel that we should try to save a nation from starvation, not from communism. As we need food to feed hungry mouths not words to feed the empty belly. It also represents an ideal relationship between a dominant state with a smaller one.

b) Cultural and Traditional representation of Nativism and Nationalism in The Ugly Asian and The Guide

Human life and its purposes have a deep connection with the art of culture and tradition. The emotions, journeys, and experiences of being with their people mix their work with contemporary impressionism and develop itself like a tapestry, enriched in colour and tactile sensation. The depth and beauty of South-Asian culture remain within the simple and natural Bangladeshi and Indian lifestyle. India and Bangladesh's way of life refreshes the spirit of people and inspires their art. As an artistic writer, Sayed Waliullah from Bangladesh and R.K. Narayan from India has adopted the theory in their creative career.

i. *R.K. Narayan's The Guide*

The Guide is mainly concerned with plot development, though character "development" continues to play a role. Patrick Swinden (1999) says the "only change [in life and character] is in the recognition of the unchanging" (66), as a consequence of Hindu philosophy's standards playing a major role in the novel. In the culture and tradition of the society of Malgudi, Raju's character changes with the view settings and time shifts which is an impression presented by the writer's use of Western story-telling techniques.

"Malgudi, I said, had many things to offer, historically, scenically, from the point of view of modern developments, and so on and so forth; or if one came as a pilgrim I could take him to a dozen temples all over the district within a

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radius of fifty miles; I could find holy waters for him to bathe in all along the course of the Sarayu, starting, of course, with its source on Mempi Peaks." (Narayan, 64).

Swinden affirms that Raju's character from a trickster to a saint, the method of Narayan's uses of Hindu religion, myths, and traditional storytelling pattern elevated a character who resembles a hero from an Indian epic, such as the Ramayana (78). As a traditional man who follows ancestral values of life, Narayan firmly believed that these books are a powerhouse for any common man to an artist if they are seeking knowledge or any idea.

"I shall also want him to read for me episodes from *Ramayana* and *Mahabarata* because they are a treasure house, and we can pick up so many ideas for new compositions from them" (Narayan, 127).

Narayan thus mentions several times these traditional books in his novel and also gives his story's background on this cultural place setting.

"At the tenth-century Iswara temple at Vinayak Street, I reeled off the description of the frieze along the wall: "If you look closely, you will see the entire epic Ramayana carved along the wall," and so forth" (Narayan,142).

Chitra Sankaran (1991) highlights the writer's "instinctive assimilation of his native literature" (127) and like a true nationalist he created the fictional foundation with the elements of "the ancient Sanskrit genre, *the Katha* or tale" (128). In *The Guide* thus he describes,

"*Natya Shastra of Bharat Muni*, a thousand years old, and various other books, because without a proper study of the ancient methods it would be impossible to keep the purity of the classical forms" (Narayan, 127).

The stories which his mother tells him at night when he used to sleep also play a strong part in developing the roots of his upbringing, he gets closer to his culture and tradition. Though Raju is a "trickster sage" who deceives people at the beginning and performs as a link between the Gods and humans shown in Hindu mythology (134). The critic thus mentions that Narayan conquers in "making it feasible to interpret Raju's fate in both these lights" (148) and developed his character who chooses to sacrifice himself for his country. Like when his mother told him,

"If there is one good man anywhere, the rains would descend for his sake and benefit the whole world" (Narayan, 114).

Somehow creating a *sadhu* unconsciously in Raju's mind. According to Monika Fludernik's comparative analysis, Raju's presence as a sadhu can "signal a kind of token nationalist and traditional revival" (270) and "in that Raju appropriates traditional signifiers for his own decidedly secular ends" (271). Speaking of which, R. K. Narayan has attempted to portray an honest picture of the misery and anguish of South Indian middle-class society, with an emphasis on women. He connects to the woman's presentation from Indian society, culture, tradition, religion, freedom, philosophy, and myth with a male narrator's angle. As we see Raju's mother's attitude towards Rosie as a typical Hindu mother. From the beginning, Raju's mother and Rosie behaved with one another at the extreme opposites of tradition and modernity when she first heard Rosie's name, "She expected a more orthodox name" (Narayan, 145). Though she appreciates Rosie's academic achievement without having a father, tells her "brave girl" and remarks "You are not like us uneducated women" (Narayan, 147). As a traditional woman, she couldn't break society's law and follow its culture and served. She never goes outside and always worked at home to raise Raju, making home comforted for Raju's father.

"In our day we wouldn't go to the street corner without an escort. And I have been to the market only once in my life when Raju's father was alive" (Narayan, 146).

Though her character doesn't take part directly in nationalism, she tries to give Raju all the traditional values and always tries to take him closer to his culture and its roots. Her point of view of Rosie changed when she came to know that Rosie is a Devdasi, a modern woman, and separated from her husband. She also tries to shape her as a common village girl of Malgudi.

"You are a city girl. You must know something of our village life too" (Narayan, 148). Raju's mother's treatment of Rosie was not sympathetic. In the novel, it addresses ethnic and racial stereotypes in the text to strengthen the text's nationalist foundations of pointing fingers at the "foreign" other.

"You are not of our family? Are you of our clan?" He again waited for her to answer and answered himself. "No. Are you of our caste? No. Our class? No." (Narayan, 174).

Rosie stands for Indian culture. Her caste is classified as the lowest in society. This primary element plays a major role in the development of her character. Rosie is the cultural representative of the present day. Though at first, she tries to be a good wife and follow Marco, later Rosie chooses the purity of her art and has become a worshipper of the creator. She is enthusiastic about her art, but her husband does not share the same excitement. She is uninterested in the business areas of her career, letting it in the hands of Raju and her only concern is to continue dancing and to embrace the traditional persona. She is also another person who promotes tradition and nativist activities through her art.

"I could see, through her effort, the magnificence of the composition, its symbolism, the boyhood of a very young god" (Narayan, 129).

Narayan's minor character Marco is an archaeologist and researcher who has visited the Iswara temple and written a book on the culture of South India in the Twelfth century in the Malgudi district.

"I felt that he honoured the valley with his patronage. He took out a bundle of sheets in an album, and a few photographs." (Narayan, 132).

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He'd written down explanations and transcriptions on those cave paintings on sheet after sheet. He spent most of his time there though it separates him from Rosie, his wife and he does not feel the need to fix the marital problem. Marco is a cultural archivist of the past who tries to publish the book so,

> "When this published, it'll change all our present ideas of the history of civilization" (Narayan, 133).

His unique devotion to India and its cultural heritage is noticeable. But his way of treating others' culture is not acceptable. He treats Rosie's culture badly and compares it with money dance.

Contemporary Raju always tells Rosie how beautiful she dances which also boosts Rosie's selfesteem. Thus, Raju and Rosie both represent nationalism through culture and tradition.

ii. *Syed Waliullah The Ugly Asian*

Syed Waliullah who is a well-known name in the fields of Bengali and foreign literature never forgives his cultural and traditional values. He lived a thousand miles away from his motherland still he felt a heavy connection to the land he had left behind. In his novel, *The Ugly Asian* presents culture and tradition differently as it is a political allegory. Agriculture employs approximately 80% of the population, while the service and manufacturing industries employ the rest 20% of the workforce, respectively. Bangladesh has been described as a country of smallscale, subsistence farmers, with nearly everyone in rural areas working in agricultural production or processing. As a son of a government officer Syed Waliullah travels a lot. According to Niaz Zaman who is the editor of the book, *The Ugly Asian*, mentioned in the introduction part of the book, "The young Waliullah accompanied his father on his different postings, to Mymensingh, Feni, Chittagong, Krishnanagar, Kurigram. This peripatetic experience helped him to witness rural life in Bengal." Thus, he talks about the village people, their lives, and agriculture many times in the novel as it is a part of culture and tradition.

> "... we should concentrate all our efforts on our villages to make them happy and contented. We must help them grow enough food and weave enough cloth in the traditional way. Give them sanitation and a clean, healthy living but we must not uproot them from their villages where they have always lived" (Waliullah, 29).

He loves his motherland and the people who live in it. His other book *Nayanchara* which is a collection of short stories and reflects the image of society when people are looking for food. As mentioned to Saylen Gosh, "When people of the undivided Bengal were crying for food, the ancient hidden cruel instinct came out nakedly to a human being. This shy is portrayed as a photograph in his story. No one could feel the truth like him. But two stories in *Nayanchara* focused on the skeleton of 1943's famine in Bengal."

That's why in *The Ugly Asian*, he highlights the farmers and wants the best for them:

> "We must change our emphasis from industrialization to agriculture. The peasants are the backbone of the nation. They must receive the fullest possible attention" (Waliullah, 31).

At the beginning of the novel, we see Abdul Haq who is the head of the Economics Department of the University. Though he admires America and her people but also love his cultural roots-

> "...music and dance were his two other passions, and sometimes he would sing songs of his boyhood which had a nursery-rhyme simplicity. His songs disgusted his own children. Yet he sang with his heart, and the words assumed a deep significance as he sang them" (Waliullah, 4).

It's clear that though his children are not very fond of his taste in music in the depth of his core he somehow manages to pursue his hobby because-

> "What is true in us is revealed only when we sing." he would often explain to foreigners" (Waliullah, 4).

Bangladesh is a collectivist culture, they are very family-oriented and these people also close to their home, their roots. Family plays an important role in uplifting a person's character. Though a person's interests are required to take second place to those of the family or society. We can see that when Abdur Rab, a leader of one of the small parties who fight against Nanavi or Abdul Qader even thinks about his family before going to jail.

> "After a short silence, Abdul Rab Rose. "Can I take leave of my family? One of my children is sick."
>
> "Certainly," said the police officer" (Waliullah, 72).

Or the time when he does not agree with his friend but remains silent because-

> "There were certain beliefs and ideals which one could not speak about to one's lifelong friend, not when one was no longer young. As the years pass, one learns to hide such things that may disturb the basis of friendship which, however warm, may at the same time be commonplace" (Waliullah, 65).

Syed Waliullah also mentioned the people from other cultures and continents who see us as "...the real jungle boy." (Waliullah, 119). Syed Waliullah wants to change that, so he combines nationalism with cultural and traditional elements. As Nielsen said, "Cultural nationalism has been described as a variety of nationalism that is neither purely civic nor ethnic." He is uncovered to be a passionate nationalist in *The Ugly Asian*.

R. K. Narayan and Syed Waliullah have different cultural values. For the books, both authors have different interpretative motives yet a few things are common and nationalism is one of them. Both of them are nationalists and want the best for their country.

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c) *How Third World Nationalism is portrayed in these books*

Third World nationalism refers to the nationalist ideology that arose in response to colonial dominance. These countries first gained independence by a political movement and then organized themselves into a centralized government that functions as a state. These countries have been colonized and exploited which are economically poor and non-industrialized for whom the definition of nationalism is different. Tagore (2004) points to nationalism as the inevitable "universal of our times." He emphasizes the importance of the "illegitimacy of nationalism" that had made its way into Indian society "riding piggy-back on ... western ideology." The people facing the caste system, social, economic, political, and other problems. India and Bangladesh are among the developing countries that are juggling between their own "Desh prem" and western ideology. In both countries the poverty rate is high, corruption is strangling people and the class/caste difference is also noticeable.

R. K. Narayan and Syed Waliullah both are deeply frustrated with society in general and the capitalist class in particular. They are persistent in their belief that the predators, specifically religious, social, and political leaders, prey on the common man for personal gain and influence.

Unfortunately, these common people's prejudice, superstition, religious zealotry, and illiteracy lead to their marginalized place in society.

i. *Third World Nationalism in R.K. Narayan's The Guide*

Narayan presented a political-historical era in India that spanned the late colonial period and the early years of independence in his novel *The Guide*. He presents simple characters that are sensitive and emotional and living independently in Malgudi in Southern India during the early twentieth century. The characters are simple and unsophisticated and most of them are uneducated or have little education. As a newly independent country, most of the characters present here either involve agriculture, small shop owner, signaller, porter, farmer, guard, etc. Raju's father has a similar occupation-

> "My father had a small shop built of dealwood planks and gunny sack; and all day he sat there selling peppermint, fruit, tobacco, betel leaf, parched gram (which he measured out of tiny bamboo cylinders), and whatever else the wayfarers on the Trunk Road demanded." (Narayan, 11)

His regular customers are peasants, drivers, and bullock-wagons. At this time we see Malgudi gets modern developments associated with industrialization "The train comes to our town today," (Narayan, 38)

– thus, the train and railroad were introduced. In Third World countries, the technical changes boost economic and social changes that started during colonialism, like with the train coming "Malgudi Photo Bureau", a bank established which is a sign of industrialisation. As in the novel, we see the train changes the economy of many people which is also related to social status. From a "dealwood planks and gunny sack" built shop to a "...paved with cement, with shelves built-in." (Narayan, 42). The sudden changes give those who live near the station a fresh air of economic development.

> "...my father had become so prosperous that he acquired a *jutka* and a horse in order to go to the town and do his shopping" (Narayan, 39).

But others who mixed themselves with agriculture or other professions do not get many benefits. As a member of Third World countries, India has a high rate of poverty and in the 1960s the education rate was around 22%. The education system was not uplifted by the government and the leaders back at that time because it was a newly independent country. In the novel, fewer characters have full educational background and the rest of them are not so educated. The teacher's economic condition is so low that they have to depend on others. Raju's old master earned very little while teaching them.

> "His interest in us was one rupee a month and anything else in kind we cared to carry. My father sent him every month two cubes of jaggery, others brought in rice and vegetables and anything else he might demand from time to time" (Narayan, 29).

A lot of the children soon drop out of the schools and start earning.

"As you might have guessed, all this business expansion in our family helped me achieve a very desirable end-the dropping off of my school unobtrusively" (Narayan, 44). They remained uneducated, less socialised. Like Gaffur, the porter boy. Then there are these low caste people who are totally out of society. They do not get any education and social status because of the caste system proposed by their tradition and culture.

> "Our guide jumped out and went at a trot to the farthest end of the village street and returned with a man who had a red turban around his head, his only other piece of clothing being a pair of drawers" (Narayan, 69).

On the other hand, those who have the power of education or money sitting on the top floor of the society and economy. Marco who is a "rich bachelor of academic interests." and

> "He had a big house, a motor car, he was a man of high social standing; he had a house outside Madras, he was living in it all alone, no family at all; he lived with his books and papers" (Narayan, 89).

This created a social gap between rulers and those who are ruled and create market-based economic inequalities that increase the crisis. In *The Guide* when Raju didn't have much money, he has a good relation

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with Gaffur, the taxi-driver but when he started living a luxury life with Rosie's money then,

> "I was on back-slapping terms with two judges, four eminent politicians of the district whose ward could bring ten thousand votes at any moment for any cause, and two big textile-mill owners, a banker, a municipal councillor, and the editor of The Truth." (Narayan, 195)

Raju simply addressed that these people are playing with power and politics and having a good relationship with them makes anything easy.

