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Certain Tamil Film Songs belong to Yester Year Actors Such as Thyagaraja Bagavathar, N.S. Krishnan, Chandra Babu, Gemini Ganesan, Asokan, Nagesh, Jaishankar and Muthuraman Contain Ethical Imports that can be Compared with Ethical Theories – A Retrospective Reflection

By Dr. P. Sarvaharana, Dr. P. Thiyagarajan & Dr. S. Manikandan

Indian Institute of Technology

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I. INTRODUCTION

Entertainment is a form of activity that holds the attention and interest of audience and also gives pleasure and delight. It can be an idea or a task, but is more likely to be one of the activities or events that have developed over thousands of years specifically for the purpose of keeping an audience's attention or enthrall them (1). Although people's attention is held by different things, as individuals have different preferences in entertainment, such as storytelling, music, drama, dance. It is an accepted fact that different kinds of performance exist in all cultures. Indeed, in ancient times these were supported in royal courts, developed into sophisticated forms and over the period of time spread to the common man as well. The technological advancement made by the media industry is phenomenal and now a day's media has become an indispensable companion in everyone's life and people depends on it one way or the other.

Corresponding Author α: Former Ph.D Research Scholar under Prof. P. Thiyagarajan, Joint Registrar (Retired), Academic Courses, Indian Institute of Technology, Madras-600 036.
e-mail: sankarsarva@staff.iitm.ac.in

Author σ: Director, Centre for Distance and Online Education Vels Institute of Science, Technology and Advanced Studies, Pallavaram, Chennai-600117. e-mails: director.cdcoe@vistas.ac.in, thygu34@yahoo.com

Author ρ: Associate Professor & Head, Dept. of Philosophy, A.M. Jain College, Meenambakkam, Chennai, India.



+ presently no more

Dear Dr. Manikandan, you have introduced the fascinating subject ethics and also gave me useful advice on the nuances of Marxism and Leninism. I enjoyed the long discussion I had on these subjects. Your sudden demise is rather unexpected and unfortunate and put us all in great distress. I was humbled by the presence of many of your students and the sentiments vindicated by them during your funeral. My prayers to the great Siddhars so that your soul rests in peace.

Your loving cousin - Sarvaharana

The experience of being entertained has come to be strongly associated with amusement, so that one common understanding of the idea is fun and laughter, although many entertainments have a serious purpose. This may be the case in the various forms of ceremony, celebration, religious festival. Hence, there is the possibility that what appears to be entertainment sometimes may also be a means of achieving insight which may lead to knowledge explosion. It is not a mere exaggeration to state that cinema or technically known as media entertainment has become a powerful tool not only for gratification of sense but also to disseminate message through which the masses can be attracted. It is now necessary to note how Cinema emerged in the world arena.

II. THE SCENARIO OF CINEMA

The technological advancement made over the still camera paved the way for movie camera. With the

technology of movie camera, technologists tried to capture moving objects. Initially, less than a minute of action was video graphed in 1890's. Using this technology, silent pictures were produced for nearly three decades. It was in 1927 the first speaking movie was produced by Warner's Brothers titled "Jazz Singer" released in America. Later, in 1933, a film by name "Alam Aara" was released in India. That was the first movie from Indian Cinema Industry which was produced in Hindi and Urdu as well. The person, who had produced this movie, also produced "Kalidas" in Tamil and Telugu. During those days there used to be more than 50 songs in a film, and Kalidas itself contained 50 songs. Though Kalidas was produced at the expense of Rs.8000/- it yielded an overwhelming collection of Rs.80,000/-. When cinema came in to existence in India, films were produced based on stories from puranas (i.e. Ramayana, Mahabharata, other philosophical and mythological stories) because the general masses were interested to see their heroes like Sri Rama, Lord Krishna and others in movies (as described in the holy books).

Kalidas was a famous story from Sanskrit. Later, producers tried to produce films dubbing from other languages including from other countries. For example, the movie "Man in the Iron Mask" was produced in Hollywood based on a novel. Sundaram of Modern Theatres produced a movie called "Uttama Puthiran" dubbing from Man in Iron Mask (2) When the Indian film industry was producing movies on the basis of stories, from the puranas and kings who were popular in the ancient past; few movies on social movements such as Menaka, Anathai Pen and Sabapathi were produced. After the release of Nam Iruvar (we two) in 1947 by AVM Productions, many movies on the basis of social evils were produced. AVM productions flourished in the Tamil Cinema though it faced great difficulties, and enduring restrictions from the Government of India owing to the Second World War. It should be emphasized here that the screen play written by Peraringer Anna, for movies such as Velaikkari (Servant Maid) or Ore-Iravu (one night) on the basis of social evils attained great success, and Anna became popular for his undisputed intellectual contributions during 1940's, and people begun to look at Aringer Anna with awe and majesty.

The researchers will be failing in their duties if they do not pay tribute to *Father of Tamil Theatre Sankardas Swamigal and TKS Brothers and thereby the following are narrated:*

Sankardas Swamigal

(7 September 1867 – 13 November 1922)



Sankardas Swamigal was born in 1867 in the port town of Tuticorin to Damodaran Pillai and Kanthimathi Ammal. Sankardas Swamigal had his early education in Tamil from his father himself. Later he met famous Tamil scholars such as Palani Dandapani Swamigal, Udumalai Sarabam Muthuswami Kavirayar and learnt Tamil more fully. Thereafter Sankardas Swamigal worked as an accountant in a salt factory. He started composing venpas and songs even as a young boy of sixteen and found that the job was a stumbling block in his quest for excellence in the Tamil language and quit the job when he was twenty-four years of age and entered the Tamil Stage.

The first people to recognise the literary prowess of Swamigal were Ramudu Iyer and Kalyanarama Iyer, who were running a popular drama company during that time. Swamigal joined their troupe as an actor and later became an author. As an actor, he donned variety of roles such as Iranian, Ravana, Lord Yama and Lord Saneeswara. Later, he joined the drama company of Samy Naidu wherein he acted in the role of the 'Suthradhar' in several of their plays. His unique presentation method as a suthradhar attracted people. It was during this time he felt a sense of dissatisfaction with his life in view of misunderstanding with Samy Naidu and took a decision to wore the ochre robe and went on a pilgrimage to various shrines of Lord Muruga and thereby people identified him as Sankaradas Swamigal. By 1922, Swamigal's health had deteriorated. On the night of 13th of November 1922, he passed away in Pondicherry, where he was living during the last few years of his life. T.K. Shanmugam, constructed a memorial for Swamigal in Pondicherry. Every year, stage actors and members of the South Indian Artistes Association pay tribute to him on his death anniversary. The auditorium in the South Indian Artistes Association is named after Sankardas Swamigal (3).

Avvai TK Shanmugam

26 April 1912 - 15 February 1973



"Avvai" TK Shanmugam (1912-1973) was a legend in theatre. He and his three brothers, Sankaran, Muthuswami and Bhagavati were sent to Sankaradas Swamigal, who was the founding father of Boys Companies for training in the arts of acting. They were also trained under Krishnaswami Pavalar (Bala Manohara Sabha) and Kandasami Mudaliar. Later these brothers had established their own company, known as Devi Bala Shanmukhananda Sabha. Among them Sankaran involved in administration, Shanmugam and Bhagavati had become best actors and singers of their own. Muthuswami was interested in music direction. They have become more attracted by Thanthai Periyar's reform movement wherein Anna and Jeevanandam closely associated as the deputies of the great Periyar with the result they wrote plays imbibing Periyar's Philosophy such as Kumastavin Penn, Kadarin Vetri and Desa Bhakti. Noteworthy is the play known as "Workers of the World, Unite!"

Shanmugam, begun a handwritten paper on 9.12.1934 named as Arivucchudar which consists of stories, articles, politics, snippets, Tirukkural and also letters to the editor. This hand written news paper was first circulated in Athur, Vriddhachalam and Panrutti. This activity has later stopped after ten issues as it had affected other activities. It was later restored in 1938 as a publication. Shanmugam became the head of the Actors Guild in 1950, he had associated with famous academies such as the Sangeet Natak Akademi, the Bharatiya Vidya Bhawan and other state level associations too. One of the noteworthy things in the life of Shanmugam is that he was conferred as the best actor award in 1953 more so with the Padma Sri in 1971. Shanmugam moved to Gopalapuram and in April 1972, he wrote the first part of his biography i.e. Enadu Nadaga Vazhkai (Vanati Padippagam) but it is rather unfortunate that he did not alive to complete the second part of his life history (4).

The short and brief history of Tamil Cinema is narrated above with the hope that it would give a glimpse of back ground of history of Tamil Cinema. It is now imperative to understand how songs and music ruled the roost of world cinema.

The Storey of Music in Ancient Tamilnadu I.E. Isai- Tamil (Music Tamil)

In his fascinating book entitled "Tamil Inbam" the great Tamil scholar RP Sethupillai under the essay "Tamil Isai Vizha" brings out a fact underlying Tamil language. He exclaims that Isai Tamil (music Tamil) is centre. Whether we call it Isai Tamil or Tamil Isai are the same. He also states that saints belonging to Tamil Nadu endeavoured to nurture these three-fold Tamil i.e., Iyal, Isai and Nataka Tamil. He further states that there is one saint who is well versed in the three branches of Tamil who lived in Pothigai Malai. Sitting at this big mountain this great saint nurtured Tamil. He further states that such a great saint once saved Tamil Nadu by his music prowess from the tyranny of King of demons the powerful Ravana. Listening to the music of the great muni Agastya the great Ravana asked Oh great Saint what do you wish to have? Agastiyar answered my only desire is that you should not harm anyone in this land. From that time onwards Ravana never looked back at Tamil Nadu with his aggrandizing attitude. Thus, Sage Agastiyar saved Tamils from Ravana. The author R.P. Sethu Pillai quotes this piece of great incident from Tolkapiam and Madurai Kanchi Urai (4a).

Songs and Music Ruled the Roost

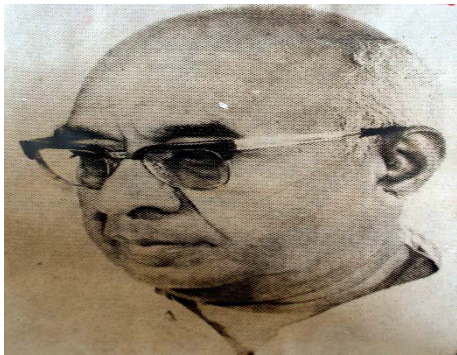
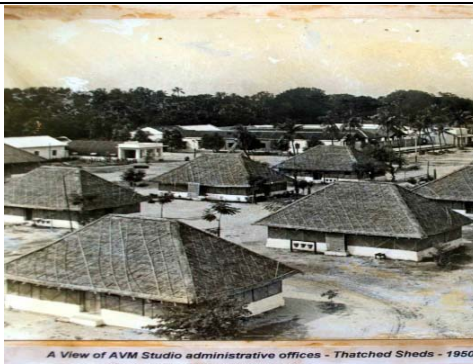
History of world cinema denotes that certain movie became popular because of its super-hit songs. For example, Broadway melody was a super hit movie in the 1930's, which hit the box office at US\$ 3.00 million. Music and its lyrics attracted the attention of millions of fans. In collaboration with Arthur Freed, who wrote the lyrics, Brown compiled an impressive list of standards. These included "You Were Meant for Me," "You're an Old Smoothie," "Broadway Melody of 1929," "All I Do Is Dream of You" and "Alone" (5). Again, the film *The Great Ziegfeld* released in 1935 amazed the world of cinema by its scintillating songs (*The Great Ziegfeld*). In 1944 *Going My Way* composed by Robert had certainly dominated the Hollywood (6). A biggest comedy but infused music in the movie and become highest grasping movie, that had hit the box office of the value of 7.5 million dollars that had made even the Pope to admire and offered accolades. This movie had won seven Oscar Awards in all the categories. One of the biggest successes in film in the 1930s, and the pride of MGM at the time, it was acclaimed as the greatest musical biography to be made in Hollywood and still remains a standard in musical film making (7). Again in 1951 *An American in Paris* known for its success towards music - exclaimed The New York Times September 30, 1964, (8). In 1960's *Leyoned Bird* - West Side Story won Oscar, in all the categories, including the best music and best song more to say that more innovation had been made, in sound mixing in the movie and stood as the first and foremost in the innovation of sound mixing, and paved the way for more exploration

in the future not only in the Hollywood film industry; but also, in other film industry as well. Released on October 18, 1961 through United Artists, the film received high praise from critics and viewers, and became the second highest grasping film of the year in the US. The film was nominated for 11 Academy Awards and won 10, including best picture (as well as a special award for Robbins), becoming the record holder for the most wins for a movie musical.

The Contributions of AVM Productions:

After the release of *Nam Iruvar* (we two) in 1947 by AVM Productions many movies on the basis of social evils were produced. AVM productions flourished in the Tamil Cinema though it faced great difficulties, enduring restrictions from the Government of India owing to the Second World War. It should be emphasized here that the screen play written by Peraringer Anna, for movies such as *Velaikkari* (Servant Maid) or *Ore-Iravu* (one night) produced by AVM on the basis of social evils attained great success (a). *AVM Productions* is an Indian film production studio founded by A. V. Meiyappa Chettiar and it is the oldest studio in India. Its film

studios are located in Chennai and has produced hundreds of films not only in Tamil but Telugu, Kannada, Malayalam and Hindi. It had introduced numerous actors in Southern industries, some of the prominent actors are *Chevalier Sivaji Ganesan, Rajkumar, S. S. Rajendran, Vyjayanthimala, Kamal Haasan* and many more. AVM Studios besides the shooting floors, has recording, dubbing and a preview theatre and its complex also houses facilities for production and post production processing as well (b). Therefore it is difficult to imagine History of Tamil Cinema without the great contribution of AVM Production which has been pioneered by Late Sri. A. V. Meiyappa Chettiar. In 1940, Chettiar produced *Bhoo Kailas*, a Telugu mythological film which created history. The film turned out to be a big hit and also won critical acclaim. Meiyappan struck gold with comedy next. *Sabapathy* (1941) with the saucer-eyed T. R. Ramachandran in the lead, along with Kali N. Rathnam and K. Sarangapani was a runaway success. Then came a series of hits like *En Manaivi*, *Harishchandra* (1943), *Sri Valli*.

	
<p><i>Legendary Sri. A. V. Meiyappa Chettiyar</i></p>	<p><i>AVM Studio established by him in 1950</i></p>

Hits like *Nam Iruvar* (1947), *Parasakthi* (1952), *Andha Naal* (1954), and the National Award-winning *Hum Panchhi Ek Daal Ke* (1957) followed. The great Shri. Meiyappa Chettiar passed away on 12 August 1979, and his sons took over the Administration. AVM is known for their trustworthiness and command respect among the cine fraternity and gave life and employment for thousands in the industry. It will be difficult to write the History of Tamil Cinema without the yeoman service rendered by late Sri. A. V. Meiyappa Chettiar(c).

- SJ Idaya, "Tamil Movies that had created an Impact" Thuklak Tamil Weekly Magazine dated 26.10.2016 PP 12-13.*
- https://en.wikipedia.org/wiki/AVM_Productions
- <https://www.sahapedia.org/chennai-s-avm-studios-behind-scenes-silver-screen>

The Scenerio of Music in Tamil Films

Tamil cinema witnessed great music composition by eminent musicians – one of the most outstanding and most popular among the musicians is the great pair Viswanathan and Ramamoorthy. The songs composed by them enthralled the Tamil audience for more than five decades. It is here appropriate to reproduce what was spoken by the most exalting personality, the former Chief Minister of Tamil Nadu most respectfully known as Amma (Puratchi Thalaivi Manburnigu Dr. Jayaraman Jayalalitha). An actress par excellence who obtained the name of Kalai Selvi from the film industry because of her undisputed acting, dancing and singing which was unique. It is only appropriate to reproduce what was spoken by Amma on the eve of 14th Anniversary of Jaya TV on 29th August 2012 (9).

Excerpt of Puratchi Thalaivi Dr. Selvi J Jayalalitha's 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. Indeed, God is an embodiment of mellifluous music of sentamil such songs in Tamil are plenty that sooth our minds and prevail in our memories perpetually.

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, chorus, sounds of the birds with the use of modern instruments that makes our minds to delve in their melodies and the songs exist in us forever.

Though the songs enacted by the kings of melodies became famous and remain everlasting in our minds due to the facts such as the story selection, the performance of actors and actress; the contributions made by the directors and the sound 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 but it is because of the fact that

these songs were composed by the combination of Viswanathan and Ramamoorthy it attained fame. These songs pervaded every nook and corner of the society.

I use to admire various things from my childhood days such as the air, the moon, the earth, the trees, the plants, the creepers, the flowers and they become part of my life; like-wise the music of Viswanathan and Ramamoorthy had 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 gadgets such as computers, CDs, DVDs, only gramophone and radio had 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. Myself enjoyed a TV interview wherein Smt Venai Gayathri displayed the tune “*nineikatherintha maname*” in her veena when asked by the interviewer whether she listen to film songs. This shows the fact that Viswanathan Ramamoorthy pair had the uncanny knack of attracting the attention of the Carnatic musicians who generally, do not pay attention to film songs that is the greatness of this pair. They gave the feeling of taking us to an entirely new world through their music.



To put it in a nutshell, it is this pair that produced outstanding music in accordance with the change of time imbibing modern methods and innovations in their music and took the music to an entirely new direction.

They gave importance to musical instruments and involved numerous musical instruments 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.

The above speech unearths the truth that music can attract the attention of audience, enthrall and enslave them. Indeed, the pair of Viswanathan and Ramamurthy ruled the roost of music in the Tamil Film Industry for five decades that made Manbunigumamma 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.

Rationale of the Study

While the foregoing thought provoking, realistic wisdom thrown by the former Chief Minister of Tamil Nadu on the positive effect of melodious music that soothes and integrates the hearts of the people irrespective of caste, creed, religion above all rich or poor, the greats and the ordinary, it is bewildering to read reports in research studies about emotional impacts created by rap music and their adverse effects particularly on the youth. The American Academy of Paediatrics (pediatrics.aappublications.org) reports adverse and staggering impact created by rap music that panics the listener and that go to the extent of altering their character and they go wild and commit errors resulting in crimes (10). This report is published with a view to:

- Guide and define the Child Health Care System and/or Improve the Health of all Children and
- Expresses concern over heavy metal music listening that result in increased depression, delinquency risk behaviour, smoking and conduct problem and
- Exclaims that fan of heavy metal and rap music showed a greater tendency to engage in reckless behavior than their peers who were not fans of this type of music.

Unlike the above adverse effects created by rap music with ugly content, the songs identified in this research work, throw light on the ideas of morality and moral philosophy that evidence extraordinary commitment made by the producers, music directors, lyric writers and the directors that they can also disseminate message through their story and songs to the people.

Deterioration in the Quality of Film Songs - Kaviarasu Kannadasan

Peer and eminent personality like the great Kaviarasu Kannadasan, who wrote thousands of meaningful songs; with philosophical import expressed concern over deteriorating music including contents of

the lyrics. "Knowingly or unknowingly the quality of music is deteriorating apart from Carnatic Music, all other forms of music are losing their grammar" says Kannadasan. It starts somewhere, and ends at no man's land, and we were bound to listen to such music. The contents of the lyrics are inferior and below par, even to the ordinary prose. The situation was not that bad fifteen years ago, wherein good poetries were converted to lyrics of cine songs. Acknowledging the laudable services rendered by legendary music director KV Mahadevan, who took in to consideration the lyrics written by him using classical (sangam) Tamil words, Kannadasan opines that it is because of the introduction of cabaretsongs in Tamil Cinema, the situation had become worse. The folk village songs composed by KV Mahadevan and MS Viswanathan which were admired by millions Kannadasan opined that these musicians knew the nuances of folk village songs, and with their deep-rooted dedication they gave life to the lyrics. Indeed, those days were golden days wherein thousands of Kannadasan poems were turned to lively lyrics; to the songs of popular Tamil movies (11). In this research work eminent poetic songs will be taken in to consideration for this comparative work. Indeed there are few channels which dedicate their time to propagate old songs the best among them is MEGA TV's Amudha Ganam. This researcher wishes to say the fact happening in this channel which had certainly enhanced the understanding of the lyrics and music of yester years.

Inspiration

MEGA TV'S Amudha Ganam

The Mega TV brings out a one hour program in the morning 8.00 A.M. to 9.00 A.M. very gracefully presented by Director Shri. V. Aadhavan. The manner in which he presents with subtle details always helped the researcher in fine tuning the objectives and hypothesis of the research work.

MEGA TV'S Endrum MSV

Mega TV also brings out a program from 9 to 10 A.M. on Sundays Endrum MSV. It is a live consort wherein the legendary M.S. Viswanathan shares his views on composing a particular song. The intricacies discussed in many of the episodes and the manner in which Director Aadhavan articulates the conversation enhanced the knowledge of the researcher in terms of how a particular song is recorded. The researcher humbly place on records their sincere appreciation on the services rendered by MEGA TV and there are million of followers of this program called Amudaganam telecast between 8 to 9 A.M. & 10 to 11 P.M. everyday.

MEGA TV'S Pattimandram

MEGA TV often sponsors a specialized program called Pattimandram wherein experts and noted learned personalities converse and converge on great

literary topics. Many times, these experts discuss on topics whether old tamil film songs carry message on the well being of the society. Listening to such intellectual exchange of ideas had certainly enhanced this research work and we acknowledge the services rendered by MEGA TV in this regard.

MEGA TV'S Sangeethame Santhosham

There is one special program telecast four days in a week between 9 p.m. to 10 p.m. championed by Music Director, Lyric Writer and Producer Gangai Amaran hosted by MEGA TV. This program is called "Sangeetham Santhosham" wherein the legend Gangai Amaran tries to draw comparison between old and new songs and that had enhanced the understanding of the researchers reflecting in this research work.

III. LITERATURE REVIEW

As indicated above that films had become popular for its songs and music but what concerns is though several important research in the area of emotional impact created by rap music and its adverse effects particularly on the youth were conducted more specifically by the *American Academy of Paediatrics* (pediatrics.aappublications.org) but research in the area of film songs that disseminate ethical and social welfare ideas are not conducted excepting the fact that the researchers had conducted research for the Ph.D. research work entitled "*Equity and Social Justice – Economic And Social Welfare Ideas Emphasized In Bharat Ratna Dr. M.G. Ramachandran's Film Songs – In Comparison With Contemporary Theories*" - Ph.D degree awarded by the Tamil Nadu Open University, Chennai (2023) and the following research articles were published:

The paper entitled *A Study On Bharat Ratna Dr. M.G. Ramachandran's Philosophical Film Songs with special reference to the Socialistic and Communistic Ideas it Contain - An Academic Comparative Analysis with the Theory of Socialism as Propounded by Karl Marx* published in the World Journal of Social USA., Science, Vol. 5, No. 1; 2018 <http://wjss.sciedupress.com> the authors contemplate a well-conceived methodology wherein they compared the ideas contained in the selected Tamil Film songs with that of socialistic and communistic ideas more specifically with the theory of socialism as propounded by Karl Marx.

In another published work entitled "*A Study on the Bharat Ratna Dr. Maruthur Gopala Menon Ramachandran Film Songs that Contain the Ideas of Equity and Social Justice – A Comparative Analysis with the Contemporary Theories More Specifically with the Theory of Socialism as Propounded by Karl Marx*" published in the Global Journal of Human Social Science USA – (2018) the researchers extended such a comparison with certain additional film songs that reflect the same ideas.

Whereas in another paper entitled "*A Study on Bharat Ratna Dr. Maruthur Gopalamenon Ramachandran's Film Songs that Denounce the Practice of Corruption - A Novel Comparative Analysis with the Theories of Corruptive Behaviour*", published in the Journal of humanities and cultural studies R&D, USA, the authors using the same methodology compared the ideas of denouncing the practice of corruption as contained in certain MGR film songs with the theories of corruptive behavior.

In another paper entitled "*A Study on Bharat Ratna Dr. M.G. Ramachandran's philosophical film songs with special reference to the educational ideas it contain An academic comparative analysis with the theories of education (both India and abroad) a retrospective reflection*" Journal of humanities and cultural studies R & D, USA compared the educational ideas as contained in the selected MGR film songs with that of educational ideas of the world.

In another paper entitled "*A Study on Ethical Values as Contained in Bharat Ratna Dr. M.G. Ramachandran's Selected Film Songs – An Academic Comparative Analysis with Contemporary Theories of Ethics*" published in the *International Journal Of Research In Commerce, Economics & Management (India)*, the ethical ideas as contained in the selected MGR Tamil film songs were compared with the theories of ethics.

In 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*" the authors not only traced the history of Dr. MGR but also the ordeals he made and the charitable mind of the Hero of the research topic was dealt with.

