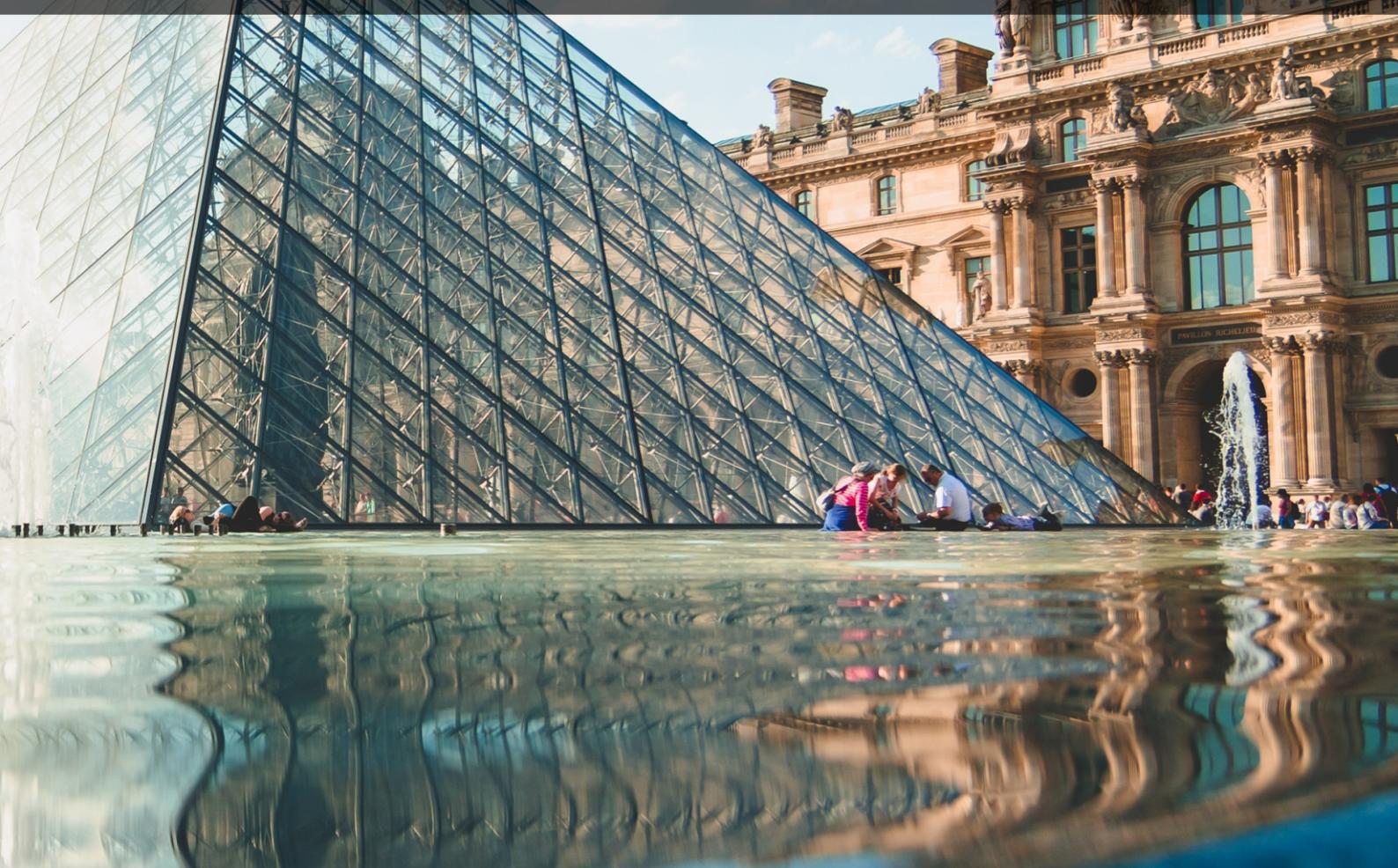


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Highlights

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Discovering Thoughts, Inventing Future

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Intensive Interaction and Alternative Communication Interventions: A Comparative Literature Review in Autism Spectrum Disorder

By Marina Pantazi

Abstract- This article reviews and compares key intervention methods for Autism Spectrum Disorder (ASD), including Applied Behavior Analysis (ABA), TEACCH, SCERTS, and Intensive Interaction. The purpose of the study is to examine the theoretical foundations, methods of implementation, and document advantages and limitations of each approach, with particular emphasis on the unique contribution of Intensive Interaction. A narrative review of the literature highlights that while ABA, TEACCH, and SCERTS have strong applications in skill development, structured teaching, and emotional regulation, Intensive Interaction stands out for its highly person-centered and relational focus. Findings indicate that no single intervention can meet the diverse needs of all individuals with ASD. Instead, combining methods according to developmental profiles, communication abilities, and family contexts may provide the most beneficial outcomes.

Keywords: *autism spectrum disorder, intensive interaction, communication interventions, ABA, TEACCH, SCERTS.*

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INTENSIVE INTERACTION AND ALTERNATIVE COMMUNICATION INTERVENTIONS A COMPARATIVE LITERATURE REVIEW IN AUTISM SPECTRUM DISORDER

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Intensive Interaction and Alternative Communication Interventions: A Comparative Literature Review in Autism Spectrum Disorder

Marina Pantazi

Abstract- This article reviews and compares key intervention methods for Autism Spectrum Disorder (ASD), including Applied Behavior Analysis (ABA), TEACCH, SCERTS, and Intensive Interaction. The purpose of the study is to examine the theoretical foundations, methods of implementation, and document advantages and limitations of each approach, with particular emphasis on the unique contribution of Intensive Interaction. A narrative review of the literature highlights that while ABA, TEACCH, and SCERTS have strong applications in skill development, structured teaching, and emotional regulation, Intensive Interaction stands out for its highly person-centered and relational focus. Findings indicate that no single intervention can meet the diverse needs of all individuals with ASD. Instead, combining methods according to developmental profiles, communication abilities, and family contexts may provide the most beneficial outcomes.