> "I liked to hobnob with them because they were men of money or influence." (Narayan, 195)

In the third world, these politicians or leaders are mainly found in parties or clubs. Normal people only found them before the vote but not in their dying needs. Like the time the Mangla village are suffering from drought but no political leaders are found to help them-

> "The village street looked deserted. Children played about in the road dust, because the master had gone to town with a petition for relief addressed to the revenue authorities, and so the day school was closed." (Narayan, 97)

The common conception of the social link in the Third World is the root of the problem.

ii. *Third World Nationalism in Syed Waliullah's The Ugly Asian.*

Syed Waliullah set the book *The Ugly Asian* is in the late 1950s and early 1960s. The book mainly focuses on politics in a newly independent country that got freed from colonial claws. Waliullah presents third world nationalism as people from the lower class to the upper class who are tangled with the government and their westernized ideology.

> "one thing a newly independent country never lacks: reasons for attacking the ruling party. If a government did not practice nepotism and corruption, there were the centuries-old problems of poverty and backwardness to throw at it." (Waliullah, 25)

The newly independent country that just started walking like a baby cannot work properly as the situation of the world does not allow it. The lower-class people who mainly depend on agriculture or its related work does not know much about politics.

> "Here eighty per cent of the people live in villages. They can't read or write. They don't even know what is happening in the next village. Whoever goes to them can get their support." (Waliullah, 22)

Third World countries people are always fighting against poverty. These people are a marginalized group. Most of them are landless and overworking in other people's land to earn money, to save themselves and their family from starvation. In Waliullah's *Nayanchara* we see how starving people are going door to door in the search of food, even a young girl is ready to sell her body to buy food for her family. In *The Ugly Asian* Waliullah gives a note about what Asian thinks, is they think about wealth or communism or hunger...

> "Their foremost concern is to be free from the most ignoble human conditions: inability to feed themselves and their family, a life under the constant threat of starvation, dying without treatment. Today they live in an open world where nobody can hide his poverty." (Waliullah, 178)

In Bangladesh, the current poverty rate is 29.05% as many people do not have any job or any land to do farming. The country was fighting against hunger and still, now the situation is the same. "Hunger, Communism's strongest ally and its stalking horse, is amongst us and it is no mood to give us time." (Waliullah, 29)

From time to time many writers tried to draw their attention to this serious issue. Like Sukanta Bhattacharya a gifted poet and playwright from West Bengal represented the life of the poor in his poems in Bangla literature. In his poem "সে মহাজীবন" ('O Great Life') he defined the suffering of these poor people agony.

ক্ষুধার রাজ্যে পৃথিবী-গদ্যময়ঃপূর্ণিমা-
চাঁদ ঝলসানো রুটি।। (ছাড়পত্র ১৯৪৭)

In English translation which means

> "For in the realm of Hunger, the world is prosaic:
> The Full Moon appears to be a scorched bread."

This hunger made them somehow corrupted and unethical. Though they gained freedom from the colonial ruler yet some of them still open their hand in front of colonial people. While talking to Ahsan Anderson who is a "political missionary" mentioned that as a Third World country it is the government and its politician's indulgence that made the common people so spineless to take charity.

> "I can tell you, you can buy any one of them, any time. Sometimes a refrigerator or a tape recorder or even a promise that a nephew will be sent to the States is enough." (Waliullah, 38)

Waliullah taunts this class of people who are always eager to take "Western materialistic civilisation" offer from these foes in the disguise of "friends". Despite knowing that the "civilized" people treat the Third World country as a beggar and jungle. After colonialism, the "civilized" people behaviour toward us did not change as

> "We are so microscopic that they don't see us. They only see half-naked, poor, illiterate and terribly backward masses." (Waliullah, 118)

He said strongly that unequal partners cannot work together, no relationship between the ruler and the ruled ones because "A vast ocean divide us." (Waliullah, 43)

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But it is not the colonial people's fault how they see us. It is also the hands of our political leaders how they can make our life economically balanced. Because-

> "When a leader is disinterested in his own country, he always gets surrounded by people who are interested only in one thing: to serve themselves." (Waliullah, 15)

But the problem is, after winning the election most of these people became "অমবো র ি ি " which means invisible or rare objects. They rarely find if the mass people need them because most of the time they are engaged in "nation-building tasks" in their cabinet or party. They belonged from the elite class of the country

> "...who are no longer villagers but owners of business and property and who ride flashy cars, hate the stinking ponds of villages, dirt roads, malaria and spiders." (Waliullah, 22)

Waliullah even speaks about the taboo topic, the military force. The Third World depends on the military who are the defenders of nationalism. The military service is inherently unjust and unfair, and it can only work with a sense of civil peace as long as it is dependent on a powerful leader with whom the country's population can agree.

> "The army had a fine tradition of discipline and loyalty from generals down to the ranks." (Waliullah, 87)

Thus, we need leaders like Abdur Rab or Ahsan or Tini who is not a perfect personality but wants to free the hungry Asian, ignore the religious indifference to save the country's freedom. They know,

> "they had gained freedom but in no time the country had slipped back into slavery, slavery of a kind which was deceptive in appearances. One did not easily see its real form but once one did see, one began to feel hurt." (Waliullah, 65)

Third World countries are not so rich and get fewer opportunities to do better in life as they are choked with problems in the newly colonized country. In both R. K. Narayan's, *The Guide* and Syed Waliullah's expresses how the colonial people try to "convert the backward people" either religiously or politically. The common people both intentionally or unintentionally follow them. We need to get aware of this. As a part of the developing country, we need to free the business and industries free from the corrupted governments and focus on the nation to be a nationalist.

d) Comparison of Two Books

A comparative study refers to two or more items or concepts that are analyzed and compared. It is used to show that one can examine, compare, and contrast different subjects or ideas. Bukhari explains one can take two books or two historical figures or two politicians and

> "analyze them and highlights the significant differences with multiple perspectives in order to draw conclusions based on research." (2)

The main focus of this study to see whether two subjects are completely contradictory or if they're extensions of one another. For comparative study, R. K. Narayan's *The Guide* and Syed Waliullah's *The Ugly Asian* chose to focus on nativism or nationalism in both books. These literary works of authors also belong to South Asian literature which is written in English. In this comparative study, we are focusing on the economic, political systems, the complex relation of the characters and their developments, postcolonial effects etc.

i. *Class/Caste*

R.K. Narayan displayed a new notion in his writing by exposing a different attitude toward the class system and the "caste" system. Narayan uses subtle humor to make a lucid flow to present the narrative style of story-telling while centering on the special class. Dieter Riemenschneider mentions Narayan's particular class as "...his sharp focus on the Indian middle-class" The middleclass people whose main focus is on the working place and their household work. The protagonist of the novel Raju belongs from a middle-class family whose father loves to chat with the village people. Narayan pointed out how middle-class people maintaining social connection as in the novel Raju says his father-

> "loved to discuss with them the price of grain, rainfall, harvest, and the state of irrigation channels." (Narayan, 20)

Their social status is not so good, as we see Raju commented on how his father obeyed the stationmaster and his view for his shop. This class is not so blessed by society as their economic power is weak, like the boy who once read with Raju in the old pyol school became the clerk in Albert Mission. One incident took place in the third chapter after the arriving of the train. Many "important folk" present on that inauguration day like the collector, police superintendent, municipal chairman, businessman who present there attended as the chief guest but common people like Raju were not allowed to be there.

> "The police guarded the platform and did not allow the crowds in. I felt cheated by this. I felt indignant that anyone should prohibit my entry to the platform." (Narayan, 38)

He further mentions that somehow, he managed to get close to the train and expressed that maybe he was too small to get noticed. Is it a simple expression from Raju or a big statement from Narayan that maybe the middle-class people are so small and tiny to get noticed by the big rich class? Talking of which Narayan mentions how the creditor Sait behaviour changed after knowing that Raju lost his shop and brought his ledger book to collect the old accounts because

> "he feared that I had run away from my past." (Narayan, 163)

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But things started changing for Raju as he hit a fortune with Rosie's talent and earning money. The fate changes as Raju has power, money and now belongs to the upper class. He forgot the pain and agony of middle-class people, behaved like a rich brat and started insulting this unprivileged class even his father.

> "My father had designed this house for a shopkeeper, not for a man of consequence and status who had charge of a growing celebrity." (Narayan, 191)

He even appointed "a young graduate from the local college," (Narayan, 193) for dealing with his work. Narayan, a man who wrote many stories where he stands against the caste system and makes the reader question whether it is really necessary to follow the age-old tradition to divide humans. Narayan has promoted his modernism by showing how Raju was against the caste system. When he meets Rosie, he gets attracted. And Rosie who belongs to a lower caste questions him if he is aware of her class. He answered,

> "The finest, whatever it may be, and I don't believe in class or caste. You are an honour to your caste, whatever it may be." (Narayan, 88)

Another leading Indian author is Mulk Raj Anand who is the contemporary writer of R. K. Narayan who sees dramas of classless and casteless Indian society. In his novel Untouchable says,

> "Well, we must destroy caste, we must destroy the inequalities of birth and unalterable vocations. We must recognize an inequality of rights, privileges, and opportunities for everyone." (Narayan, 155)

Narayan also believes in the same thing. Though Raju's view toward Rosie is different in the eyes of Marco, Rosie's husband and Raju's mother is the same as most of the people who judge someone for their caste and class. It is judging someone because they are born in another caste or other class. Rosie Narayan wants to feel the pain of those who were not born in the low caste. The agony is in Rosie's voice, how people treated her caste, herself-

> "We are viewed as public women," she said plainly, and I was thrilled to hear the words. "We are not considered respectable; we are not considered civilized." (Narayan, 88)

She is educated, beautiful, skilful in all sectors yet Marco prohibited Rosie from dancing despite knowing that she belongs to that caste that serves God by dancing, mocking it as "streetacrobatics." Raju's mother also asked Rosie, "Are you of our caste?" (Narayan, 174) And taunted her as snake women knowing her class. In his other novel, The *Waiting for the Mahatma,* the main lead Sriram and his aunty both questioned Bharati that "What caste are you?" or "What is her caste?". Narayan pointed out this caste system, again and again, many times as he wants to see a secular country. He tries to show nativism differently by supporting classless and casteless countries.

Syed Waliullah's allegorical novel *The Ugly Asian* only focuses on politics. In the story, some poor people are starving for food, politicians who play with the common people's fate, academics who do nothing without a wordy game and revolutionaries who want a secular new country. They associate with other Americans, including a visiting journalist, technical specialist, ambassador, and intelligence officer, as well as a Peace Corps volunteer. In the basic class system, there are elite class, middle class and lower class which we also see in the novel, *The Ugly Asian*.

The elite class people are living in luxury, they don't have any financial problems and have the power to manage everything. For them, the country and its activity do not matter. We see Nanavi belongs to this class, as a prime minister he has plenty of money. His suits sewed from London, his children went to England for schooling and owned a sixteen-century house. His interest is in gulping whisky, quoting from English novels and failing to raise interest for his country's future.

> "When a leader is disinterested in his own country, he always gets surrounded by people who are interested only in one thing: to serve themselves." (Waliullah, 15)

People like him should be left with the British when they are departing and live with them permanently in a foreign country. Because they are

> "nationalist and had no idea of the aspirations, idols and needs of the people who had attained independence after some centuries." (Waliullah, 16)

We also see Abdul Haq, Mrs Krim and Idris who belong to the Asian country but love to be with the colonizers. They are financially strong but love to spend the money to please foreigners. "Hosts of this country often tended to be over-hospitable" (Waliullah, 86)

They can help the poor with this money but choose not to do so. Also, they wish to live in America as it is a First World country.

Then there are middle-class people like Abdur Rab, Ahsan, Maniruddin and many characters like them. These people represent the middle class who consists of briefless lawyers, small politicians, small shopkeepers, teachers etc. They are earning money but not much as they have to pay taxes and have a family to manage. These people don't want to go against the government or any protest because they are "tied up in government jobs which are very dear to them." (22)

At last, the people who live a day to day earning life. These people are living at the bottom line of the economic and social pyramid. The lower-class people mostly live in village life, focusing on agriculture or construction workers.

> "They can't read or write. They don't know what is happening in the next village." (Waliullah, 22)

Syed Waliullah highlighted how the upper class discriminated against the lower class in his writings. We

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see when the government put more emphasis on the industrial project but not on agriculture. One mentioned,

> "Electricity! One cannot eat electricity. All this is for the rich people in the town so that at night their wives can see themselves better in the mirror." (Waliullah, 55)

This shows that growing food is more important rather than making more clothes or industries. He urged that "We must concentrate on our villagers who form the bulk of our country's population." (30). These people are easy to handle. They have constant pressure from the landowner and also from the government policy which makes them "tough as well as cunning." And he commented-

> "There nobody dared to go about wearing a face free from cares and woes, and one learnt while young to discard all joviality and cheerfulness." (Waliullah, 24)

Since we are brown, the East India Company considered us as slaves when they invaded the subcontinent. They used a divide-and-rule strategy to keep the Asians under pressure. Waliullah presents the colonizers who present a whole new class of politics, using people and destroying the country. They treat poor people who worked under them very badly. As we can see in the novel, the Koka River Hydroelectric Project which is led by the Americans are exploiting Asian peasants.

> "Hidden in the depth of the rolling jungle, hundreds of bare-backed, bare-footed sweating man worked from dawn to dusk and again from dust to dawn, in shifts and round the clock, under the scorching sun or glaring floodlights." (Waliullah, 50)

The pain and agony the poor people face because they are ruled by the corrupted government who wants to have a good and healthy friendship with the colonizers.

Ramayan and Waliullah both know that the class and caste system is not good for society and also stopped the wheel of development. To have a balanced society the government need to take steps to help the low class and villagers first and create a balanced economical system that will be free from the colonial chain.

ii. *Postcolonialism*

R. K. Narayan is a postcolonial writer who wrote his masterpiece *The Guide* as a postcolonial novel in which the author examines India from an Indian point of view. Postcolonial writings aim to revive ethnic cultures, customs, values, and languages, among other things with the touch of colonial effect which is the deconstruction of colonialism after the colonial period. In the beginning, we see Raju's father's concern for Raju that if he goes to Albert Mission school. It is like a factory of changing people's minds. He thought that if he sends Raju over there, then they will gonna brainwash him-

> "I don't want to send my boy there; it seems they try to convert our boys into Christians and are all the time insulting our gods." " (Narayan, 27)

Then later we see Joseph who is at least sixty years old and a Christian. Narayan draws attention to the people that how colonialism changed people by providing food to the hungry or money to the poor.