In addition to the above the authors had also published a research work entitled "*Chevalior Shivaji Ganesan's Tamil Film Songs Not Only Emulated The Quality Of The Movie But Also Contains Ethical Imports That Can Be Compared With Ethical Theories – A Retrospective Reflection*" in the Global Journal of HUMAN-SOCIAL SCIENCE: A Arts & Humanities – Psychology, Volume 20 Issue 10 Version 1.0 Year 2020 using the same methodology to find out whether the ethical ideas that contain in the Chevalior Shivaji Ganesan's film songs can be compared more specifically the ethical theory enunciated by W.D.Ross.

Research Gap

All the above papers leading to the research work of the identified topic were based on the film songs of Bharat Ratna Dr. Marudhur Goplamenon Ramachandran (Dr. MGR) that contain socially relevant ideas as well as Chevalior Shivaji Ganesan. It is a fact that there are no research work found to be conducted to indicate whether the films acted by THYAGARAJA BAGAVATHAR, N.S. KRISHNAN, CHANDRABABU,

GEMINI GANESAN, ASOKAN, NAGESH, JAISHANKAR AND MUTHURAMAN CONTAIN ETHICAL IMPORTS THAT CAN BE COMPARED WITH ETHICAL THEORIES.

Therefore, it has been decided to carry out the present research to understand the nature of contents of lyrics that disseminate the concept of ethical values and an attempt has also been made to compare the ideas with the relevant theories as contemplated by W.D. Ross. It is therefore needed the following two conspectus approaches to comply with the heuristic of the research aimed at and they are:

- (i) To conceptualize the ethical ideas, contain in the various film songs of THYAGARAJA BAGAVATHAR, N.S. KRISHNAN, CHANDRABABU, GEMINI GANESAN, ASOKAN, NAGESH, JAISHANKAR AND MUTHURAMAN CONTAINS ETHICAL IMPORTS THAT CAN BE COMPARED WITH ETHICAL THEORIES MORE SPECIFICALLY TO THE THEORY PROPOUNDED BY W.D. ROSS.

To reframe the above statement of research approach, it is appropriate to ask the following fundamental questions:

- (ii) *Whether CERTAIN THYAGARAJA BAGAVATHAR, N.S. KRISHNAN, CHANDRABABU, GEMINI GANESAN, ASOKAN, NAGESH, JAISHANKAR AND MUTHURAMAN CONTAINS ETHICAL IMPORTS THAT CAN BE COMPARED WITH ETHICAL THEORY PROPAGATED BY W.D. ROSS?*

The above questions negate and assert the direction on which the present research pursuit should be endeavored for.

As indicated in the foregoing paragraphs that certain songs of these films also reflect ethical ideas. These songs were written in chaste Tamil. However, no research was conducted to conceptualize and compare the ethical ideas that these film songs contain with the relevant theories either due to lack of attention or emphasis. This research pursuit is therefore an attempt to address this anomaly that fulfils the research gap that had existed for decades. In particular this research work tries to articulate how film songs of the above actors reflect and emphasize the ever-interesting ethical ideas that can be brought under the ethical values that can be compared with the relevant ethical theory more specifically contemplated by W. D. Ross so that it fulfills an academic endeavor of important comparative theoretical research work. Therefore the study entitled CERTAIN TAMIL FILM SONGS BELONG TO YESTER YEAR ACTORS SUCH AS THYAGARAJA BAGAVATHAR, N.S. KRISHNAN, CHANDRABABU, GEMINI GANESAN, ASOKAN, NAGESH, JAISHANKAR AND MUTHURAMAN CONTAINS ETHICAL IMPORTS THAT CAN BE COMPARED WITH ETHICAL THEORIES – A RETROSPECTIVE REFLECTION is a determined attempt to identify, to analyze, to evaluate, and to assess film songs that reflect the ever important

ethical ideas and also to make an academic comparison with the existing theory of W.D. Ross to fulfill an honest academic endeavor.

Rationale of the Research Work

Internet encyclopaedia states that music provides entertainment and distraction from problems and serves as a way to relieve tension and boredom. Some studies have reported that adolescents use popular music to deal with loneliness and to take control of their emotional status or mood (12).

Providing quality songs in the movies always engaged the attention of the producers and directors. Beyond these two important functionaries in production of movie is the production of quality song with meaningful lyrics. The heroes of the movies also concerned about the contents of the song; as they play the part in the movies which would be viewed by millions of their fans. Research conducted by these authors unearthed the fact that Super-heroes who attained matinee idol status like Makkal Thilagam MGR took upon himself to produce not only quality movies but also paid personal attention to produce quality songs as he thought that good messages can be disseminated through songs and thereby millions of his fans will get the message and the society as well (13).

In the same premise the authors make an impartial and dispassionate attempt to find out whether the selected songs acted by super-heros like THYAGARAJA BAGAVATHAR, N.S. KRISHNAN, CHANDRABABU, GEMINI GANESAN, ASOKAN, NAGESH, JAISHANKAR AND MUTHURAMAN contain ethical ideas and the same can be compared to the ethical theory propounded by W.D. Ross.

It is also not out of place to mention that producers, directors and music composers of olden days had a vision to produce outstanding film songs for the moral well being of the society and it is a fact that Eminent lyric writers like the great Kannadasan, Pattukottaiar, Udumalai Narayanakavi, Kavinger Valli, Pulmai Pithan, Panchu Arunachalam, Marudha Kasi, Kavinger Sudradha, Kavinger Na Muthulingam and others tried to portray ethical ideas in their film songs that had become a stamp of impeccable source of important socially relevant messages. Indeed, these ideas had become a guiding principle for generations in terms ethical behaviour more specifically ethical import as the Tamail culture that propagate the idea of chaste way of living. Ancient literature like the Tholkappium more specifically the Porul Athigaram enunciates chaste way of life. Inherited by such way of life these lyric writters imbibed such ideas of virtue in their lyrics to their songs and an attempt to find out similar traits in this research work becomes paramount importance and the rationale of the study.

It is also a fact that eminent contributions accorded by the great musicians like S. M. Subbaiah Naidu, K. V. Mahadevan, C. N. Pandurangan M. S.

Viswanathan & T. K. Ramamoorthy who made their best efforts to give mellifluous music and made the songs ever-green and immortal. In view of the efforts made by these eminent personalities their films contain songs with philosophical import. Especially the researchers witnessed ideas of ethics, education, equity and justice (communism), eradication of corruptive practice etc. appears in MGR film songs. Even the songs of love and romance of his movies coincide with Tamil's cultural tradition (14).

IV. NEW AND NOVEL METHODOLOGY

A new methodology by way of "Context" has been evolved to make theoretical comparison with the Film

Songs of the above actors relevant to the ideas of Ethical Values concerning this research work. Each "Context" will contain – (i) the brief history of the actor (ii) translation of the song in English; (iii) interpretation of the sum and substance of the song and (iv) a Critical Analysis has been made at the end of Each Context. The critical analysis makes possible the comparative analysis of the content of the song with the respective theories. It is also assumed that the theoretical genesis would also serve as literature survey. The table of confluence of contexts of the research work would re-assure the fact of actual comparison of the ethical ideas contained in the film songs of the above actors with the theories of ethics.

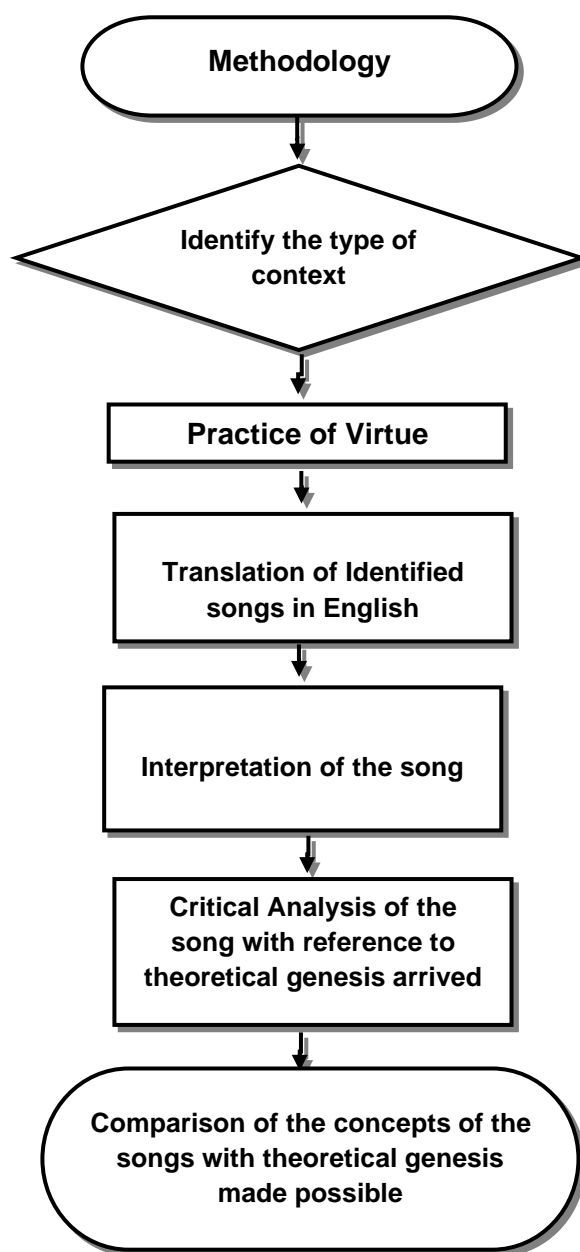


Figure 1: Diagrammatic Representation of Methodology of Context (Virtue)

Theoretical Genesis of Ethics or Moral Philosophy

The field of ethics is also known as moral philosophy, which involves in systematizing, defending, and recommending concepts of right and wrong behavior. Of late, ethical theories were divided into two branches, viz. Theoretical Ethics and Applied Ethics which is inclusive of (a) Meta ethics and (b) Normative ethics. Meta ethics enables ethical evaluations such as (i) what does it mean to say something is good? (ii) If at all, how do we know what is right or wrong? (iii) How do moral attitudes motivate action? (iv) Are there objective values? Normative ethics addresses questions such as What actions are good and bad? What should we do? While normative ethics endorse ethical evaluations; Meta-ethics deals with the study of the origin and meaning of ethical concepts. Applied ethics enunciate application of ethical theories to practical situations i.e. controversial moral issues such as abortion, animal rights, and euthanasia (15).

Deontological Ethics

The word deontology has been derived from Greek words i.e. duty = *deon* and science (or study) of (*logos*). Deontology falls within the domain of moral theories that guide and assess our choices of what we ought to do (deontic theories), in contrast to those that guide and assess what kind of person we are and how we should be. They are also some times called non-consequential since these principles are obligatory, irrespective of the consequences that might follow from one's actions. There are four central duty theories. The first is propounded by the 17th Century German Philosopher Samuel Pufendorf, who classified dozens of duties under three headings, they are (a) Duties to God, (b) Duties to Oneself, and (c) duties to others.

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

In this research work the Duty Theories as well as the shorter version of W.D. Ross has been taken up for a comparative analysis with the selected Film Songs that has such ethical import. Nevertheless, it should be understood that works relating to ethics and philosophy are available in plenty in the Indian context. For example, in Mahabharata, Chapter 11, which is entitled as, talks on the *dharma* of a King; Yudhishtira asked his grandfather the great Bheeshma so many wonderful questions on morality. Two of such questions are relevant for the subject matter here. For the sake of convenience, the same is given below (18).

Concerning our duties towards God, he argued that there are two kinds (a) theoretical duty to know the existence and nature of God and (b) practical duty to worship God both inwardly and outwardly.

Concerning our duties towards oneself, they are also of two sorts: (a) duties of the soul, which involve developing one's skills and talents and (b) duties of the body, which involve not harming our bodies through gluttony or drunkenness, and not killing oneself. Concerning our duties towards others, Pufendorf divides these between absolute duties, which are universally binding on people and conditional duties, which are the result of contracts between people. Absolute duties are of three sorts (a) avoid wronging other (b) treat people as equals and (c) to promote the good of others. Conditional duties involve various types of agreements; the principal one is the duty to keep one's promises (16). A second duty-based approach to ethics is rights theory. The most influential early account of rights theory is that of 17th Century British Philosopher John Locke who argued that the laws of nature mandate should not harm anyone's life, health, liberty or possessions. For Locke, these are our natural rights, given to us by God. A third duty-based theory is by Kant, which emphasizes a single principle of duty. Influenced by Pufendorf, Kant agreed that we have moral duties to oneself and others, such as developing one's talents, and keeping our promises to others. The fourth and more recent duty-based theory is by British philosopher W. D. Ross, which emphasizes *prima facie* duties. Ross argues that our duties are "part of the fundamental nature of the universe". However, Ross's list of duties is much shorter, which he believes reflects our actual moral convictions (17):

Yudhishtira: How did the word RAJAN come into use when a king is addressed? A King is like any other human being on the earth. His body and limbs are like those of anyone else. His understanding, his senses, are similar to those of many others. He has the same joys and grief's, the same number of years to live on the earth, like anybody else. How then did it happen that he is considered different?

This world is made up of men who are far superior to him in intelligence, bravery and other accomplishments. And yet, this one man rules the others: though they are superior to him. Why should it be the rule that all the others worship one man?

Bheeshma: I will tell you. In the beginning there was no king. There was no punishment. These two were not needed then. Men were all righteous and each man protected the other. As time passed by, the hearts of men began to be invaded by errors. Once error enters the heart, the mind gets clouded and the sense of right and wrong begun to wane. It was even so with the men of distant times. *Covetousness was the first guest invaded in their hearts. When covetousness came into life, men began to want things, which did not belong to them. The next passion to be born was lust. Lust can never exist alone. It had the companion of war. As soon as these terrible passions found places in the hearts of men, righteousness faded into insignificance.* Along with this confusion, another calamity took place the Vedas disappeared. Righteousness was completely lost in the world. The Gods were then overcome with fear. They went to Brahma the Pitamaha and said: Look on the world you have created our Lord! It is threatened with destruction. Please save it and save us! Brahma assured them that he would find a way. He then composed a treatise consisting of a hundred thousand lessons. It consisted of Dharma, Artha, Kama and Moksha. He dealt with them in great detail. He formulated the rules of chastisement. The main features of this treatise on chastisement dealt with punishment of two kinds: open and cruel punishment. It treated of conservation of wealth by traders and merchants, growth of penance of the ascetics, destruction of thieves and wicked men. There was a branch dealing with all the religious observances, and another dealt with the extensive subject of legislation and the behaviour that is expected of counselors, of spies, of secret agents, envoys and conciliation. Many ways and means by which men may be prevented from deviating from the path of righteousness and honesty were described in it.

After composing it Brahma said: For the good of the world and for the establishment and propagation of Dharma, Artha and Kama I have composed this. Assisted by chastisement this will protect the world. Men are mostly led by chastisement and so this treatise will be called Dandaneeti. It was studied and abridged by several God-like men, the first of them being Sankara. Finally, when it was to be given to the world, Sukra of great wisdom thought of the brevity of the life of men on earth and made the work much shorter. It contained just a thousand lessons. The Gods then appeared before Vishnu and said: Lord! Indicate to us a man on the world who deserves to be superior to the rest. Narayana Said: I will enter the body of one man and he, as well as all those who are born in his line, will be Lords of the world. There was a king called Vena. From his right arm was born a man who was like a second Indra in his looks and godliness. He was born with a coat of mail and all the

weapons. He was proficient in all the arts and the Vedas. The rishis made him the ruler of the world. Sukra was his priest. People believed that this man was the eighth son of Vishnu himself. His name was Prithu. He made the surface of the earth level. Vishnu and the deities assembled to crown Prithu King. The earth took a form and came to him with tributes of gems and jewels. Prithu milked the earth in the form of a cow and made her yield seven kinds of crops for the food of all living creatures. He made all men regard Dharma as the foremost of all things.

Because he pleased all the people, he was called RAJAN. Because he healed the wounds of afflicted people, he was called Kshatriya. And again, because the earth became celebrated for the prevalence of virtue during his reign, she was called Prithivi. Vishnu entered the body of that monarch. A pure man, when his punya becomes exhausted, descends from heaven to earth and is born as a king. Such a person is indeed great and is a portion of Vishnu on earth. He has a heritage of divine intelligence and he is superior to all the others. He is established by the Gods and he is not to be slighted. This is the reason why the world cannot command him but he can command the world. This is why the multitude has to obey his words of command though he is like anybody else.

The fact remains that covetousness was the first thing to invade in the hearts of men which resulted in devastation and soaked the mother earth with all kinds of sinful actions by human beings. We can also note the same thing is repeated by Bheeshma to another question of Yudhishtira.

Yudhishtira: Tell me, what is the source of sin? Where does it proceed from and what is the foundation on which it is built?

Bheeshma: Covetousness is the one root of all sin. It destroys all merits and all goodness. From it precedes the river of sin. It is from this single source that many of the sins flow. Covetousness is the eternal spring of cunningness and hypocrisy. Wrath is born of covetousness, lust is born of covetousness and several of the terrible maladies of the mind spring from covetousness: loss of judgment, deception, pride, arrogance, malice, vindictiveness, shamelessness, loss of virtue, anxiety and infamy. These are some of the children of covetousness. Let me recount to you the names of some others. Miserliness, cupidity, desire for every kind of improper behaviour, pride of birth, pride of learning, pride of beauty, pride of wealth, pitilessness, malevolence, insincerity, appropriation of another's wealth, harshness of speech, talking ill of others, gluttony, a love of falsehood, and a love of every kind of evil act. In life no man has ever been able to give up covetousness. Life may decay, but this will never wane in its power. Even men of great learning whose minds

are the very treasury of all the scriptures, who have the intelligence to clear all the many doubts of others are found to be incompetent to manage their own affairs. They are spineless and weak, and it is because they are slaves of this dread disease: covetousness.

Yudhishtira: Tell me about ignorance

Bheeshma: Ignorance, my child again has its origin in this covetousness. As covetousness grows, ignorance grows with it. The root of covetousness is but loss of clear thinking, loss of judgment, and so ignorance is an inseparable companion of covetousness.

Yudhishtira: What are the duties which should be preferred by others?

Bheeshma: The highest duty is self-restraint. Just as the great sin covetousness leads to all sins, self-restraint leads a man to the highest glory. It has a number of good qualities born of it: forgiveness, patience, abstaining from injuring others, impartiality, truth, sincerity, modesty, steadiness, liberality, freedom from wrath, contentment, sweetness of speech, benevolence and freedom from malice. A man who is self-restrained will never be a slave to the attachments of the earth. He attains emancipation. He is almost on the threshold of it when he becomes self-restrained.

The above narration explains the fact that covetousness is the root cause of man's many sins that makes him also corrupt all that is grandeur and higher values in life would be lost. Conversely, self-restraint or righteousness leads one to attain emancipation. In the two pairs of opposite, self-restraint is important for the present comparative study the seven cannons (i.e. *Fidelity, Reparation, Gratitude, Justice, Beneficence, Self-improvement, Non-maleficence*) contemplated by WD Ross will be taken up where ever necessary the talks on dharma between the great Bheeshma and King Yudhishtra will also be taken up.

As indicated in the abstract of this research work it has been decided to take up the study as each chapter of each actor and there by it has to begin from Thiyagaraja Bhagavathar and the rest of the others one after the other.

CHAPTER- I

Mayavaram Krishnasamy Thiyagaraja Bhagavathar

(1-3-1910 – 1.11.1959)



Mayavaram Krishnasamy Thiyagaraja Bhagavathar also known by his initials as *M.K.T.*, was an Indian actor, producer, and Carnatic singer. He is considered to be one of the most successful actors in Tamil Cinema ever. Bhagavathar was born in the town of Mayiladuthurai. He started his career as a classical singer and stage artist in the late 1920s. In 1934, he made his debut in films through the movie Pavalakkodi which turned out to be a grand success. Bhagavathar was acclaimed for his powerful, melodious voice and the ease with which he could sing high-pitch notes. Critics and film historians acknowledge Bhagavathar as the First Superstar of Tamil cinema. From 1934 to 1959, Bhagavathar acted in 14 films of which 10 were box-office hits. Bhagavathar's 1944 film Haridas ran for three consecutive years at Broadway Theatre in Madras and created the record for the longest continuous run at a single theatre. Most of M. K. T.'s songs were devotional with a South Indian classical base. Along with lyricist Papanasam Sivan, M. K. T. composed many songs, including "Unai Alaal", "Neelakanta", "Amba Manam Kanindhu", "Soppana Vazhvil Makizhndu", "Maraivaai Pudhaitha Odu", "Gnana Kann", "Sathva Guna Bodhan", "Rajan Maharajan", "Krishna Mukunda Murari", "Naatiya Kalaiye", "Radhe Unaku Kobam Aagadadi", "Vasantha Ruthu", and many others.

In 1944, M.K.T., actor N.S. Krishnan and Coimbatore– based movie studio owner Sriramulu Naidu were charged in the murder of Lakshmikanthan; M.K.T. was acquitted and released in April 1947. Prior to his arrest, he was signed up to act in 12 more films, but he lost interest and the few movies he did after his release were unsuccessful. Nevertheless, he still drew huge crowds at his concerts. He had lost almost all his wealth in his case defense. MKT turned more towards temples and developed a philosophical attitude towards the end of his life. He undertook journeys to many pilgrimage centres. He lost interest in wealth and popularity.

He had helped many people without publicity. It was a custom those days to arrange music concerts in family functions like weddings etc. Bhagavathar would sing without any remuneration in family functions of those who helped him to come up in life. When World War II started, the British colonial government in India asked him to stage dramas and donate the collections for the Red Cross. He agreed and donated an impressive amount. When the war was over, the British government, as a gesture of gratitude, offered to honour him with the title Divan Bahadur. But he politely declined it saying he was only helping a humanitarian cause and did not expect to be rewarded (19). The above are about MKT who was considered to be the first Superstar of Tamil Cinema. Let us see few of the songs from his films whether they consist of ethical import!

CONTEXT- I

Consider the following song written by Papanasam Sivanin the film “*Haridas*” It holds the record of being the longest-running Tamil film at a single theatre for 784 days. – Sung by M. K. Thyagaraja Bhagavathar – film directed by: Sundar Rao Nadkarni, the film had musical score by G. Ramanathan – Year 1944:

Song Originally written in Tamil Language	Translation of the Song in English Language
<p>கிருஷ்ணா! முகுந்தா! முராரே! கிருஷ்ணா முகுந்தா முராரே.... ஜெய கிருஷ்ணா முகுந்தா முராரே கருணா சாகர கமலா நாயக கனகாம்பர தாரீ கோபாலா கிருஷ்ணா முகுந்தா முராரே காளிய மர்த்தன கம்சனி தூஷன கமலாயத நயனா கோபாலா கிருஷ்ணா முகுந்தா முராரே குடில குண்டலம் குவலய தளநீலம் மதுரமுரளி ரவலோலம் கோடி மதன லாவண்யம் கோபி புண்யம் பஜா கோபாலம் கோபி ஜன மன மோகன வியாபக குவலய தள நீலா கோபாலா கிருஷ்ணா முகுந்தா முராரே ஜெய கிருஷ்ணா முகுந்தா முராரே முராரே</p>	<p>Krishna Mugunda Murare Jaya Krishna Mugunda Murare He possesses ocean of mercy and the husband of Mahalakshmi Wears a kind of flower on his neck Jaya Krishna Mugunda Murare He danced on the hood of a great snake known as Kaliyan and destroyed Kamsan The lotus eyed Gopala Krishna Mugunda Murare Wears a golden earring wearing a blue colour upper cloth He looks resplendant that could not be compared even with crores of God of love Gopies are fortunate they surrender unto Goplan He revels in the bliss of their company Krishna Mugunda Murare Jaya Krishna Mugunda Murare</p>

Interpretation of the Song

This song is in praise of the Lord Krishna and the qualities and deeds performed by Lord Krishna on his incarnation in the world. As such this does not coincide with the cannons contemplated by W.D. Ross.

Critical Analysis

As this song is in praise of the Lord and the great qualities displayed during his sojourn on the earth as Sree Krishna perhaps goes beyond what W.D. Ross contemplated in his theory.