Keywords: autism spectrum disorder, intensive interaction, communication interventions, ABA, TEACCH, SCERTS.

I. INTRODUCTION

Autism Spectrum Disorder (ASD) is a complex neuro developmental condition that significantly impacts social communication, interaction, and behavior. Individuals with ASD frequently encounter challenges in understanding and using verbal and non-verbal forms of communication, adhering to social conventions, and interpreting facial expressions and gestures, often resulting in social isolation (American Psychiatric Association, 2013). Commonly observed characteristics include repetitive movements, stereotyped patterns of behavior and speech (such as echolalia), and intense, focused interests, which may serve as coping mechanisms in response to sensory processing difficulties (Landa & Kalb, 2012).

Over the past decades, the prevalence of ASD has risen considerably, with current estimates suggesting that approximately 1 in 54 children in the United States are affected (Centers for Disease Control and Prevention, 2020). Etiology remains multifactorial, involving a complex interplay between genetic predispositions and environmental influences (Sandin et al., 2017). Given the profound impact of ASD on communication and social functioning, early intervention

through evidence-based practices is widely recognized as critical for fostering the development of these essential skills and improving long-term outcomes.

Given the central role of communication challenges in Autism Spectrum Disorder, a broad spectrum of intervention approaches has been developed to address these difficulties. These approaches can be broadly categorized into behaviorally oriented methods, which emphasize structured skill acquisition through systematic reinforcement, and developmental approaches, which focus on fostering communication within the context of naturalistic and socially meaningful interactions. Within the latter category, Intensive Interaction has emerged as a relationship-based intervention aimed at promoting the development of fundamental communication abilities. Grounded in the principles of reciprocal engagement, this approach seeks to build shared understanding and mutual responsiveness between the communication partner and the individual, thereby supporting the acquisition of pre-linguistic and early social skills.

II. COMMUNICATION INTERVENTIONS

a) Intensive Interaction

Through Intensive Interaction, therapists support individuals with severe learning difficulties and communication disorders in developing essential early communication skills. The primary goal of the communication partner is to establish an enjoyable and engaging social environment, typically through face-to-face exchanges, turn-taking, and interactive sessions. The focus lies on the dynamics of interaction expressed through facial expressions, vocalizations, and body language. Such experiences provide individuals with opportunities to explore and practice pre-linguistic communication skills in a relaxed, pressure-free context. By drawing on the person's natural sounds, gestures, and interests, Intensive Interaction encourages the emergence of communication, emphasizing existing abilities rather than limitations (Nind & Hewett, 2010).

Intensive Interaction can be applied by a wide range of people in the individual's environment, including teachers, support staff, or even parents, if the goal is to enhance communication skills (Nind & Hewett, 2010). Nevertheless, its structured implementation is



primarily undertaken by trained professionals such as speech and language therapists, special educators, occupational therapists, and behavior specialists. These practitioners possess the necessary expertise to adapt the method to each person's needs and to provide appropriate guidance. Effective application also requires collaboration among professionals familiar with the approach, ensuring both accuracy and positive outcomes.

The application of the method is not always straightforward and often requires patience and consistent effort before results become evident. Session duration varies depending on the individual's goals, needs, abilities, and rate of progress. Initially, sessions may last only a few minutes, with the primary aim of building trust. As the duration and active participation increase, the prognosis is considered positive. For individuals with more profound difficulties, however, the process may require several months or even years of consistent practice.

Importantly, Intensive Interaction is not a fixed program with a predetermined timeframe; rather, it is a flexible and individualized approach, continuously adapting to the person's needs and progress (Nind & Hewett, 2010). In terms of setting, Intensive Interaction can take place anywhere where the individual feels comfortable and secure. It can be integrated into daily routines in schools and special education programs, applied in care and residential facilities (e.g., nursing homes, group homes), implemented in therapy centers and clinics, or practiced within the home environment with family involvement. Across all contexts, the central aim remains the creation of a supportive and interactive atmosphere that maximizes opportunities for communication and social engagement (Hewett & Nind, 2013).

Research has consistently shown that Intensive Interaction is an effective approach for enhancing communication in individuals with autism. By focusing on pre-linguistic skills and fostering meaningful social engagement, the method helps participants gradually develop essential interaction abilities. Studies indicate that Intensive Interaction can significantly improve non-verbal communication, joint attention, and overall participation in social activities. These interventions also contribute to the development of more positive social relationships, helping to reduce social withdrawal and isolation (Davies & Jenkins, 2014; Kellett et al., 2019; Firth et al., 2020; Nind & Hewett, 2010).

More specifically, research by Tee and Reed (2016) and Berry et al. (2013) demonstrates notable improvements in both behavior and communication skills following Intensive Interaction interventions. By creating a supportive, responsive, and engaging environment, the method allows individuals with autism to practice and refine their communication abilities at

their own pace, promoting meaningful connections and enhancing overall social development.

Although Intensive Interaction has shown notable benefits in fostering pre-linguistic communication, it is only one of several interventions for individuals with Autism Spectrum Disorder (ASD). Given the heterogeneity of ASD, approaches such as Applied Behavior Analysis (ABA), TEACCH, and SCERTS have been developed, each with distinct theoretical foundations and targets. Comparing these methods alongside Intensive Interaction provides a clearer understanding of how different strategies can be tailored to individual needs and enhance communication, learning, and overall quality of life for people with ASD.

b) *Applied Behavior Analysis (ABA)*

Applied Behavior Analysis (ABA) is among the most researched and widely implemented interventions for individuals with Autism Spectrum Disorder (ASD). It is grounded in the principles of behavioral psychology and was first systematized by Baer, Wolf, and Risley (1968), who defined it as the scientific application of learning theory to bring about meaningful changes in socially significant behaviors. The central idea behind ABA is that human behavior can be understood and modified by analyzing its relationship with environmental stimuli and consequences. Through this lens, ABA practitioners identify target skills and behaviors, implement structured teaching strategies, and use reinforcement techniques to promote skill acquisition and reduce maladaptive behaviors (Cooper, Heron, & Heward, 2020).