> He must be at least sixty years old."
>
> "How has he come to be a Christian?"
>
> "There was a mission somewhere here; missionaries go and settle down in all sorts of places, you know," I said. (Narayan, 79)

They are colonialist ideology's victims. But Narayan wants to reinforce the new India. He asked to follow their modern thoughts but not forget or cut the roots. He is not rejecting Westernization and also modernising tradition and culture. We come to see the colonial effect the first time when we hear the lead character's name,

> "Rosie. Why did she call herself Rosie? She did not come from a foreign land. She was just an Indian, who should have done well with Devi, Meena, Lalitha, or any one of the thousand names we have in our country. She chose to call herself Rosie."(Narayan, 9)

Her name is Anglo and westernized, not used without any reason as R. K. Narayan is aware that it will be asked by many why Rosie? He knows there will be problems that will arise in the tradition changing process. But as a modernist, he wants to revive cultural thought.

> "The interface between traditions and modernity is mediated with characteristic irony. Narayan is interested in looking at the extent to which the cultural life of the past can be viably integrated with the post-independence reality of India" (Sen 117).

In the novel, Narayan mentioned how others are scared of colonialism if anyone tries to choose their modern thinking. During the first meet with Rosie, Raju's mother welcomed her with a smile but when she knew Rosie's name she was surprised because of the westernisation as

> "She expected a more orthodox name. She looked anguished for a moment, wondering how she was going to accommodate a "Rosie" in her home." (Narayan, 145)

It's not easy for any common people to accept other cultures or their etiquettes. The nativist thoughts hold them to do so. The same case with Raju's mother. She behaves nice to her and gives her shelter. This is what an old cultural and traditional nativist portrayed by Raju's mother. She is afraid of changes and does not support extramarital affairs and "live-in relationships" but at the same time, she received the guest.

"A guest was a guest, even though she might be a Rosie." (Narayan, 146) is inscribed the anxieties of the decolonized nation? The novel's colonial and neocolonial elements are visible to the readers through

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Narayan's eyes. Raju's mother mention's "mythological stories of Savitri, Seetha" (indeed a nativist) try to change both Raju and Rosie but in Rosie's mind the example came is not from any mythological character or religious heroine. She remembers "Desdemona", a character of greatest dramatist William Shakespeare's play Othello.

> "I felt too hurt. I thought that Othello was kindlier to Desdemona. But I bore everything." (Narayan, 157)

To express her emotion, she compared herself with Desdemona but also mentioned that she is not as lucky as her. Narayan with his modernized work also mentions two colonial people, one is Robert Clive who did a lot for Malgudi and is remembered by the people of it.

> "The man left behind by Robert Clive to administer the district. He built all the tanks and dams and developed this district. Goodman. Hence the statue." (Narayan, 142)

Another one is James J. Malone, a producer from California with whom Raju had a conversation. Here few things are noticeable that James is not here to tape his heroic behavior. to make the world know about Raju's nationalism. He wants to "shoot this subject" and make money by watching his people. Raju has faith in his God and thus he continues his fast knowing that it could kill him. His devotion mixed with nationalism shows in the interview-

> "Do you expect to have the rains by then?"
>
> "Why not?"
>
> "Can fasting abolish all wars and bring world peace?"
>
> "Yes."
>
> "Do you champion fasting for everyone?"
>
> "Yes."
>
> "What about the caste system? Is it going?"
>
> "Yes." (Narayan, 252)

Then when James, a foreigner asks if fasting can bring peace. He says yes as fasting makes you realize how it feels to be hungry. And at last, mention how the caste system still exists.

Syed Waliullah starts *The Ugly Asian* with a newly independent country that separated herself from the grasps of neo-colonialism and still tries to free herself from the colonial past. The novel is not like a perfect novel but a commentary on the political incidents that took place in the unnamed country. It talks about politics, the government and international alignments with powerful countries with a small country. Many colonial people are coming to this land for political, industrial or to teach people about their religion. Johnson, an American journalist, starts his journey to Asia by questioning this very mysterious topic.

> "Where do you find a country…and where does it begin?" (Waliullah, 10)

The American journalist starts to find out why the previous government run by Nanavi failed in the election. The American's think that they must show the Asians that they want a friendly country as they "stand for: "human dignity, freedom and justice." (Waliullah, 14). But the truth is they want to uproot any kind of communism from the Asian country. The common and poor people of Asia do not know what Communism is and who is behind or against it. They are only afraid of hunger. Waliullah says,

> "One thing our people are afraid of is dying of starvation." (Waliullah, 43)

An imaginary conversation between an Asian peasant and an American is shown at the end. The dialogue is-

> The peasant: What brings you to our village?
>
> The American: I'm helping you guys to increase the yield of your rice production. … The peasant: Then they too will let my children die of starvation?
>
> The American: (impatiently) Food isn't everything. A man needs more than that, doesn't he? (Waliullah, 177)

How does an American know why food is everything as they never feel hunger? They have the privilege to live and lead a luxury life. Thus, they want to educate us, either it's about AntiCommunism or democracy. Like Anderson who is a political missionary.

> "He sat out from his country to convert the backward people, not to any religion but a political concept: democracy" (Waliullah, 37)

They think they can buy these backward people with a materialistic thing like a refrigerator or tape-recorder or simple promise to send their any relative to the States. "...given an opportunity, they did not hesitate to take full advantage of all that Western materialistic civilization had to offer." (Waliullah, 35)

Of course, there are people like Nanavi, the old prime minister who adores America and always chooses their aid for his country. After independence, it was his and his cabinet members responsibility to run the country.

> "...their survival depended on complete identification with the master's way of life, their entire language, entire wardrobe, their hobbies and even dreams became that of the colonizer." (Waliullah, 34)

But Nanavi had exercised no authority, no imagination of free country from slavery and shouldered no responsibility to free the people from foreign affairs. He and his government tried to train people to serve the colonizers. Nanavati's poor vision for his own country makes the writer say that

> "He should have left with the departing British to live permanently in his sixteen-century English house." (Waliullah, 16)

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Even the new Prime Minister, Abdul Qader is not so different. He wants to cooperate with America because of the money they provide to him. He thinks that America will survive without a small Asian country but "Without you, we would be lost," (Waliullah, 28)

Then America wants to help the feudalistic group so they can become capitalists. And if anyone means any colonies want freedom from these bloodsucking colonizers, then the West killed them too. Ahsan mentions how the British, the French and the Portuguese killed more people than the Communist. Ank asked Johnson to explain-

> "Can you explain why you massacred the Red Indians or the Tasmanian primitives? Can you explain why you dropped that cruel bomb on the Japanese when they were about to surrender?" (Waliullah, 44)

The colonizers only care about people bowing to them. They fill the desire to save their country and system by defeating communism, expanding the capitalism system, increasing their defense line. Their "plans and submarines" are moving all the time in the sky of other countries which is "full with the deadliest and most destructive weapons." (Waliullah, 47)

> "All that interests you is the creation of a class which will understand you and support you and strengthen the hands of those who share your ideas. Then you also want us to fight your enemy who has done us no harm and give our life for something which we do not possess." (Waliullah, 43)

We see how they try to control those who will plot against the colonizers. When Abdur Rab wanted to investigate the Koka River Hydroelectric Project and printings handbill, it was the Ambassador who called the Prime Minister to stop it.

But one must admit that all the colonizers are not bad. We see Andrew who is a Peace Corps member and comes here to educate people. He also helps Amjad when his mother is sick. But the problem is they are looking for men who will be progressive and nationalist and at the same time will take orders from colonizers. But a true nationalist like Abdur Rab and Ahsan will never fulfil their requirements. Thus, Waliullah says in *The Ugly Asian*,

> "We want to be completely free so as to be able to solve our colossal poverty and backwardness in the most rational way." (Waliullah, 114)

iii. *Women*

The Guide focuses on the protagonist of the novel, Railway Raju. He and his journey is the centre of attraction but at the same time, the female characters are transformed into the background. From the start, we see Velan's sister who is "a young girl of fourteen" and is not ready to get married. Two things at the same time, 1. child marriage and 2. marriage against her will. Back in the 1950s, it was normal to marry a female child at an early age like 10-12. But Velan's sister already crossed the age line and fussed around not to get married which makes Velan unhappy.

> "He looked significantly at his difficult sister, and she bowed her head in shame." (23)

Raju manages to understand her and makes her realise to get married to the groom. The reader gets to the position and situation of women in the cultural and traditional society in the first chapter. Then we meet Raju's mother who is the typical Indian woman who lives with her husband and son, Raju. She did all the work just like a common housewife. As a traditional woman, she waits for her husband's arrival and after his feeding, she feeds herself. Sen (1993) explains this as

> "a general valorization of motherhood as the creator and protector of the sanctuary of the home, as the good and chaste wife, and as the iconic representation of the nation derived from classical mythology." (231).

In the novel, we see how she is waiting for Raju's father and send Raju to call him,

> "After a while my mother's voice came gently on the night air, calling, "Raju, Raju," and my father interrupted his activities to look at me and say, "Tell your mother not to wait for me." (Narayan, 20)

After confirming from him, she eats her food and "She sat at my side, awaiting Father's return." She is happy with the way she is living as she compromised with her fate. Raju's mother is a traditional woman who refused to go public because of the society who pressed the responsibility of "true womanhood" on her shoulder.

> "In our day we wouldn't go to the street corner without an escort. And I have been to the market only once in my life when Raju's father was alive." (Narayan, 146)

The culture and tradition prohibited her to go outside and see the world. But when she met Rosie things started changing in her short-viewed world. Rosie presents her name with a westernized memsahib name but wearing a traditional saree. Raju's mother heard this kind of name for the first time and was in shock about how to manage with her. Then she comes to know that Rosie is educated and her expression-

> "She is an M.A." "Good, good, brave girl. Then you lack nothing in the world. You are not like us uneducated women." (Narayan, 147)

Education is for everyone. It is not for any typical gender or any class. But at the post Independence time in India, many believed that why should women need to read and write. They are not going anywhere, not need to buy their "their railway ticket, call a policeman if somebody worries you" (Narayan, 147) as there will be a male person to escort you outside. They thought if women get an education, they will become independent and will be arrogant. Like-

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"Just as an old, uneducated wife is better than the new type of girl. Oh, modern girls are very bold." (119)

The character Gaffur represents the common masses of India. They are not so literate and do not know the value of education. They know the wife should stay at home, cook, raise children and will dye inside the *pyol*. But if women receive education then they will raise their voice for their rights. As a result, they are afraid to educate women. According to Samita Sen

"Some even felt that formal education was inappropriate for women since colonial education, with its westernizing influence, would corrupt the 'pure tradition' of 'true womanhood' and would divert women from the fulfilment of their primary roles as wives and mother." (Sen, N D)

From childhood, the family teaches the female child that when she grows up, she needs to be a perfect wife, a perfect mother, a perfect and traditional homemaker. In the novel just like the way Raju's mother is. Perfect housewife material. Raju's mother behavior towards Rosie soon changes when she comes to know that Rosie is not as "traditional" as the other girls in the novel. She is educated, loves her art and is not afraid to show it in front of the world. Being orthodox thus she tells Raju to leave Rosie-

"You can't have a dancing girl in your house. Every morning with all that dancing and everything going on! What is the homecoming to?" (Narayan, 158)

Rosie who by birth belongs to the traditional dancing family. from a very young age, she is dancing. She told Raju that

"I belong to a family traditionally dedicated to the temples as dancers; my mother, grandmother, and, before her, her mother." (Narayan, 88)

Rosie's mother was a modern woman. She knew that her caste would be a thorn for Rosie. As they "viewed as public women," because they danced in temples and male got attracted by it. Society thus does not treat them well, as a woman they get crushed by society. That's why when Rosie gets the chance to marry Marco, she does. Not because of Marco's wealth but because of someone from a higher class who agreed to marry a *devadasi*, a lower class and lower caste woman.

"The question was, whether it would be good to marry so much above our wealth and class. But all the women in my family were impressed, excited that a man like him was coming to marry one of our class, and it was decided that if it was necessary to give up our traditional art, it was worth the sacrifice." (Narayan, 89)

Thus, she sacrifices herself but later when Marco finds out she is adultery, he starts ignoring her and treating her like an object. Then she left her and went to Raju to pursue her dream, adopting a new name and identity as Nalini. From Rosie to Nalini, she is presenting the modernization of women in India. In the new Independent nation, a woman should have the rights to what she wants to be, what she wants to do. That is what Narayan wants us to see. A woman who is capable of taking care of herself, and Raju, fighting against the social norms, earning to bail Raju yet holding her roots and culture, like a nationalist who manages herself and her country.

Raju's mother with the zeal of xenophobia shows deep-rooted biases and prejudices towards Rosie who as a young woman represents, particularly modernity and westernisation. Here Narayan makes us witness the conflict between the traditional nativist Hindu woman and the new westernized-thinking woman, a provoking thought to give us a clear view of nationalism through women.

In Bangladesh, it is a very common scene that women are dominated, abused and misused by man. Both in rural life and city life, we see that man is practising patriarchy both private and publicly. In the family, women are doing household chores which is a non-recognition and unpaid work done at home. On the outside, women are also dominated by men economically and politically which shows public patriarchy. Syed Waliullah portrayed women differently. His book

The Ugly Asian is recognized as a political allegory, presents two types of an Asian woman. One of them is Tini who loves her country and does anything for the welfare of her nation, on the other hand, there is Mrs Krim who can do anything for her benefits.

At the beginning of the novel, we introduced Tini, daughter of Abdul Haq who "hid a pathetic desire to please the American"(10). Tini's father hosts a party so he can entertain them and build a good relationship with America. He also tries his children to mingle with Johnson, the American journalist for the upcoming "friendship" from America. But Tini is different from her father. She knows her country is economically weak and cannot feed her millions of children regularly yet she loves her motherland. And she thinks "it's a funny kind of love" and explains that

"It's funny because it comes through a conscious and painful effort. It hurts us to love our country and to be proud of it." (Waliullah, 8)

Waliullah presents her as a brave young lady. She visits Johnson and tells him how her brother is dead and how the government is killing people like her brother to hide their sinister work. She tells Johnson that her country can do fine without them. Because the charity which America is doing in our country is for its benefit. She says-

"Every now and then we are reminded of the fact that without your aid and help the country will simply collapse. Your country has a stake here and you need our people's sympathy. If you think that you can do without it, you are mistaken." (Waliullah, 109)

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This shows Tini's thought for the newly independent Asian country. She is not weak and not afraid. She knows what her country is and why it is necessary for people who recently got freedom from the colonial claws.