CONTEXT- II

Consider the following song written by Papanasam Sivanin the film “*Ashok Kumar*” – Sung by M. K. Thyagaraja Bhagavathar – film directed by: *Raja Chandrasekhar*, the film had musical score by Papanasam Sivan – Year 1941:

Song Originally written in Tamil Language	Translation of the Song in English Language
<p>மனமே நீ ஈசன் நாமத்தை வாழ்த்துவாய் தினம் வாழ்த்துவாய் மனமே ...ஆ.ஆ.ஆ கனவெனும் வாழ்வில் கலங்கி வாடாதே காதலை மாதரைப் புகழ்ந்து பாடாதே காம மோஹமத வைரிகள் வசமாய் கர்மவினை சூழலக வாதனையில் தடுமாறும் மனமோடு துயறுராமல் நிரந்தரமும் மகிழ்ந்து பர சுகம் பெறவும் மனமே நீ ஈசன் நாமத்தை வாழ்த்துவாய்</p>	<p>Oh mind praise the name of the Lord Siva every day Do not get entangled with the dreamy world full of ignorance Do not sing either in praise of love and the girl friend Do not indulge in the sway of distress created by the senses due to sins created in the past chose the path of the permanent and enjoy immortal bliss.</p>

தினம் வாழ்த்துவாய்
விளங்கும் தூய ஸர்ஜன சங்கம்
விடுத்தே கூடாதே துஷ்டர் ப்ரசங்கம்
விளக்கில் வீழும் பழமென்று
மயங்கும் விட்டிலாகாதே சஞ்சல
மெங்கும்
மனமே நீ ஈசன் நாமத்தை
வாழ்த்துவாய் தினம் வாழ்த்துவாய்....ஆ

Oh mind praise the name of the Lord Siva
every day
Join the pure friendship created by noble
devotees do not join the party who have ill
conceived ideas
Just like a fruit falls on the fire
Donot become submerged in sorrow
Oh mind praise the name of Lord Siva
Every day

Interpretation of the Song

This song gives sane advice to the mind, it says the world of life is born out of ignorance and man gets swayed away with the sense objects and thus get entangled in the mundane activities because of the powerful nature of the senses. Instead, this song cautions a devotee to utter and praise the name of Lord Siva to become one with the Lord and enjoy bliss immortal.

Critical Analysis

This song goes beyond what W.D. Says about “the duty to improve our virtue and intelligence” and contemplates the absolute aim and end of meditation or religious practice i.e. to enjoy immortal bliss which will prevent one not to born again in this world.

CONTEXT- III

Consider the following song written by Papanasam Sivan in the film “Ashok Kumar” – Sung by M. K. Thyagaraja Bhagavathar – film directed by: *Raja Chandrasekhar*, the film had musical score by Alandur Sivasubramaniam – Year 1941:

Song Originally written in Tamil Language	Translation of the Song in English Language
பூமியில் மானிட ஜென்ம அடைந்தும் ஓர் புண்ணியமின்றி விலங்குகள் போல்.....ஓஓ..... காமமும் கோபமும் உள்ளம் நிரம்ப வீண் காலமும் செல்ல மடிந்திடமோ உத்தம மானிடராய்ப் பெரும் புண்ணிய நல் வினையால் உலகில் பிறந்தோம் சத்திய ஞான தயாநிதியாகிய புத்தரைப் போற்றுதல் நம் கடனே உண்மையும் ஆருயிர் அன்பும் அஹிம்சையும் இல்லையெனில் நரஜென்மமிதே.....ஏ... மண்மீதிலோர் சுமையே பொதி தாங்கிய பாழ் மரமே வெறும் பாமரமே	We take birth as human beings on the earth However, indulge in activities like the animals Our life is only indulging in sense pleasures and anger and thus waste the time as human beings Note that due to the good deeds and virtue we were born as human beings Let us praise Lord Budha who is the abode of kindness and possess unswerving mercy It is our duty to praise Lord Budha One should imbibe in truth, love and righteousness without which this brith is waste indeed One becomes like a tree that does not yield anything and stands like a destroyed tree.

Interpretation of the Song

This song talks about the virtue expected from human beings. It enunciates that one should necessarily possess the noble qualities like truthfulness, love and righteousness without which the very brith of a human being indeed is waste. It also contemplates to praise Lord Budha who is the abode of righteousness and compassion.

Critical Analysis

This song goes beyond what W.D. Says about “the duty to improve our virtue and intelligence” and contemplates one to cultivate the attitude of righteousness, compassion and love finally enjoy bliss absolute which is the absolute aim of a religious practice.

CONTEXT- IV

Consider the following song written by Papanasam Sivan in the film “*Raja Mukthi*” – Sung by M. K. Thyagaraja Bhagavathar – film directed by: Raja Chandrasekhar, the film had musical score by CR Subraman – Year 1948:

Song Originally written in Tamil Language	Translation of the Song in English Language
<p>மானிட ஜென்மம் மீண்டும் வந்திடுமோ? உலகீர் - உயர் மானிட ஜென்மம் மீண்டும் வந்திடுமோ? உலகீர் - ஞான வைராக்யம் தவம் ஜீவ காருண்யம் – உண்மை ஞான பக்தி பகுத்தறிவுடன் இகபர சுகம்தரும் கருணையாம் . கருவறையினுள்கிடந்து வெளியில் வரும்துயர் நினைந்தாலும் – குடல் கலங்குதே இங்கெதிரில் மரணம் எனும் வெம்புலியும் சீறுதே இருவினை வசமாம் இவ் உடலொரு நீர்க்குமிழி இதனிடையர்நெறி டைய மெய் இறைவனருளின் வேட்கை உடையராகி இடையறாத திருவடி நினைவுடனே கடிமதில் பண்டரி புரமதை ஒருமுறை கண்டுபணிந்து ப்ரபோ பாண்டுரங்க ஜெய விட்டல என்று பணிந்திட</p>	<p>Can we attain birth of human being again? Oh mankind The great birth of human being can be attained again? Wisdom faith meditation and love towards all beings and truthfulness – Wisdom devotion and reasoning that which gives bliss absolute i.e. mercy Being at the mother's womb and thinking of the great difficulties involved in coming out of it – the threat of death after a life is born Two kinds of reaction of sins of this body which should be construed as a water pebble To gain higher values of life which is the thirst of God And thinking of the blessed feet of the Lord un-hinderingly Visiting Pandaripura atleast once and worshipping Lord Pandarinatha and hailing his name as Jay Ponduranga Vitala and thus surrendering unto his blessed feet.</p>

Interpretation of the Song

This song talks about taking birth as a human being and questions whether such birth can be gained again and the great difficulties enamored by the mother to yield the child and the ultimate end of life the death that is always waiting on the corner of life. It enunciates that one should necessarily possess the noble qualities like truthfulness, love and righteousness without which this birth indeed is a waste. It also contemplates to praise Panduranga Vittala and surrender unto his blessed feet.

Critical Analysis

This song goes beyond what W.D. Says about “the duty to improve our virtue and intelligence” and contemplates one to cultivate the attitude of righteousness, compassion and love.

CONTEXT- V

Consider the following song written by Papanasam Sivan in the film “*Haridossi*” – Sung by M. K. Thyagaraja Bhagavathar – film directed by: Sundar Rao, the film had musical score by G. Ramanathan – Year 1944:

Song Originally written in Tamil Language	Translation of the Song in English Language
<p>அன்னையும் தந்தையும் முன்னறி தெய்வமென்றருமறை பறை சாற்ற அவர் மனது நோக அலகைபோல் திரிந்த என் அவலமதை என் சொல்வேன் புவியில் அரசு போகமும் புதையலும் கிடைக்கும் யார்க்கும் எளிதில் பசும்பொன் ஆயிரம் கொடுத்தாலும் கிடைக்குமோ தாய் தந்தை என்னும் நிதி தந்தையே தாயே உங்கள் மலர் தாளினை இனி மறவேன் அந்தி பகலும் என் இதயபீடத்தில் வைத்துப் பூசை புரிவேன் என் பிழை பொருத்தாசி தந்தருள்வீர் தவத் தந்தையே தாயே உங்கள் மனம் நொந்திடில் வாழ்விலேன் அப்பா என் அன்புமிகும் அன்னையே இப்பாரில் இணையாரும் இல்லாத என் அம்மா.. அப்பா ...அம்மா...</p>	<p>It was regarded by the vedas that both mother and father are the foremost God Making their minds to whirl in distress I wondered in this world – how to narrate it In this world we may get royal-hood and great treasure easily however even if we give thousand cows and gold can we gain the treasure of father and mother Of father let me now forget your blessed feet And pray it day in and day out keeping it in my heart Kindly pardon my mistakes Oh blessed father and mother can live comfortably by keeping your mind in distress Is there any comparison to the father’s love and mothers mercy in the world.</p>

Interpretation of the Song

This song talks about the importance of devotion expected from a child towards its father and mother as was said in the vedas (the sacred book of hindus). It says that one may gain kingdom and enjoy its pleasure in abundance but he cannot gain a noble father and mother. It also warns that a person who makes his father and mother to undergo suffering will not live in this world happily.

Critical Analysis

This song talks about the obligatory duty of a child towards its parents and goes beyond the scope of W.D. Ross in his seven cannons (i.e. Fidelity, Reparation, Gratitude, Justice, Beneficence, Self-improvement, Nonmaleficance).

Table of Confluence of Contexts with Reference to Theoretical Genesis Arrived for Ethics					
W. D. Ross	Contexts from I to V				
	I	II	III	IV	V
Fidelity _ (duty to keep promises)	No	No	No	No	✓
Reparation (duty to compensate others when we harm them)	No	No	No	No	✓
Gratitude (duty to thank those who help us)	No	No	No	No	✓
Justice (duty to recognize merit)	No	No	No	No	✓
Beneficence (duty to improve the conditions of others)	No	No	No	No	✓
Self-improvement (duty to improve our virtue and intelligence)	No	✓	✓	✓	✓
Non-maleficence (duty not to injure others)	No	No	No	No	✓

Remarks on the Table of Confluence of Contexts of Chapter-I

The first song of Chapter-I though does not coincide with the virtue contemplated by W.D. Ross but it talks about the qualities of Lord Krishna and adores him. The second song goes beyond what W. D. Ross Says and indicates the absolute aim and end of meditation or religious practice. The third song goes beyond what W. D. Ross says about and emphasizes to cultivate the attitude of righteousness compassion and love. The forth song goes beyond what W.D. Ross Says and advices to cultivate the attitude of righteousness compassion and love. The fifth song talks about the obligatory duty of a child towards its parents and goes beyond the scope of W. D. Ross in his seven cannons. The songs identified in this Chapter vindicates the fact of practising righteousness and gain wisdom so that man should look beyond the ordinary, routine monotonous life of ignorance and attain emancipation. *This establishes the fact that movies of yester years effort were made to emphasise welfare of the society and adoration of God as MKT's songs almost were adoration offered to Gods including Budha in this chapter.*

CHAPTER- II

N.S.Krishnan (1908-1957)



Early Tamil Cinema was graced by great personality like N.S. Krishnan (NSK) (1908-1957) who was not only generous but also imported moral fabric of the society in the films acted by him along with his wife Smt. T. A. Madhuram. Indeed N. S. Krishnan had a unique ability as a comedian, singer, producer and director. Though he could study up to 4th grade but possessed incisive talent and become a villupattu artist initially wherein he had not only to sing but also narrate its story in between the songs and he had become an exponent in the art of narration of stories. He had also become an acclaimed personality towards generosity who gave whatever earned by him to the needy and the deserving. With this acclaimed, unique and note-worthy skills in the art of drama, singing, dancing and playwriting he entered in the arena of cinema and attained great success.

His first movie was Sathi Leelavathi but due to certain legal hurdles his other movie Menaka was released in 1935. It should be noted here that Menaka was the first movie based on social theme. Nandakumar states that NSK was attracted towards DMK and become the admirer of Anna and Periyar. In his subsequent movies he conveyed the thoughts of DMK party through the songs and dialogues. Anna wrote Nallathambi in which NSK played the lead role. Udumalai Narayana Kavi wrote some excellent songs like நாட்டிக்கு ரசதவஜசயநாகர கீரகாமாளி வந்ரதனயயா and கிந்தனா ரகால்டரசபம் which were received well by the audience. This followed Manamagal in 1951 and Panam in 1952 and both of these were directed by NSK and written by Mutamil Aringer Kalaiger M Karunanidhi the former Chief Minister of Tamil Nadu. These movies dealt in detail about the social reforms. This followed Sathi Leelavathi (1936), Vasantha Sena (1936), Ambikapathy (1937), etc. He played comedy roles with a stamp of impeccable and unassailable authority that had resulted in his own style

of acting portraying social welfare ideas which had attracted the attention of millions of Tamil fraternity and made Thanthai Periyar to applaud that “myself and NS Krishnan explains the social reform ideas but when I tell my social revolution ideas people throw rotten eggs and chairs at the public meetings at the same time people listen to the social revolution ideas in the screens by paying money and praise him, in that sense he is greater. What applause what appreciation is greater than that of the Great Periyar that puts this man as the foremost among the hero’s; villains and comedians in

the annals of history of Tamil Cinema (20). All progressive ideas, prohibition and constructive work for the development of the nation among them, had his support. His ‘Fifty and Sixty’ was as fine a conception of a bright future for the country as any placed before us by politicians. He and Smt. Mathuram together pleaded in hundreds of reels of celluloid for a proper status in society for women. He visited Russia as member of a cultural delegation in 1951 (21). Let us see few of his songs whether they coincide with the ethical theory of W.D. Ross.

CONTEXT- I

Consider the following song written by Kaviyarasu Kannadasan in the film “Panam” – Sung by N.S. Krishnan – film directed by N.S. Krishnan, the film had musical score by G. Ramanathan – Year 1952:

Original song written in Tamil	English translation of the song
எங்கே தேடுவேன் எங்கே தேடுவேன் பணத்தை எங்கே தேடுவேன் உலகம் செழிக்க உதவும் பணத்தை எங்கே தேடுவேன் அரசர் முதல் ஆண்டியும் ஆசைப்படும் பணத்தை எங்கே தேடுவேன் கறுப்பு மார்க்கெட்டில் கலங்குகின்றாயோ கஞ்சன் கையிலே சிக்கி கொண்டாயோ கிண்டி ரேசிலே சுத்தி கிறுகிறுத்தாயோ அண்டின பேர்களை ரெண்டும் செய்யும் பணத்தை எங்கே தேடுவேன் பூமிக்குள் புகுந்து புதையல் ஆனாயோ புன்னகையாய் பெண் மேல் தூங்குகின்றாயோ சாமிகள் அடிதனில் சரண் புகுந்தாயோ சந்நியாசி கோலத்தோடு உலவுகின்றாயோ எங்கே தேடுவேன் பணத்தை எங்கே தேடுவேன் திருப்பதி உண்டியலில் சேர்ந்து விட்டாயோ திருவண்ணாமலை குகை புகுந்தாயோ இருப்பு பெட்டிகளில் இருக்கின்றாயோ இறக்கம் உள்ளவரிடம் இருக்காத பணம்தானே எங்கே தேடுவேன் தேர்தலில் சேர்ந்து தேய்ந்து போனாயோ தேக சுகத்துக்காக ஊட்டி சென்றாயோ சுவற்றுக்குள் தங்கமாய் பதுங்கி விட்டாயோ சூடம் சாம்பிரானியாய் புகைந்து போனாயோ எங்கே தேடுவேன் பணத்தை எங்கே தேடுவேன் உலகம் செழிக்க உதவும் பணமே பணமே	Where can I search for the money? Where can I search for that money which makes the world prosperous Where can I search for that money on which both the Kings and the pauper desires Are you delving in the black market? Or caught in the pocket of the selfish miser Or enthrall at Guindy Race Course Where can I search for that money which makes the person who possess it mad Where you been buried in the earth as treasure Or sleeping at the smile of the maiden ladies Or taken shelter at the feet of the saints Or wandering in the disguise of sanyasees Where can I search for the money Have you went to Hundial of Thirupati Or immersed in the cave at Thiruvannamalai Or laid at the iron boxes Never reside in the hands of the kind hearted Got absolved as election gifts Or went to enjoy bodily pleasure in Ooty Or hidden at the wall as gold Or burnt as champour Where can I search for that money which makes the world prosperous

Interpretation of the Song

This song talks about the money and its sway over the public including the kings. It also talks about the bad ways and means with which the rich people spend their money for their selfish ends. It further states that money cannot embrace the generous people.

Critical Analysis

This song talks about only money and its sway among the general public including the rich people –

nevertheless it talks about the bad deeds performed by the rich people that does not coincide with what W.D. Ross has said in his seven cannons (i.e. *Fidelity, Reparation, Gratitude, Justice, Beneficence, Self-improvement, Non-maleficence*).

CONTEXT- II

Consider the following song written by Kaviyarasu Kannadasan in the film “Panam” – Sung by N.S. Krishnan – film directed by N.S. Krishnan, the film had musical score by G. Ramanathan – Year 1952:

Song Originally written in Tamil Language	Translation of the Song in English Language
<p>சிரிப்பு, இதன் சிறப்பை சீர்தூக்கிப் பார்ப்பதே நமது பொறுப்பு கருப்பா வெளுப்பா என்பதை எடுத்துக் காட்டும் கண்ணாடி சிரிப்பு – மனம் கருப்பா வெளுப்பா என்பதை எடுத்துக் காட்டும் கண்ணாடி சிரிப்பு – இது களையை நீக்கி கவலையைப் போக்கி மூளைக்குத் தரும் சுறுசுறுப்பு துன்ப வாழ்விலும் இன்பம் காணும் விந்தை புரிவது சிரிப்பு – இதைத் துணையாய்க் கொள்ளும் மக்கள் மனதில் துலங்கிடும் தனி செழிப்பு பாதையில் போகும் பெண்ணைப் பாத்துப் பல் இளிப்பதும் ஒருவகை சிரிப்பு – அதன் பலனாய் உடனே பரிசாய்க் கிடைப்பது காதலுந்த பழம் செருப்பு சிந்திக்கத் தெரிந்த மனித குலத்துக்கே சொந்தமான கையிருப்பு – வேறு ஜீவராசிகள் செய்ய முடியாத செயலாகும் இந்த சிரிப்பு இது அதிகாரிகளின் ஆணவச் சிரிப்பு இது அடங்கி நடப்பவரின் அசட்டுச் சிரிப்பு இது சதிகாரர்களின் சாகஸச் சிரிப்பு இது சங்கீதச் சிரிப்பு</p>	<p>Laughter it is our duty to analyse its greatness Laughter is a mirror that reflect whether it is black or white Indeed, laughter is a reflecting mirror whether the mind is black or white Removing the hurdles and also the sorrow it gives enchantment to the brain It is a wonder that laughter can change a sorrowful life to that of joy It enriches those who consider it as their guide that makes their mind to cherish One kind of laughter who laugh at the teenager on the road side resulting in getting a hit by her slipper It is the sole treasure of mankind who alone can smile Which cannot be witnessed in any of the living beings It is the laughter of the of pride and ego of the government officials It is the shaking laughter of those who succumb to the domination It is the laughter of triumph by the terrorists It is the laughter of classical singers</p>

Interpretation of the Song

This song talks about the importance of laughing and the benefit inculcating the habit of laughing which is a unique feature only to the human beings. It says laughing reflects one's mind whether it is hard or generous, it makes the mind cool and changes the activity of the brain and brings in equanimity of mind. It enunciates the laughter practiced by the ordinary men, the government officials including the terrorists.

Critical Analysis

This song talks about only laughter and the various benefits arising out from it to the individual. It stresses the importance of keeping the mind in equanimity that may help one to assess what is good and bad and choose the best path in life however it does not talk about the cannons prescribed by W.D. Ross i.e. his seven cannons (*Fidelity, Reparation, Gratitude, Justice, Beneficence, Self-improvement, Non-maleficence*).

CONTEXT- III

Consider the following song written by Udumalai Narayanakavi in the film “Dada Mirasi” – Sung by N.S. Krishnan – film directed by P. Neelakandan, the film had musical score by C.R. Suburaman – Year 1955:

Song Originally written in Tamil Language	Translation of the Song in English Language
<p>ஒண்ணிலே இருந்து இருபது வரைக்கும் கொண்டாட்டம் கொண்டாட்டம் தேதி ஒண்ணிலே இருந்து - சம்பள தேதி ஒண்ணிலே இருந்து இருபது வரைக்கும் கொண்டாட்டம் – பண்ணிய வேலைக்குப் பலன் தருவது ஒண்ணிலே தேதி ஒண்ணிலே - மனுஷன் படாத பாடு படுவது இருபத்தொண்ணிலே முன்னே பட்ட கடனைத் தீர்ப்பான் ஒண்ணிலே - தேதி ஒண்ணிலே பின்னும் மூணாம் பேஸ்து விழுந்தது போலே முகம் சோர்ந்திடும் இருபத்தொண்ணிலே. தென்பழனி திருப்பதிக்கும் ஸ்ரீரங்கம் போவதற்கும் சில்லரையைப் போட்டு வைப்பார் தேதி ஒண்ணிலே அன்புடனே போட்டு வைத்த உண்டியல் வாயைக் கொஞ்சம் அகலமாக்கி ஆட்டிப் பார்ப்பார் இருபத்தொண்ணிலே ஆமா தென்பழனி திருப்பதிக்கும் ஸ்ரீரங்கம் போவதற்கும் சில்லரையைப் போட்டு வைப்பார் தேதி ஒண்ணிலே சினிமா ட்ராமா காட்சிகளுக்கு டிக்கட் கிடைக்காதொண்ணிலே தியேட்டர் காலி ஆளிருக்காது தேதி இருபத்தொண்ணிலே சிகரெட் பீடி வெற்றிலை பாக்கு விற்பனை அதிகம் ஒண்ணிலே தெருவில் எறிந்த துண்டு பீடிக்கு கிராக்கி வந்திடும் இருபத்தொண்ணிலே கொண்டவனும் கொண்டவளும் குழந்தை குட்டியோடு கும்மாளம் கொட்டுவது ஒண்ணிலே - தேதி ஒண்ணிலே அவர் கூச்சல் கிளப்பிகிட்டு குஸ்திகளும் போட்டுகிட்டு கோணிக்கொள்வார் இருபத்தொண்ணிலே - கொஞ்சம் கோணிக்கொள்வார் இருபத்தொண்ணிலே தம்பிகளின் வாடகை சைக்கிளோட்டம் ஒண்ணிலே தரையில் நடந்து வருவார் இருபத்தொண்ணிலே நண்பர் நடமாட்டமெல்லாம் ஒண்ணிலே - எந்த நாயும் எட்டிப் பார்க்காது</p>	<p>From the date of one to twenty there will be celebration From the date 21st to 30 there will be distress One gets the reward on the 1st for the work he had performed He will settle the dues on the 1st Then his face becomes pale in to insignificance on the date 21st They put coins in the hundi for the purpose of going to Srirangam or Palani on the 1st of the month They try to broaden the hundi on 21st to see they can pick up some money from it. People will not get tickets in the cinema theatre on the 1st on the otherhand the theatres will be empty on the 21st. Beedi ciggarate and petal nut business will be higher during the 1st at the same time there will be demand for a puff on 21st. Both the couples along with their sibblings will enjoy during the 1st of the month But all these will recede during 21st. Brothers will ride on the rented cycle on the first of the month and at the same time walk during the 21st Friends will get together during the first and even dogs will not visit during 21st Celebrations during the first of the month and distress from 21st onwards.</p>

இருபத்தொண்ணிலே
கொண்டாட்டந்தான் தேதி ஒண்ணிலே -
பின்பு திண்டாட்டந்தான்
இருபத்தொண்ணிலே

Interpretation of the Song

This song talks about the pros and cons of life experienced by the ordinary people who earn their wages monthly. It says that people will be happy from the date of 1st to 20th with the money they earned and face difficulties to the rest of the days in the month. It also talks casually about the difficulties encountered during the last ten days of the month and gives a glimpse of how the people in the society behave to mitigate their difficulties. This song may look ordinary but it picturizes a very important social malady that faces the people of the unorganized sector whose

number is ten times greater than the people working in the organized sector in India.

Critical Analysis

This song talks casually about the difficulties encountered during the last ten days of the month and gives a glimpse of how the people in the society behave to mitigate their difficulties, however it does not talk about the cannons prescribed by W. D. Ross i.e. his seven cannons (*Fidelity, Reparation, Gratitude, Justice, Beneficence, Self-improvement, Non-maleficence*).