A hallmark of ABA is its highly individualized and data-driven approach. Programs are tailored to the developmental level, needs, and interests of each child. Skills are broken down into smaller, manageable steps and systematically taught using discrete trial training, natural environment teaching, task analysis, and incidental teaching strategies (Lovaas, 1987). Progress is closely monitored through continuous data collection, allowing therapists to adjust strategies based on the child's response. This systematic approach has made ABA one of the most structured and comprehensive intervention models available for autism.

ABA is most often delivered in intensive formats, typically ranging from 20 to 40 hours per week of one-to-one intervention, with the active involvement of therapists, educators, and parents (Howard et al., 2005). The early intensive behavioral intervention (EIBI), a form of ABA targeting young children (typically before the age of 5), has shown particularly strong outcomes, with evidence of improvements in intellectual functioning, adaptive skills, language, and social behavior (Reichow, 2012; Eldevik et al., 2009). Meta-analyses have consistently demonstrated the efficacy of ABA-based interventions, with early and intensive application linked to greater developmental gains.

ABA programs are implemented by a range of professionals depending on the context and the intensity of the intervention. At the highest level, Board-Certified Behavior Analysts (BCBAs) design, supervise, and monitor intervention plans, ensuring fidelity to behavioral principles. They are often supported by assistant behavior analysts (BCaBAs), registered behavior technicians (RBTs), special educators, speech and language therapists, and occupational therapists trained in behavioral methods (BACB, 2022). Parents and caregivers are also central to the intervention process, as they are trained to apply ABA strategies consistently in everyday situations to maximize skill generalization and maintenance (Smith & Iadarola, 2015).

The application of ABA spans multiple settings. It is widely used in special education classrooms, early intervention centers, therapy clinics, and home-based programs. Schools often integrate ABA principles into individualized education programs (IEPs), while therapy centers provide intensive one-to-one sessions under professional supervision. Home-based interventions allow for naturalistic learning opportunities in daily routines, supporting generalization of skills. Additionally, ABA strategies are applied in community settings, such as recreational programs or vocational training, to enhance social participation and independence (Leaf et al., 2016). This flexibility makes ABA adaptable across developmental stages and contexts, ensuring that interventions remain functional and socially relevant.

Nevertheless, ABA has also faced criticism. Some scholars and autistic self-advocates argue that traditional ABA can be overly rigid, stressful for children, or excessively focused on normalization rather than supporting neurodiverse ways of being (Milton, 2012; Dawson, 2004). In response, modern ABA practices increasingly emphasize naturalistic teaching, functional communication training, and child-led learning to make interventions more flexible and respectful of individual needs. Parental involvement and collaboration with multidisciplinary teams are also seen as essential for long-term success.

Overall, ABA remains one of the most evidence-based and widely endorsed interventions for autism, especially when applied early and with fidelity. Its structured, individualized, and empirically supported methods have made it a cornerstone of autism intervention worldwide, while ongoing adaptations continue to address concerns about flexibility, ethics, and alignment with the principles of neurodiversity.

c) TEACCH

The TEACCH (Treatment and Education of Autistic and Communication-Handicapped Children) program was first developed in the early 1970s by Eric Schopler and colleagues at the University of North Carolina as one of the earliest comprehensive

frameworks for autism intervention. Unlike methods focusing primarily on modifying behavior, TEACCH was conceived as a lifespan program that integrates educational, therapeutic, and family-based components. Its guiding philosophy, often described as the “culture of autism,” emphasizes understanding the unique cognitive and perceptual styles of individuals with Autism Spectrum Disorder (ASD) and adapting environments accordingly. Rather than attempting to “normalize” behavior, the program seeks to build on strengths, reduce anxiety, and promote independence through structure and predictability (Schopler, Mesibov, & Hearsey, 1995; Mesibov & Shea, 2010).

Central to TEACCH is the principle of structured teaching, which uses clear physical organization, visual schedules, individualized work systems, and adapted materials to facilitate engagement and comprehension. Visual support is especially beneficial for individuals with communication difficulties or high anxiety, as they clarify expectations and reduce uncertainty. By relying on the visual strengths often observed in autism, TEACCH provides individuals with greater autonomy in learning and everyday functioning (Mesibov, Shea, & Schopler, 2005; Panerai, Ferrante, & Zingale, 2002).

A defining feature of TEACCH is its broad applicability across contexts and developmental stages. The approach has been implemented in schools, therapy centers, vocational training programs, residential facilities, and homes, making it suitable for children, adolescents, and adults with ASD. It is not restricted to one professional group: special education teachers, speech and language therapists, occupational therapists, psychologists, and other trained professionals can deliver TEACCH-based interventions. Moreover, family participation is central to the model, as caregivers are encouraged to apply structured teaching principles at home to ensure consistency and generalization of skills (Mesibov & Shea, 2010). This multidisciplinary and family-inclusive dimension distinguishes TEACCH from many other approaches, highlighting its role as a flexible framework rather than a rigid treatment method.

The strengths of TEACCH lie in its ability to create structured, predictable environments that reduce stress, enhance adaptive functioning, and support the acquisition of daily living skills. Research has shown that the program improves task engagement, adaptive behavior, and reduces disruptive behaviors (Ozonoff & Cathcart, 1998; Virués-Ortega, Julio, & Pastor-Barriuso, 2013). Its focus on functional outcomes, such as self-care and vocational skills, makes it especially valuable in preparing individuals for greater independence and social participation. Furthermore, the emphasis on family involvement strengthens the generalization of skills across educational, clinical, and community settings.