> "We want nothing but freedom. We want to manage our own affairs the way we like." (Waliullah, 106)

With her rising voice, Waliullah wants to tell all the colonial rulers who eyed in our country from sitting at the power position that maybe our people are hungry and unemployed but it's our problem. She reminds one of R. K. Narayan's character Bharati from Waiting for the Mahatma who takes part in the Gandhian movement. Tini is also like Bharati who tries to take her country's decisions on their way. Tini then declared to Johnson that they formed a party to fight against this corrupted government and colonial force-

> "We have formed a new party. It is called the Freedom Party. People of various shades of opinion are in it, including members of the National Democratic Party." (Waliullah, 106)

This party is important for Tini and all the people of Asian countries as there is only one goal for this party: Freedom for the country. In many Bangali literature, we see authors do not give enough space to create a strong female character who supports her country and fights for her freedom. Even the colonizer Johnson thought-

> "Johnson looked at Tini's small face and her little form and wondered if it was not tragic that such a young girl, instead of enjoying all that youth had to offer, should get involved in a matter to her was a romantic ideal even if it burnt her up? Certainly, she little suspected the chicanery, falsehood, and even sometimes inhuman breast quality that went with it." (Waliullah, 106)

But in the end, she died, "a bullet hit her this afternoon. She died an hour ago" (Waliullah, 168). The pain, the suffering she goes through earlier not going in vain. Her death is not meaningless. It gives others a message to fight back for the country.

Waliullah also presents the foil character, Mrs Krim, thirty-five years old and very talkative. She loves to talk to Americans and deliver messages from one side to another. She introduces herself- "Mrs Krim. Like Crim but with a K" (Waliullah, 17). You may think of why it is Krim, not Karim. Why the weird pronunciation. She explains why she calls herself Mrs Krim. "Actually, it should be Karim but I hate vowels. You may call me Doll. That's my other name, I mean, nickname." (Waliullah, 17)

To some extent, you know that in Bangladesh Karim is a very common name and in every ten houses, you will find a Karim. Maybe that's the reason she changes her name, her identity. She is not like our traditional woman. She is like those leeches who are parasites, lives on other people's bodies and sucks their blood. When Johnson said that she born here and belong here, she said- "Unfortunately, I do. But that doesn't mean I would stay here a minute if some village idiots start running amuck all over my country, nicely messing it up. No, I would pack and go." (Waliullah, 18)

Mrs Krim lives in our country and at the same time, she always tries to settle in America. She is not fond of her motherland. Because she thinks our country is poor and the country people are jungli. She even dares to utter that she will settle in a good countryside in America- "To England. No. They are getting horribly middle-classy there, Perhaps, I should go to your country." (Waliullah, 18)

She is a true anti-nationalist. In the whole novel, she tries to prove herself a fan of America and the government. She took passive action in the killing of four army officers. Mrs Krim finds those people guilty who participate in the protest. In which the government killed those who wanted to protest against them. She thinks these people are unloyal and they should be caught by the government. Thus, she convinced her young Army friend to get other protesters caught- if

> "If I had not been able to convince him of the folly they were going to commit, he would not have mentioned it to the higher-ups, for he hates to tell on anybody." (Waliullah, 9394)

By doing this she thinks she and her army friend are nationalist. She saved her friend and, in her words, "also saved my country". But the reality is she is a coward and belongs to those classes who love to be chained as long as a hand is feeding them. These types of people are passive colonial and anti-nationalist.

Narayan and Waliullah make us see through Rosie and Tini that one can follow her heart and hold her tradition at the same time as modernizing herself and a person who loved her country and get nothing without bullets, a true example of nationalism. Because-

> "We love our country. It's so poor and helpless. That's why we love it." (Waliullah, 8)

iv. *Leader*

A leader is someone who guides the people, has a clear vision to lead the country, brave enough to make the sacrifice of himself in the need of people. His sincerity and modesty will be the same to all classes of people and take pride in the achievements of those they assist on their journey. In *The Guide*, we see Raju, the tale of a common man's transformation from a tourist guide to a purified soul.

R. K. Narayan presents Indian elements with a touch of modernity in his novel *The Guide*. In the novel, one who never visits India can easily connect himself with her age-old religious beliefs, values and customs. The main character of the novel Raju is a tour guide before he was a shopkeeper which he owned by generation.

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His leader behavior we see first when he asks the cowboy to move, "Begone with your cows." (Narayan, 25) with an authorial voice. As a tourist guide, he used to give false information and sometimes also mend them just for his fun. So, leading people is easy for him. The time he goes with Marco in the search of cave painting, that time Marco leading him. Then Raju says,

> "You are leading me!" I said, putting into it all the irony I was capable of." (Narayan, 84) Somehow Raju always loves to lead and be a trendsetter. Then he goes to jail for money laundering. After he comes out of jail, without Rosie, he transforms himself to become a sadhu. Though it was fake at first yet he pretends to be a good one.

Raju being a sadhu tries to change the fate of the village people. He orders the villagers to send their boys to school, "Boys must-read, first. They must, of course, help their parents, but they must also find the time to study." (Narayan, 45). He believes that without education one cannot improve himself. He says that he likes to see young boys turn to be literate and intelligent. He also helps Velan's sister to get married. The whole time he used his leadership behavior unknowingly. But when the people come to him, he says beautiful lines to please them, gives away all those fruits which he receives from his followers. He also tries to make people calm in the drought time.

Raju's fate changes when Velan's brother somehow misunderstood Raju's message and interpreted to the village people that he will do fasting to bring rain. At first, he does not want to go with so much hassle. He also tried to realize Velan that he never mentioned to do fasting. But if his fasting can bring rain then "I'm prepared to fast for the sake of your people and do anything if I can help this country—but it is to be done only by a saint. I am no saint."(Narayan, 116) So, Raju told all his sinister movements starting from ends, how he deceived customers who came to visit Malgudi, then how he played with Rosie's trust and misused her money and also how he came to Mangla and faked himself as a sadhu. It is one kind of repentance.

Velan says nothing and mentions that he will never disclose it before anyone. Raju seeing Velan's behavior gets shocked. He ate food for the first three days of fasting. When his stored food finished then he started talking to himself that no fasting will be enough if God does not pour down rain. He says, "No power on earth can save you if you are doomed. Why do you bother me with all this fasting and austerity?" (Narayan, 244)

The final step of his sage journey takes Raju to the final step of being a leader. On the fourth day when Raju did not have anything to eat, he makes himself to that point where he is ready to chase away the thought of food for the rest of the fasting. As a trickster who faked himself as a sage, it is not easy. But this thought gives a strange feeling which he never felt before. He thought, "If by avoiding food I should help the trees bloom, and the grass grow, why not do it thoroughly?" (Narayan, 246).

This is the first time he was putting a sincere effort, he is thinking outside of money and love and he was doing something he didn't care about. He starts fasting seriously, day by day he is getting weak. At one point the doctor also says that if he continues then he will die but Raju continues his fast. On the final day, he says, "Velan, it's raining in the hills. I can feel it coming up under my feet, up my legs." (Narayan, 256)

Raju's journey from a corrupted person to sage points out a common man journey to become a leader. Many days ago, his mother once said the rains will fall for the sake of one decent man somewhere, helping the entire world. To help all the needy he became the one who sacrificed himself. The novel, therefore, ends in the framework of Raju's spiritual growth.

Syed Waliullah is one of those writers who wrote few in their lifetime but the works are a masterpiece on his own. His novel *The Ugly Asian* is not so conventional a novel but it grasps the attention of the readers. *The Ugly Asian* have few heroes who manage to take the responsibility to uplift it into the next level.

Firstly, Professor Ahsan is the lonely hero of the novel. He is brave, strong and modest. The first time his name is mentioned in the novel as he is someone who went to jail because of the unpleasant behaviors with the government. Later, Johnson meets him in jail and tells him that some of their people misunderstand Ahsan as a Communist but Johnson thinks of him as a nationalist. In which Ahsan replies that he is a nationalist, and says "I am acquainted with the theory that today no small, backward country can really be independent." (Waliullah, 41) Because the International political power does not permit it. But Ahsan wants the country to be independent of foreign interference. Johnson says Ahsan's nationalism is one kind of isolation and there is no wrong with both countries' cooperation. In which Ahsan says that our kind of nationalism rejects collaboration between America and Asian. "There is something very wrong with the motive behind this cooperation. It is really not to help us but to fight with communism." (Waliullah, 41)

He further mentions that some people will help the American but not all the people are ready for colonizers command. Another hero/leader is Abdur Rab, a politician who wants to change the government for the country's betterment. He thinks that the country has gained freedom but is slipping back into colonizers' feet. He thinks this freedom is a disguise. In the Koka Dam Project, a riot took place and many workers were killed by police. When Abdur Rab asked to investigate, the police also arrested him and put him in jail.

"He wanted to be a buyer and not a beggar, he did not want doles. The country must be made free from

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doles and the humiliation of dependence." (Waliullah, 65)

And lastly, a female leader who is not less than any male character. Tini denies to hate her country just because it is poor. She thinks that the colonizer approaches politically to take over the country and wants to make themselves again a slave. That's why she became rebellious and does not want any foreign power to control their people and them.

> "...you love your country because it gives you so much. We love ours because it can't give us anything." (Waliullah, 8)

R. K. Narayan and Syed Waliullah both had the vision to make the country free from hunger, corruption and foreign interference. They tried to present their thoughts from these two books.

IV. Research Findings

a) Discussion

The Guide and *The Ugly Asian* both writings are a part of South Asian literature. The authors of this novel R. K. Narayan and Syed Waliullah are deeply connected to their roots. They wrote to enlighten people about child marriages, the importance of education, empowering women, sexual content, politics and certain family issues. Both of the novels are written around the 1960s and thus these books also somehow represent the post-colonial era. By closely analyzing both books here resenting the major findings-

The Guide and *The Ugly Asian* both show human emotion and pain. Narayan and Waliullah both focus on the lower-class people. These people are living in the bottom line of society and fighting for living daily. In *The Guide* we can see how Raju is neglected as he belongs to a lower class or Rosie is treated like an untouchable as she is from a lower caste. Or the old schoolmaster who demands food or vegetables as he is not earning a good amount. In *The Ugly Asian* we see Matin, Jameel or Khaleque and many more who present the people who live below the poverty line and live a daily earning basis. These are certainly the pictures of class struggle of capitalist society, where resources are not equally distributed among the people. As a result we can see an extreme discrimination in the society based on their caste, creed and economic status. Small group of elites enjoy all the privileges and keep exploiting poor people of the society in order to consolidating their dominance. The situation can be explained by Marxist literary theory. Marxism stand against all sorts of discrimination prevailing in the society. It also identifies the elements of oppression through which the ruling elites dominate the marginalized people and make them live in an inhuman condition. The purpose of Marxism is to eliminate economic discrimination among the people of the society where all people can have their rights equally. The intention of our authors is the same. The authors focus on them to make people realize that we should think about our nation as a whole and change our laws and economic system for the progress of these people.

Syed Waliullah was a believer in Marxism and often his writing like *Nayanchara, The Ugly Asian* focuses on the hungry people of Bengal who are waiting for food but some greedy tyrant holding it loose and using it for their profit. Though Narayan was not a follower nor an enemy of Communism in *The Guide* a riot happened for the rice as the shopkeeper "holding out for a bigger price." (Narayan, 99), so he can earn more. Situations like these raise the question, why is there no balance? Why are some people loaded with food in their storehouse and somewhere the whole village is a shortage of food?

> "Why would they do such a thing which would be tantamount to snatching away food from the mouths of the desperately hungry people?" (Waliullah, 143)

Are we anti-nationalist? All the questions by the writers lead us to one answer; equality. We need to create a classless society where everyone will have equal rights in property and production and everyone will consume and contribute by their ability and needs.

As a postcolonial novel, both of the books present the postcolonial effect from the author's point of view. In the context of colonial rule, the writers seek to strengthen their national identity. R. K. Narayan and Syed Waliullah both got inspires and pride in one's traditional customs and culture. The writer focuses on how modernity, industrialization, western thinking became a part of the postcolonial time and the native people mingling with it. Like, in *The Guide*, the female lead character name is Rosie, a modern name from the West. Though Narayan does not involve the colonizers abused directly but he shows how the colonizers tried to change native people's religion into Christianity or how they try to change the culture of the society. Or the time Ahsan, Tini denying the colonizer approach and wants to create their country by themselves. They do not want any foreign power to control their people and them. In this regard, we can say, long colonial rule is the cause of misery of the Indian people. They suffered for almost 2 centuries in the struggle of independence. However, after achieving the independence, the main challenge appears is to uproot the colonial influences from the mind and create Indianness. This was important because, the colonizers were oppressors. They exploited the people of India for their self gain. They acted against humanity for their personal benefits. Hundreds and thousands of people suffered to arrange the luxury of the Europeans. Europe is standing on the misery of the people their colonies. Indian people became spineless having no self respect and self confidence. This is what colonization do to a nation by occupying not only the land but also the culture and way of thinking. The situation can be described with post

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colonialism. Post colonial writers intended to present the barbarism of the colonizers and pointed out how much suffering they created to these people. It takes long time to eradicate colonial past and become self-reliant for a country. The authors of these two books are such pioneers who shouldered the responsibility the show the path how the marginalized people become self-reliant and build an equality based humanist society. western impact on both countries life and society is very well depicted in the author's novels. Both of the authors are nationalist and try to free people from the colonial grasp thus East-West theme is thus unavoidable in these novels.

Lastly, both books stand for the nation, their people's welfare and development and nationalism. Narayan and Waliullah both show how a true leader thinks about the county and its people. In *The Guide,* we see Raju who is only thinking about him, goes to jail for money laundering or fooling people by pretending as a sage. But with time and other people devotion towards him makes him change his mind and in the end, he starts fasting without any food or drink to bring down rain. An unselfish task which is not for money or love and the first time in Raju's life he is doing it for his country, a self-sacrificed nationalist. In *The Ugly Asian*, we see how the lonely hero of the novel Professor Ahsan fails to bring justice for his people, he goes again and again to jail because he raises his voice against the tyrannical government and the American government. Waliullah gives voice to his opinion on International politics and native people. Along with Ahsan, there is Abdur Rab who also goes to jail because of standing with the workingclass people. If some people want to take the common people hostage, exploit the worker or snatch away their goods then there are many people like Rahim, Tini and many more who sacrifice themselves for raising their voice, acting against the country's enemy.

In both novels, the countries are newly independent countries that are trying to develop economically. The people of these countries are living a hard life because of corruption, government, colonizers control. As a result, we see in R. K. Narayan's *The Guide* and Syed Waliullah's *The Ugly Asian* represents nationalists, heroes, with capes, standing against these hyenas to save the common people from their wrath.

b) Recommendation

There is a famous proverb that says a reader can live thousands of lives before he dies. Reading books can open a whole new world in front of us. R. K. Narayan's *The Guide* and Syed Waliullah's *The Ugly Asian* are two different books. I tried to see both of the books with my point of view and also scholarly papers.

In this paper, *The Guide* shows the journey of a man from being a trickster and greedy to a monk, a sadhu. A journey of finding oneself and realizing how God created each human being for the betterment of the nation. And in *The Ugly Asian*, I analyzed it as a political novel on an imaginative country that tries to free itself from colonialism's grips.