CONTEXT- IV

Consider the following song written by Udumalai Narayanakavi in the film “Nallathambi” – Sung by Kalaivanar N.S. Krishnan – film directed by P. Neelakandan, the film had musical score by C.R. Suburaman – Year 1949:

Song Originally written in Tamil Language	Translation of the Song in English Language
ஆங்.. வா.. உட்காரு.. விஞ்ஞானத்தை வளர்க்கப்போறேண்டி – மேனாட்டாரை விருந்துக்கழைச்சு காட்டப்போறேண்டி தஞ்சாவூரு ஏட்டப் பிரிச்சு தலைகீழா பாடம் படிச்சு பொஞ்சாதி புருஷன் இல்லாம புள்ளயும் குட்டியும் பொறக்குறாப்புல விஞ்ஞானத்தை வளர்க்கப்போறேண்டி – மேனாட்டாரை விருந்துக்கழைச்சு காட்டப்போறேண்டி அஞ்ஞானத்தை அழிக்கப்போறேண்டி - அணுசக்தியால ஆயுள் விருத்தி பண்ணப் போறேண்டி அடுத்த நாட்டுக்காரன் போல ஆளைக்கொல்லாம ஊர பாழு பண்ணாம - தீமை அஞ்ஞானத்தை அழிக்கப்போறேண்டி - அணுசக்தியால ஆயுள் விருத்தி பண்ணப் போறேண்டி அது மட்டுமா.. பஞ்சை நிலத்தில் பருத்திச் செடியில் புடவை ரவிக்கை வேட்டி காய்க்க பஞ்சைக் கிழவர் தன்னை பால பருவமாக்கி நாட்டைக்காக்க	Oh maiden I wish to develop science – will invite foreigners as guests and show my inventions Will divide Tanjore in to eight And learn lesson upside down Without male and female, I will develop science to create baby – will invite foreigners as guests and my scientific invention Wish to destroy ignorance – with the use of nuclear power I will try to increase the longevity of human life Unlike in other countries I will not try to kill mankind not destroy the city - with the use of nuclear power I will try to increase the longevity of human life In the paddy field I will try to sow the seed so that it yields sarary, blouse, dotty that will sustain the life of the old men so that they remain young. Oh maiden by singing a song I will make the sky to pour rain I will try to fix machine at the bullock cart and drive my aunt and you in that Please explain us in detail what are you going to do for the home For the house Yes

கைத்திறமைய காட்டப்போறேண்டி
ஒரு கவியைப்பாடி காத்து மழை
உண்டாக்கப் போறேண்டி
மாட்டுவண்டிக்கு சூட்சத்தை வச்ச -
என் மாமியாருக்கு ஒட்டி ஒட்டி
காட்டப்போறேண்டி
அதுல உன்னையும் ஏத்திட்டு
வீட்டுக்கென்ன செய்யப் போறீங்க
அதையும் கொஞ்சம்
வெவரமாக வெளக்கிப் போடுங்க
வீட்டுக்கா... ஆமா...
என்ன வேணும் கேட்டுக்கோ.
நெல்லுக்குத்த, மாவரைக்க, நீர்
இறைக்க மிஷினு
அல்லும், பகலும் ஆக்கி அடுக்க
அதுக்கொரு மிஷினு
கொல்ல புரத்தில குழாய் வைக்கணும்
குளிரு மிஷினும் கூட வைக்கணும்
பள்ளிக்கூடத்துக்கு புள்ளைங்க
போகாம படிக்க கருவி பண்ணியும்
வைக்கணும்..
முடிஞ்சதா?..
ஒன்ன மறந்துட்டேன்..
என்னாம்மா?
பட்டனை தட்டி விட்டா ரெண்டு
தட்டிலே இட்டிலியும், காப்பி நம்ம
பக்கத்தில் வந்திடணும்
கட்டிலுக்கு மேலே ஃபேனு காத்து
சுத்தோணும்
காலம் காட்டும் கருவியும் வேணும்
அடி பைத்தியம் ! நம்ம நாட்டிலே...
வீட்டு வேலை செஞ்ச பொம்மனாட்டிய
பாரு மேனாட்டு நாகரீகம் கொண்ட
மேனியைப் பாரு
அவ காட்டுக்கு போவா களை எடுப்பா
காரியம் பாப்பா கஞ்சி குடிப்பா
இவ கார்ல போவா ஊரைச் சுத்துவா
கண்ணாடி பாப்பா காப்பி குடிப்பா!!

Listen to pluck the paddy, to drive water from
the well, to cook there will be a machine.
Water in the bath room and airconditioner at
the house
There will be a machine for the children to
study at home without going to school
Is it over
Forget one thing
What is that oh maiden
there will be a fan running over the cott and
there will be clock too
Oh mad maiden
Just see our women who were doing house
hold job
Now turn to western style look at their body
She will go to forest remove the unwanted
plants in the paddy field
These ladies will go in car, go round the city
Look at the mirror and drink coffee

Interpretation of the Song

This song talks about the pros and cons of science and the appliances that would replace man's routine work. In all it enunciates the modern way of life of human beings where scientific appliances are predominant without which they cannot survive.

Critical Analysis

This song talks casually about the use of moden domestic appliances that arise owing to scientific advancement that thrill the human beings as it

replaces the human power and make them to enjoy life, however it does not talk about the cannons prescribed by W. D. Ross i.e. his seven cannons (*Fidelity, Reparation, Gratitude, Justice, Beneficence, Self-improvement, Non-maleficance*).

CONTEXT- V

Consider the following song written by Clown Sundaram in the film “*Chakravarthi thirumagal*” – Sung by Kalaivanar N.S. Krishnan along with Seerkazhi Govindarajan – film directed by P. Neelakandan, the film had musical score by G. Rmanathan – Year 1957:

Song Originally written in Tamil Language	Translation of the Song in English Language
<p>சீர்மேவு குருபதம் சிந்தையொடு வாய்க்கினும் சிரமீது வைத்துப் போற்றி ஜெகமெலாம் மெச்சச் ஜெயக்கொடி பறக்கவிடும் தீர்ப் பிரதாபன் நானே சங்கத்துப் புலவர் பல தங்கத்தோழர் பொற்பதக்கம் வங்கத்துப் பொன்னாடை பரிசளித்தார் எனக்கிங்கில்லை இதெனச் சொல்லிக் களித்தார் இந்த சிங்கத்துக்கு முன்னே ஓடி பங்கப்பட்டு தாரார் நேரர் ஈரெழுத்துப் பாடி வாரேன் பேரே அதற்கு ஓரெழுத்துப் பதில் சொல்லிப் பாரேன் யானையைப் பிடித்து ஒரு பானைக்குள் அடைத்து வைக்க ஆத்திரப்படுபவர் போல் அல்லவா உம தாரம்பக் கவி சொல்லுதே புலவா வீட்டுப் பூனைக்குட்டி காட்டிலோடி புலியைப் பிடித்துத் தின்னப் புறப்பட்ட கதை போலே அல்லவா தற் புகழ்ச்சிப் பாடுகிறாயே புலவா ஆங்.. அப்புறம் ஒஹோ.. சர்தான் பூதானம் கன்னிகாதானம் சொர்ணதானம் அன்னதானம் கோதானம் உண்டு பற்பல தானங்கள் இதற்கு மேலான தானம் இருந்தால் சொல்லுங்கள் ஹாய் கேள்விக்குப் பதிலக் கொண்டா டேப்பே ஓடைச்செறிவேன் ரெண்டா ஒன்னே ஜெயிச்சுக் காட்டுவேன் முண்டா அப்புறம் பறக்க விடுவேன் செண்டா ஜெயக்கொடி ஜெயக்கொடி</p>	<p>The blessed and revered feet of the Guru is being most reverentially remembered by the inner consciousness and praise it to pervade it so that the world praises too keeping the victory flag I am Dheera Pradhavan indeed The poets belong to the sangam age awarded golden medals and also gave away the Bengal's golden robe Not for me they enjoyed praising like that just running before lion like me who would like to sing two sentences for which can you answer in single sentence Those with their ego imagine about catching the elephant and putting it in to a pot explains your poem oh poet. oh poet your poem glorifies the fact that the cat at home runs to the forest catching the tiger and eats it; indeed is it not extreme exaggeration of your pride and ego. Oh correct correct There are Flower that will be given as gift and golden gift, food gift, cow dhanam like this exist in various varieties Is there any gifts beyond these? Yes there exist a dhanam beyond these which is patience indeed Those who lose their patience will result in infamy Why should they build temples? Because many would get employment Why should they build Food Chaultry? Because many lazy people exist in the society Why should people roam like mad people everywhere? Because they would get food at different places Oh brother where does dark clouds originates - in the mind of ignorant What will burn without smoke and fire? It is the poors whose stomach burns due to hunger Which is the most dangerous weapon in the world Knife Axe, Javelin, Spear</p>

பறக்குது ஜெயக்கொடி
பதில்.. சொல்றேன்
எத்தனை தானந்தந்தாலும் எந்த
லோகம் புகழ்ந்தாலும்
தானத்தில் சிறந்தது நிதானந்தான்
நிதானத்தை இழந்தவர்க்கு
ஈனந்தான் சொல்லிட்டான்! இரு
கோவிலைக் கட்டி
வைப்பதெதனாலே? இப்போ
வேலைக்குப் பெருமை உண்டு
அதனாலே
ஹஹங் ஹங் சர்தான் ம்
அன்ன சத்திரம் இருப்பதெதனாலே
பல திண்ணை தூங்கிப் பசங்கள்
இருப்பதாலே எப்படி? ஹங் ஹங்
பரதேசியாய்த் திரிவதெதனாலே?
ஹங் அவன் பத்து வீட்டு ஆங் ஆஆங்
சரி வேணாம்
அவன் பத்து வீட்டு சோறு ருசி
கண்டதாலே
தம்பி இங்கே கவனி
காரிருள் சூழுவது எவ்விடத்திலே?
கற்றறிவில்லாத மூடர் நெஞ்சத்திலே
சொல்லிப் புட்டியே!
புகையும் நெருப்பில்லாமல்
எரிவதெது?
புகையும் நெருப்பும் இல்லாம அது
எப்படி எரியும்?
நாஞ்சொல்லட்டுமா? சொல்லு
பசித்து வாடும் மக்கள் வயிறு அது
சர்தான் சர்தான் சர்தான்
உலகத்திலே பயங்கரமான ஆயுதம்
எது?
கத்தி இல்லே கோடாலி இல்லே
ஈட்டி மஹம் ஆங் கடப்பாரை இல்லே
அதுவும் இல்லையா? அப்புறம்..
பயங்கரமான ஆயுதம்
அக்கினி திராவகமோ? அது ஆயுதம்
இல்லையே
சரி தெரியமாட்டேங்குதே அட நீயே
சொல்லப்பா
நிலைகெட்டுப் போன
நயவஞ்சகரின் நாக்குத் தான் அது

No none of these
It is the fire contained chemical – it is not a
weapon
It is the utterance of words made out of
ignorance with full of jealousy

Interpretation of the Song

This song is about a conversation between two heros in the movie one asks questions and other answers. It postulates various qualities; few such things of charity it talks about, it says that "Among the gifts such as Flower, Gold, Food and Cow the greatest of all such gift is exercising patience in the mind – those who lose patience will be doomed to infamy. It also contemplates another aphorism i.e. which is the most dangerous weapon in the world Knife, Javalin and Spear

etc., No - none of these, it is the utterance of words made out of ignorance with full of jealousy (it cautions that one should guard their mind while making utterances and measure the words before they are uttered or spoken").

Critical Analysis

This song talks about charity and practice the virtue of patience in life and while speaking use of kind words are advisable and that largely coincides with Ross's "duty to improve our virtue and intelligence".

Table of Confluence of Contexts with Reference to Theoretical Genesis Arrived for Ethics					
W. D. Ross	Contexts from I to V				
	I	II	III	IV	V
Fidelity - (duty to keep promises)	No	No	No	No	
Reparation(duty to compensate others when we harm them)	No	No	No	No	
Gratitude (duty to thank those who help us)	No	No	No	No	
Justice (duty to recognize merit)	No	No	No	No	
Beneficence (duty to improve the conditions of others)	No	No	No	No	
Self-improvement(duty to improve our virtue and intelligence)	No	No	No	No	√
Non-maleficence (duty not to injure others)	No	No	No	No	

Remarks on the Table of Confluence of Contexts of Chapter-II

The first song identified in Chapter-II vindicates the fact of money and its sway among the general public including the rich people. The second song stresses the importance of keeping the mind in equanimity that may help one to assess what is good and bad and choose the best path in life. The third one gives a glimpse of how the people in the society behaves to mitigate their difficulties; the fourth one talks about the advancement of science that is going to replace the monotonous and routine activities of mankind some sixth years ago. The final one talks about charity and practice the virtue of patience in life and while speaking use of kind words are advisable and that largely coincides with Ross's "duty to improve our virtue and intelligence". *The hero NS Krishnan who sang these songs for saw the sway of money, scientific advancement, the difficulties undergone by the people of unorganized sector and stresses the importance of practice of virtue in the society as an intelligent comedian who tried to inculcate morality in his movies for the benefit of the society and stands tall in the annals of Tamil Cinema.*

CHAPTER- III

Chandra Babu

5 August 1927 - 8 March 1974



Chandrababu was born to a wealthy and eminent Christian Paravar family in 1927 at Tuticorin, India. His father, a freedom fighter, ran a paper called *Sudhandhira Veeran* which, along with the family assets, was seized by the British government in 1929 when he was arrested for participating in the satyagraha movement. He and the family were exiled to Colombo, Sri Lanka on his release, where his father worked for a Tamil newspaper. Chandrababu was educated at St. Joseph's College, Grandpass, Colombo and Aquinas College prior to his family moving to Chennai in 1943. They lived in Triplicane, where his father worked for the Dinamani newspaper.

CHANDRA BABU a versatile actor, singer, dancer and a great commedian that the Tamil film

fraternity had ever witnessed. Like the great actors like MGR and Shivaji JP Chandrababu also created millions of fans in Tamil Cinema. Fearless in making comments and saw the rise of luxury in his life and penury in his last days. His followers believe that he possessed the skills of Danny Kaye, Jerry Lewis and Bob Hope. He directed his own movie Thattungal Thiraggapadum. In the movie Annai - Chandrababu's role was immense and this movie ran for 100 days and a grand box office success.

This movie bagged 10th National Award. His note worthy role in Sabbath Meena along with Chevalior Shivaji acclaimed name and fame for him and it seems that he had demanded one rupee more than what was given to the hero Chevalior Shivaji. He gave voice over to his songs and danced to the tune of music of such mullifluous music in the movies that were meaningful and philosophical few of which are dealt hereunder as contexts (21).

CONTEXT- I

Consider the following song written by Kaviyarasu Kannadasan in the film “Kavaai Illadha Manithan” – Sung by J.P. Chandrababu – film directed by K. Shankar, the film had musical score by Viswanathn and Ramamoorthi – Produced by Kaviyarasu Kannadasan Year 1960:

Original song written in Tamil	Translation of the song in Tamil
<p>பிறக்கும்போதும் அழுகின்றாயாய் இறக்கும்போதும் அழுகின்றாயாய் ஒருநாளேனும் காவலாய் சிரிக்க மரந்தாய் மனிதனாயே இரவின் கண்ணீர் பனித்துளி என்பார் முகிலின் கண்ணீர் மழை என சொல்வார்</p> <p>இயற்கை அழுதாள் உலகம் செழிக்கும் மனிதனின் அழகைச் சீரழிக்கும் அன்னையின் கையில் ஆடுவது இன்பம் கன்னியின் கையில் சாய்வது இன்பம் தன்னை அறிந்தாள் உண்மையில் இன்பம் தன்னலம் மறந்தாள் பெரும் பேரின்பம் பிறக்கும்போதும் அழுகின்றாயாய் இறக்கும்போதும் அழுகின்றாயாய் ஒருநாளேனும் காவலாய் இல்லை சிரிக்க மரந்தாய் மனிதனே</p>	<p>You cry while you are born and also cry while you die. You fail to laugh even for a day Oh men It is said that the night's tear is dew The tear of dark cloud is rain When the nature cries the world rejoices When man cries it will destroy things To rest at the mother's hand is joy indeed To laydown at the maiden's hand is also joy To realize about oneself is also joy To forget about selfishness indeed would result in effervescing and immortal joy. You cry while you are born and also cry while you die. You fail to laugh even for a day Oh men</p>

Interpretation of the Song

This song portrays and criticizes mankind as they cry while they are born and die, they never try to cultivate the habbit of laughing (which is essential for a peaceful co-existence of life). When nature cries it brings about the prosperity of rain that nourishes everyone. But when men cry it may be the result of bad thing that had happened and create havoc. The centre of the song is the following:

To rest in the mother's hand is joy indeed; To laydown in the girlfriend's hand is also joy; To realize about oneself is joy indeed and to forget about selfishness while performing action would result in everlasting happiness.

It is performing action without any selfish-expectation indeed would result in everlasting happiness is the bone of contention of this song portrayed by the

Lyric writer the great Kaviyarasu Kanndasan indeed touches what was laid down by W.D. Ross.

Critical Analysis

This song talks about “performing action without any selfish-expectation that would result in everlasting happiness is the bone of contention of this song” indeed largely coincides with Ross's “duty to improve our virtue and intelligence” and beyond. The virtue contemplated in this song i.e. performing action without any expectation would result in everlasting happiness. What is this everlasting happiness among the human beings and who performs it? The great leaders who work tirelessly for the welfare of the world indeed experience such moral happiness within themselves. The greatest among them is Christ Jesus he enjoyed bliss immortal when he prayed “father furgive them indeed they know not what they are doing” which

them indeed they know not what they are doing” which expression shows extra-ordinary control over his mind and has no malice with those who was cause to is death. Such extraordinary control over mind would result only with such exalting persons who had renounced all their selfish ends and focussed only with what is ordained by the father in the heaven.

The lyric writer Kaviyarasu Kannadasan by portraying such a cannon of life makes him to be the foremost thinker and the hero of this movie J.P. Chandrababu sings it, in his own voice indeed a

compliment given to humanity. *It was quoted by Sachi Sri Kantha in his article Remembering Kannadasan says – “If only Kannadasan had been in Europe or the USA instead of Sirukuudalpatti village in the Ramanathapuram district of Tamil Nadu, he probably would have become a Nobel Laurate in literature and received international recognition.* But on the other hand, Tamils would have lost a goliard, who composed lyrics in Tamil for every sentimental moment they experience in life (22). This song talks about charity and that largely coincide with Ross’s “duty to improve our virtue and intelligence”.

CONTEXT- II

Consider the following song written by Kaviyarasu Kannadasan in the film “Kavalai Illadha Manithan” – Sung by J.P. Chandrababu – film directed by K.Shankar, the film had musical score by Viswanathn & Ramamoorthi – Produced by Kaviyarasu Kannadasan Year 1960:

Original song written in Tamil	Translation of the song in Tamil
புத்தியுள்ள மனிதரெல்லாம் வெற்றி காண்பதில்லை வெற்றி பெற்ற மனிதரெல்லாம் புத்திசாலி இல்லை பணம் இருக்கும் மனிதரிடம் மனம் இருப்பதில்லை மனம் இருக்கும் மனிதரிடம் பணம் இருப்பதில்லை பணம் படைத்த வீட்டினிலே வந்ததெல்லாம் சொந்தம் பணம் இல்லாத மனிதருக்கு சொந்தமெல்லாம் துன்பம் பருவம் வந்த அனைவருமே காதல் கொள்வதில்லை காதல் கொண்ட அனைவருமே மணம் முடிப்பதில்லை மணம் முடித்த அனைவருமே சேர்ந்து வாழ்வதில்லை சேர்ந்த வாழும் அனைவருமே சேர்ந்து போவதில்லை கனவு காணும் மனிதனுக்கு நினைப்பதெல்லாம் கனவு அவன் காணுகின்ற கனவினிலே வருவதெல்லாம் உறவு அவன் கனவில் அவள் வருவாள், அவனை பார்த்து சிரிப்பாள் அவள் கனவில் யார் வருவார்? யாரை பார்த்து அணைப்பாள்? புத்தியுள்ள மனிதரெல்லாம் வெற்றி காண்பதில்லை வெற்றி பெற்ற மனிதரெல்லாம் புத்திசாலி இல்லை	All the Intelligent men in the world will not attain success All those who attained success are not suppose to be intelligent Those who possess money do not have attitude to part with the same Those who possess attitude to give indeed do not have money Whatever wealth comes to the rich (in whatever manner) are their own Those who are not wealthy only distress remain in them Not all those who attain manhood will indulge in love Not all those who indulge in love gets married Not all those who get married live together Not all those who live together would die together Those who dream whatever he thinks will prevail in the dream Whatever he dreams becomes his experience She arrives at his dream and smile at him Who will come into her dream to embrace her?



Interpretation of the Song

This song portrays about the so-called fate human being faces in life. It states that in ordinary parallel of life all intelligent men will not attain success and those who attain success i.e., prosperity in terms of wealth, name and fame are not intelligent. Those who possess money will not have the attitude to give charity; on the other hand those who have the attitude for charity will not have wealth to part with. It goes to explain the intricacies of life where men meets with success and

failure in life which is prodded by fate and warns to understand life in its right perspective and it talks about charity and virtue contemplated by W.D. Ross.

Critical Analysis

This song emphasizes the philosophy of success and failure in life and indirectly enunciates the figment of play of fate, most of the people in the world believe it as bad luck and talks about virtue and charity as contemplated by W.D. Ross.

CONTEXT- III

Consider the following song written by Pattukottai Kalyanasundaram in the film “Pudaiyal” – Sung by J.P. Chandrababu – film directed by Selva, the film had musical score by Viswanathn and Ramamoorthi – Produced by C. Kabilan Year May 10 1957:

Original song written in Tamil	Translation of the song in Tamil
<p>ஹேய் உனக்காக எல்லாம் உனக்காக இந்த உடலும் உயிரும் ஒட்டியிருப்பது உனக்காக எதுக்காக கண்ணே எதுக்காக நீ எப்பவும் இப்படி எட்டியிருப்பது எதுக்காக கண்ணுக்குள்ளே வந்து கலகம் செய்வதும் எதுக்காக கண்ணுக்குள்ளே வந்து கலகம் செய்வதும் எதுக்காக மெல்ல காதுக்குள்ளே உந்தன் கருத்தைச் சொல்லிடு முடிவாக பள்ளியிலே இன்னுமொரு தரம் படிக்கணுமா இல்லே பைத்தியமாப் பாடி ஆடி நடிக்கணுமா துள்ளி வரும் காவேரியில் குதிக்கணுமா சொல்லு சோறு தண்ணி வேறு ஏதுமே இல்லாம கெடக்கணுமா இலங்கை நகரத்திலே இன்பவள்ளி நீயிருந்தால் இந்து மகா சமுத்திரத்தை இங்கேருந்தே தாண்டிடுவேன் மேகம் போலே வான வீதியிலே நின்னு மெதந்திடுவேன் மேகம் போலே இடி மின்னல் மழை புயலானாலும் துணிஞ்சு இறங்கிடுவேன்</p>	<p>Everything is for you This body and the life that attached to it is all for you Why did you oh dear keeping yourself away Why did you oh dear arriving at the eyes and creating havoc in me Just tell your opinion at my ears Do I had to join the school (of love) again? Or I need to act like a lunate Just plunge into the river Cauvery Or I need to live without food Why did you Oh dear keeping yourself away Why did you oh dear keeping yourself away Why did you Oh dear Arriving at the eyes and creating havoc in me Just tell your opinion at my ears</p>

Interpretation of the Song

This song portrays about the mad of love the man had with the woman that shows that he can go to any extent to make her to like him - as such did not

coincide with any of the nuances or virtue contemplated by W. D. Ross i.e. his seven cannons (*Fidelity, Reparation, Gratitude, Justice, Beneficence, Self-improvement, Non-maleficence*).

Critical Analysis

This song emphasizes the love the man had towards the woman-hood and indicates the intricacies subtle and minutest feeling to gain the affection of the

woman and did not coincide with any of the nuances or virtue contemplated by W. D. Ross i.e. his seven cannons (*Fidelity, Reparation, Gratitude, Justice, Beneficence, Self-improvement, Non-maleficence*).

CONTEXT- IV

Consider the following song written by Kaviyarasu Kannadasan in the film “*Sahothari*” – Sung by J.P. Chandrababu – film directed by Subba Rao B.A. the film had musical score by R. Sudarsanam – Produced by AP International Year: 1959:

Original song written in Tamil	Translation of the song in Tamil
நான் ஒரு முட்டாளுங்க ரொம்ப நல்ல படிச்சவங்க நாலு பேரு சொன்னாங்க ஏற்கனவே சொன்னவங்க ஏமாளி ஆனாங்க எல்லாம் தெரிஞ்சிருந்து புத்தி சொல்ல வந்தேங்க நான் ஒரு முட்டாளுங்க கண்ணிறைஞ்ச பொண்டாட்டிய கைதேனு சொன்னாங்க ஏ..ஏ...ஏ.. கைதே ...டாய்.. முன்னாலே நின்னாக்க மூஞ்சி மேலே அடிச்சாங்க பேசாத என்னாங்க.. பொரட்டி பொரட்டி எடுத்தாங்க பீச் பீசா கீசாங்க பேஜாரா பூட்டுங்க.. நான் ஒரு முட்டாளுங்க கால் பாத்து நடந்தது கண் ஜாடை காட்டுது பால் கொண்டு போறதெல்லம் ஆல்ரெளண்டா ஓடுது மேல் நாட்டு பாணியிலே வேலை எல்லம் நடக்குது ஏன்னு கேட்டாக்க எட்டி எட்டி உதைக்குது - நான் ஒரு முட்டாளுங்க நாணமுன்னு வெட்கமுன்னு நாலு வகை சொன்னாங்க நாலும் கெட்ட கூட்டம் ஒண்ணு நாட்டுக்குள்ளே இருக்குதுங்க ஆன வரை சொன்னெங்க அடிக்க தானே வந்தாங்க அத்தனையும் சொன்ன என்னை இளிச்ச வாயன் என்னாங்க. நான் ஒரு முட்டாளுங்க...	I am a fool Those four who are learned said that I am a fool Those who had already told were deceived Having known everything, I came to tutor and I am a fool They called their beloved wife as ash They stood in front and beat at the face They said donot talk and beat me severely that I could not tolerate - I am a fool That which trod on the path way shows its eye sight That which carries milk becomes alrounder All the works are being carried out in western style To question the deviation in the approach people only tend to slap me with the feet - I am a fool They call about the four nuances to the women folk There exist a folk that degrades the culture of the society Thou I tried to tell them the right path they tried to beat me alone and called me scoundrous - I am a fool

Interpretation of the Song

This song portrays the way in which the hero degrades himself, while tries to correct the society which tries to forget the well-established moral fabric. It really talks about the way in which people tries to behave in a manner that erodes the well-established moral fabric. It criticizes the male folk of the society who calls their wife

as ash. The song pronounces certain important qualities that the women folk should imbibe (i.e. Acham, Nanam, Madam, Payirpu which the foremost grammer book written by Tholkappiar enunciates (23). Acham means *fear complex*, Madam means *behave like a fool* but be cautious not to loose chastity, Nanam means *modesty* and Payirpu means *shyness* and indeed this song

directly or indirectly coincides with the nuances or virtue contemplated by W.D. Ross i.e. his seven cannons (*Fidelity, Reparation, Gratitude, Justice, Beneficence, Self-improvement, Non-maleficence*).