However, TEACCH also has limitations. The implementation of the program requires trained staff and resources, which are not always accessible in every setting. Additionally, while structured teaching provides clarity, excessive reliance on structure may inadvertently foster rigidity and limit opportunities for spontaneous communication or creative exploration. Compared to more intensive behavioral interventions such as Applied Behavior Analysis (ABA), evidence for long-term gains in language and social communication remains less robust (Mesibov & Shea, 2010; Virués-Ortega et al., 2013). Outcomes also vary depending on the cognitive and developmental profiles of individuals, with some benefiting more than others.

In conclusion, TEACCH represents a developmentally sensitive, flexible, and widely adopted framework for supporting individuals with ASD. Its emphasis on structured teaching, visual support, and family collaboration provides significant benefits for adaptive functioning, independence, and quality of life. Although it may not fully address the social-communication deficits of autism to the extent that other intensive interventions claim, TEACCH remains one of the most influential and practical models in autism education, valued for its respect for individuality and its integration into everyday life.

d) SCERTS Model

The SCERTS (Social Communication, Emotional Regulation, and Transactional Support) model is a comprehensive, developmental framework designed to support autistic individuals and their families across natural routines and contexts. Conceived by Prizant, Wetherby, Rubin, Laurent, and Rydell, SCERTS synthesizes developmental-relationship-based principles with evidence-informed teaching practices to address core challenges in autism while honoring individual differences and family priorities (Prizant et al., 2006; Brookes Publishing overview). The model is not a single technique; rather, it is a multidisciplinary program of assessment, goal setting, and intervention that integrates with educational curricula and daily life.

At its core, SCERTS targets three interdependent domains. *Social Communication (SC)* focuses on functional, spontaneous communication and joint engagement—prioritizing shared attention, reciprocity, and the use of communicative intent in meaningful activities. *Emotional Regulation (ER)* aims to help the learner maintain a regulated state that supports participation and learning, using both self-regulatory strategies and co-regulatory support from partners. *Transactional Support (TS)* refers to the environmental, interpersonal, and organizational supports—such as visual scaffolds, partner communication strategies, and team coordination—that enable progress in SC and ER. The emphasis on “transactional” support underscores SCERTS’ ecological stance: change is pursued not only

within the child, but also in the communication partner and the environment (Prizant et al., 2006; SCERTS Model description).

SCERTS is implemented by interdisciplinary teams—special educators, speech-language pathologists, occupational therapists, psychologists, behavior specialists, and paraprofessionals—typically after formal training in the model’s assessment and planning tools. Family members are active team partners: their goals and daily routines anchor intervention, and they are coached to use transactional support consistently. SCERTS is routinely applied in inclusive and specialized classrooms, therapy centers, and home/community contexts; classroom-wide adaptations (e.g., visual organization, predictable routines, partner strategies) are common features in school implementations (Prizant et al., 2006; CEBC program profile).

SCERTS’ main strengths are its developmental orientation, focus on functional communication and regulation, and generalization through partner- and environment-level supports. Research indicates promising benefits for classroom active engagement, adaptive communication, social skills, and aspects of executive functioning when SCERTS is implemented with fidelity and teacher coaching. In a cluster randomized trial of the Classroom SCERTS Intervention (CSI) involving 197 students across 129 classrooms, students in the SCERTS condition showed significantly better observed active engagement in social interaction and gains in adaptive communication, social skills, and executive functioning compared to business-as-usual training (Morgan et al., 2018). A 2022 systematic review concluded that SCERTS-based interventions are likely effective for improving children’s social communication, with adequate implementer fidelity achievable through training; however, evidence across other domains (language, restricted/repetitive behaviors, broader adaptive behavior, play, academics, motor skills) remains limited or mixed, underscoring the need for more rigorous trials and follow-up data (Yi, Kim, & Lee, 2022).

Because SCERTS is a framework rather than a single protocol, outcomes depend heavily on team training, goal quality, and implementation fidelity; this can introduce variability across settings. The model’s breadth—emphasizing transactional and environmental changes—requires system-level coordination (e.g., coaching, planning time, family–school alignment), which may be resource-intensive. Finally, while classroom engagement and adaptive targets show encouraging trends, long-term effects on core social-communication outcomes and generalization beyond structured school settings need further high-quality evidence (Yi et al., 2022).

SCERTS offers a pragmatic, respectful, and developmentally grounded pathway to improve meaningful participation for autistic learners by aligning

what we teach (functional communication and regulation) with how we teach (transactional supports embedded in real routines). It complements skill-specific

approaches and can coexist with other evidence-based practices within a coordinated educational plan.

Comparative Overview of Intervention Methods in Autism

Method	Goal	Population	Application	Strengths	Limitations
Intensive Interaction	Develop early social & communication skills	Individuals with severe LD & autism	Face-to-face; turn-taking; eye contact; body language	Builds trust; flexible; focuses on strengths	Slow progress; requires consistent, trained partners
ABA	Teach functional skills & modify behavior	Children & adults with ASD (esp. early years)	One-to-one sessions; reinforcement; task analysis	Strong evidence; measurable outcomes; effective behavior reduction	Resource-heavy; rigid structure; criticized for compliance focus
TEACCH	Promote independence through structure & visuals	Children & adults with ASD (lifespan)	Visual schedules; structured classrooms & homes	Reduces anxiety; life skills; family	Needs trained staff; may reduce spontaneity; mixed social gains
SCERTS	Enhance social communication & emotional regulation	Children with ASD (mainly school-aged)	Multidisciplinary; embedded in routines & daily activities	Holistic; supports well-being; adaptable to settings	Less standardized; complex to implement; developing evidence base

III. CONCLUSION

The review of intervention methods for Autism Spectrum Disorder (ASD) underlines that each approach is shaped by distinct theoretical underpinnings and serves different developmental needs. Consequently, the appropriateness of each method depends largely on the profile, age, and communication level of the individual. Applied Behavior Analysis (ABA), for example, is often most suitable in early childhood, where the goal is intensive skill acquisition through structured reinforcement. It is highly effective for teaching discrete behaviors, academic skills, and reducing maladaptive behaviors, but may be less aligned with children who require more naturalistic and socially meaningful interactions. TEACCH, on the other hand, is particularly valuable for individuals across the lifespan who benefit from structured and visually supported environments. Its focus on predictability helps reduce anxiety and increase independence, making it a strong option for both children and adults with ASD who struggle with transitions or daily living skills. SCERTS is best suited to children whose developmental goals emphasize social communication and emotional regulation; by embedding intervention into natural routines, it aligns well with educational settings and supports broader developmental trajectories. Finally, Intensive Interaction fills a critical gap for individuals with profound communication difficulties or severe learning disabilities, where the first therapeutic priority is establishing trust and building

foundational pre-linguistic skills rather than imposing structured demands.