Here my main focus was on those common men who do not have any backup, any planes or bombs or any military power yet they are raising their voice, going in front of the enemy's bayonet rifles only for freedom. I tried to analyze two different genre books on their social, political views, human development, colonizers, industrialization and complexities of human emotion through nationalism.

Firstly, I must recommend all to read the main books first. If you want to learn more with the help of other researchers' point of view then I will suggest you read it. And then of course to those who are reading BA Honors in English Literature and South Asian Literature. They can use this paper to analyze more and add more value to their papers.

Recommending all this paper who loves her country despite how much the country can offer, to those who want to search oneself and to those who love reading books and papers.

V. Conclusion

Bangladesh and India, two newly independent Asian countries, are victims of international supremacy, which has lowered people's self-esteem. Syed Walimullah and RK Narayan both wrote in the wake of colonialism's end. Both novels look at the minds of ordinary citizens who are influenced by poverty, ignorance, and political dishonesty. The novel also portrays a tension between eastern and western cultures and tries to reconcile them through assimilation.

Raju is the cultural representative of the future, while Rosie is the cultural ambassador of the present. Nanavi and Abdul Qader is anti-nationalist who use politics for their gain, while Professor Ahsan is a self-sacrificing hero who tries to free the country from starvation and politics. R. K. Narayan's *The Guide* and Syed Waliullah's *The Ugly Asian* exemplifies nationalism through human complexities with nature, restoring businesses and industries from corrupted regimes and concentrating on the country to build a successful and independent nation.

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Global Journal of human-social science: a
Arts & Humanities - Psychology
Volume 21 Issue 5 Version 1.0 Year 2021
Type: Double Blind Peer Reviewed International Research Journal
Publisher: Global Journals
Online ISSN: 2249-460X & Print ISSN: 0975-587X

Africasian Democracy: A Political Prescription for Good Governance in Nigeria

By Terry Andrews Odisu

Abstract- The liberal democracy copied from the West is not working in Nigeria because of cultural and ethnic diversities as well as many other factors. The masses are ethnically disunited against themselves while the members of the predatory political class from different ethnic groups are united in sharing the national cake in what is known as elite conspiracy or club of capture. Using descriptive method of data analysis, some illiberal democratic traditions in Asia appear to have been strengthening developmental efforts in the continent while the liberal political system in Nigeria constitutes an impediment to economic growth and development. The Asian political system and the communal traditions in Africa can be blended to form *africasian* democracy and put into practice in Nigeria for sustainable development and good governance. To this end, it is recommended that in the next presidential election in Nigeria, a courageous candidate who can be violent in decision taking should be elected as president to dismantle the fallacious, elitist and wasteful system of government.

Keywords: *democracy, africasian, volcanic, politics, machiavellian, predatory, elite.*

GJHSS-A Classification: *FOR Code: 160699*



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Africasian Democracy: A Political Prescription for Good Governance in Nigeria

Terry Andrews Odisu

Abstract- The liberal democracy copied from the West is not working in Nigeria because of cultural and ethnic diversities as well as many other factors. The masses are ethnically disunited against themselves while the members of the predatory political class from different ethnic groups are united in sharing the national cake in what is known as elite conspiracy or club of capture. Using descriptive method of data analysis, some illiberal democratic traditions in Asia appear to have been strengthening developmental efforts in the continent while the liberal political system in Nigeria constitutes an impediment to economic growth and development. The Asian political system and the communal traditions in Africa can be blended to form *africasian* democracy and put into practice in Nigeria for sustainable development and good governance. To this end, it is recommended that in the next presidential election in Nigeria, a courageous candidate who can be violent in decision taking should be elected as president to dismantle the fallacious, elitist and wasteful system of government.

Keywords: democracy, africasian, volcanic, politics, machiavellian, predatory, elite.

I. Introduction

Politics has never brought happiness to the greatest number of Nigerians, obviously due to the way it is being played in the country. The bloated size of government is wasteful and it impedes accountability and transparency as a result of unnecessary duplication of roles of many agencies and departments. Politics had therefore become a meal ticket for predators who call themselves politicians. How far have the Federal and State Governments affected the lives of Nigerians, given the enormous resources exploited since 1999? This clearly shows that the so-called democracy copied from the US is not working for us. The democracy in Nigeria has been the coming together of politicians of different ethnic background to form a club of capture (Pat Utomi, 2017) or an elite conspiracy (Olisa Agbakoba, 2015) to determine who gets what and why, probably after misconstruing Niccolo Machiavelli's *The Prince* (Asisi Asobie). Apart from being susceptible to corruption, the system of government encourages waste of scarce resources. The Nigerian government is just wasting all the resources to maintain the predatory political elite in power. This point is better understood if the salary and allowances paid to members of the executive branch as well as members of parliament are calculated. This leads to the enduring issues of high cost of governance and restructuring.

Democracy is supposed to be concerned with the judicious use of resources for the wellbeing of the citizens irrespective of party affiliation (Anyang Yongo, 1998) but this position has been negated by the Nigeria experience. In Nigeria today, over 80% of the masses are in abject penury while the political elite is living in affluence. This is clearly buttressed by the yearly budgetary allocations of larger amount of money for recurrent expenditure including humungous wage bill for government officials than for capital expenditure. This is an index of failure on the part of any government. The type of wasteful democracy being practised in Nigeria makes politics to be seen as a means of sharing the national cake as painted by David Easton and Harold Laswell in their misleading definitions of politics. Politics is about promoting the welfare of the citizens by embarking on massive production of goods and services, rather than 'sharing' or distribution of resources. In the name of democracy, Nigeria government is only preoccupied with setting up of political factories in form of agencies, commissions and ministries which carry out very similar roles in a bid to fritter away the oil wealth from the Niger Delta seen as free money. For instance, we have a police commission and ministry of police affairs. We have NDDC and ministry of Niger Delta Affairs. A ministry of Sports exists, yet we have several sports federations, and very many other examples. This is unnecessary duplication of roles. Some years back, Steve Oronsanye's Committee Report (2011) had recommended the scrapping of some agencies and departments carrying out similar roles to reduce cost of governance, but the implementation is yet to kick off probably because of myopic and parochial political considerations, as most of these political factories are used for political patronage.

Because of the wastages in government in the name of democracy, politics has become a gateway to easy wealth and as such, it has gravitated into warfare-a zero sum game played without morality, and amoral politics, according to Prof Peter Ekeh (1975), is destructive. People always die during general elections in Nigeria as a result of electoral violence as thugs are recruited and armed to unleash terror on perceived formidable opponents and to cause violence in polling centres where opponents are popular, to scare away voters (Odisu, 2015). How long would Nigeria continue

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with these acts of savagery? Very nice and unblemished Nigerians rarely win election because of the rigging prowess of some of the morally bankrupt political opponents and the enormous support from their lunatic godfathers (Odisu, 2017). In the same vein, Osayi (2015) described the monstrous roles of godfathers in Nigeria as regressive democracy.

It is sad that even professors recruited as adhoc staff by the electoral body to act as returning officers have started playing ignoble roles in the game of election rigging. One of them, from University of Calabar, was recently convicted and jailed for three years for electoral fraud in the 2019 general election in Akwa Ibom State (Premium Times, March 25th 2021). Professors are seen as role models in any society who cannot easily condescend to commit an infraction hence the electoral body took the decision of engaging them. As things stand now, even if all Nigerians were PhD holders, good elections that would enthrone credible contestants cannot be seamlessly conducted. This is so because politics in Nigeria is about life and death and some politicians can go to the extreme to get victory. Stephen Ellis (2008) talked about the deadly 'Okija shrine' politics in south east Nigeria and revealed what politicians can do to capture power. What this means is that the type of democracy being adopted in Nigeria is fraught with many pitfalls and has to be jettisoned for the country to make progress like many other nations in the world. The way politics is played in the country now can never bring out development, but misery and hopelessness.

It is such a shame that after over sixty years of independence, Nigeria is yet to get it right politically, economically and in infrastructural development, despite the enormous crude oil dollars generated from the criminally impoverished and environmentally degraded Niger Delta region (Odisu, 2015). Professor William Ehwarieme (2020) also alluded to the neglect of the region and the poor management of the oil wealth in his inaugural lecture and expressed concern over what would happen if the oil dries up tomorrow or if it loses market value. The country is presently the poverty capital of the world with the highest unemployment rate and very poor secular common welfare: lack of steady power supply, clean pipe borne water now elitist commodity, general hospitals have turned abattoirs, now worse than mere consulting clinics as described by late General Sani Abacha in 1983, comatose public tertiary institutions have turned revenue generating firms by charging unholy school fees, inability to turn crude oil to petroleum products despite being an oil bearing nation, terribly dilapidated major roads, and frightening state of insecurity as kidnapping has become the most lucrative business among terrorists. Against this backdrop, what then is the role of government or the state? A government that cannot prevent or overcome all these ailments cannot be a democracy because democracy is not just about conducting laughable and incredible elections periodically with hefty public funds to enthrone predators and buccaneer capitalists. It is about using state power and resources to build an egalitarian society to promote the welfare of citizens (Odisu, 2016)

Why is the democracy copied from the West not working in Nigeria? Politics is an interest driven game, but the problem in Nigeria and some African countries is that this interest is personal rather than for public sake, unlike in Asia. Individual interest in politics gave birth to corruption in public office in Nigeria in the second republic. Ethnicity is also implicated in the failure of western democracy in Nigeria. Because of primordial sentiment, religious and ethnic prejudice, everybody wants the man from his or her town to be the local council chairman or legislator or the governor etc. This desire facilitates the emergence of incompetent rulers. It should be said to our shame that despite our level of education we are still deeply involved in ethnic politics that breeds rancor, calumny and dissension. The only panacea to this national problem is to fashion out a political system that can accommodate the communal and cultural features of Africa and some inhibitive Asian traditions that can curb the predatory excesses of Nigerian politicians. The blending of these two traditions is what I refer to as africasian democracy. Nigeria cannot continue to practise an unproductive and inefficient political system at its peril just to please some countries, it should work out an alternative system that suits its condition, as it is futile to do same thing repeatedly and expect different result. The dysfunctional western political system that has been responsible for the earth-quaking corruption in Nigeria over the years accounts for its underdevelopment. There is no need dwelling on the corruption saga here as doing so would turn the paper into a novel. The reason why Nigerians are fantastically corrupt needs to be interrogated. This is a good research question for criminologists. The fact that the political system creates loopholes for infractions is not a criterion for politicians to have a field day.

With the unity among the members of the insatiable political class in Nigeria, no constitutional conference recommendations can be adopted to address the retinue of socio-political problems bedeviling the nation, hence the various reports of past confabs didn't see the light of day. Therefore, the thinking that a national parley would change this unworkable political system and truncate or disrupt what illegally accrues to the power brokers and their protégés is merely wishful. For instance, which parley can reduce the national assembly to a unicameral chamber of 36 member-senate and the 36 houses of assembly to 6 regional parliaments, as well as drastically reducing the number of ministers? This can only be done by a courageous patriot who has the determination to take volcanic decisions aimed at changing the ugly face of

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Nigeria politics and laying a solid foundation for the building of an egalitarian society as done in Asia. Therefore, all hands must be on deck to elect this leader in 2023 who will discard the existing constitution and produce a new pro-masses constitution for a new Nigeria. To support the assumption that the africasian system would positively change Nigeria, there is need to appraise the political ideology of the Asian continent.

II. Asian Political System

Asia political systems were built upon theory that reflects different priorities and needs. This accounts for the huge development achieved in the continent within a few years unlike Africa. Illiberal or Confucian democracy is practised in the continent that is why its leaders are erroneously called dictators by the West (Odisu, 2016). The leaders who transformed some Asian States into what is now known as Asian Tigers didn't pride themselves as democrats, they were just very disciplined, patriotic and selfless. Such leaders include Mao Zeng Dong of China and Lee Kuan Yew of Singapore, etc. Democracy is just an ideology and the importance of any ideology or a political system is not the sound of its concept, but the ability to bring out justice and order. Lee Kuan Yew believed that the ultimate test of the value of a political system is whether it helps that society establish conditions that improve the standard of living for the majority of the people. According to him, what most countries needed was discipline, not democracy, as democracy doesn't necessarily lead to development (Time: Asian Different Drums, June 14th 1993). Therefore, the political system in Asia rests on the theory of utilitarianism: striving to bring happiness to the greatest number of the citizens, as idealized by J .S Mill (Utilitarianism, 1861, Wikipedia.org) which should be the goal of any political system.

Civil liberties are forfeited for social stability and basic welfare which are the priorities. Political rights are curtailed in the interest of society, as societal needs supersede individual rights. This point was stridently made known by the East Asian States very unequivocally in the 1993 UN Human Rights Conference in Vienna. Checks and balances are disallowed from hampering the collective goals but there are strong cultural values that drive social cohesion and checkmate individualism. Checks and balances and rule of law are unnecessary sermons in as much as the government works for the interest of society (Tokashi Inoguchi et al, 1997). Corruption is checkmated with presumption of guilt unlike in Nigeria where there is presumption of innocence as enshrined in the so-called rule of law that encourages irresponsible public servants to swim in corrupt practices. Western liberal democracy would have been a negation to the economic growth and infrastructural development of the Asian states if it was adopted, as it undermines efficiency, stability and causes gridlock among institutions. This is why the States are inhospitable to the Western political system (Huntington, 1991).

The US had spent enormous resources in building liberal democracy in Philippine, yet many Philippine nationals had wanted to relocate to Singapore despite the absence of rule of law because of its fledging economy and superb infrastructures (CNN: Lessons for Leaders, March 28th 2015). It is an indisputable fact that illiberal democracy or benevolent dictatorship is much better than the liberal system given the exploits of the Asian Tigers and the underdevelopment and massive corruption in some countries like Nigeria and the odious social disorder in the West such as the unholy gay marriage. The citizens of Asian states are enjoying the massive, superb and world class infrastructures such as good roads, flyover bridges, tunnels, stable power supply, and good health care delivery system. Of what use is rule of law without basic social amenities and good infrastructure? Of what use is the right to abuse or criticize the president and governors and live without basic items such as power supply, good health care, and pipe borne water like a refugee or an internally displaced person (IDP)? Ninety nine percent of Nigerian citizens would prefer having basic social amenities to useless political rights. There is longevity of regimes that prevents waste of funds for frequent elections. No person cares about how long a leader stays in office if there is evidence of discipline and good governance.

III. Establishing the New Ideology in Nigeria

Western liberal democracy in Nigeria is all about the struggle for state power in every four years by politicians using ideologically bankrupt political parties. At the end of the day a winner would emerge and appoint supporters bereft of ideas into government, not to further or entrench an ideology, but to start accumulating funds from the public coffer in preparation for the next election. Hence there is always the case of motion without movement. The next Nigerian president that would be enthroned in 2023 is expected to be violent in taking decisions that can *de-roof or remove roofing sheets from buildings even without windstorm or tornado.* Such volcanic decisions, which would be captured in the new constitution, include the following:

- Suspending the 1999 constitution and writing a new one.
- Reducing the national assembly to a 36-member unicameral senate, 6 from each of the geopolitical zones.
- Appointing 6 interim premiers for the geopolitical zones or regions.