Critical Analysis

This song talks about the way in which people tries to behave in a manner that erodes the well established moral fabric of the society. The song

pronounces certain important qualities that the women folk should imbibe (i.e. Acham, Nanam, Madam, Payirpu which the foremost grammar book written by Tholkappiar enunciates). Indeed this song directly or indirectly coincides with the nuances or virtue contemplated by W.D. Ross i.e. his seven cannons (*Fidelity, Reparation, Gratitude, Justice, Beneficence, Self-improvement, Non-maleficence*).

CONTEXT- V

Consider the following song written by Kaviyarasu Kannadasan in the film “*Andavan Kattalai*” – Sung by J.P. Chandrababu – film directed by K. Shankar, the film had musical score by Viswanathan and Ramamoorthy Produced by PSV Pictures Year: 1964:

Original song written in Tamil	Translation of the song in Tamil
<p>சிரிப்பு வருது சிரிப்பு வருது சிரிக்க சிரிக்க சிரிப்பு வருது சின்ன மனுசன் பெரிய மனுசன் செயலை பார்த்து சிரிப்பு வருது மேடையேறி பேசும்போது ஆறு போல பேச்சு கீழ இறங்கி பேசும்போது சொன்னதெல்லாம் போச்சு காச எடுத்து நீட்டு கழுத பாடும் பாட்டு ஆச வார்த்தை காட்டு உனக்கும் கூட ஓட்டு ஹா ஹா ஹா ஹா உள்ள பணத்தை பூட்டி வச்சி கள்ளன் வேசம் போடு ஒளிஞ்சி மறைஞ்சி ஆட்டம் போட்டு உத்தமன் போல பேசு நல்ல குணத்த மாத்து கள்ள பணத்த ஏத்து</p> <p>நல்ல நேரம் பார்த்து நண்பனையே மாத்து ஹா ஹா ஹா ஹா</p>	<p>Smile is coming and it comes abundantly while I smile more On witnessing the action of poor or rich man When they speak on the stage They speak like the flow of river when they get down from the stage all their speeches would pale into insignificance Show the money even donkey will sing Just speak the words of hope and happiness you will even get votes Keeping the money in the locker and deceiving like a thief Speak like a righteous person hiding all his faults Changing the good attitude accumulating the hoarded money at the good time change the friend too.</p>

Interpretation of the Song

In this song the hero laughs at the moral decay the society faces and the wrong path selected by the rich to accumulate and hoard money and dominate the society and even deceive the poor voters by false promises. The rich and conceited even tries to change the friendship to maintain their status in the society and the hero laughs at such people who deceives the society by their cunning attitude. Indeed this song directly or indirectly coincides with the nuances or virtue contemplated by W.D. Ross i.e. his seven cannons (*Fidelity, Reparation, Gratitude, Justice, Beneficence, Self-improvement, Non-maleficence*).

Critical Analysis

In this song the hero laughs at the moral decay the society faces and the wrong path selected by the rich to accumulate and hoard money and dominate the society and even try to deceive the poor voters by false promises. Indeed this song directly or indirectly coincides with the nuances or virtue contemplated by W. D. Ross i.e. his seven cannons (*Fidelity, Reparation, Gratitude, Justice, Beneficence, Self-improvement, Non-maleficence*).

Table of Confluence of Contexts with Reference to Theoretical Genesis Arrived for Ethics					
W. D. Ross	Contexts from I to V				
	I	II	III	IV	V
Fidelity _ (duty to keep promises)	No	No	No	✓	✓
Reparation (duty to compensate others when we harm them)	No	No	No	✓	✓
Gratitude (duty to thank those who help us)	No	No	No	✓	✓
Justice (duty to recognize merit)	No	No	No	✓	✓
Beneficence (duty to improve the conditions of others)	No	No	No	✓	✓
Self-improvement(duty to improve our virtue and intelligence)	✓	✓	No	✓	✓
Non-maleficance (duty not to injure others)	No	No	No	✓	✓

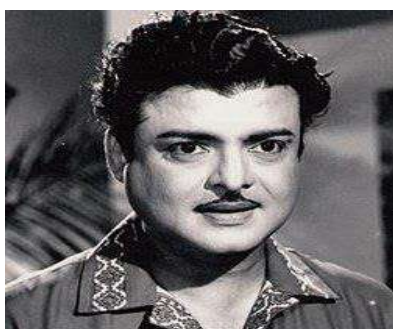
Remarks on the Table of Confluence of Contexts of Chapter-III

The first song identified in Chapter-III vindicates the fact that “performing action without any selfish expectation would result in everlasting happiness” and talks about charity and largely coincide with Ross’s “duty to improve our virtue and intelligence”. The second song emphasizes the philosophy of success and failure in life and coincide with the virtue and charity as contemplated by W. D. Ross. The third song emphasizes the love the man had towards the womanhood and did not coincide with any of the nuances or virtue contemplated by W. D. Ross. The forth song talks about the way in which people tries to behave in a manner that erodes the well-established moral fabric of the society and coincides with the nuances or virtue contemplated by W. D. Ross. The fifth song the hero laughs at the moral decay the society faces on the wrong path selected by the rich to accumulate and hoard money and dominate the society and even deceive the poor voters by false promises and coincides with the nuances or virtue contemplated by W. D. Ross. All these songs were sung by the Hero identified in this Chapter-III in his own versatile dynamic voice.

he changed is name as Ramaswamy Ganesan later. He was a post graduate in physics and worked at Madras Christian College as a teaching faculty initially. Due to his ever-lasting love and affection in arts and cinema, he joined Gemini Studio. His first movie was Miss Malini. As Ganesan became popular he changed his name as Gemini Ganesan giving fillip to the company where he initially worked. He became hero in the movie Penn. Thereafter he acted as hero to various movies and also took assignment as villain and co-acted along with popular hero like Sivaji Ganesan and acted only in one movie with MGR. He was popularly known for his romance and married Savithri the actress par excellence. He was so popular to the Tamil Cinema and gave many hit songs with philosophical import few of which we can see as contexts in this study (24).

CHAPTER- IV

Gemini Ganesan



Gemini Ganesan was born at Pudukottai - his original name was Ganapathi Subramania Sharma and

CONTEXT- I

Movie: Sumaithangi; Lyrics written by Kaviyarasu Kannadasan; Music Composed by Viswanathan and Ramamoorthy, Singer: P.B. Sreenivas, Director: Sridhar; Producer: Kovai Sezhian Production Company: Visalakshi Films <https://www.youtube.com/watch?v=aS5U-TEpG4o> 22,62,209 views 8 Jan 2018 #SaregamaTamil# Gemini Ganesan

Original song written in Tamil	Translation of the song in English
<p>மயக்கமா கலக்கமா மனதிலே குழப்பமா வாழ்க்கையில் நடுக்கமா வாழ்க்கை என்றால் ஆயிரம் இருக்கும் வாசல் தோறும் வேதனை இருக்கும் வந்த துன்பம் எதுவென்றாலும் வாடி நின்றால் ஓடுவதில்லை எதையும் தாங்கும் இதயம் இருந்தால் இறுதி வரைக்கும் அமைதி இருக்கும்</p> <p>மயக்கமா கலக்கமா மனதிலே குழப்பமா வாழ்க்கையில் நடுக்கமா ஏழை மனதை மாளிகையாக்கி இரவும் பகலும் காவியம் பாடி நாளை பொழுதை இறைவனுக்களித்து நடக்கும் வாழ்வில் அமைதியை தேடு உனக்கும் கீழே உள்ளவர் கோடி நினைத்து பார்த்து நிம்மதி நாடு மயக்கமா கலக்கமா மனதிலே குழப்பமா வாழ்க்கையில் நடுக்கமா</p>	<p>Is it fainting or confusion in the mind – Is there confusion in the mind and shivering in life due to sadness.</p> <p>Thousands of ups and downs will be there in life - distress and dismay will be there in everyones life.</p> <p>Whatever distress that happens that will not vanish if one remains in the state of sadness.</p> <p>If one has the heart to withstand whatever distress that comes - peace alone would prevail in heart.</p> <p>Making the poors mind as a paradise singing sonnets day in and out</p> <p>Surrendering whatever might that happen tomorrow to the feet of the Lord seek peace keeping your mind to the present-day life.</p> <p>There are millions who live below when compared to your life - think of that and remain in peace.</p>

Interpretation of the Song

One of the most popular song that was universally accepted by the Tamil fraternity was "Mayakkama Kalakkama – Manathle Kulapama". This song had changed the attitude and life of many people as history portrays. Even Kavinger Vali a very popular lyricists changed his mind to move back to his native place and later became one of the dominant lyricists in the Tamil Cinema. This song is regarded as a magical song that certainly have impact on the mind if it is listened with utmost interest. The following are its interpretation:

The song questions whether the mind becomes faint and the body moves hesitatingly due to distress caused by penury. There will be ups and downs in life in thousand ways and distress and dismay will be there in every one's life and whatever distress happens, it will not vanish if one remains in the mental state of sadness. If one has the heart to withstand whatever distress that comes will vanish and peace will prevail in the mind. The lyric writer the great Kaviyarasu Kannadasan gives a wonderful aphorism to keep the mind in peace i.e. "Surrender to the

blessed feet of the Lord to whatever that might happen tomorrow, seek peace keeping your mind to the present-day life because there are millions who live below when compared to your life - think of that and peace will steal the mind".

Critical Anslysis

The sum and substance of this song is that one should focuss their mind on the present-day activities and should not worry about what had happened in the past nor what would happen in the future and waste the present time. Most of the people in the world keep worrying to what had happened to them in the past and relate it to what would happen in the future and waste their precious present time. The lyric writer Kannadasan gives sane advice to keep the mind in tact to gain peace in this very imperative song. The viture contemplated by W. D. Ross i.e. his seven cannons (Fidelity, Reparation, Gratitude, Justice, Beneficence, Self-improvement, Non-malfeasance) is indirectly coincide with this song and the concept goes beyond it in that way Kaviyarasu Kannadan thinks beyond virtue and the result obtainining virtue.

CONTEXT- 2

Movie: Sumaithangi; Lyrics written by Kaviyarasu Kannadasan Music Composed by Viswanathan and Ramamoorthy, Singer: P. B. Sreenivas; Director: Sridhar; Producer: Kovai Sezhian Production Company: Visalakshi Films 1962.

Song Originally written in Tamil Language	Translation of the Song in English Language
மனிதன் என்பவன் தெய்வம் ஆகலாம் வாரி வாரி வழங்கும் போது வள்ளல் ஆகலாம் வாழைப் போல தன்னை தந்து தியாகி ஆகலாம்	Man can become God When he gives charity, he can become a philanthropist Like a banana tree one can sacrifice his life and become a benefactor Like a candle one can destroy oneself and give light to others
உருகி ஓடும் மெழுகு போல ஒளியை வீசலாம்	The heart that lived for the country would become an idol
ஊருக்கென்று வாழ்ந்த நெஞ்சம் சிலைகள் ஆகலாம் உறவுக்கென்று விறிந்த உள்ளம் மலர்கள் ஆகலாம் யாருக்கென்று அழுத போதும் தலைவன் ஆகலாம் மனம் மனம் அது கோவில் ஆகலாம் மனிதன் என்பவன் தெய்வம் ஆகலாம்	The heart that had expanded for relationship would become a flower That heart that cried for the general mass would become a leader Mind the mind that alone would become a temple Man can become God
மனமிருந்தால் பறவை கூட்டில் மான்கள் வாழலாம் வழியிருந்தால் கடுகுக்குள்ளே மலையை காணலாம் துணிந்து விட்டால் தலையில் எந்த சுமையும் தாங்கலாம் குணம் குணம் அது கோவில் ஆகலாம்	If there is will deers will live in the bird's nest If there is a way one can see mountain in a grain If there is a will one can withstand heavy problems in the head Goodness and goodness alone would become a temple

Interpretation of the Song

The lyric writer Kaviyarasu Kannadasan states that man can become God, but fail to indicate how and through what method man can become God though spiritual texts like the Bagavat Gita enunciates how a man through renunciation will turn himself to Godhood. In the next lines the lyric writer wonderfully narrates by charity, sacrifice man can emulate himself to higher state of life and he quotes examples like banana tree and candle stic one can sacrifice oneself for the welfare of others. The song goes to educate how to tame the mind that leads to higher state of life as a philanthropist do. It clearly states educating the mind and through practice one can overcome selfishness and lead a selfless life.

Critical Analysis

By pointing out various noble qualities to lead a selfless life this song imbibes all the virtue contemplated by W.D.Ross i.e. his seven cannons (*Fidelity, Reparation,*

Gratitude, Justice, Beneficence, Self-improvement, Non-maleficence).

CONTEXT- 3

Paava Mannippu is a 1961 Indian Tamil-language drama film directed and edited by A. Bhimsingh, who co-produced it under his banner Buddha Pictures, with AVM Productions. Music by Viswanathan and Ramamoorthy Cinematography G. Vittal Rao Release date 16 March 1961. <https://www.youtube.com/watch?v=oLhd94JbOw16>, 79,989 views 23 Nov 2019 #Geminiganesan#Sivajiganesan#Savitri

Original song written in Tamil	Translation of the song in Tamil
காலங்களில் அவள் வசந்தம்... கலைகளிலே அவள் ஓவியம்... மாதங்களில் அவள் மார்கழி... மலர்களிலே அவள் மல்லிகை... பறவைகளில் அவள் மணி புறா... பாடல்களில் அவள் தாலாட்டு... கனிகளிலே அவள் மாங்கனி... கனிகளிலே அவள் மாங்கனி... காற்றினிலே அவள் தென்றல்... பால்போல் சிரிப்பதில் பிள்ளை... அவள் பனிபோல் அணைப்பதில் கன்னி...	She is autumn in terms of time She is a picture of art in terms of fine arts She is Margazhi (November) in terms of months She is jasmine in terms of flowers In terms of birds she is a kind of dove In terms of songs, she is the cradle song Interms of fruits she is mango fruit Interms of Air she is the cool breeze In terms of laughter she is just like a milky baby She is a maiden in terms of embracing like the snow clad
கண்போல் வளர்ப்பதில் அன்னை... அவள் கவிஞன் ஆக்கினால் என்னை...	In terms of caring she takes care just like her eye She made me a poet

Interpretation of the Song

The song is a love song and the hero greatly defines the beauty of the maiden in a most fascinating manner as such does not coincide with any of the viture contemplated by W. D. Ross i.e. his seven cannons (*Fidelity, Reparation, Gratitude, Justice, Beneficence, Self-improvement, Non-malfeasance*).

Critical Analysis

The song is a love song and the hero greatly defines the beauty of the maiden in a most fascinating manner as such does not coincide with any of the viture contemplated by W. D. Ross i.e. his seven cannons (*Fidelity, Reparation, Gratitude, Justice, Beneficence, Self-improvement, Non-malfeasance*).

CONTEXT- 4

Shanti Nilayam. Director: GS Mani Singer: S. P. Balasubrahmanyam, P. Susheela Music: MS Viswanathan; Lyrics: Kannadasan Released: 1969, the romantic hit film. <https://www.youtube.com/watch?v=Ih48ldj9oE41>, 17,445 views 20 Nov 2013

Original song written in Tamil	Translation of the song in Tamil
இயற்கை என்னும் இளைய கன்னி ஏங்குகிறாள் துணையை எண்ணி பொன்னிறத்து மெல்லிடையில் பூவாட பொட்டுவைத்த வண்ண முகம் நீராட பொன்னிறத்து மெல்லிடையில் பூவாட தாமரையாள் ஏன் சிரித்தாள் தலைவனுக்கே தூது விட்டாள் தலையை விரித்து தென்னை போராடுதோ எதனை நினைத்து இளநீராடுதோ கன்னி உன்னைக் கண்டதாலோ தன்னை எண்ணிக் கொண்டதாலோ இலைகள் மரத்துக்கென்ன மேலாடையோ	The young maiden who is known as nature is lounging for her mate Flower asilates at the lean waist of her golden body That round face which is having a thilak is taking bath Why should the lotus like maiden laugh She send emissary to her leader who is her boy-friend The coconut tree that stands spreading its wreaths - is it waging a war What did the tender coconut think? Because it saw you the maiden woman It thought about itself

<p>இடைகள் மறைத்துக் கட்டும் நூலாடையோ கட்டிக்கொண்ட கள்வன் யாரோ கள்வனுக்கும் என்ன பேரோ மலையை தழுவிச் செல்லும் நீரோட்டமே கலைகள் பழகச் சொல்லும் தேரோட்டமே மஞ்சள் வெய்யில் நேரம்தானே மஞ்சம் ஒன்று போடலாமே தரையை தடவிச் செல்லும் காற்றோட்டமே காலை நனைத்துச் செல்லும் ஆற்றோட்டமே இன்னும் கொஞ்சம் நேரம்தானே அந்திப் பட்டுப் பேசலாமே</p>	<p>Leaves indeed are the trees upper wear The cloth that covers the lower part of her body Who was the thief who married her? What was the thief's name? Water runs around the mountain Inducing to learn arts indeed the chariot's run As the yellow color spreads due to sun set shall I spread a bed at once The wind that scrapes the surface River that flows washing the leggs Just wait a while it will be dusk let us exchange words affectionately</p>
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Interpretation of the Song

The song is a love song, it narrates the wonder and beauty of the nature and compares it with the young maiden who is in love with her leader and would like to be with him while grasping the beauty of the nature and the river that flows around the mountain. It greatly explains the nuances of exchange of feeling of lover who are alone and in the grip of nature.

Critical Analysis

The song is a love song and it narrates the wonder and beauty of the nature and compares it with the young maiden who is in love with her leader as such does not coincide with any of the virtue contemplated by W.D.Ross i.e. his seven cannons (Fidelity, Reparation, Gratitude, Justice, Beneficence, Self-improvement, Non-malefeasance).

CONTEXT- 5

Aadi Perukku is a 1962 Indian Tamil film, directed by K. Sankar and Produced by K. Madhana Gopal. The film had musical score by A.M. Raja. Lyrics:- Kannadasan, Sung by:- A.M. Raja; Year:- 1962. 1,99,231 views 21 Feb 2015 https://www.youtube.com/watch?v=e3lB9_yQooM

Original song written in Tamil	Translation of the song in Tamil
<p>தனிமையிலே இனிமை காண முடியுமா நள் இரவிலே சூரியனும் தெரியுமா... துணையில்லாத வாழ்விலே சுகம் வருமா மன துயரமெல்லாம் தனிமையிலே மறைந்திடுமா மனமிருந்தால் வழி இல்லாமல் போகுமா உயிர் வாழும் வரை நெஞ்சம் மறந்திடுமா மலரிருந்தால் மணமிருக்கும் தனிமையில்லை செங்கனியிருந்தால் சுவை இருக்கும் தனிமையில்லை கடலிருந்தால் அலை இருக்கும் தனிமையில்லை நாம் காணும் உலகில் ஏதும் தனிமை இல்லை</p>	<p>Is it possible to attain enjoyment by being alone Can the sun be seen during midnight Is it possible to attain enjoyment by being alone Would enjoyment happen without a mate Would the sorrows vanish while being alone When there is a will can there be not a way Would the heart forget itself when one is alive Where there is a flower there will be smell – (i.e. the flower is not alone) Where there is a fruit there will be taste – (i.e. the fruit is not without taste) Where there is sea there will be waves – (i.e. the sea is not without waves) The world that we see is not alone by itself.</p>

Interpretation of the Song

The song is a love song, it questions whether a man or woman can enjoy happiness without the company of others. It quotes various narratives and establishes the fact that nothing is alone in the world and thereby it invites the male and female to be united to enjoy life otherwise life itself would pale in to insignificance. It greatly emphasizes the necessity of union with one another which is law of nature of this world.

Critical Analysis

The song is a love song and it narrates the wonder and beauty of togetherness amongst opposite sex that would alone provide happiness and enjoyment in life as such does not coincide with any of the virtue contemplated by W. D. Ross i.e. his seven cannons (*Fidelity, Reparation, Gratitude, Justice, Beneficence, Self-improvement, Non-maleficence*).

CONTEXT- 6

Annai Velankanni is 1971 Indian drama film in Tamil. The film was directed by noted choreographer K. Thangappan. Directed and Produced by K. Thangappan Written by Sham De Thomson Screenplay by K. Thangappan Music by G. Devarajan Cinematography G. K. Ramu Edited by N. M. Sankar Production company Giri Movies 1972. 2,89,151 views as on 6 Nov 2015 <https://www.youtube.com/watch?v=ow8KsR9VaGg>

Original song written in Tamil	Translation of the song in Tamil
<p>வானமென்னும் வீதியிலே குளிர் வாடையென்னும் தேரினிலே ஓடிவரும் மேகங்களே கொஞ்சம் நில்லுங்கள் என் உறவுக்கு யார் தலைவன் என்று கேட்டு சொல்லுங்கள் மாதாவைக் கேட்டு சொல்லுங்கள்...</p> <p>தாமரையின் இதழ் தடவ காலை வரும் கதிர் போலே பூமகளின் கரம் தழுவ சோலை வந்த மன்னவனே யாருக்கு யா ரென்று சேர்த்து வைக்கும் தேவன் இன்று நீ எந்தன் உரிமையென்று நெஞ்சோடு சொன்னதென்ன சொன்னதென்ன.... தட்டினால் திறப்பதன்றோ தேவன் கோவில் மணிக்கதவு தட்டினாள் பாவையென்று திறந்ததம்மா மனக்கதவு நான் படித்த வேதமெல்லாம் வான்மறையில் கேட்டதனால் தாய் மனது இறங்கி வந்தாள் தக்க துணை தேடித்தந்தாள் தேடித் தந்தாள்.... மாதுளையின் வாய்திறந்து முத்துக்களை நானெடுத்து காதலெனும் பசியாற உண்ணுகின்ற காலமெது? மாலையுண்டு மேடையுண்டு நாளை மணம் முடிப்பதுண்டு சோலையுண்டு தென்றல் உண்டு சொன்னபடி நடப்பதுண்டு நடப்பதுண்டு....</p>	<p>In the milky sky way a cool breeze like odour that arrives on a chariot Oh flowing clouds please stop Find out from Goddess Madha who will be my would-be (husband) As the morning rays of the sun that wipes the petal leaves of the lotus flower you arrived to give your hands to the maiden oh king. The demigod of heaven who earmark who to whom had determined you for me and whispered that news at my heart When tapped the heavenly door of the God will surely open The vedas that I studied has been reflected in the cannons of the heaven Mother Marry took on me and granted a perfect match for me When I could cut open the Pomegranate fruit and grind its seeds and eat it to the appeasement of my love life? Garland and the stage are set so that the marriage will happen tomorrow Garden as well as cool breeze flows Whatever has been ordained would happen</p>

Interpretation of the Song

In the context one above, interpretation of one of the most popular song that was universally accepted by the Tamil fraternity i.e. “Mayakkama Kalakkama – Manathile Kulapama” was discussed. It was indicated that the above song had changed the attitude and life of many people as was evidenced by history of Tamilnadu. Even Kavinger Vali a very popular lyricists changed his mind to move back to his native place and become one of the dominant lyricists in the Tamil Cinema. This song is regarded as a magical song that certainly have impact on the mind if it is listened with utmost devotion to Goddess Marry Madha. The lyric writer the great Kaviyarasu Kannadasan gives a wonderful formula to keep the mind in peace i.e. “Surrender to the blessed feet of the Lord to whatever that might happen tomorrow, seek peace keeping your mind to the present-day life because there are millions who live below when

compared to your life - think of that and remain in peace”. In contrast to this principle this song is written in such a way that the female surrenders unto the blessed feet of Goddess Marry who will bless her with a proper husband. Such an unswerving faith has been proposed in this song.