In terms of research limitations, each method presents challenges. ABA has a robust evidence base, supported by numerous randomized controlled trials (RCTs), but criticisms persist regarding its narrow focus on observable behaviors and limited emphasis on intrinsic motivation or spontaneous communication. TEACCH has shown positive effects on adaptive functioning, task completion, and reduction of problem behaviors, but systematic reviews highlight inconsistency in study designs and variability in reported outcomes, especially concerning social-communication improvements. SCERTS, though conceptually comprehensive and widely adopted in schools, has not yet been evaluated through extensive large-scale trials, leaving its empirical foundation less solid than that of ABA or TEACCH. Intensive Interaction demonstrates promising results in case studies and small-scale evaluations, particularly in enhancing pre-linguistic and relational communication, yet lacks rigorous longitudinal studies and meta-analyses that would strengthen its credibility in the evidence-based practice hierarchy.

However, Intensive Interaction stands out among the reviewed methods for its highly person-centered and relational character. Unlike approaches that set predefined targets, Intensive Interaction focuses on drawing out the individual's own communicative abilities by creating opportunities for spontaneous expression. The child or adult is never placed under pressure to "perform"; instead, the communication

partner remains open, responsive, and fully available, following the individual's lead in the interaction. This ensures that the process feels natural and enjoyable, minimizing the risk of frustration or failure. One of the method's distinctive strengths is that it elicits sounds, gestures, and other pre-linguistic skills in a relaxed, trust-based environment, where communication emerges "from within" rather than being externally imposed. The sessions are characterized by enjoyment and mutual attune, which enhance motivation and sustain engagement. For these reasons, Intensive Interaction should not be seen as a competing alternative to structured programs, but as a complementary approach that provides relational groundwork and emotional safety necessary for other interventions to be more effective.

A critical issue raised by this comparison is whether interventions should be considered exclusive or complementary. Increasingly, research and clinical practice suggest that integration of methods may provide the most beneficial outcomes. For instance, Intensive Interaction can establish engagement and relational trust, which then provides a foundation upon which structured interventions like ABA or TEACCH can build specific academic, adaptive, or vocational skills. SCERTS may complement both by addressing emotional regulation and social reciprocity within everyday contexts. Such blended approaches reflect the heterogeneity of autism and align with person-centered practice models, ensuring that interventions are not dictated solely by theoretical allegiance but by the actual needs of the individual.

Looking ahead, several future research directions are necessary to advance the field. These include large-scale RCTs to evaluate Intensive Interaction and SCERTS with the same rigor applied to ABA; comparative effectiveness studies that investigate how different interventions perform relative to one another across diverse populations; research on integrated or hybrid models that explore whether combining approaches leads to synergistic outcomes; and longitudinal studies that assess whether early intervention benefits are sustained across developmental stages. Additionally, systematic meta-analyses are needed to synthesize findings from small-scale studies, especially for under-researched methods such as Intensive Interaction.

Ultimately, it must be emphasized that there is no universal intervention that fits all individuals with autism. The variability within the spectrum demands flexibility, adaptation, and individualized planning. Intensive Interaction, with its unique emphasis on relational attunement and natural communication, exemplifies how deeply personalized approaches can complement more structured methods, offering a balanced pathway toward enhancing both

communication and quality of life. The field of autism intervention continues to evolve toward personalization, complementarity, and evidence-based flexibility, yet the urgent need for high-quality research remains. Only through such efforts can clinicians, educators, and families make informed decisions that maximize developmental outcomes and support the holistic well-being of individuals with autism.

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Managing Informal Settlement Encroachment: AI-Driven Approaches to Water Infrastructure Resilience in Makause City of Ekurhuleni

By Mpondonise Nkosinathi Ndawo, Dennis Yao Dzansi & Stephen Loh Tangwe

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GJHSS-A Classification: LCC Code: 3304, R58, TC515



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Mpondomise Nkosinathi Ndawo ^a, Dennis Yao Dzansi ^a & Stephen Loh Tangwe ^b

Abstract- Rapid urban sprawl in South Africa has accelerated the growth of informal settlements, increasing risks to critical water infrastructure. In Ekurhuleni, the Makause informal settlement has expanded into buffer zones around pipelines and reservoirs, highlighting the urgent need for integrated approaches to infrastructure protection and urban governance. Although research on service delivery and resilience has increased, existing studies remain fragmented across disciplines and do not provide municipalities with holistic frameworks for action. This article reviews literature published between 2010 and 2019, including municipal planning documents, Rand Water reports, and engineering analyses, supplemented by field data from 105 resident questionnaires, 25 professional surveys, and direct observations. Using a mixed-methods approach, the study examines governance, water infrastructure, encroachment, and the role of artificial intelligence in predicting risks. The findings identify three critical challenges: (1) weak governance and enforcement continue to undermine municipal resilience; (2) predictive tools, particularly artificial neural networks (ANNs) with feature selection techniques, can effectively forecast encroachment risks; and (3) sustainable solutions require strong community participation alongside technical interventions. The study proposes a strategic framework that combines foresight analysis with community engagement, enabling municipalities to anticipate risks while fostering local ownership of infrastructure protection. For policymakers and utilities, the framework offers practical guidance to strengthen planning, improve resilience, and safeguard critical water systems in rapidly urbanising environments. This synthesis advances academic debates and provides actionable insights to support more coordinated, proactive, and sustainable responses to urban encroachment challenges.