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- Replacing the 36 houses of assembly with 6 regional parliaments of not more than 36 members each.
- Creation of regional police force for the 6 regions to be headed by AIGs who must be indigenes of the regions. The regional police would be independent of the central government.
- Making Nigeria a federation with the approval of Resource Control and payment of agreed taxes to the Centre.
- Devolution of powers to the 6 federating units or regions
- Reducing the items on the Exclusive List to: defence, foreign policy, monetary policy, federal police, international treaties, immigration and customs and exercise. While both the centre and the regions to legislate on two items: judiciary and electoral commission.
- Making the membership of the federal and regional parliaments to be on part-time basis.
- Making the electoral body an adhoc commission to save cost.
- Scrapping the national youth service scheme to save cost of governance as the scheme has failed to foster unity among Nigerian youths.
- All elections to be conducted with option A4 to avoid senseless waste of funds.
- Voters in each region will elect the six senators and the thirty-six members of the regional assembly. The premier of a region will be elected by the victorious legislators who had received certificates of return. All the elected lawmakers in the six regions and the six premiers will thereafter elect the president.
- The president and premiers would have a single term of 5 years.
- Reducing the number of political parties to two.
- Abolishing money politics by reducing the cost of expression of interest / nomination form to N20, 000 for all the elective positions.
- Approving constitutions for the regions.
- Enshrining presumption of guilt in both the federal and regional constitutions to eliminate or drastically reduce corruption.
- Approving a uniform salary structure for public servants and all workers in the country such that applicants would not be fixated on a particular sector. This would help create more jobs as funds freed from sectors that pay jumbo salary to few staff shall be used in employing more people from the street.
- Prohibiting workers in essential service sectors from embarking on strike action.
- Rotating the presidency among the six regions.
- Abolishing state sponsorship of religious pilgrimage.
- Revoking the privatization of the power and steel sectors to pave way for investors who have the capacity of taking the sectors to a glorious height.
- Abolishing medical tourism.
- Redesigning the school curriculum to reflect the developmental needs of the nation and introducing free education at all levels.
- Abolishing open grazing of cattle and making Sambisa forest a national grazing reserve.
- Treating general hospital doctors who leave their duty posts for their private clinics as terrorists.
- Abolishing the monopoly in cement production and issuing license to interested investors.
- Approving death penalty without trial for any person caught with unlicensed firearm.
- Preventing the courts from hearing pre-election matters.
- Abolishing constituency project allowance and security vote.
- Selling off the ailing refineries and building modular refineries to be managed by private investors, and abolishing fuel subsidy.

If Nigeria must come out of the doldrums and become an ordered society, this is the way to go and it is obvious we cannot achieve all these in a liberal democracy that is concerned mainly with the protection of the selfish interests of the predatory political class. If the borrowed political system is working, how come the country is seen as a failed or failing state with all the institutions not responding to the needs and aspirations of the citizens? It is also difficult to get the above listed decisions approved by a constitutional conference peopled mainly by members of the political elite who would never allow their grip on the polity to be eroded. Therefore, the only way out of the quagmire is the enthronement of a politician who is brave and who is not interested in erecting mansions at the river banks in Nigeria and abroad. Such a man is capable of putting together a team that is not avaricious and that can deliver results within a short time. The new political order would put an end to insecurity, unemployment and the perennial agitation for secession as well as fostering national unity and integration.

People who would frown at this prescription are those who are milking the country under the guise of rule of law or rule of men. Many Nigerians are in Dubai acquiring properties despite the fact that UAE does not practise liberal democracy. What this means is that disciplined leadership is better than western democracy. The major source of revenue in Singapore is the seaport, and with disciplined leadership, there are state of the art infrastructures that are lacking in an oil-rich Nigeria because liberal democracy has opened doors for incompetent and amoral politicians to capture and misuse state power. South Korea, Japan and China are

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ruling the world in terms of electronics, automobiles, railway, power generation, health care, etc. This is as result of disciplined leadership and the sanctity of societal needs superseding individualism.

IV. Concluding Remarks

Nigeria is well endowed with mineral resources but there is nothing to show for all the blessings of nature because the liberal political system had created loopholes for the mismanagement of the national wealth by myopic and predatory rulers. Some Asian countries that are not as endowed as Nigeria are making waves in the provision of secular common welfare as well as in economic and infrastructural development. The great men behind these exploits in Asia are disciplined leaders who are enviously seen as dictators by the West.

The liberal political system also makes it possible for incompetent, corrupt and gutless politicians to emerge. The problems of unemployment, extreme poverty, out of school children, frightening insecurity and poor power supply are as a result of clueless leadership, hence Nigeria has become the world capital of poverty (Borgen, 2020). The shameful inability of an oil bearing nation to produce petrol, diesel and kerosene despite owning four refineries leaves much to be desired.

In order to overcome all these ailments, africasian political system is hereby prescribed for Nigeria. It is a mixture of the cultural values in Africa and some inhibitive political traditions in Asia. If adopted, many countries carrying the yoke and burden of the wasteful liberal democracy just to please western donors and creditors, would understudy Nigeria with a view to adopting the ideology because of the massive development the new ideology would trigger.

It is recommended that:

Eligible voters should vote massively for a presidential candidate of any political party that has features of courage and discipline.

The masses should unite against the political class.

The youths should not fall for the antics of politicians wanting to use them as thugs to rig or disrupt the presidential election.

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Global Journal of human-social science: a
Arts & Humanities - Psychology
Volume 21 Issue 5 Version 1.0 Year 2021
Type: Double Blind Peer Reviewed International Research Journal
Publisher: Global Journals
Online ISSN: 2249-460X & Print ISSN: 0975-587X

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

By P. Sarvaharana, P.Thiyagarajan & S. Manikandan
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Introduction- Right to live, equity and social justice are watch words that determine quality of life in a society. There is always a fight between the haves and have nots', in the end the powerful would not only prevail in the society but dominate the have nots' to the utter dismay of the social thinkers (1). Question arises whether films and film songs address the issue of social inequality and voice against the sufferings of the lowest rung of the people of Tamil Society? In his scholarly article Robert L Hardgrave states that "Film had become increasingly pervasive in almost all aspects of Tamil society and perhaps most prominently in political life". He also states that "although Bombay is usually considered the capital of the Indian film world, it is within south India that film has made its greatest impact (2).

Robert L Hardgrave also states "when the takie was first introduced in 1931, in the South India around 1500 films were produced in Tamil. Virtually no village in Tamil Nadu was isolated to be beyond the reach of film, and even the poorest laborer can afford the few paisee to see the latest film.

GJHSS-A Classification: *FOR Code: 190499*



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

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I. Introduction

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

Robert L Hardgrave also states "when the takie was first introduced in 1931, in the South India around 1500 films were produced in Tamil. Virtually no village in Tamil Nadu was isolated to be beyond the reach of film, and even the poorest laborer can afford the few paisee to see the latest film. Robert L Hardgrave further exclaims that socially appealing films were launched in Tamil Nadu right from 1936 which was an infusion to politics. While the congress in Tamil Nadu made early in-rode in the film, in terms of bringing light to the social atrocities that took place in the society, however, most of the congressmen looked on the media of cinema with contempt. C.Rajagopalachari's view of the cinema as the source of moral corruption was pre-dominant in their minds. *However, Dravidar Munnetra Kalazhagam (DMK) took film seriously as a vehicle for political mobilization.* The interview Hardgrave had with the great lyric writer *Kaviyarasu Kannadasan* came to light that congressmen never realized the power of film. Kannadasan opined that they decried the Cinema and we used it. DMK introduced symbols and references and the party rode the rising popularity of cinema and film artists like MGR brought great popularity to the DMK lead by Anna. As a young lieutenant of DMK Perariger C.N.Annadurai (most reverentially called Anna) had written number of dramas as vehicles for social reform and non-brahmin self-respect ideology. From dramas Anna entered the film industry. Anna wrote six screen plays including the famous "Velaikkari (servant maid)" as he believed that through screen play he can educate the people of Tamil Nadu. *But it was Kalaiger's Parasakthi that stunned the Tamil audience and it had become the "Paradise Lost" for Tamil people in terms of lively and scintillating dialogues in chaste Tamil that people had begun to admire with awe and majesty (3).*

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

Cinema Disseminates Knowledge:

The former Chief Minister of Tamil Nadu Puratchi Thalaivi Amma in her thought provoking speech on the eve of 100th Aniversary of Indian Cinema went on to indicate that "it is not an over statement to emphasize that films are the foremost among all the innovative developments that took place in the civilization of mankind. Before cinema was invented it was music, literature, arts, dance, drama that were used to entertain and educate the masses. The scientific advancement made in technology from time to time was also used in cinema and that is the reason why cinema is attracting the attention of majority of the masses unlike any other art or entertainment. In short it can be said that cinema has become an inevitable part of human life. The pride of propagating the stories of puranas, history of India's

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freedom fighters and the socialistic ideology among the people is the media or cinema. It is the cinema that makes one to see at one place the scenic beauty and wonders of far away of the world. The movie industry has created employment opportunities to many. To the students and educators, it creates opportunities to learn in multivarious ways. Finally she said that films greatly help to propogate the political functions, the public works that took place and the welfare schemes offered to the masses":

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

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

It is therefore essential to first off all understand the

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

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

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

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

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

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

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

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

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

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

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

MGR's success formula:

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

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

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

MGR beyond Matinée idol

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Music is inevitable to Films

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



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

Music is a well conceived and protracted sound of beauty. Music is a wonderful instrument that enslaves human beings and animals too. Music is a bridge that integrates the hearts of mankind. It unravels the feelings and emotions such as sadness, happiness and curiosity. That is why it is hailed by the nobles that none can escape from the enthrall of music and even the earth can be made to dance to the tune of music. It is regarded that God is an embodiment of mellifluous music called sentamil. Such songs in Tamil are plenty that would sooth our minds and prevail in our memories for ever. From the olden days till this day musicians such as G.V.Ramanna, K.V.Mahadevan, Adhi-Narayanarao, Chelapathi Rao, Dahkshinamurthy, S.M.Subbianaidu, Ilayaraja and various others have composed numerous mellifluous songs. They have also introduced new and innovative nuances in their music. Viswanathan and Ramamoorthy combination is one among those who produced outstanding and everlasting songs that lives in our hearts. The songs composed by them contain humming, chorous, sounds of the birds with the use of modern instruments that make our minds to delve in their melodies and the songs exist in us forever.Though the songs composed by the kings of melodies became famous and remain everlasting in our minds due to the facts such as the story selection, the performance of actors and actress; the contributions made by the directors and the sound producers; more importantly the contributions made by eminent lyric writers like Kannadasan and Vali and the excellent manner they wrote these songs; the uncompromising way of singing by the play back singers such as P.Suseela, TMS, PBS, S.Janaki, L.R.Eswari, M.S.Rajeswari, P.Leela, Jickey, Sreekali Govindarajan, Jamuna Rani, A.M.Raja, Balasaraswathi, AL Raghavan, Sarojini, Vani Jayaram, it is because of the fact that these songs were composed by the combination of Viswanathan and Ramamoorthy attained fame. These songs pervaded every nook and corner of the society.

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I use to admire various things from my childhood days such as the air, the moon, the earth, the trees, the plants, the creepers, the flowers and they become part of my life; like-wise the music of Viswanathan and Ramamorthy prevailed in my life. I grew along with their music. There is no end to the grandeur of the music of Viswanathan and Ramamoorthy. It has the power to attract people from all age group. The songs composed by them in 1950-60's lasts in the minds of people even today. They have become popular and famous when I was a child. Those days there were no communication gagets such as computers, CDs, DVDs, only gramophone and radio existed. Children of this age never know what is gramophone and it is bewildering – how this pair attained fame without these communication gadgets those days. Their songs were admirable as it were composed on the basis of Carnatic music - that is the reason why their songs became immortal. These songs will prevail in us the moment we watch it in the theatre. These songs thus prevailed in me when I was a child and they will last in me till my last breath. I came to know that Carnatic music giant DK Pattamma used to shed tears whenever she listen to the song *sonnathu nee thana sol sol enuyire (indeed did you say this please repleat it oh beloved).* Myself enjoyed a TV interview wherein Smt Venai Gayathri displayed the tune nineikatherintha maname in her veena when asked by the interviewer whether she listen to film songs. This shows the fact that Viswanathan Ramamorrthy pair had the uncanny knack of attracting the attention of the Carnatic musicians who generally, do not pay attention to film songs, that is the greatness of this pair. They gave the feeling of taking us to an entirely new world through their music. To put it in a nutshell, it is this pair that produced outstanding music in accordance with the change of time imbibing modern methods and innovations in their music and took the music to an entirely new direction. They gave importance to musical instruments and involved them to compose their songs. The fame of introducing world music to Tamil film songs belong to them. They have not only composed songs in Tamil language but in Telegu, Malayalam, Kanada and Hindi as well. My mother took me to Raja Annamalai Mandram in 1963 to a function wherein Viswanathan and Ramamoorthy were conferred with the title of Mellisai Mannargal, I thought of felicitating them one day, that dream has been realized through Jaya TV today.