Critical Analysis

This song is written in such a way that the female surrenders unto the blessed feet of Goddess Marry who will bless her with a proper husband. Such an unswerving faith has been contemplated in this song as such it does not coincide the viture contemplated by W.D.Ross i.e. his seven cannons (Fidelity, Reparation, Gratitude, Justice, Beneficence, Self-improvement, Non-malfeasance) but it certainly emphasis the Christian faith that has been followed from time immorial.

Table of Confluence of Contexts with Reference toTheoretical Genesis Arrived						
W. D. Ross	Contexts from I to V					
	I	II	III	IV	V	VI
Fidelity _ (duty to keep promises)	✓	✓	No	No	No	No
Reparation (duty to compensate others when we harm them)	✓	✓	No	No	No	No
Gratitude (duty to thank those who help us)	✓	✓	No	No	No	No
Justice (duty to recognize merit)	✓	✓	No	No	No	No
Beneficence (duty to improve the conditions of others)	✓	✓	No	No	No	No
Self-improvement (duty to improve our virtue and intelligence)	✓	✓	No	No	No	No
Non-malfeasance (duty not to injure others)	✓	✓	No	No	No	No

Remarks on the Table of Confluence of Contexts of Chapter-IV

The first song identified in Chapter-IV indicates that most of the people in the world keep worrying to what had happened to them in the past and relate it to what would happen in the future and waste their precious present time. The lyric writer Kannadasan gives sane advice to keep the mind in tact to gain peace in this very imperative song. The viture contemplated by W. D. Ross indirectly coincides with this song. The second song points out various noble qualities to lead a selfless life this song imbibes all the viture contemplated by W. D. Ross. The third, forth and fifth song are love songs and therefore does not coincide with the virtue contemplated by W. D. Ross. The sixth song is written in such a way that the female surrenders unto the blessed feet of Goddess Marry who will bless her with an appropriate husband. Such an unswerving faith has been contemplated in this song as such it does not

coincidewith the viture contemplated by W. D. Ross but it certainly emphasis the Christian faith that has been followed from time immorial.

CHAPTER- V

S. A. Asokan

17.7.1932 to 11.11.1982



Among villains of early Tamil Cinema, S.A. Asokan is the most promising and versatile. No doubt M.N.Nambiar, P.S.Veerappa performed villain roles with their gorgeous outlook and wild laugh. S. A. Asokan with his hefty body and gigantic appearance, came into Tamil Cinema during the early Fifties. As a henchman of M. N. Nambiar, the irredeemable villain of the film Kavalkaran, one can still remember how Asokan would angrily shout at his master who betrayed him. The decibel that he created as a villain in Adimai Penn was exceedingly

characteristic of his villainy. Perhaps it is the innate fury in his voice that enabled him to perform evil, mythological characters such as Dhuriyodhana and Soorapadman in the films Karnan and Kandan Karunai. Asokan's voice blasted in the theaters especially, while watching the film Kandan Karunai.

Asokan became an inseparable part of number of MGR films. He not only did the character role but also adorned roles such as MGR's father; father-in-law and elder brother. Besides acting with MGR, he also produced a couple of MGR films like Thalaivan and Netru-Inru-Naalai. Who can forget his role as hero in Modern Theatres' Vallavanukku Vallavan' in which Gemini Ganesan starred as villain. He also came as hero in the film Idhu Sathiyam paired with Chandrakantha. He was also seen singing songs in the voice of T. M. Soundarajan and P. B. Srinivas. Songs such as 'Oer Aayiram Paarvaiyile' Udalukku Uyir Kaaval,' Sathiyam Idhu Sathiyam'and 'Veeduvarai Uravu' are not only thoughtful, philosophical melodies, but also valuable musical treasures of Tamil Cinema (25). Let us see few of his songs as contexts in this study.

CONTEXT- 1

Idhu Sathiyam (This is a promise) is a 1963 Indian Tamil-language drama film directed by K. Shankar. It was released on 30 August 1963. Music was composed by the duo Viswanathan and Ramamoorthy and the lyric by Kaviyarasu Kannadasan.

Song Originally written in Tamil Language	Translation of the Song in English Language
சத்தியம் இது சத்தியம் எல்லாம் வல்ல இறைவனின் ஆணை சொல்லப் போவது யாவையும் உண்மை பத்துத் திங்கள் சிறையில் இருந்தேன் பள்ளிக்கூட அறையில் இருந்தேன் எத்தனையோ சிறைகளை நான் பார்த்து விட்டேன் போடா போ போடா போ தலைக்கு மேலே வெள்ளம் போனால் ஜாண் என்ன முழம் என்ன தன்னை நம்பும் தைரியம் இருந்தால் நாள் என்ன பொழுதென்ன விலைக்கு மேலே விலை வைத்தாலும் மனிதன் விலை என்ன உயிர் விட்டு விட்டால் உடல் சுட்டு விட்டால் அதில் அடுத்த கதை என்ன என்ன பஞ்சைப் போட்டு நெருப்பை மறைப்பவன் பைத்தியக்காரனடா	Promise it is a promise It is the order of the almighty God Whatever I am going to say is True I reside in the jail (mother's worm) for ten months I was there at the place of learning I have seen many jails go away go away from me If the flood goes above the head What if, whether it is half feet or a metre If one has confidence on oneself Whether it is day or not never bother If one fixes price on the fixed price What is the price of human? If the life force ebs out and The body is burnt what is its next story He is an hypocrate if he tries to hide the fire with the help of sponge If one spends money to tide over one's sin he is also known as hypocrate He is an animal who lives a life suppressing honesty He is a God who lives a life of honesty day by day

பாவம் தீர்க்க பணத்தை இரைப்பவன் பச்சை மடையனடா நெஞ்சுக்கு நீதியை ஒளித்தே வாழ்பவன் நிச்சயம் மிருகமடா நல்ல நேர்மையிலும் தன் வேர்வையிலும் தினம் வாழ்பவன் தெய்வமடா ஆ தினம் வாழ்பவன் தெய்வமடா	
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Interpretation of the Song

The hero swears in the name of God that whatever he is going to state is truth. The hero further states that he was in the womb of his mother for ten months which he considers as jail. He further states that he had seen jails a plenty. He now states if the problems flow above one's head whether it is a feet or metre if one has the confidence on oneself he can over come it. If the merchant increases the price endlessly, what will happen if he dies one day – where will he reach or what will he attain. The sum and substance of the song are the following:

- He is an hypocrite if he tries to hide the fire with the help of sponge.
- If one spends money to tide over one's sin, he should be an hypocrite.
- He is an animal who lives a life suppressing honesty
- He is a God who lives a life of honesty day in and out.

Critical Analysis

This song is written in such a way that those who hide honesty and live as per their whims and fancies are not at all considered as human being. By practicing probity and honesty alone one can lead a life of human being and transform himself in to God hood and as such it touches upon all the virtues contemplated by W. D. Ross (i.e. Fidelity, Reparation, Gratitude, Justice, Beneficence, Self-improvement, Non-maleficence).

Special Mention: In the broadcast dated 6.7.2025 Mega TV Endrum MSV - the great Mellisai Mamannar M.S. Viswanathan to the above song told the interviewer Mr. Aadhavan who was also a film director that certain songs bring popularity to the heroes one such song is the above. Therefore, it is an undisputed notion that songs made heroes popular among their followers.

CONTEXT- 2

Manapanthal is 1961 Indian Tamil-language romance film, directed by V. N. Reddy, produced by T. R. Ramanna and written by Thuraiyur K. Moorthy, with music by Viswanathan and Ramamoorthy sung by P.B. Srinivas, lyrics by Kaviyarasu Kannadasan:

Song Originally written in Tamil Language	Translation of the Song in English Language
உடலுக்கு உயிர் காவல் உலகுக்கு ஒளி காவல் கடலுக்கு கரை காவல் கண்ணுக்கு இமை காவல் மழலைப் பருவத்தில் தாய் காவல் வளர்ந்து விட்டால் தன் மனம் காவல் இளமையிலே ஒரு துணை காவல் இறந்து விட்டால் பின் யார் காவல் சட்டம் என்பது வெளி காவல் தர்மம் என்றால் அது மனக் காவல் இரண்டும் போன பின் எது காவல் காதல் முறிந்த பெண்ணுக்கு வாழ்வில் யார் காவல் அவள் மாலை அணிந்த உயிருக்கு உலகில் யார் காவல்	The guardian to the body is Life-force The guardian to the world is light The guardian for the ocean is its bank The guardian to the eyes is its eye-lid The guardian to the childhood is mother The tendency alone is one's guardian when one grows up The life partner is the guardian during youthhood Who is the guardian after death? The guardian for the society is Law The guardian for the mind is one's tendency (righteousness) Who will be the guardian when the above two (i.e. law in the society and righteousness) cease to exist?

யார் காவல் யார் காவல் யார் காவல்

Who will be the guardian to the maiden whose love affair breaks?

Who will be the guardian for the garland which she wore?

Interpretation of the Song

This song wonderfully narrates the various guardians of a personality i.e.

- Life-force is guard to the body; light is the guard to the world; the guardian to the sea is its bank and the guardian to the eyes are its led. During childhood, it is the mother who is the guardian when grown one's righteousness alone is his guardian and during the youthhood it is the life partner is the guarian. The song questions who is the guardian when one dies? It indirectly points out that the body will cease to exist when the life ebbs out. The life goes out with its mind consisting of tendency and the good and bad deeds he had committed in the life he had lived.

The song emphasis even though the law protects one from the outer world but it is the virtue or

righteousness one practices is the inner guardian for the mind and tendency. It also questions if the law and virtue cease to exist what will happen to the society. People will vie with each other and only chaos would prevail in the society.

Critical Analysis

This song is written in such a way that the practice of virtue or righteousness is paramount importance that will protect the individual as the law protects the society. If the two cease to exist only chaos alone would prevail in the society as such it touches upon all the viture contemplated by W. D. Ross (i.e. Fidelity, Reparation, Gratitude, Justice, Beneficence, Self-improvement, Non-maleficence) as one practices the righteousness all these canons contemplated by W. D. Ross will certainly be imbibed.

CONTEXT- 3

Iravum Pagalum is a 1965 Indian Tamil-language crime thriller film directed by Joseph Thaliath Jr., Produced by Joseph Thomas; Singer: S. A. Ashokan Music: T. R. Pappa Lyrics by Alangudi Somu; 17,61,415 views 19 Jul 2021

Song Originally written in Tamil Language	Translation of the Song in English Language
<p>இறந்தவன் சொமந்தவனும் இறந்திட்டான் அதை இருப்பவனும் எண்ணிப் பார்க்க மறந்திட்டான் பறந்து பறந்து பணம் தேடி பாவக் குளத்தில் நீராடி பிறந்து வந்த நாள் முதலாய்ப் பேராசையுடன் உறவாடி இறந்தவன் அப்படி இறந்தவன் சொமந்தவனும் இறந்திட்டான் அதை இருப்பவனும் எண்ணிப் பார்க்க மறந்திட்டான் தாயாரின் வேதனையில் பிறக்குறான் மனுஷன் தன்னாலே துடிதுடிச்சு இறக்குறான் இடையில் ஓயாத கவலையிலே மிதக்கிறான் இளமையிலே சில நாள் முதுமையிலே சில நாள் இன்பத்திலே சில நாள் துன்பத்திலே சில நாள் அன்னையும் மனைவியும் அருமைப் பிள்ளையும் கண்ணீர் சிந்திடவே கடைசி வழி ஒரு நாள் கடைசி வழி ஒரு நாள் அப்படி இறந்தவன் சொமந்தவனும் இறந்திட்டான் அதை இருப்பவனும் எண்ணிப் பார்க்க மறந்திட்டான்</p>	<p>Those who carry the dead body would also die – those who are alive desist to accept this concept. He died after yielding money with an aggrandizing attitude and taking bath in the pool known as sin pool. Those who sail through such a person after death desist to realize the truth, they too will die one day. He borns out of pain experienced by his mother such a person dies after undergoing suffering during his life Some days in youth Some days during old age Joy during some days and sorrow during some days Some days mother, wife and beloved children shedding tears he dies one day and those who carry such a dead body would also die the rest of the people fail to understand the truth will also die too.</p>

Interpretation of the Song

This song reminds an eternal truth that death is ultimate and every thing created will have a future dissolution. It also reminds a wonderful conversation King Yudhishtra had with Yagsha in Yakha-Prasna, in Mahabharata. The Yagsha asked Yudhishtra so many questions on ethics and morality one of the questions is important under this context i.e. What is the most wonderful thing in this world? Yudhishtra answered: day after day there enter into the temple of death, countless lives. Looking on this spectacle, the rest of them, those

who remain, believe themselves to be permanent, immortal. Can anything be more wonderful than this? (26).

Critical Analysis

This song explains an eternal truth that nothing is permanent in this world and everything is created will have a future dissolution, however, it does not coincide the virtue contemplated by W.D.Ross (i.e. Fidelity, Reparation, Gratitude, Justice, Beneficence, Self-improvement, Non-maleficence).

CONTEXT- 4

Paadha Kaanikkai (transl. Offering to the feet) is a 1962 Tamil-language drama film directed by K. Shankar and written by M. S. Solamalai. Song- Veedu Varai Uravu: Singer -T.M. Soundararajan; Lyric by Kaviyarasu Kannadasan; Music by Viswanathan and Ramamoorthy. 49,29,438 views 22 Feb 2019; <https://www.youtube.com/watch?v=qJDoE0aVZtE>

Song Originally written in Tamil Language:	Translation of the Song in English Language:
ஆடிய ஆட்டமென்ன பேசிய வார்த்தை என்ன தேடிய செல்வமென்ன திரண்டதோர் சுற்றமென்ன கூடுவிட்டு ஆவிபோனால் கூடவே வருவதென்ன வீடுவரை உறவு வீதி வரை மனைவி காடு வரை பிள்ளை கடைசி வரை யாரோ ஆடும் வரை ஆட்டம் ஆயிரத்தில் நாட்டம் கூடிவரும் கூட்டம் கொள்ளிவரை வருமா தொட்டிலுக்கு அன்னை கட்டிலுக்குக் கன்னி பட்டினிக்குத் தீனி கெட்ட பின்பு ஞானி சென்றவனைக் கேட்டால் வந்துவிடு என்பான் வந்தவனைக் கேட்டால் சென்று விடு என்பான் சென்று விடு என்பான் விட்டுவிடும் ஆவி பட்டுவிடும் மேனி சுட்டுவிடும் நெருப்பு சூனியத்தில் நிலைப்பு சூனியத்தில் நிலைப்பு	What game was played and what words are uttered and what was earned out of that Whatever people had attracted by you When the life force ebbs out who will accompany you. The bondage ceases to exist at the house itself Wife's relationship ends at the end of the street Children's relationship ends at the funeral place Who will accompany you thereafter As long as the game goes on our interest would be on the money (i.e. thousands to earn) How long the retinue that is around you (when you are wealthy) – will they come till the funeral pyre For the cadle it is the mother For the bed it is the young maiden For hunger it is food At once the life is spoiled one tries to become a saint If asked to the departed they will say come unto us If you ask the one who has come, they will say go away. Life force ebs out and the body begun to decay The pyre thus turns the body in to ashes and the life lies to zero

Interpretation of the Song

This song picturizes the span of life and the human bondage towards mother, wife, children and the relationship. It says that when the life ebs out of the body the relationship or the so-called bondage created by the mind cease to exist, before the remains of the

body is taken away for the funeral pyre. On how one leads a life in the world, the poet exclaims that the game in the world continues keeping longing for money, woman and its related worldly affairs. Man is entangled in the vicious circle of desire for money, woman and the worldly affairs. The poet wonderfully points out that

when the life force ebs out of the body nothing of the above kind will accompany and thereby they are unreal. For the an uncertain and non-permenent wordly affairs one seems to give their thoughts and action.

Critical Analysis

This song explains an eternal truth that nothing is permanent in this world and the bondage that is created will cease to exsist at once the life force ebs out

of the body. For this shallow and empty life men and women are fascinated to live. It indirectly points something real and invisible i.e. practicing righteousness and thereby coincide with the viture contemplated by W. D. Ross (i.e. Fidelity, Reparation, Gratitude, Justice, Beneficence, Self-improvement, Non-malfeasance).

Table of Confluence of Contexts with Reference to Theoretical Genesis Arrived for Ethics				
W. D. Ross	Contexts from I to IV			
	I	II	III	IV
Fidelity (duty to keep promises)	V	V	No	V
Reparation (duty to compensate others when we harm them)	✓	✓	No	✓
Gratitude (duty to thank those who help us)	✓	✓	No	✓
Justice (duty to recognize merit)	✓	✓	No	✓
Beneficence (duty to improve the conditions of others)	✓	✓	No	✓
Self-improvement (duty to improve our virtue and intelligence)	✓	✓	No	✓
Non-malfeasance (duty not to injure others)	✓	✓	No	✓

Remarks on the Table of Confluence of Contexts of Chapter-V

The first song of this Chapter is written in such a way that those who hide honesty and live as per their whimps and fancies are not at all considered as human being. By practicing probity and honesty alone one can lead a life of human being and transform himself in to God hood and as such it touches upon all the viture contemplated by W. D. Ross. Second song emphasises the practice of virtue or righteousness as that will protect the individual as the law protects the society and touches upon all the virtue contemplated by W. D. Ross. The third song explains an eternal truth that nothing is permanent but does not coincide with the virtue contemplated W. D. Ross and the forth song explains nothing is permanent in this world and the bondage created by the mind would cease to exist when the life ebbs out of the body and practicing righteousness alone would lead to emancipation and thereby coincides with all the virtue contemplated by W. D. Ross.

CHAPTER- VI

C. Krishna Rao Gundu Rao or NAGESH
(27 September 1933 – 31 January 2009)



C. Krishna Rao Gundu Rao alias NAGESH's parents belonged to the Kannada-speaking Madhwa Brahmin community. He was born in Dharapuram of Tirupur district. His father died at an early age and the burden of educating Nagesh fell upon his mother. Nagesh was afflicted by small pox and that is the reason why his face appeared roughly. He moved to Madras city in search of a career at an early age and found employment as a clerk in the Indian Railways. He shared his single bedroom room with two others and was able to bear the expenditure from his salary. His room mates were the great lyric writer Vaali and director Sridhar.

Early in his life, he saw a Tamil play Kamba Ramayanam enacted by his colleagues, and felt that he could do a good job as an actor. He persuaded the secretary of the Railways cultural association to give him the role of a man suffering from stomach pain. MGR, the chief guest, seeing this play, in his speech praised Nagesh for his performance. From then onwards, Nagesh played small roles in various drama troupes. In 1958, producer Balaji gave Nagesh his first chance in a film called Manamulla Marudhaaram. The film did not do well at the box office. Moreover, Nagesh had only a small role to play in the movie. In 1960, Nagesh made his debut in Kannada with Makkala Rajya. Nagesh won critical acclaim for his performance in the 1961 movie Thayilla Pillai. But it was his 1962 hit Nenji Oru Aalayam which launched his career in the Tamil film industry. Nagesh was signed for K. Balachander's Server

Sundaram in which he played the main role. The movie was a remarkable hit. The film Server Sundaram, in which Nagesh plays the main role is believed to be roughly based on the real-life story of the actor. He had acted in over 1,000 Indian movies from 1958 to 2008 - in a variety of roles as comedian, hero, supporting actor and villain. He carved a niche for himself and excelled in his acting as Dharumi in the movie Thiruvilaiyadal along with Nadigar Thilagam Sevaliyar Sivaji Ganesan. If one watches at the conversation of Nagesh, Shivaji and Nakeeran one will be bewildered to note the scenic beauty, the grandeur of conversation in Chaste Tamil wherein Dharumi chanced to take away major credit of the ever-enduring scene. Despite being primarily a comedian, Nagesh was rated highly as a character actor by the peers. Nagesh's style of comedy was largely inspired by Hollywood icon Jerry Lewis (27).

CONTEXT- 1

Chandrodayam is a 1966 Tamil-language romantic comedy film directed by K. Shankar. M. G. Ramachandran, J. Jayalalithaa and M. N. Nambiar are stars and Nagesh in supporting roles and released on 27 May 1966, Lyrics by Vali and Music by M. S. Viswanathan, sung by T. M. Soundararajan and Seergazhi Govindarajan.

Song Originally written in Tamil Language	Translation of the Song in English Language
காசிக்கு போகும் சந்யாசி உன் குடும்பம் என்னாகும் நீ யோசி கங்கைக்கு போகும் பரதேசி~~ ஈ.ஈ ஈ..ஈ...ஈ...ஈ...ஈ...ஈ...ஈ...ஈ... கங்கைக்கு போகும் பரதேசி... நீ நேத்துவரையிலும் சுகவாசி பட்டது போதும் பெண்ணாலே ஏ..ஏ..ஏ..ஏ.. பட்டது போதும் பெண்ணாலே இதை பட்டினத்தாரும் சொன்னாரே அவ சுட்டது போதும்..ம்...ம்..ம் ! சிவ சிவ சிவனே,ஏ,ஏ,ஏ,ஏ சிவ சிவ சிவனே..ஏ..ஏ..ஏ..ஏ ஆ..ஆ...ஆ...ஆ...ஆ...ஆ...ஆ.. சிவனே ! ஆ..ஆஆ...ஆ..ஆ.. சுட்டது போதும் சொல்லாலே நான் சுகப்படவில்லை அவளாலே காசிக்கு, காசிக்கு காசிக்கு போறேன் ஆள விடு என்னை இனிமேலாவது வாழ விடு ஆதரவான வார்த்தையை பேசி அருமை மிகுந்த மனைவியை நேசி அன்பெனும் பாடத்தை அவளிடம் வாசி அவளை விடவா உயர்ந்தது காசி அவதி படுபவன் படுசம்சாரி அப்பா நீயோ பிரம்மச்சாரி தலைஅணை மந்திரம் மூளையை தடுக்கும் தாரக மந்திரம் மோட்சத்தை கொடுக்கும்	oh Ascetic you intend to go to Kashi Think, what would happen to your family oh Paradesi you intend to go to the Ganges But you were experiencing bodily pleasure till yesterday I experienced enough difficulties from the woman It has been told by Saint Pattinathar She had burnt me with her feary words I have not experienced pleasure from her Please let me go to Kashi I may live atleast hereafter Speak admirable words and love your beloved wife Read the lesson of love before her Is Kasi greater than her I am the sufferer the householder You on the other hand is a brahmachari That which enthrall the bed will spoil the brain On the otherhand primeval mandra will lead to moksha I am therefore going to Kashi and allow me to live hereafter Householder's life alone is better virtue That was uttered by Thiruvalluvar The lamp of household life is the wife

காசிக்கு, காசிக்கு காசிக்கு போறேன் ஆள
விடு என்னை இனிமேலாவது வாழ விடு
இல்லறம் என்பது நல்லறம் ஆகும்
இதுவே வள்ளுவன் சொன்ன சொல்லாகும்
குடும்பத்தின் விளக்கு மனைவி என்றாகும்
கோபத்தை மறந்தால் சொர்க்கம்
உண்டாகும்
பக்தியின் வடிவம் சன்யாசம்
புண்ணியவான்கள் சகவாசம்
அதுவே சந்தோஷம்
சக்தியின் வடிவம் சம்சாரம்
அவளே அன்பின் அவதாரம்
வேண்டாம் வெளி வேஷம்
காசிநாதனே என் தெய்வம்
கட்டிய மனைவி குலதெய்வம்
மனைவியும் தெய்வமும் ஒன்றில்லை
மனைவி இல்லாமல் தெய்வம் இல்லை
சரியோ, இனி அவளுடன் இருப்பது சரியோ
அவள் துணையினை பிரிவது முறையோ
பகைதான் வளரும்
பகையே அன்பாய் மலரும்
பிரிந்தவர் இணைந்திட படுமோ
கலந்தவர் பிரிந்திட தகுமோ
இல்லறம் நல்லறமே

Leaving anger, one would experience heaven
Devotion leads to renunciation
That alone is the resort of the nobles
That alone is happiness
Wife is the abode of spirit
She alone is the embodiment of love
Don't pretend as if you have renounced the world.
The Lord of Kasi alone is my God
Married woman is the family diety
Wife and God are not the same
God is not there without wife (for the household)
Is it right to be with her?
Is it fair to leave her?
Only enmity alone would grow
Enmity would become love
It will lead one to unite the separated
Is it fair that those united be separated?
Household is better virtue

Interpretation of the Song

This song is a conversation between a married person (Nagesh) and a brahmachari i.e. a person who is not married (MGR who plays the part of hero in the movie). The married person would like to escape from the household life and would like to go to Kashi wearing the saffron dress like a saint and the Brahmachari who is MGR educates him the nuances and virtue of household life and how one should enjoy life with his life partner controlling anger regarding the wife as a friend, companion and the demigod in the house. Such a

virtue has been enunciated by the great Thiruvalluvar in his book entitled Thirukural.

Critical Analysis

This song explains the nuances and virtue of household life and how one should enjoy life with his life partner controlling anger regarding the wife as a friend, companion and the demigod in the house and talks about beneficence, justice, self-improvement as contemplated by W. D. Ross.