Keywords: critical infrastructure, encroachment, artificial neural network, informal settlement.

I. INTRODUCTION

a) Link between Informal Settlement Growth and Urban Sprawl

Urbanisation has become one of the most defining global phenomena of the 21st century, particularly in developing countries, where rapid demographic changes and economic pressures are reshaping cities' spatial and socio-economic landscapes. This accelerated growth is frequently accompanied by the proliferation of informal

settlements, which present profound challenges for urban governance, sustainability, and resilience [1]. These challenges extend beyond housing shortages, encompassing environmental degradation, escalating pressure on infrastructure, and the disruption of fragile ecological systems.

As [2] cautions, uncontrolled urbanisation directly threatens critical ecosystems such as river courses, floodplains, and wetland resources essential for ecological balance, biodiversity, and urban sustainability. The encroachment of settlements into these water-protected areas not only leads to irreversible resource depletion but also heightens vulnerability to flooding, pollution, contamination and biodiversity loss. Similarly, [3] highlights that urban expansion in the Global South often overwhelms infrastructure networks, especially water, health services, transport services and energy systems, thereby amplifying socio-economic risks.

In South Africa, the situation is particularly acute. Informal settlements such as Makause in Germiston, Ekurhuleni, have expanded into proximity with bulk water supply systems, undermining their integrity and functionality [4]. This encroachment leads to vandalism, theft, contamination risks, and escalating operational costs, thereby compromising water security and public health [5]. The persistence of these pressures is exacerbated by weak governance: municipal authorities often fail to enforce zoning bylaws and building codes, while illegal spatial developments remain unchecked [4]. A lack of synergy between municipal governments and local communities fosters mistrust, undermines service delivery, and entrenches cycles of unplanned urban growth [6]; [7].

At a global level, these challenges intersect with policy imperatives articulated through the Sustainable Development Goals (SDGs). Goal 11 promotes inclusive, safe, resilient, and sustainable cities, while Goal 6 calls for universal access to clean water and sanitation. Achieving these objectives requires robust governance frameworks that balance urban growth with environmental protection, while also addressing the socio-economic needs of marginalised populations [8].

The management of bulk water infrastructure emerges as a cornerstone in this agenda, as it is critical

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for sustaining urban populations and enabling economic growth. Encroachment into water servitudes represents a systemic risk, with implications for disaster vulnerability, infrastructure degradation, and social stability [8]; [5]; [4]. Traditional methods of infrastructure management—such as manual inspections, scheduled maintenance, and basic leak detection systems—have proven inadequate in the face of rapid informal settlement expansion. These methods are largely reactive, addressing issues only after damage has occurred [9];[4].

Recent advancements in machine learning (ML) and artificial neural networks (ANNs) offer transformative possibilities for shifting from reactive to proactive management. ANNs, with their capacity to learn from vast datasets and detect complex nonlinear patterns, can be applied to predict infrastructure failures, detect encroachment risks, and optimise water distribution [10]; [11] For example, Artificial Neural Network models have been used to forecast pipeline failures [12] and optimise pump operations [13], demonstrating potential for both resilience and efficiency gains. However, the existing literature is heavily skewed towards technical aspects, with limited attention to the socio-political and human dimensions of infrastructure encroachment.

This gap is significant. The effectiveness of Artificial Neural Network-based models depends not only on technical accuracy but also on contextual integration: community participation, bylaw enforcement, and collaboration between water utilities, municipalities, and local stakeholders [4]. In informal settlements like Makause, where infrastructure is poorly documented and community vulnerabilities are high, predictive models must incorporate human-centred variables such as awareness, education, participation, and governance capacity [4].

Therefore, this study positions artificial neural networks not merely as technical tools but as components of an integrated governance and resilience framework. By combining predictive modelling with participatory data collection and community engagement, Artificial Neural Networks applications can bridge the gap between science and policy. They provide decision-makers with evidence-based insights, while simultaneously empowering communities to participate in safeguarding critical infrastructure.

This integrated perspective contributes to advancing the theoretical understanding of urban resilience by connecting stakeholder theory, systems thinking, and Artificial Intelligence applications. For policymakers, it provides a pathway for evidence-based, technology-enhanced governance that addresses the twin challenges of urban sprawl and critical infrastructure protection. Without such an integrated framework, uncontrolled informal settlement growth will continue to undermine urban sustainability and hinder

the achievement of national and global development goals.

b) Problem Statement

The City of Ekurhuleni faces significant challenges in safeguarding critical water infrastructure against the encroachment of informal settlements, particularly in areas such as Makause. This encroachment damages pipelines, increases water contamination risks, hinders maintenance, and elevates repair costs. Furthermore, it jeopardises public health and safety while impeding municipal authorities' ability to ensure reliable water service delivery.

The 2022 South African Institute of Civil Engineering Report Card explicitly highlights the "critical" state of water infrastructure in many South African metros, citing encroachment by informal settlements, lack of planning enforcement, and vandalism as recurring issues [14]. The Rand Water 2021 Annual Report supports this, stating that encroachment in Ekurhuleni, including areas like Makause, has made it "operationally unsafe" for teams to access or maintain pipelines, often requiring police escorts or temporary shutdowns to avoid conflict or sabotage. These risks are further exacerbated by the dolomitic conditions of the land on which the settlement is built, which make excavation and maintenance of underground utilities costly and hazardous [15]; [16].

In the case of Makause informal settlement in the City of Ekurhuleni, the problem of informal encroachment on critical water infrastructure cannot be separated from the broader systemic problems of fragmented local government, unclear land rights and limited political enforcement [17]. Although various actors, including the municipality, Rand Water, provincial government departments and community leaders, are involved in managing urban growth, their roles are often ill-defined and poorly coordinated. Municipal development tools such as the Ekurhuleni Spatial Development Framework (SDF) and Integrated Development Plan (IDP) are intended to guide infrastructure investment and spatial change but are often undermined by limited enforcement, budgetary constraints and competing political agendas [18]; [19]; [20]. These weaknesses have contributed to unregulated settlement expansion in areas such as Makause, where urban land is informally occupied due to housing backlogs and economic vulnerability. Lack of enforcement of land use laws and zoning guidelines has led to informal housing encroaching on water servitudes and infrastructure corridors, particularly water mains and stormwater systems [21].