Amma Falicitate's M.S.Viswanathan

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

Periyar EVR:

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

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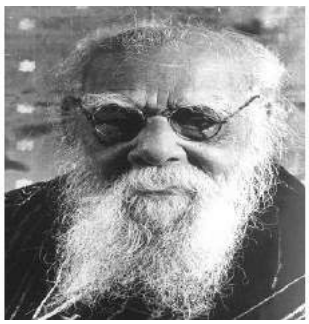

E.V.Ramaswamy Naicker respectfully known as Thanthai Periyar

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

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

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

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

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

Periyar's early life influenced Self-Respect Movement:

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

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

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

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

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

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

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

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

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

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

II. Methodology of the Study

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

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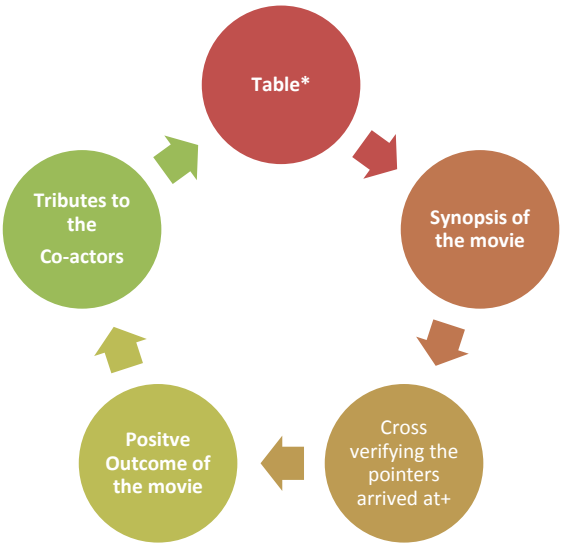
Step-1	It is proposed to bring the sum and substance of each movie under a Context.
Step-2	Each context will contain the synopsis of the story (synopsis of the story contains the salient features of each movie that has been written after viewing the full content of the moive. The U-Tube address is also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

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



Diagramatic Representation of the MGR-JJ Methodology

Context

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

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

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

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

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

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Context-1: Aayirathil Oruvan

Synopsis of the Story

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

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

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

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

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

Positve Outcome of the Movie:

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

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

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

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

Intrepretation of the song:

This glorifies the beauty and grandeur of the Heroine (Jayalalitha herein). There is a word called manam introduced in the song. *It is held that women of Tamil culture should imbibe the four basic nature i.e. acham, madam, nanam and payirpu. Acham* means *fear* while *nanam* means *shyness; madam* means though a woman may know the truth but keeps silent as if she does not know; *Payirpu* means when she happens to be touched by person other than her husband she develops an attitude of aversion (21) but manam imbibes these four essential ingredient that govern the great quality of chastity. The heroine herein is portrayed as a chaste women the greatest quality of a woman according to Tamil Culture and this word is carefully introduced by the lyric writer Kavinger Valli. The philosophical songs like Atho Antha Paravaipola Vazha Vendum, Yen Endra Kelvi Ketkamal vazkai illai has become evergreen and listened by the fans of MGR and Amma with awe and majesty research shows that the ideas contained in these songs can be compared with the socialistic and communistic ideas of Karl Marx (22).

Interesting facts relevant to this movie:

Amma about MGR:

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

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

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

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

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

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

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

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

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

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

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



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



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

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

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

Madam further stated that "September 1 marked the 175th day celebrations of the screening of the digital version of the movie. This film enjoyed the successful screening of over 100 days in 1965. now it has crossed 175 days.. it shows that the movie has withstood the test of time...even now, it attracts present generation too to the theatre….this has proved that Aayirathil Oruvan has achieved what the new films have failed to,"– (The New Indian Express) (25). It is a fact that there are several MGR film songs that glorifies women-hood. It is held that women of Tamil culture should imbibe the four basic nature i.e. acham, madam, nanam and payirpu. Acham means fear while nanam means shyness; madam means though a woman knows the truth but keeps silent as if she does not know; *Payirpu* means when she happens to be touched by person other than her husband she develops an attitude of aversion (26).

Tribute to MN Mambiar:

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

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



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

Context-2: Kannithai

Synopsis of the movie

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

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

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

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

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

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

Positve Outcome of the Movie:

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

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

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

Interpretation:

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

Critical Analysis:

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

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

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

Context-3: Mugaraasi

Synopsis of the story

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

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

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

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

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

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

Intrepretation of the Song:

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

Interesting facts:

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

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

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

Context -4: Chandrodhayam

Synopsis of the Story

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

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

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

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

Positve Outcome of the Movie:

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

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

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

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

Intrepretation:

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

Interesting facts:

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

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



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

Tribute to Actor Nagesh:

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

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

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

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



Context -5: Thanipiravi

Synopsis of the Story:

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

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

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

Positve Outcome of the Movie:

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

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

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

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

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

Interpretation

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

Context -6: Thaikku Thalaimagan

Synopsis of the Story

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

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

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

Positve Outcome of the Movie:

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

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

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

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

Intrepretation

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

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Context -7: Arasa Kattalai

Synopsis of the story:

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

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

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

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

Positve Outcome of the Movie:

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

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

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

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

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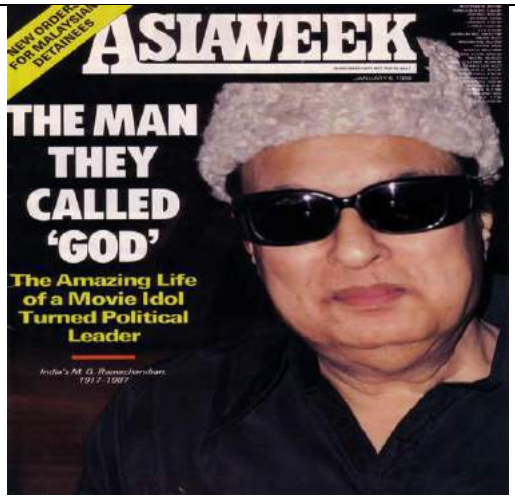
In this song the heroine extols the qualities of the hero (MGR) – it is true that MGR made Amma to sing in his movie and thereby he becomes the hero in her song. The hero is an honest and flawless person who is regarded as God by many. He never keeps anything for himself and gives away to the needy especially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

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

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



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

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Context -8: Kaavalkaaran

Synopsis of the story:

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

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

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

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

Positve Outcome of the Movie:

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

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

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

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

Intrepretation:

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

Interesting facts:

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

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Context -9: Ragasiya Police 115

Synopsis of the Story

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

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

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

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

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

Positve Outcome of the Movie:

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

*https://en.wikipedia.orgwiki/Ragasiya_Police_115

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

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

Interpretation

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

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

Context -10: Ther Thiruvizha

Synopsis of the Story

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

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

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

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

Positve Outcome of the Movie:

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

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

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

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

Intrepretation

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

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

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

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

Context -11: Kudiyirundha Koyil

Synopsis of the Story

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

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

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

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

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

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

Intrepretation

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

Tribute to L.Vijayalakshmi:

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

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Context-12: Kannan En Kadhalan

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

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

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

Interesting facts relevant to this movie:

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

Context-13: Puthiya Bhoomi

Synopsis of the Story

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

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

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

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

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

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

Positve Outcome of the Movie:

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

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

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

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

Interpretation:

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

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

Tribute to Smt.Pandari Bai:

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

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

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

Context-14: Kanavan

Synopsis of the story

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Male: Where is the mangalyam I will tie it.

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

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

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

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

Positve Outcome of the Movie:

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

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

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

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

Intrepretation

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

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Context -15: Oli Vilakku

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

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

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Synopsis of the Story:

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

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

Interpretation



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

Context -16: Kadhal Vaaganam

Synopsis of the Movie

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

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

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

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

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

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

Positve Outcome of the Movie:

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

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

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

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

Interpretation

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

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Context -17: Adimai Penn

Synopsis of the story

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

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

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

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

Positve Outcome of the Movie:

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

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

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

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

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Tribute to actor Asokan

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

Tribute to Joseph Panimayadas Chandrababu Rodriguez



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

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

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

Interpretation:

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

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Tribute to legendary singer S.P.Balasubramanian



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

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

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Context -18: Nam Naadu

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

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

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

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

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Positve Outcome of the Movie:

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

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

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

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

Interpretation

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

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Tribute to R.S.Manohar:

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



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

Context -19: Maattukara Velan

Synopsis of the story

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

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

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

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

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Positve Outcome of the Movie:

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

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

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

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

Interpretation

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

Tribute to Virudhunagar Kanthan Ramasamy:



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

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

Tribute to Kumari Sachu

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

Context -20: En Annan

Synopsis of the story

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

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

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

Positve Outcome of the Movie:

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

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

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

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

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

Intrepretation:

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

Tribute to Thengai Srinivasan:



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

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

Context -21: Thedi Vandha Mappillai

Synopsis of the story

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

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

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

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

Positve Outcome of the Movie:

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

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

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

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Interpretation

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

Tribute to Major Sundarajan:



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

Context -22: Engal Thangam

Synopsis of the story

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

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

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

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

Positve Outcome of the Movie:

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

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

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

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

Interpretation

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

Tribute to Cho Ramaswamy



Cho Ramaswamy Iyer

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

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

Context -23: Kumari Kottam

Synopsis of the story

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

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

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

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

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

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

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

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

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

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

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Interpretation

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

Context -24: Neerum Neruppum

Synopsis of the story

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

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

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

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

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

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

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

Interpretation

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

Context-25: Oru Thaai Makkal

Synopsis of the story

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

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

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

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

Ravi: Please drink for the sake of my satisfaction.

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

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

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

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

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	***Oru Thaai Makkal* ***	1	2	3	4	5
	Directed by P. Neelakantan **Produced by** T. A. Durai Raj **Written by** Swornam (Dialogues) **Story by** Sachin Bhowmick	Yes	No	**The word தன்மானம் translated to self-esteem in English is the basic fabric of Dravidar Iyakkam of Tamil Nadu grately marveled by Thanthai**	Yes	Yes She helps the hero in his endeavour to establish truth.

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

Positve Outcome of the Movie:

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

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

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

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

Interpretation

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

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Context -26: Raman Thediya Seethai

Synopsis of the story

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

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

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

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

Positve Outcome of the Movie:

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

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

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

Context -27: Annamitta Kai

Synopsis of the story

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

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

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

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	Annamitta Kai*	1	2	3	4	5
	Directed by M. Krishnan Nair **Produced by** M. S. Sivaswamy **Written by** A. L. Narayanan **Screenplay by** G. Balasubramaniam **Story by** G. Balasubramaniam **Starring** M. G. Ramachandran Jayalalitha	Yes	No	No	Yes	Yes She helps the hero in his endeavour to establish truth.

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

Positve Outcome of the Movie:

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

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

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

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Intrepretation

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

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

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

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

Tribute to Aachi Manoramma

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

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Context-28: Pattikaattu Ponnaiya

Synopsis of the movie

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

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

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

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

Positve Outcome of the Movie:

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

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

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

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

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

III. MGR's Contribution to the World Cinema

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

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

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

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

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

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

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



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

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

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

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

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

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

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

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

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

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

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

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

Did not like acting and nor interested in politics

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

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

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

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

Innocent Jayalalitha:

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Various Welfare Schemes introduced by Dr.MGR

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

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

Schemes for Children

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

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

IV. Accolades of Amartya Sen

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Amma is regarded as God by a Minister:

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





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

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

The following are opions vindicated by persons of social eminence:

An important dialogue in a movie became a reality:

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

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

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

Kavi Perasu's Opinion about Amma

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

Concluding Arguments:

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

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

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

Table of Confluence

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

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

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Intrepretation of the table of confluence

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

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

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

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

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

Acolades to Mega-TV

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

V. Testing of Hypothsis of the Research Work

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

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

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

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

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



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

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



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



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

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

Memorilla of Amma the Great



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



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

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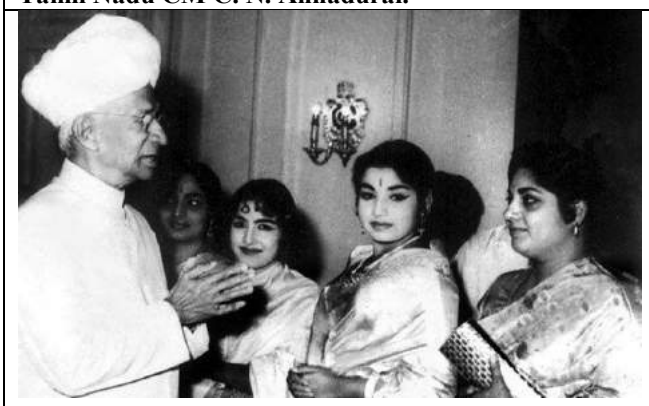
As an artiste, Jayalalithaa receives an award from Tamil Nadu CM C. N. Annadurai.



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



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



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



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



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

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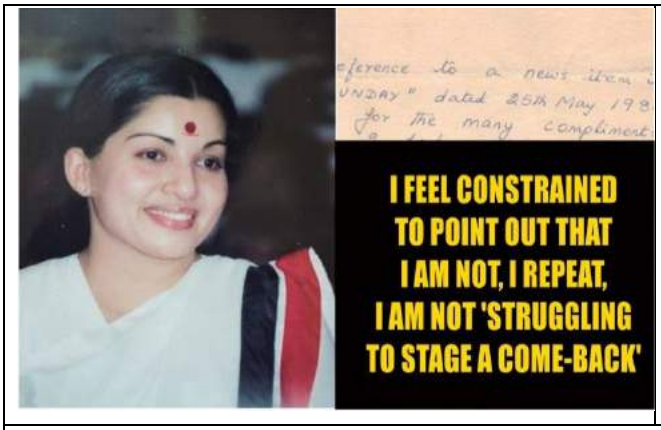



This research work is dedicated to Smt.Sandya Jayaraman the proud mother of Puratchi Thalaivi Dr.Jayalalitha Jayaraman.

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

English (explanation of the above verse):

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

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Career | Credibility | Financial

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Acknowledgments

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The following is the official style and template developed for publication of a research paper. Authors are not required to follow this style during the submission of the paper. It is just for reference purposes.

Manuscript Style Instruction (Optional)

- Microsoft Word Document Setting Instructions.
- Font type of all text should be Swis721 Lt BT.
- Page size: 8.27" x 11'", left margin: 0.65, right margin: 0.65, bottom margin: 0.75.
- Paper title should be in one column of font size 24.
- Author name in font size of 11 in one column.
- Abstract: font size 9 with the word "Abstract" in bold italics.
- Main text: font size 10 with two justified columns.
- Two columns with equal column width of 3.38 and spacing of 0.2.
- First character must be three lines drop-capped.
- The paragraph before spacing of 1 pt and after of 0 pt.
- Line spacing of 1 pt.
- Large images must be in one column.
- The names of first main headings (Heading 1) must be in Roman font, capital letters, and font size of 10.
- The names of second main headings (Heading 2) must not include numbers and must be in italics with a font size of 10.

Structure and Format of Manuscript

The recommended size of an original research paper is under 15,000 words and review papers under 7,000 words. Research articles should be less than 10,000 words. Research papers are usually longer than review papers. Review papers are reports of significant research (typically less than 7,000 words, including tables, figures, and references)

A research paper must include:

a) A title which should be relevant to the theme of the paper.
b) A summary, known as an abstract (less than 150 words), containing the major results and conclusions.
c) Up to 10 keywords that precisely identify the paper's subject, purpose, and focus.
d) An introduction, giving fundamental background objectives.
e) Resources and techniques with sufficient complete experimental details (wherever possible by reference) to permit repetition, sources of information must be given, and numerical methods must be specified by reference.
f) Results which should be presented concisely by well-designed tables and figures.
g) Suitable statistical data should also be given.
h) All data must have been gathered with attention to numerical detail in the planning stage.

Design has been recognized to be essential to experiments for a considerable time, and the editor has decided that any paper that appears not to have adequate numerical treatments of the data will be returned unrefereed.

i) Discussion should cover implications and consequences and not just recapitulate the results; conclusions should also be summarized.
j) There should be brief acknowledgments.
k) There ought to be references in the conventional format. Global Journals recommends APA format.