CONTEXT- 2

Bama Vijayam is a 1967 Tamil-language comedy film written and directed by K.Balachander. Lyrics by Kannadasan. Singers: T.M. Soundararajan, L. R. Eswari, P. Susheela Music by MS Viswanathan, Manohar Pictures, M. S. Kasi.

Song Originally written in Tamil Language	Translation of the Song in English Language
வரவு எட்டணா செலவு பத்தணா அதிகம் ரெண்டணா கடைசியில் துந்தனா துந்தனா துந்தனா நிலைமைக்கு மேலே நினைப்பு வந்தால் நிம்மதி இருக்காது	The income is eight ana The expense is ten anas Excess two anas That would lead to distress If one thinks above one's capacity Peace will not prevail Oh peace will not prevail

அய்யா நிம்மதி இருக்காது
அளவுக்கு மேலே ஆசையும் வந்தால்
உள்ளதும் நிலைக்காது
அம்மா உள்ளதும் நிலைக்காது
வயசுக்கு மேலே உலகத்தில் உள்ள
நல்லது பிடிக்காது
மாமா நல்லது பிடிக்காது
வயசு பிள்ளைகள் புதுசா பெருசா
வாழ்வது பொறுக்காது
அப்பா வாழ்வது பொறுக்காது
வாடகை சோபா 20 ரூபாய்
விலைக்கு வாங்கினா 30 தே ரூபா
அடங்கா மனைவி அடிமை புருஷன்
குடும்பத்துக்காகாது
யானையை போலே பூனையும்
தின்னா ஜீரணமாகாது
அய்யா ஜீரணமாகாது
பச்சை கிளிகள் பறப்பதை பார்த்தால்
பருந்துக்கு பிடிக்காது
அப்பா பருந்துக்கு பிடிக்காது
பணத்தை பார்த்தால் கௌரவம்
என்பது மருந்துக்கும் இருக்காது
மாமா மருந்துக்கும் இருக்காது
தங்க சங்கிலி இரவல் வாங்கினா
தவறி போச்சுன்னாதகிட தந்தன
பாமா விஜயம் கிருஷ்ணனுக்காக
இங்கே எதுக்காக
அய்யா இங்கே எதுக்காக
மாதர்கள் எல்லாம் கன்னியராக
மாறனும் அதுக்காக
அப்பா வேறே எதுக்காக
காதல் செய்த பாவத்துக்காக
வேறே எதுக்காக
அப்பா வேறே எதுக்காக
பட்டால் தெரியும் பழசும் புதுசும்
கேட்டால் தெரியும் கேள்வியும் பதிலும்

If the desire is more than one's capacity
What is that in the hands would vanish?
Oh what is that in the hands will vanish
After certain age one will not like what is
good in the world
Oh uncle one will not like what is good in the
world
The old ones will not like the newly married
leading a luxurious life
Rental sofa is Rs.20 however if it is bought it
will cost Rs.30/- alone
Non-cooperative wife and the husband who
is a slave to his wife is not good for the family
If the cat eats like an elephant digestion will
be a problem
The eagle dislikes when parrots fly
If one looks at money alone, pride will not be
there even on an iota level
If one borrows golden chain and if it is lost the
man will be in peril
Arrival of Bama is for Lord Krishna
Here it is for the women to become maiden
For what because we had indulged in the
sinful act of love
For what else – only when one experience
whether who succeeds "old or new"
Only when we enquire we shall understand
the question and its answer

Interpretation of the Song

This song is about the earnings of a person and advises how he should spend the money judiciously otherwise that would lead to distress. It also brings out the fact that the aged parents will not tolerate their son leading a happy life immediately after marriage. This song cautions that a non-cooperative wife and a husband who just dances to the tune of his wife is not advisable and it gives few examples on this aspect.

Critical Analysis

Though this song explains the nuances and virtue of household life and cautions the aged parents to keep away from their sons after they get married but also gives sane advice how to lead a secured and peaceful life in the society and does not coincide with the virtue contemplated by W. D. Ross.

CONTEXT- 3

Kalyana Oorvalam is a 1970 Tamil language drama movie, directed by K.S. Sethumadhavan and produced by R Parthasarathy, Lyrics written by: Kaviyarasu Kannadasan; Singer: T.M. Soundarajan; Music: M.S.Viswanathan.

Song Originally written in Tamil Language	Translation of the Song in English Language
<p>ஆண்டவன் முகத்த பாக்கணும் நான் அவனிடம் ஒன்னே ஒன்னு கேட்கணும் ஏன்டா சாமி என்ன படைச்ச என்னை படைக்கையிலே என்ன நினைச்ச பணம் இருந்தா இந்த உலகத்திலே பல கதை நடக்குதப்பா நீ படைக்கையிலே கொஞ்சம் நோட்டையும் கிழிச்ச படைச்சா உதவியப்பா படித்தால் என்ன உழைத்தால் என்ன பணம்தான் வாழ்வின் எல்லையப்பா தர்மம் என்பது என்றோ ஒரு நாள் தற்கொலை புரிந்ததப்பா தலைவன் உடம்பும் நீதிக்கு பயந்துகோவிலில் மறைந்ததப்பா அழுதால் என்ன தொழுதால் என்ன நடக்கும் கதைத்தான் நடக்குதப்பா ஒவ்வொரு உயிருக்கும் இறைவன் தந்தது ஒரு ஜாண் வயிறல்லவா ஒரு ஜாண் வயிற்றுக்கு வழியில்லை யென்றால் ஒரு முழம் கயிறல்லவா வயிறும் வைத்து கயிறும் வைத்துப் படைத்தது உந்தன் தவறல்லவா</p>	<p>I wish to see the Lord's face and would like to ask him only one thing Why did you create me? What did you think when you thus create me? When money is there in the world many stories can happen – had you sent me with some money it would have been helpful Whether we are educated or worked, money alone is the absolute boundary Virtue had taken the route of suicide long ago Leader's body had taken shelter in the temple out of fear of virtue Whether we cry or pray whatever that had to happen would happen God had granted stomach admeasuring an inch to all the living beings If there is no way to live then a piece of rope is enough (to end the life) It is not a fault on your side to create the stomach and the rope together</p>

Interpretation of the Song

This song talks about money and with the money alone many things can happen and virtue has no value in the society. It questions even the God why he had created him without money and find faults with the God. This song points out the sway of money power and denounces the spiritual aspect and attacks the society that is not giving importance to the practice of virtue and thereby indirectly points out the necessity of practicing virtue and thereby coincide with virtue contemplated by W. D. Ross.

Critical Analysis

This song points out the sway of money power and denounces the spiritual aspect and attacks the society that is not giving importance to the practice of virtue and thereby indirectly points out the necessity of

practicing virtue and thereby coincide with virtue contemplated by W. D. Ross.

CONTEXT- 4

Edhir Neechal is a 1968 Indian Tamil-language comedy drama film written and directed by K. Balachander. The film was released on 12 December 1968, and became a commercial success, with Balachander winning the Tamil Nadu State Film Award for Best Dialogue Writee; lyrics written by Kavinger Vaali; Music by V. Kumar and sung by Seergazhi S Govindarajan.

Song Originally written in Tamil Language:	Translation of the Song in English Language:
<p>அகர முதல எழுத்தெல்லாம் ஆதி பகவன் முதற்றே உலகு வெற்றி வேண்டுமா? போட்டுப் பாரடா எதிர்நீச்சல் சர்தாம் போடா தலைவிதி என்பது வெறுங்கூச்சல் எண்ணித் துணிந்தால் இங்கு என்ன நடக்காதது கொஞ்சம் முயன்றால் இங்கு எது கிடைக்காதது? பிள்ளையைப் பெறுகிற அம்மாவுக்கு பத்து மாதமும் எதிர்நீச்சால் பொறக்குற கொழந்த நடக்குற வரையில் தரையில் போடுவது எதிர்நீச்சல் பள்ளிக்குப் பள்ளி இடத்துக்கு அலையும் அப்பனுக்கது தான் எதிர்நீச்சல் பிள்ளைக்கு எப்படி இடம் கிடைச்சாலும் பரிட்சை வந்தா எதிர்நீச்சல் எதிர்நீச்சல் கடற்கரையோரம் நடக்குற காதல் கல்யாணம் முடிப்பது எதிர்நீச்சல் கணக்குக்கு மேலே பிள்ளையைப் பெத்து காலங்கழிப்பதும் எதிர்நீச்சல் கண்மூடி வழக்கம் மண்மூடிப் போகக் கருத்தைச் சொல்லுவது எதிர்நீச்சல் வீட்டுக்கு வீடு ஓட்டுக்கள் வாங்கி பதவிக்கு வருவது எதிர்நீச்சல்</p>	<p>All the words emerge from agaram similarly this world is emerged from God If you need victory you need to swim against the current If one says that it all fate is fallacy in belief If one thinks and acts what will not happen If one tries what cannot be achieved For the mother who carries the child all the ten months are swimming against the current For the baby is born it swims against the wind till it turns to walk For the father who runs from school to school to obtain a seat for his child it is swimming against the current Even if the child gets admission the baby will swim against the current during the time of examination Love that happens while walking along the shore getting married is swimming against the current Getting babies and babies and whiling away the time is swimming against the current Foretelling by closing the eye is also swimming against the current Getting votes from house to house and attaining political power is swimming against the current</p>

Interpretation of the Song

This song talks about how to attain victory to one's endeavour by raising above the ordinary like swimming against the current whether to get married, obtaining a seat for the child and getting passed in the examination. Being idle and blaming the fate is fallacy in belief.

Critical Analysis:

Though this song talks about how to attain success however does not coincide with the virtue contemplated by W. D. Ross.

CONTEXT- 5

Poova Thalaya is a 1969 Indian Tamil-language comedy film written and directed by K. Balachander; lyrics by Kavinger Vaali, Sung by T. M. Soundararajan, Music by MS Viswanathan

Song Originally written in Tamil Language	Translation of the Song in English Language
<p>பூவா தலையா போட்டாத் தெரியும் நீயா நானா பார்த்துவிடு பூ விழுந்தா நீ நெனச்சபடி தலை விழுந்தா நான் கேட்டபடி காசிமுந்தாத் தான் சுண்டச் சொல்லும் கண்டவன் வாயைக் கிண்டச் சொல்லும் ஏறுக்கு மாறாப் பேச்சு சொல்லும் எதிர்த்து நின்னா என்னாகும் தேவைக்கு மேலே தேடி வச்சாலே ஆடச் சொல்லாதோ ஆணவத்தாலே சாட்டைக்கு பயந்தா சண்டிக்குதிரே சறுக்கி விழுந்தா நொண்டிக் குதிரே ஓட்ட மெடுத்தா கிண்டிக் குதிரே ஓழுங்கா இருந்தா வண்டிக்குதிரே சாது மிரண்டா காடு கொள்ளாது ஓடி ஒளிஞ்சா ஆளை விடாது சுவர் இருந்தாத் தான் சித்திரம் போட சிலை இருந்தாத் தான் கோவிலை நாட தமிழ் இருந்தாத் தான் காவியம் பாட தலை யிருந்தாத் தான் பூசுக்குட மாப்பிள்ளை முறுக்கு யாருக்கும் இருக்கு வீம்புக்கு முறைச்சா மாறிடும் கணக்கு</p>	<p>Head or tail will be known (only when the coin is tossed) let us see you or me If it is tail whatever you think will be done If it is head you need to do what I ask for Only when there is a coin it will tempt one to toss and make others to provoke It will also tempt one to speak tantalizingly If one opposes to that what will happen If one saves more than what is required Will it not make one to behave egoistically? If the horse is afraid of the staff, it is a trouble some one If the horse slips it is named as handicapped If the horse runs fast, it is the racing horse of Guindy If it is upright it is used to pull the cart. If the sane gets anger the forest will not be enough to withstand his fume It will not leave if he tries to hide Only when there is a wall one can draw a figure Only when there is an idol there will be a temple Only when there is the Tamil Language, we can enact poems Only when there is a head one can fix flower Bride-groom's pride will be there for all At the same time if one unnecessarily indulges in fight, it will be different.</p>

Interpretation of the Song

This song begins with tossing coin and the sway of money power. The man who has more than what he has it will make him proud and think of others as lessor ones and behave egoistically. Thus, it caution's one to behave properly in the society by giving sane advice.

Critical Analysis

This song talks about the money power and its sway that leads one to behave improperly and indirectly cations one to behave properly. Though it directly does not talk about virtue but it is the practice of virtue that alone lead one to become sane and thereby coincide with the virtue contemplated by W. D. Ross.

Table of Confluence of Contexts with Reference to Theoretical Genesis Arrived for Ethics					
W. D. Ross	Contexts from I to V				
	I	II	III	IV	V
Fidelity – (duty to keep promises)	No	No	✓	✓	✓
Reparation (duty to compensate others when we harm them)	No	No	✓	✓	✓
Gratitude (duty to thank those who help us)	No	No	✓	✓	✓
Justice (duty to recognize merit)	✓	No	✓	✓	✓
Beneficence (duty to improve the conditions of others)	✓	No	✓	✓	✓
Self-improvement (duty to improve our virtue and intelligence)	✓	No	✓	✓	✓
Non-maleficance (duty not to injure others)	No	No	✓	✓	✓

Remarks on the Table of Confluence of Contexts of Chapter-VI

The first song of Chapter-VI explains the nuances and virtue of household life and how one should enjoy life with his life partner controlling anger regarding the wife as a friend, companion and the demigod in the house and talks about beneficence, justice, self-improvement as contemplated by W. D. Ross. The second song though explains the nuances and virtue of household life and cautions the aged parents to keep away from their sons after they get married but does not coincide with the virtue contemplated by W. D. Ross. The third song points out the sway of money power and denounces the spiritual aspect and attacks the society which is not giving importance to the practice of virtue and thereby indirectly points out the necessity of practicing virtue and thereby coincide with virtue contemplated by W. D. Ross. The fourth song talks about how to attain success however does not coincide with the virtue contemplated by W. D. Ross. The final song identified in this chapter talks about the money power and its sway that leads one to behave improperly and indirectly cautions one to behave properly. Though it directly does not talk about virtue but it is the practice of virtue that alone lead one to become sane and thereby coincide with the virtue contemplated by W. D. Ross.

CHAPTER- VII

Subramaniam Shankar (Alias) Jaishankar

12th July 1938 to 3rd June 2000



Subramaniam Shankar alias Jaishankar was born on July 12, 1938 at Kokkarakulam in Tirunelveli district. His father K.A. Subramaniam was a magistrate. His mother's name was Yogammal. He went to the famous P.S. High School for his schooling and thereafter Vivekananda College, for his Honors degree. Though he enrolled to practice Law, but gave it up because of his interest in drama and later cinema. His initial stage training was under S.V. Sahasranamam. It was during his theatre days that he met Geetha and married her. He was also associated with Cho's Viveka Fine Arts. He played the lead role in Kalki's Amara Thara, staged by Koothabiran's Kalki Fine Arts. His first movie was Iravum Pagalum that was a box office success.

Disappointed that he could not get opportunities to act further in movies, he took up a job with Simpson and Co in Delhi. But he soon returned to Chennai as he got an opportunity to act in the film Kuzhandaiyum Deivamum that became a huge hit. Jaishanker's action-oriented films were very much appreciated by the public and he got the name of *Thennagathu James Bond*. Jai, as he was fondly called, was modest and courteous even during his heydays. In his 100th film Idayam Parkirathu he played a blind young man. His career took a dramatic change (to playing

villain and character roles) with the release of "Muratukkalai" with Rajnikant. He was always generous to waive anything due from a producer if the latter was in a hopeless situation. His last film was Chinna Raja.

Apart from a versatile actor he was an excellent human being. He passed away on 3rd June 2000 following a heart attack on a visit to the Gulf (28).

CONTEXT- 1

Nootrukku Nooru is a 1971 Indian Tamil-language psychological thriller film directed and written by K. Balachander. *Nootrukku Nooru* was released on 19 March 1971, produced by N.Selvaraj and others, Edited by N.R. Kittu and Music by V. Kumar; Lyrics by Kavinger Vali, sung by P. Suseela.

Song Originally written in Tamil Language	Translation of the Song in English Language
பன்னிரண்டு மணியளவில் குளிர் பனிவிழும் நள்ளிரவில் கண்ணிரண்டில் மலர்ந்திடவே இன்ப கனவுகள் வரவேண்டும் ஹாப்பி ஹாப்பி நியூ இயர் நான் உன்னை வாழ்த்தி பாடுகிறேன் நீ வர வேண்டும் உன் நினைவில் மயங்கி ஆடுகிறேன் நீ வர வேண்டும் கடந்த வருடம் நடந்ததெல்லாம் பழைய ஏட்டிலே கனிந்து வரும் புது வருடம் புதிய பாட்டிலே மாதா கோவில் மணியோசை நம்மை போற்றும் அருளோசை தேவா நீயும் வா.. உருகும் மெழுகில் ஒளி உண்டு ஒளியின் நிழலில் உறவுண்டு உயிரே நெருங்கி வா வருங்காலம் பொன்னாக வாழ்நாளில் ஒன்றாக எதிர்பார்க்கும் நேரத்தில் எனைத்தேடி வாராயோ.. நெஞ்சே என்னிடம் நினைவோ உன்னிடம் இதயம் எனது காணிக்கை இணைவோம் என்ற நம்பிக்கை அழைத்தேன் ஓடி வா ஓடும் காலம் ஓட்டும் இளமை நின்று வாழட்டும் அழகை தேடி வா உனக்காக பெண்ணுண்டு உறங்காத கண்ணுண்டு தனக்காக வாழாமல் தவிக்கின்ற நெஞ்சுண்டு ஆசை ஊஞ்சலில் ஆடும் வேளையில்	Twelve at the midnight pervaded by cold waves Sweet dreams should occur to the utter satisfaction of the eyes – Happy new year I sing in praise of you – you need to come I dance in transe of you – you need to come Whatever has happened last year is in the old paper and the year that is ahead the new year is in the new song The sound of bell from Marry's church is the sound that embrace us with bliss oh Deva you too have to come The candle that is melting gives light In the light's shadow relationship exist Oh life please come near The future to become golden To be one in life At the expected time Can you not come unto me Heart is with me Thoughts are also with you Heart is my donation Hope to be united in future I call upon you please do come Let the time pass by Let the youth alone survive Oh beauty come unto me This lady is for you Her eyes never sleep She never lives for her But the heart is aching for you Desire is on the cradle Thus, dancing at that time I sing in praise of you

Interpretation of the Song

This song is a love song which pours the subtle feeling of love the female vindicates towards the male and it shows the strong feeling towards her mate.

Critical Analysis

This song showers words of affection towards the male whom she has deep sense of love and as such does not coincide with the virtue contemplated by W. D. Ross.

CONTEXT- 2

Iru Vallavargal is a 1966 Indian Tamil-language action thriller film, directed by K. V. Srinivasan, produced by Modern Theatres and written by K. Devarajan. The film was released on 25 February 1966, the lyrics of the song was written by Kaviarasu Kannadasan, Sung by TM Soundararajan and P. Susila, Music by Vedha.

Song Originally written in Tamil Language	Translation of the Song in English Language
நான் மலரோடு தனியாக ஏன் இங்கு நின்றேன் என் மகராணி உனைக் காண ஓடோடி வந்தேன் நீ இல்லாமல் யாரோடு உறவாட வந்தேன் உன் இளமைக்குத் துணையாக தனியாக வந்தேன் நீ வருகின்ற வழி மீது யார் உன்னைக் கண்டார் உன் வளைக் கொஞ்சம் கைமீது பரிசென்ன தந்தார் உன் மலர் கூந்தல் அலைபாய அவர் என்ன சொன்னார் உன் வடிவான இதழ் மீது சுவை என்ன தந்தார் பொன் வண்டொன்று மலரென்று முகத்தோடு மோத நான் வளைக் கொண்ட கையாலே மெதுவாக மூட என் கருங்கூந்தல் கலைந்தோடி மேகங்களாக நான் பயந்தோடி வந்தேன் உன்னிடம் உண்மை கூற	Why do I stand with the flower alone? Just to see my princess, I came running Without you to whom I came to have relationship To be part of your youth I came alone Who had looked at you on your way? What price did they give to your hands which are studded with bangles? What did they say on seeing your hair netted with flowers? What taste did they gave on seeing your beautiful lips? A golden bee assuming your face as flower dashed against it I covered it with my bangled hand My dark hair spread like cloud I fearfully came running to you to tell you what had happened

Interpretation of the Song

This song is a love song which pours the subtle feeling of love both the male and the female expresses themselves their strong feeling of affection to each other.

Critical Analysis

This song showers words of affection by both the lovers i.e. male and female and as such does not coincide with the virtue contemplated by W.D. Ross.



CONTEXT- 3

Movie NER VAZHI is a 1968 Super Hit Tamil Movie; Lyrics by A. Maruthakasi; Music by Music - Sankar Ganesh; Directed by Thyagarajan; Produced by GoBindas Entertainment Pvt. Ltd.

Song Originally written in Tamil Language	Translation of the Song in English Language
வாய்மையே வெல்லுமடா – அதன் வழியே நாமும் செல்வோமடா நேர்மையும் நீதியும் நிமிர் வைக்கும் நிலையினிலே நம்மை உயர வைக்கும் நேருக்கு நேர் உண்மை பேச வைக்கும் – வாழ்வில் நெறி கெட்ட மனிதரை கூச வைக்கும் போகும் பாதையில் மாறாதே – உன் பொறுப்பை என்றும் மறவாதே வேகத்தை சிறிதும் குறைக்காதே விவேகத்தை மட்டும் இழக்காதே வாய்மையே வெல்லுமடா –அதன் வழியே நாமும் செல்வோமடா ஏதிர்பவர் தம்மை பணியவைத்தே இகழ்பவர் வாயால் புகழ் வைத்தே இறைவன் முருகன் அருள்புரிவான் இங்கு இன்றும் நேர்வழி நடப்பவர்க்கே இன்றும் நேர்வழி நடப்பவர்க்கே	Truth alone would triumph Let us set our path towards it Honesty and truthfulness will make you to stand erect and make us to grow higher It will make us to speak the truth It will make the tainted shy away Don't change your path Donot forget your responsibility Don't reduce your speed But don't miss your wisdom Truth alone triumph Let us go in that direction Make those who oppose surrender unto you Make those who insult you to be made to praise you Lord Muruga will shower his blessings To those who walk in the path of righteousness To walk in the path of righteousness even today

Interpretation of the Song

This song enunciates the eternal virtue i.e. truth alone would triumph and it is advisable to walk in the path of honesty. It also states that honesty and truthfulness will make one to walk with the head is held high in the society as the subject need not have to afraid of anyone and anything. Therefore, it is important to

adhere to truth and honesty in every walk of life that will make the Gods to shower their blessings.

Critical Analysis

As such this philosophical song touches all the nuances enunciated by W. D. Ross i.e. W. D. Ross (i.e. Fidelity, Reparation, Gratitude, Justice, Beneficence, Self-improvement, Non-malefeasance).

Table of Confluence of Contexts with Reference to Theoretical Genesis Arrived for Ethics			
W. D. Ross	Contexts from I to III		
	I	II	III
Fidelity - (duty to keep promises)	No	No	✓
Reparation (duty to compensate others when we harm them)	No	No	✓
Gratitude (duty to thank those who help us)	No	No	✓
Justice (duty to recognize merit)	No	No	✓
Beneficence (duty to improve the conditions of others)	No	No	✓
Self-improvement (duty to improve our virtue and intelligence)	No	No	✓
Non-malefeasance (duty not to injure others)	No	No	✓

Remarks on the Table of Confluence of Contexts of Chapter-VII

The first two songs of the Chapter-VII did not match with the virtue contemplated by W.D. Ross and

the third song touches all the nuances enunciated by W. D. Ross i.e. W. D. Ross (i.e. Fidelity, Reparation, Gratitude, Justice, Beneficence, Self-improvement, Non-malefeasance).

CHAPTER- VIII

Muthuraman Radhakrishnan

(4 July 1929 – 16 October 1981)



Muthuraman was born to Radhakrishnan Onthiriyar and Rathnavathi in Orathanadu Taluk-Okkanadu melayur, a town in the erstwhile Thanjavur district of Tamil Nadu in a Kallar family and a family that had no stage or acting links. He was the son of an advocate and his uncle was a police officer. However, in his youth he was attracted to films and fine arts. He joined the field much later in life, as he first became a government employee due to family pressure. Muthuraman was married to Sulochana. The couple had four children, the youngest of whom, Karthik Muthuraman, became a popular actor.

In 1947, he was acting with a stage group called Vairam Nadaka Sabha along with Veteran Manorama, Kulatheivam Rajagopal etc. He later joined veteran actor S.S. Rajendran's SSR Nataka Mandram and then Seva Stage and acted in numerous dramas, including *Manimagudam*, *Muthumandapam* and Bharathiyar's poetic dramas. He was helped by a known philanthropist Sri KSBS Ganapathi to embrace Cine field.