Furthermore, this governance vacuum is exacerbated by a lack of clarity in land tenure policies and the inconsistent application of frameworks such as the Spatial Planning and Land Use Management Act (SPLUMA) of 2013. While the SPLUMA aims to integrate

spatial planning into all areas of government and promote inclusive development, its implementation in informal contexts remains fragmented and under-resourced [22]; [23] Resistance from local communities further complicates state interventions, as resettlement or eviction efforts are often perceived as marginalising or politically motivated. In Duncan Village in the Eastern Cape, there has been a lack of transparency and community participation in such measures in the past, which has undermined trust and triggered protests [24]. The lack of participatory governance structures limits the ability of informal residents to co-create solutions, despite their intimate knowledge of local risks and infrastructure vulnerabilities. Without addressing these deep-rooted governance and political challenges, efforts to protect critical water infrastructure from encroachment are unlikely to be sustainable. Despite the vital role of water infrastructure, the lack of a comprehensive management framework exacerbates these challenges and leaves infrastructure vulnerable to degradation, vandalism and theft.

The major problem for this study is to develop an effective framework to manage informal settlement encroachment and ensure the sustainability of critical water infrastructure.

i. Study Objectives

1. Utilise technological tools, including machine learning and artificial neural networks (ANN), to improve the monitoring and management of critical water infrastructure.
2. Facilitate collaborative engagement among municipal authorities, Rand Water, and local communities to address challenges related to informal settlement encroachment.

ii. Research Questions

1. How can machine learning algorithms and artificial neural network (ANN) models be developed, trained and deployed to accurately detect and predict spatial patterns of encroachment risk to water infrastructure in vulnerable urban areas?
2. What formal and informal coordination frameworks currently govern inter-agency collaboration between Rand Water, the City of Ekurhuleni and local communities in addressing the challenges posed by urban sprawl in informal settlements, and how can these be strengthened to promote participatory infrastructure management?

c) *Justification: Integrating Artificial Intelligence and Governance Frameworks to Protect Infrastructure*

In recent years, significant progress has been made in the application of machine learning (ML) and artificial neural networks (ANN) to water infrastructure management. These technologies enable the analysis of large data sets generated by sensors, satellites, and other monitoring tools, and allow the prediction of

failures, the optimisation of water distribution, and the improvement of maintenance strategies. Artificial neural networks, as a branch of machine learning, are particularly powerful in recognising non-linear patterns and gaining predictive insights, which makes them particularly suitable for the complexity of water systems [22].

II. THEORETICAL AND CONCEPTUAL FRAMEWORK

Stakeholder theory and Systems theory and their relevance to informal settlements: towards inclusive and sustainable corporate governance.

The conceptual framework is underpinned by stakeholder and systems theory, which complement each other. The choice of stakeholder theory and systems theory in this study is deliberate and strategic, as the impacts of informal settlements on water supply are complex, multi-layered and interdependent.

a) Introduction

Debates on corporate governance have long fluctuated between shareholder-centred theories and more integrative approaches that account for the multiple interest groups affected by corporate decisions. Stakeholder theory, first formulated in ref [25], posits that organisations must consider all stakeholders if they are to achieve sustainable performance [26]. Since its inception, the theory has gained momentum, particularly as organisations face increasing social, environmental, and ethical challenges [27].

The contemporary global landscape—characterised by informal urban growth, environmental degradation, and widening inequality—requires governance models that extend beyond profit maximisation. Informal settlements, such as Makause in Germiston, South Africa, highlight the intersection of poverty, politics, and environmental vulnerability [4]. These dynamics demand theoretical frameworks that guide both business and policy decisions toward sustainability and societal well-being. Stakeholder theory, with its comprehensive moral compass, offers a promising pathway.

b) Literature Review: Stakeholder Theory

i. Evolution from Shareholder to Stakeholder Focus

Traditional shareholder-oriented theories focused on maximising returns for investors. However, these approaches often neglected broader social, economic, political, and environmental consequences, leading to exploitation, resource depletion, and community disempowerment. For example, ref [28] critiques shareholder primacy as a driver of systemic irresponsibility. In South Africa, mining towns such as Carletonville epitomise this failure, where corporate profiteering left legacies of occupational health crises and environmental degradation [29].

Stakeholder theory marked a shift by emphasising the interests of workers, communities, governments, and the environment, alongside shareholders [30]; [31]. It is considered a progressive and sustainable framework, rooted in inclusiveness and moral responsibility [31].

ii. *Contemporary Debates and Critiques*

Despite its promise, stakeholder theory remains contested. Some critics argue that business leaders often fail to engage communities empathetically, adopting technical or policy-driven approaches that overlook lived realities beyond primacy [32]. Ref [33] further criticises stakeholder theory for diluting managerial focus, undermining the “single-valued objective” of profit maximisation.

Defenders counter that stakeholder theory's strength lies precisely in addressing neglected socio-economic and environmental concerns [34];[35];[36]. Ref [37] suggests that its contentious nature reflects its engagement with deeply rooted value conflicts, making consensus unlikely. Nevertheless, the theory's emotional resonance has driven its prominence. Ref [38] observed that stakeholder theory taps into deep commitments to family, community, and shared purpose, giving it legitimacy even among detractors.

c) *Relevance to Informal Settlements*

Informal settlements represent complex socio-political landscapes where marginalisation, governance gaps, and environmental stress converge. Applying stakeholder theory here is crucial for both business and policy, since corporate survival often depends on constructive engagement with local leaders, communities, and ecological realities [39];[31]. Furthermore, integrating stakeholder perspectives aligns with global sustainability agendas that advocate inclusive growth, poverty alleviation, and environmental stewardship [36]. Yet, the literature remains sparse in directly connecting stakeholder theory with informal settlement dynamics. This review, therefore, highlights a critical gap, emphasising the potential of stakeholder theory to inform studies of settlement encroachment, particularly in Makause.