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Author details

The full postal address of any related author(s) must be specified.

Abstract

The abstract is the foundation of the research paper. It should be clear and concise and must contain the objective of the paper and inferences drawn. It is advised to not include big mathematical equations or complicated jargon.

Many researchers searching for information online will use search engines such as Google, Yahoo or others. By optimizing your paper for search engines, you will amplify the chance of someone finding it. In turn, this will make it more likely to be viewed and cited in further works. Global Journals has compiled these guidelines to facilitate you to maximize the web-friendliness of the most public part of your paper.

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A major lynchpin of research work for the writing of research papers is the keyword search, which one will employ to find both library and internet resources. Up to eleven keywords or very brief phrases have to be given to help data retrieval, mining, and indexing.

One must be persistent and creative in using keywords. An effective keyword search requires a strategy: planning of a list of possible keywords and phrases to try.

Choice of the main keywords is the first tool of writing a research paper. Research paper writing is an art. Keyword search should be as strategic as possible.

One should start brainstorming lists of potential keywords before even beginning searching. Think about the most important concepts related to research work. Ask, “What words would a source have to include to be truly valuable in a research paper?” Then consider synonyms for the important words.

It may take the discovery of only one important paper to steer in the right keyword direction because, in most databases, the keywords under which a research paper is abstracted are listed with the paper.

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Numerical methods used should be transparent and, where appropriate, supported by references.

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Authors must list all the abbreviations used in the paper at the end of the paper or in a separate table before using them.

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Authors are advised to submit any mathematical equation using either MathJax, KaTeX, or LaTeX, or in a very high-quality image.

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Tables: Tables should be cautiously designed, uncrowned, and include only essential data. Each must have an Arabic number, e.g., Table 4, a self-explanatory caption, and be on a separate sheet. Authors must submit tables in an editable format and not as images. References to these tables (if any) must be mentioned accurately.

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Figures are supposed to be submitted as separate files. Always include a citation in the text for each figure using Arabic numbers, e.g., Fig. 4. Artwork must be submitted online in vector electronic form or by emailing it.

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Although low-quality images are sufficient for review purposes, print publication requires high-quality images to prevent the final product being blurred or fuzzy. Submit (possibly by e-mail) EPS (line art) or TIFF (halftone/ photographs) files only. MS PowerPoint and Word Graphics are unsuitable for printed pictures. Avoid using pixel-oriented software. Scans (TIFF only) should have a resolution of at least 350 dpi (halftone) or 700 to 1100 dpi (line drawings). Please give the data for figures in black and white or submit a Color Work Agreement form. EPS files must be saved with fonts embedded (and with a TIFF preview, if possible).

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Tips for writing a good quality Social Science Research Paper

Techniques for writing a good quality homan social science research paper:

1. Choosing the topic: In most cases, the topic is selected by the interests of the author, but it can also be suggested by the guides. You can have several topics, and then judge which you are most comfortable with. This may be done by asking several questions of yourself, like "Will I be able to carry out a search in this area? Will I find all necessary resources to accomplish the search? Will I be able to find all information in this field area?" If the answer to this type of question is "yes," then you ought to choose that topic. In most cases, you may have to conduct surveys and visit several places. Also, you might have to do a lot of work to find all the rises and falls of the various data on that subject. Sometimes, detailed information plays a vital role, instead of short information. Evaluators are human: The first thing to remember is that evaluators are also human beings. They are not only meant for rejecting a paper. They are here to evaluate your paper. So present your best aspect.

2. Think like evaluators: If you are in confusion or getting demotivated because your paper may not be accepted by the evaluators, then think, and try to evaluate your paper like an evaluator. Try to understand what an evaluator wants in your research paper, and you will automatically have your answer. Make blueprints of paper: The outline is the plan or framework that will help you to arrange your thoughts. It will make your paper logical. But remember that all points of your outline must be related to the topic you have chosen.

3. Ask your guides: If you are having any difficulty with your research, then do not hesitate to share your difficulty with your guide (if you have one). They will surely help you out and resolve your doubts. If you can't clarify what exactly you require for your work, then ask your supervisor to help you with an alternative. He or she might also provide you with a list of essential readings.

4. Use of computer is recommended: As you are doing research in the field of homan social science then this point is quite obvious. Use right software: Always use good quality software packages. If you are not capable of judging good software, then you can lose the quality of your paper unknowingly. There are various programs available to help you which you can get through the internet.

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9. Produce good diagrams of your own: Always try to include good charts or diagrams in your paper to improve quality. Using several unnecessary diagrams will degrade the quality of your paper by creating a hodgepodge. So always try to include diagrams which were made by you to improve the readability of your paper. Use of direct quotes: When you do research relevant to literature, history, or current affairs, then use of quotes becomes essential, but if the study is relevant to science, use of quotes is not preferable.

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11. Pick a good study spot: Always try to pick a spot for your research which is quiet. Not every spot is good for studying.

12. Know what you know: Always try to know what you know by making objectives, otherwise you will be confused and unable to achieve your target.

13. Use good grammar: Always use good grammar and words that will have a positive impact on the evaluator; use of good vocabulary does not mean using tough words which the evaluator has to find in a dictionary. Do not fragment sentences. Eliminate one-word sentences. Do not ever use a big word when a smaller one would suffice.

Verbs have to be in agreement with their subjects. In a research paper, do not start sentences with conjunctions or finish them with prepositions. When writing formally, it is advisable to never split an infinitive because someone will (wrongly) complain. Avoid clichés like a disease. Always shun irritating alliteration. Use language which is simple and straightforward. Put together a neat summary.

14. Arrangement of information: Each section of the main body should start with an opening sentence, and there should be a changeover at the end of the section. Give only valid and powerful arguments for your topic. You may also maintain your arguments with records.

15. Never start at the last minute: Always allow enough time for research work. Leaving everything to the last minute will degrade your paper and spoil your work.

16. Multitasking in research is not good: Doing several things at the same time is a bad habit in the case of research activity. Research is an area where everything has a particular time slot. Divide your research work into parts, and do a particular part in a particular time slot.

17. Never copy others' work: Never copy others' work and give it your name because if the evaluator has seen it anywhere, you will be in trouble. Take proper rest and food: No matter how many hours you spend on your research activity, if you are not taking care of your health, then all your efforts will have been in vain. For quality research, take proper rest and food.

18. Go to seminars: Attend seminars if the topic is relevant to your research area. Utilize all your resources.
Refresh your mind after intervals: Try to give your mind a rest by listening to soft music or sleeping in intervals. This will also improve your memory. Acquire colleagues: Always try to acquire colleagues. No matter how sharp you are, if you acquire colleagues, they can give you ideas which will be helpful to your research.

19. Think technically: Always think technically. If anything happens, search for its reasons, benefits, and demerits. Think and then print: When you go to print your paper, check that tables are not split, headings are not detached from their descriptions, and page sequence is maintained.

20. Adding unnecessary information: Do not add unnecessary information like "I have used MS Excel to draw graphs." Irrelevant and inappropriate material is superfluous. Foreign terminology and phrases are not apropos. One should never take a broad view. Analogy is like feathers on a snake. Use words properly, regardless of how others use them. Remove quotations. Puns are for kids, not grunt readers. Never oversimplify: When adding material to your research paper, never go for oversimplification; this will definitely irritate the evaluator. Be specific. Never use rhythmic redundancies. Contractions shouldn't be used in a research paper. Comparisons are as terrible as clichés. Give up ampersands, abbreviations, and so on. Remove commas that are not necessary. Parenthetical words should be between brackets or commas. Understatement is always the best way to put forward earth-shaking thoughts. Give a detailed literary review.

21. Report concluded results: Use concluded results. From raw data, filter the results, and then conclude your studies based on measurements and observations taken. An appropriate number of decimal places should be used. Parenthetical remarks are prohibited here. Proofread carefully at the final stage. At the end, give an outline to your arguments. Spot perspectives of further study of the subject. Justify your conclusion at the bottom sufficiently, which will probably include examples.

22. Upon conclusion: Once you have concluded your research, the next most important step is to present your findings. Presentation is extremely important as it is the definite medium though which your research is going to be in print for the rest of the crowd. Care should be taken to categorize your thoughts well and present them in a logical and neat manner. A good quality research paper format is essential because it serves to highlight your research paper and bring to light all necessary aspects of your research.

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Informal Guidelines of Research Paper Writing

Key points to remember:

- Submit all work in its final form.
- Write your paper in the form which is presented in the guidelines using the template.
- Please note the criteria peer reviewers will use for grading the final paper.

Final points:

One purpose of organizing a research paper is to let people interpret your efforts selectively. The journal requires the following sections, submitted in the order listed, with each section starting on a new page:

The introduction: This will be compiled from reference matter and reflect the design processes or outline of basis that directed you to make a study. As you carry out the process of study, the method and process section will be constructed like that. The results segment will show related statistics in nearly sequential order and direct reviewers to similar intellectual paths throughout the data that you gathered to carry out your study.

The discussion section:

This will provide understanding of the data and projections as to the implications of the results. The use of good quality references throughout the paper will give the effort trustworthiness by representing an alertness to prior workings.

Writing a research paper is not an easy job, no matter how trouble-free the actual research or concept. Practice, excellent preparation, and controlled record-keeping are the only means to make straightforward progression.

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- In every section of your document, use standard writing style, including articles ("a" and "the").
- Keep paying attention to the topic of the paper.
- Use paragraphs to split each significant point (excluding the abstract).
- Align the primary line of each section.
- Present your points in sound order.
- Use present tense to report well-accepted matters.
- Use past tense to describe specific results.
- Do not use familiar wording; don't address the reviewer directly. Don't use slang or superlatives.
- Avoid use of extra pictures—include only those figures essential to presenting results.

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Choose a revealing title. It should be short and include the name(s) and address(es) of all authors. It should not have acronyms or abbreviations or exceed two printed lines.

Abstract: This summary should be two hundred words or less. It should clearly and briefly explain the key findings reported in the manuscript and must have precise statistics. It should not have acronyms or abbreviations. It should be logical in itself. Do not cite references at this point.

An abstract is a brief, distinct paragraph summary of finished work or work in development. In a minute or less, a reviewer can be taught the foundation behind the study, common approaches to the problem, relevant results, and significant conclusions or new questions.

Write your summary when your paper is completed because how can you write the summary of anything which is not yet written? Wealth of terminology is very essential in abstract. Use comprehensive sentences, and do not sacrifice readability for brevity; you can maintain it succinctly by phrasing sentences so that they provide more than a lone rationale. The author can at this moment go straight to shortening the outcome. Sum up the study with the subsequent elements in any summary. Try to limit the initial two items to no more than one line each.

Reason for writing the article—theory, overall issue, purpose.

- Fundamental goal.
- To-the-point depiction of the research.
- Consequences, including definite statistics—if the consequences are quantitative in nature, account for this; results of any numerical analysis should be reported. Significant conclusions or questions that emerge from the research.

Approach:

- Single section and succinct.
- An outline of the job done is always written in past tense.
- Concentrate on shortening results—limit background information to a verdict or two.
- Exact spelling, clarity of sentences and phrases, and appropriate reporting of quantities (proper units, important statistics) are just as significant in an abstract as they are anywhere else.

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The introduction should "introduce" the manuscript. The reviewer should be presented with sufficient background information to be capable of comprehending and calculating the purpose of your study without having to refer to other works. The basis for the study should be offered. Give the most important references, but avoid making a comprehensive appraisal of the topic. Describe the problem visibly. If the problem is not acknowledged in a logical, reasonable way, the reviewer will give no attention to your results. Speak in common terms about techniques used to explain the problem, if needed, but do not present any particulars about the protocols here.

The following approach can create a valuable beginning:

- Explain the value (significance) of the study.
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- Present a justification. State your particular theory(-ies) or aim(s), and describe the logic that led you to choose them.
- Briefly explain the study's tentative purpose and how it meets the declared objectives.

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Use past tense except for when referring to recognized facts. After all, the manuscript will be submitted after the entire job is done. Sort out your thoughts; manufacture one key point for every section. If you make the four points listed above, you will need at least four paragraphs. Present surrounding information only when it is necessary to support a situation. The reviewer does not desire to read everything you know about a topic. Shape the theory specifically—do not take a broad view.

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This part is supposed to be the easiest to carve if you have good skills. A soundly written procedures segment allows a capable scientist to replicate your results. Present precise information about your supplies. The suppliers and clarity of reagents can be helpful bits of information. Present methods in sequential order, but linked methodologies can be grouped as a segment. Be concise when relating the protocols. Attempt to give the least amount of information that would permit another capable scientist to replicate your outcome, but be cautious that vital information is integrated. The use of subheadings is suggested and ought to be synchronized with the results section.

When a technique is used that has been well-described in another section, mention the specific item describing the way, but draw the basic principle while stating the situation. The purpose is to show all particular resources and broad procedures so that another person may use some or all of the methods in one more study or referee the scientific value of your work. It is not to be a step-by-step report of the whole thing you did, nor is a methods section a set of orders.

Materials:

Materials may be reported in part of a section or else they may be recognized along with your measures.

Methods:

- Report the method and not the particulars of each process that engaged the same methodology.
- Describe the method entirely.
- To be succinct, present methods under headings dedicated to specific dealings or groups of measures.
- Simplify—detail how procedures were completed, not how they were performed on a particular day.
- If well-known procedures were used, account for the procedure by name, possibly with a reference, and that's all.

Approach:

It is embarrassing to use vigorous voice when documenting methods without using first person, which would focus the reviewer's interest on the researcher rather than the job. As a result, when writing up the methods, most authors use third person passive voice.

Use standard style in this and every other part of the paper—avoid familiar lists, and use full sentences.

What to keep away from:

- Resources and methods are not a set of information.
- Skip all descriptive information and surroundings—save it for the argument.
- Leave out information that is immaterial to a third party.



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Results:

The principle of a results segment is to present and demonstrate your conclusion. Create this part as entirely objective details of the outcome, and save all understanding for the discussion.

The page length of this segment is set by the sum and types of data to be reported. Use statistics and tables, if suitable, to present consequences most efficiently.

You must clearly differentiate material which would usually be incorporated in a study editorial from any unprocessed data or additional appendix matter that would not be available. In fact, such matters should not be submitted at all except if requested by the instructor.

Content:

- Sum up your conclusions in text and demonstrate them, if suitable, with figures and tables.
- In the manuscript, explain each of your consequences, and point the reader to remarks that are most appropriate.
- Present a background, such as by describing the question that was addressed by creation of an exacting study.
- Explain results of control experiments and give remarks that are not accessible in a prescribed figure or table, if appropriate.
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- Do not present similar data more than once.
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- Never confuse figures with tables—there is a difference.

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- Recommendations for detailed papers will offer supplementary suggestions.

Approach:

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References	Complete and correct format, well organized	Beside the point, Incomplete	Wrong format and structuring

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ISSN 975587

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