He went to play many roles in about 100 movies in the sixties and seventies. Although he was a player in an era dominated by stalwarts such as M G Ramachandran, Sivaji Ganesan and Gemini Ganesan, he made a name and place for himself as a popular actor. He is famous for playing supporting roles in movies which starred Sivaji Ganesan specially. He starred in many successful films, in co-hero roles in movies such as *Kaadhalikka Neramillai*, *Ooty Varai Uravu*, and supporting roles in movies such as *Moondru Deivangal* and *Server Sundaram*. Muthuraman also established a production company, Muthukarthik Pictures. He was a leading actor during the 1960s and 1970s and was known as *Navarasa Thilagam*. He paired with all the leading heroines of his time and acted in main and character roles. In October 1981, Muthuraman passed away in Ooty while attending the shooting for *Ayiram Muthangal* (29).

CONTEXT- I

Nenjil Or Aalayam is a 1962 Indian Tamil-language romantic drama film directed, produced and written by C.V. Sridhar. Music by Viswanathan and Ramamoorthy, while the lyrics written by Kannadasan and sung by P.B. Sreenivas:

Song Originally written in Tamil Language	Translation of the Song in English Language
நினைப்பதெல்லாம் நடந்துவிட்டால் தெய்வம் ஏதுமில்லை நடந்ததையே நினைத்திருந்தால் அமைதி என்றுமில்லை முடிந்த கதை தொடர்வதில்லை இறைவன் ஏட்டினிலே தொடர்ந்த கதை முடிவதில்லை மனிதன் வீட்டினிலே ஆயிரம் வாசல் இதயம் அதில் ஆயிரம் எண்ணங்கள் உதயம் யாரோ வருவார் யாரோ இருப்பார் வருவதும் போவதும் தெரியாது ஒருவர் மட்டும் குடியிருந்தல் துன்பம் ஏதுமில்லை ஒன்றிருக்க ஒன்று வந்தால் என்றும் அமைதியில்லை	If whatever is thought happens there will be no God Thinking of what had happened peace will never prevail Whatever came to an end will not begin in the leaf of God Whatever begins never ends in human house Heart has thousand entries and thousand of thoughts prevail in it Who comes in and who goes out no one knows? If one alone resides in the mind there will be no difficulties When another comes where one is already in existence there will be no peace Where life begins and where and how it would end No one knows this is the journey and this is the path

எங்கே வாழ்க்கை தொடங்கும் அது
எங்கே எவ்விதம் முடியும்
இதுதான் பாதை இதுதான் பயணம்
என்பது யாருக்கும் தெரியாது
பாதையெல்லம் மாறிவரும் பயணம்
முடிந்துவிடும்
மாறுவதை புரிந்து கொண்டால்
மயக்கம் தெளிந்துவிடும்

Path will change and the journey too would end
Understanding the change, one will get out of
the ignorance.

Interpretation of the Song

This song wonderfully describes the fact that whatever one thinks will not become a reality if that happens there will be no God at all. If one thinks about the failures of the past and worry about the future peace will not prevail in his mind. Heart has thousand in-lets and thousands of thoughts will bound to emerge from it. It could not be understood who comes in and resides and who goes out. Another girl comes in the heart when it already had one, there will certainly be difficulties. No one can understand how life begins and how it is going to end but one should understand the change that is taking place in the path that has been chosen if that happens the ignorance of the world will be understood by the experienter.

Critical Analysis

As such this philosophical song cautions that whatever one thinks will not happen or achieved – there is fate which is prodded by God and man should understand his life and the path he has chosen to live. Heart has thousand ways and thousand of thoughts emerges from it and the mind should be carefully guarded so that it should accept only one woman in life to avoid problems. As such this song educates one to walk in the chosen path and do not give room to the mind to brood over its affection which will lead in to problems and indirectly touches all the nuances enunciated by W. D. Ross (i.e. Fidelity, Reparation, Gratitude, Justice, Beneficence, Self-improvement, Non-maleficence).

CONTEXT- II

Suryagandhi is a 1973 Indian Tamil-language film, directed by Muktha Srinivasan. The film was released on 27 July 1973, Music by M. S. Viswanathan, Lyrics by Kannadasan and sung by T. M. Soundararajan

Song Originally written in Tamil Language	Translation of the Song in English Language
பரமசிவன் கழுத்தில் இருந்து பாம்பு கேட்டது கருடா செளக்கியமா யாரும் இருக்கும் இடத்தில் இருந்து கொண்டால் எல்லாம் செளக்கியமே.....கருடன் சொன்னது.. அதில் அர்த்தம் உள்ளது..... உயர்ந்த இடத்தில் இருக்கும் போது உலகம் உன்னை மதிக்கும் உன் நிலைமை கொஞ்சம் இறங்கி வந்தால் நிழலும் கூட மிதிக்கும் மதியாதார் தலைவாசல் மிதிக்காதே என்று மானமுள்ள மனிதனுக்கு ஒளவை சொன்னது அது ஒளவை சொன்னது அதில் அர்த்தம் உள்ளது வண்டி ஓட சக்கரங்கள் இரண்டு மட்டும் வேண்டும் அந்த இரண்டில் ஒன்று சிறியதென்றால் எந்த வண்டி ஓடும்	The sanke from the neck of Lord Siva asked the vulture whether are you fine? The vulture replied: if one is there where it had to be then every thing will be fine There is meaning in these words When you are at the highest place the world will respect you If you tumble down a bit even your shadow will rattle you Saint Avvaiyar said do not go to the house who did not give you respect This saying has got great meaning To run a cart, we need two wheels If one of the wheel is smaller which cart could be pulled smoothly One should cautiously measure one's relationship The upper class the rich and the poor having friendship is absurd

<p>உனை போலே அளவோடு உறவாட வேண்டும் உயர்ந்தோரும் தாழ்ந்தோரும் உறவு கொள்வது அது சிறுமை என்பது.. நீயும் நானும் சேர்ந்திருந்தோம் நிலவு வானம் போலே நான் நிலவு போல தேய்ந்து வந்தேன் நீ வளர்ந்ததாலே நீயும் நானும் சேர்ந்திருந்தோம் நிலவு வானம் போலே நான் நிலவு போல தேய்ந்து வந்தேன் நீ வளர்ந்ததாலே என் உள்ளம் எனை பார்த்து கேலி செய்யும் போது இல்லாதான் இல்வாழ்வில் நிம்மதி ஏது இது கணவன் சொன்னது இதில் அர்த்தம் உள்ளது</p>	<p>friendship is absurd We both were together just like the sky and the moon Myself faded like the fading moon however you have grown When my heart itself insults me how could I gain peace This has been said by the husband and it had meaning in itself</p>
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Interpretation of the Song

This song is intended to be a lesson to a married couple in the movie. The husband developed inferior complex over his wife as she could get more salary and more popularity in the house because of this fact. The inferiority complex reaches to the high wherein both the husband and wife were separated. This song patiently advises if one of the wheels of a cycle is smaller than the other is it possible to ride on it. Similarly, if one gains superiority or inferiority complex the life will not go smoothly. In the annals of family life, one should understand other's mind and accomodate

with the other – otherwise their family life will be in peril. The dexterity of the lyric writer Kaviyarasu Kannadasan is that he had picturized the entire story in this single song.

Critical Analysis

As such this philosophical song indirectly touches virtues like fidelity, reparation and gratitude of what was contemplated by W. D. Ross i.e. W. D. Ross among Fidelity, Reparation, Gratitude, Justice, Beneficence, Self-improvement, Non-maleficence.

CONTEXT- III

Mayangukiral Oru Maadhu is a 1975 Indian Tamil-language film directed by S. P. Muthuraman and produced by S. Baskar Music by Vijayabaskar, Lyrics by Kannadasan and sung by S. P. Balasubramaniam

Song Originally written in Tamil Language	Translation of the Song in English Language
<p>சம்சாரம் என்பது வீணை சந்தோசம் என்பது ராகம் சலனங்கள் அதில் இல்லை மணம் குணம் ஒன்றான முல்லை என் வாழ்க்கை திறந்த ஏடு அது ஆசை கிளியின் கூடு பல காதல் கவிதை பாடி பரிமாறும் உண்மைகள் கோடி இது போன்ற ஜோடி இல்லை மணம் குணம் ஒன்றான முல்லை</p>	<p>Family life is like a veena Happiness is like a raga There should be no dispute Mind and its tendency are the lily flower My life is an open book That is the desire-sticken peacocks nestle Singing lots of love songs Exchanging truths are plenty No one is like this pair Mind and its tendency are the lily flower All parts of my room are pervaded by lights</p>

என் மாடம் முழுதும் விளக்கு
ஒரு நாளும் இல்லை இருட்டு
என் உள்ளம் போட்ட கணக்கு
ஒரு போதும் இல்லை வழக்கு
தைமாத மேக நடனம்
என் தேவி காதல் நளினம்
இந்த காதல் ராணி மனது
அது காலம்தோறும் எனது
இதில் மூடும் திரைகள் இல்லை
இதில் மூடும் திரைகள் இல்லை
மணம் குணம் ஒன்றான முல்லை

Not a single day is left with darkness
That which has been calculated by my mind
never falters
The dark clouds that emerge during the month
of January
Then my lover shows her accepting dance
My beloved princess's mind then
belong to me for ever
There is nothing to hide this tendency
Mind and its tendency emerge as one like the
lily flower

Interpretation of the Song

This song is a love song the hero exchanges his feeling of love towards his female part the greatness of the lyric writer Kaviyarasu Kannadasan is that he had picturized the minutest intricacy of feeling of love in this song.

Critical Analysis

This is a love song and as such does not coincide with any of the virtue contemplated by W.D.Ross i.e. Fidelity, Reparation, Gratitude, Justice, Beneficence, Self-improvement, Non-malefeasance.

Table of Confluence of Contexts with Reference to Theoretical Genesis Arrived

W. D. Ross	Contexts from I to III		
	I	II	III
Fidelity_ (duty to keep promises)	✓	✓	No
Reparation (duty to compensate others when we harm them)	✓	✓	No
Gratitude (duty to thank those who help us)	✓	✓	No
Justice (duty to recognize merit)	✓	✓	No
Beneficence (duty to improve the conditions of others)	✓	✓	No
Self-improvement (duty to improve our virtue and intelligence)	✓	✓	No
Non-malefeasance (duty not to injure others)	✓	✓	No

Remarks on the Table of Confluence of Contexts of Chapter-VIII

The first two songs of the Chapter-IX match with the virtue contemplated by W.D. Ross and the third song is a love song and did not touch with the nuances enunciated by W. D. Ross (i.e. Fidelity, Reparation, Gratitude, Justice, Beneficence, Self-improvement, Non-malefeasance).

V. RESULTS AND FINDINGS OF THE RESEARCH WORK

This study reveals that producers, directors, lyric writers involved in not only producing outstanding films that had resulted in quality film songs and stands tall in the annals of history of Tamil Cinema.

The chaste lyrics written by eminent poet like Kaviyarasu Kannadasan with un-compromising and

appealing ethical contents that has been compared with the best theory of the world in this research work indicates the fact that he can be arrayed among the best social thinkers of the world. It also goes to say that 50 years ago producers of Tamil Cinema were conscious about moral fabric of the Tamil Society and committed to disseminate ethical values underlies the fact that Tamil is not only a language but a way of chaste life. Great musicians like M. S. Viswanathan and T. K. Ramamoorthy strived for this success to give mellifluous music and made the songs ever green and immortal. One should not forget the voice over given by great play back singers like late Sirkali Govindarajan, P. B. Srinivas T. M. Soundarajan.

Unlike the scholarly findings of the American Academy of Paediatrics that denoted the fact of adverse effects created by rap music. More particularly, the lyrics

such as rock, heavy metal, rap, new and emerging genres such as reggaeton, were found to embrace topics such as sexual promiscuity, death, homicide, suicide, and substance abuse. The songs that should be intended to gratify the sense and serve as part time pass time, had become anti-sensual and create damage to the souls of innocent children, who should otherwise be nurtured to the right path THYAGARAJA BAGAVATHAR, N.S. KRISHNAN, CHANDRABABU, GEMINI GANESAN, ASOKAN, NAGESH, JAISHANKAR AND MUTHURAMAN Tamil Film Songs Contains Ethical Imports that can be Compared with the Ethical Theory – reminds the careful speech delivered by the former Chief Minister of Tamil Nadu Puratchi Thalaivi Jayaraman Jayalalitha during the 100th year of Indian Cinema that *“though cinema is an instrument for the various professionals and artists to display their skills of acting, I urge that the producers to produce films that propagates forward thinking ideas among the youths that is bereft of violence and affect the morale in terms of caste and religion”*.

Recommendations

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

Suggestions for Further Research

The present investigation was an attempt with a premise to make a comparative study of the ideas THYAGARAJA BAGAVATHAR, N.S. KRISHNAN, CHANDRABABU, GEMINI GANESAN, ASOKAN, NAGESH, JAISHANKAR AND MUTHURAMAN songs contain; such as inculcating ethical values in society. As songs were written on the basis of story and particular scene of the movie, it is suggested that future research can be conducted how a particular song emulates the story of the movie.

It is the firm belief of the researchers that the moral and ethical ideas indicated in the above film songs can be compared with the Classical Tamil Literatures like Thirukkural, Purananooru and Agananooru etc. The research scholars conducting research in Tamil Cultural studies can experiment on this aspect and they can very well use the novel methodology adopted here in this

research work as the researcher has no intention to patent the methodology invented by him.

Concluding Arguments

Thus, it is the unassailable finding of this research work that:

- (i) Selected songs of the films acted by THYAGARAJA BAGAVATHAR, N.S. KRISHNAN, CHANDRABABU, GEMINI GANESAN, ASOKAN, NAGESH, JAISHANKAR AND MUTHURAMAN contain ethical import and that can be compared with the virtue theory contemplated by W. D. Ross as proved in the Table of Confluence of Contexts With Reference To Theoretical Genesis Arrived under each chapter.
- (ii) At many occasions especially the first two chapters, the findings of the research work are that it goes beyond the virtue contemplated by W.D. Ross. For example, Context-I of Chapter-III the song talks about “performing action without any selfish-expectation that would result in everlasting happiness” indeed largely coincide with Ross’s “duty to improve our virtue and intelligence” and beyond. The virtue contemplated in this song i.e. performing action without any expectation would result in everlasting happiness. What is this everlasting happiness among the human beings and who performs it? The great leaders who work tirelessly for the welfare of the world indeed experience such moral happiness within themselves. The greatest among them is Christ Jesus, he enjoyed bliss immortal when he prayed “father forgive them indeed they know not what they are doing” which expression shows extra-ordinary control over his mind and has no malice with any one. Such extraordinary control over mind would result only with such exalting persons who had renounced all their selfish ends and focussed only with what is ordained by the father in the heaven. The lyric writer *Kaviyarasu Kannadasan* by portraying such a cannon of life makes him to be the foremost thinker indeed a compliment given to humanity. It was quoted by Sachi Sri Kantha in his article Remembering Kannadasan says – “If only Kannadasan had been in Europe or the USA instead of Sirukuudalpatti village in the Ramanathapuram district of Tamil Nadu, he probably would have become a Nobel Laureate in literature and received international recognition. But on the other hand, Tamils would have lost a goliard, who composed lyrics in Tamil for every sentimental moment they experience in life (22). This contention goes to say that lyrics written by Lyric writers to the old Tamil Movies has a purpose of disseminating message to uphold the moral fabric of Tamil Society.

SPECIAL MENTION- I

(Tribute to Shree Vijayakanth)

The authors were overwhelmed by the response on the funeral of great actor Vijayakanth a noted philanthropist and wished to acknowledge this legendary actor, philanthropher and acclaimed politician in this research work. His brief history is given below:

Vijayaraj Alagaraswami

(25 August 1952 – 28 December 2023),



Vijayaraj Alagaraswami later got the name of Vijayakanth was born in Madurai on 25 August 1952. His parents were K.N.Alagaraswami and Aandal. Vijayakanth grew up idolising M.G.Ramachandran and shown zess towards community development of the society. His father ran a rice mill at Keerathurai where Vijayakanth went on to work and surprised him with his

administrative skills. Vijayakanth married Premalatha in 1990 and had two sons.

Vijayakanth acted in over 150 films and was nicknamed "Captain" following his role in the film *Captain Prabhakaran* (1991). He was also called "Puratchi Kalaingar" (revolutionary artist) as he often appeared in roles as a law enforcer or a village head. He won two Filmfare Awards South, three Tamil Nadu State Film Awards and was awarded the Kalaimamani title in 2001. In January 2024, he was posthumously awarded India's third-highest civilian honour, the Padma Bhushan, by the Government of India.

Vijayakanth served as the president of the Nadigar Sangam (actors association) from 2000 to 2006. Through his unstinted selfless service to the Nadigar Sangam he not only brought the association out of debt but also established a charitable trust that paid pension to low-income members of the film industry. His name was associated with the great name of Bharat Ratna Marudhur Gopala Menon Ramachandran the former Tamil Nadu Chief Minister for his humanitarian work. After founding his own party in 2005, he served as a Member of Legislative Assembly for two terms from 2006 to 2016, representing the constituencies of Virudhachalam and Rishivandiyam respectively. He led his party to win the second-most seats in the 2011 Tamil Nadu Legislative Assembly election and served as the leader of the opposition in the Tamil Nadu Legislative Assembly from 2011 to 2016. He remained as the leader of his party until his death in 2023 (30).

CONTEXT- I

Chinna Gounder is a 1992 Indian Tamil-language drama film directed by R. V. Udayakumar, It was released on 15 January 1992, during Pongal. Lyrics by R.V. Udayakumar and sung by Ilayaraja and music by Isai gnani Ilayaraja.

Song Originally written in Tamil Language	Translation of the Song in English Language
அந்த வானத்த போல மனம் படிச்ச மன்னவனே பணிதாளியை போல குணம் படைச்ச தென்னவனே மஞ்சளிலே ஒரு நூலெடுத்து விண்ணுக்கும் மண்ணுக்கும் சம்பந்தம் உண்டென்று சொன்னது யாரு அது மன்னவன் பேரு மாறி போன போதும் இது தேரு போகும் வீதி வாரி வாரி தூத்தும் இனி யாரு உனக்கு நாதி பாசம் வைத்ததாலே	You have a heart like the sky You have the tendency of a dew of snow oh that belong to the South India Who taking a thread from the turmeric and said there is a relationship between the sky and the earth – it is yourself of king? Even after chaning you remain as the street through which great cart that travels - who is going to be your succor Even if one has affection on you You guard them as the hedge By guarding them you the honesty personified obtain unnecessary slander If God comes and enquire on behalf of you and

<p>நீ பயிரை காத்த வேலி பயிரைக் காத்த போதும் வீண் பழியை சுமந்த நீதி சாமி வந்து கேட்டிடுமா வீண் பழியை தீர்த்திடுமா விண்ணுக்கும் மண்ணுக்கும் சம்பந்தம் உண்டென்று சொன்னது யாரு அது மன்னவன் பேரு நெஞ்சம் என்னும் கூடு அதில் நெருப்பு வைத்ததாறு துன்பம் வந்த போதும் அதை துடைப்பதிங்கு யாரு கலங்கும்போது சேறு அது தெளியும் போது நீறு கடவுள் போட்ட கோடு அதை திருத்த போவதாறு வெந்த புண்ணும் ஆறிடுமா வேதனை தான் தீர்ந்திடுமா விண்ணுக்கும் மண்ணுக்கும் சம்பந்தம் உண்டென்று சொன்னது யாரு அது மன்னவன் பேரு</p>	<p>dissolve the bad name on you Who said that there is a relationship between the sky and the earth – it is yourself of king? In the nestle of the heart who lid the fire Who is going to wipe the distress caused to you When it is kindled it will become sludge But when it recedes it becomes water Who is going to correct the line drawn by the God Whether the wond can be cured and the distress deemed to be over come Who said that there is a relationship between the sky and the earth – it is yourself of king?</p>
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Interpretation of the Song

In this song the lyric writer picturizes the character of the hero who has got the tendency of the sky – the sky never distinguishes between good and bad and grants all the wealth such as rain or heat equally among men similarly the hero Vijayakanth a kind hearted person who guard the people who had real affection on him even to the extent of obtaining bad name.

Critical Analysis

In real life too Vijayakath remained a philanthrophist and embraced the virtue contemplated by W.D.Ross i.e. Fidelity, Reparation, Gratitude, Justice, Beneficence, Self-improvement, Nonmalfeasance. The researchers reserve their rights on doing further research on this great human being in the future.

SPECIAL MENTION- II

SaReGaMaPa Little Champs Season-4

This research has proceeded to investigate whether ethical import as enunciated by W.D.Ross in certain Tamil film songs acted such as THYAGARAJA BAGAVATHAR, N.S. KRISHNAN, CHANDRA BABU, GEMINI GANESAN, ASOKAN, NAGESH, JAISHANKAR AND MUTHURAMAN. These movies were indeed more than five decates old. The researchers had already conducted a research work for a Ph.D degree entitled

“EQUITY AND SOCIAL JUSTICE – ECONOMIC AND SOCIAL WELFARE IDEAS EMPHASIZED IN BHARAT RATNA DR.M.G.RAMACHANDRAN'S FILM SONGS – IN COMPARISON WITH CONTEMPORARY THEORIES” and established that selected song had equity and social import. It is a fact that Bharat Ratna Marudur Gopalamenon Ramachandran acted movies nearly five decades ago and his film songs reflects concept of equity and social justie. Using the novel methodology adopted in the Ph.D reseach work the researchers tried to findout whether films acted by the old legends like THYAGARAJA BAGAVATHAR, N.S. KRISHNAN, CHANDRA BABU, GEMINI GANESAN, ASOKAN, NAGESH, JAISHANKAR AND MUTHURAMANhas ethical import and the various contexts, the critical analysis; the table of confluence of contexts and the conclusion to be drawn would establish the fact the identified songs in this research work has coincided with the ethical import enunciated by WD Ross.

At this juncture it is imperative to indicate that a fear arise in the minds of the researchers whether these ever green and immortal classical Tamil film songs will be left at that by the present-day younger generation. This is the main reason why the researcher continues to conduct research on the classical Tamil Film Songs to establish the fact that producers, directors, lyrics witters and music composers had a primary goal to give message to the audience so that the society is better

off. Quality of movie dialogues and the lyrics of the song mostly coincide with each other that gave message even to the “illiterate” people who watch the movie which was their only entertainment those days.

The researchers in this despondent situation surprised to watch a music-show called “Sa Ree Ga Ma Paa” wherein expert singers motivate and train the aspirant singers through their flawless experimentation techniques. They give themes to the selected singers wherein efforts were made in such a way that the singers also sings old songs. To the bewilderment of everyone a young child aged 11 years named

“Divinesh” choose to sing only classical songs. Indeed, these songs are nearly four to five decades old and he has been acknowledged and praised by even music directors and cinefield VIPs. This researcher takes note of the endeavour of the little child and wish to acknowledge. Hope when this child grows, he will sing songs of yester years with authority and hold the trump card of classical Tamil Film songs that certainly carries message of social equity and ethical import and thereby hope that this child would give a rebirth to the old songs.



“Divine-nesh” The title winner of SaReGaMaPa Little Champs Season-4



Anker Priya, Judges “Sweata Mohan, Srinivas, SPBCharan and Sainthavi



Srinivas the legend of music and Bheeshma of such music episodes in Tamil Nadu.

Beloved Sreeni Sir,

You tame the voices of many to perfection

In the wake of such perfection - you try to reach the God of music

Let your service to the Tamil society continues

As the northern star of heavens - with my humble prayers

Dr. Sarvaharana

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- I wish to place on record my heartfelt and humble regards to Dr. P. Thiraviaraj, the famous urologist of this part of Chennai, Tamil Nadu, India. I was hospitalized on 17th July 2024 for urinary infection. Actually, I was half way through this research work by then. I never thought that I will complete this research work. I had undergone three medical procedures from July 2024 to Jan 2025. Dr. Thiraviaraj gave hope and new lease of life to me there by I gather strength to complete this research work – a long time endeavour. I will be failing in my duties if I do not acknowledge the benevolence, kindness and the tenderness Dr. Thiraviaraj shown to me. His wife Dr. Prema Thiraviaraj’s words of hope and kindness are hall marks of greatness. My friend Dr. Arun Babu who had introduced this expert Doctor. To them I wish to express my humble gratitude through this paper.
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MOTIVATION

I wish to quote what was said by Einstein in his letter to Carl Seelig dated 11th March 1952 (Einstein Archives 39-013):

"I have no special talents, I'm only passionately curious"

From the above invaluable wisdom of Einstein, I learnt that no one can make contribution (even academically) without the help of millions of others directly or indirectly. These various others may be numerous and it is a fallacy in belief to construe that I have done this research work without anyone's help.

Finally, I bow before the great lyric writers, music composers, singers and producers who had put in their best efforts to make the Films and songs ever-green. This research was part of my life and listening to Philosophical songs itself was a great motivation and with great unwillingness I conclude the present research work.

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