III. SYSTEMS THEORY LITERATURE REVIEW

a) *Evolution from Reductionism to Systems Thinking*

Reductionist models historically emphasised narrow performance metrics or isolated variables. While useful for linear phenomena, they fail in contexts characterised by complexity, feedback loops, and emergent properties. Bertalanffy's General Systems Theory (GST) challenged reductionism by demonstrating that systems possess emergent qualities not reducible to their components [40]; [41]; [42]; [43].

Later scholars extended GST to socio-ecological and socio-technical systems, arguing that infrastructures such as water supply cannot be

understood without analysing interdependencies across technical, political, social, and environmental dimensions [44];[45].

b) *Organisation and Systemic Interdependence*

Systems theory highlights “organisation” as a core unit of analysis, signifying discernible order across entities such as governments, health services, and infrastructure networks [40]; [44]. Organisation emerges when actors interact through structured patterns of relations, shaping resilience or fragility [46]; [47].

For water infrastructure threatened by informal settlement encroachment, organisational wholeness—the alignment of social, technical, and institutional structures—is vital for sustaining long-term reliability.

c) *Systems Thinking and Stakeholder Theory*

Systems theory provides a transdisciplinary framework for analysing complex socio-technical systems [47]. Stakeholder theory complements this by highlighting the interests of diverse actors — including communities, governments, and utilities — in shaping outcomes ([25]. Together, these frameworks encourage holistic governance that recognises feedback loops, leverage points, and unintended consequences [38].

Recent research demonstrates how systems thinking and system dynamics enhance risk and stakeholder management in infrastructure. Ref [48] shows that systems-based approaches not only map interdependencies among actors but also model risk exposure, resilience, and engagement strategies. Their findings underscore the utility of system dynamics in contexts like encroachment, where risks (e.g., settlement proximity, environmental hazards, political instability) interact with stakeholder responses in non-linear ways [48].

d) *Application to Encroachment and Peri-Urban Contexts*

Encroachment into water infrastructure highlights the inadequacy of reductionist approaches. Risks must be assessed within broader peri-urban dynamics, where urbanisation, rural livelihoods, and informal housing converge [48];[49]. Ref [49] calls for a “peri-urban turn” in planning, using systems thinking to reconceptualise urban-rural futures in the Global South.

This perspective underscores that peri-urban areas are not transitional spaces but critical socio-ecological systems with distinct governance logics and vulnerabilities. Applied to Ekurhuleni and Makause, encroachment reflects not only infrastructure challenges but also uneven urbanisation, weak land-use regulation, and marginalised community needs.

When integrated with stakeholder theory [25] and infrastructure risk analysis [49], the peri-urban systems perspective deepens our understanding of how infrastructure, communities, and governance interact. It reinforces the importance of multi-actor engagement

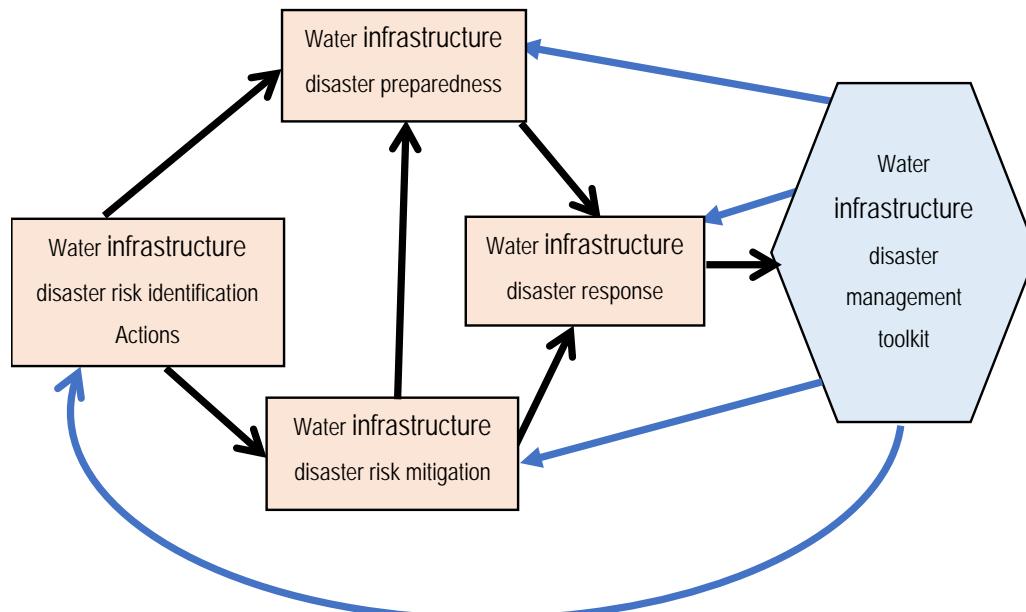
and systemic feedback analysis for building sustainable urban futures.

e) *The Proposed Conceptual and Theoretical Frameworks*

The development of the management framework for the protection of water supply infrastructure in informal settlements is based on two complementary theoretical perspectives: stakeholder theory and systems theory. Stakeholder theory [25];[27] emphasises the need to consider the interests, influence and participation of all key stakeholders such as water utilities (e.g., Rand Water), municipalities (e.g., the City of Ekurhuleni), community members and regulators in disaster risk planning and service maintenance. Systems theory [40], on the other hand, views the water infrastructure system as a series of interdependent components that must function cohesively to ensure resilience and adaptability.

These theoretical constructs form the basis for the four-stage management framework (Figure 3.1),

f) *Conceptual Framework: Integration of Stakeholder Theory and Systems Theory, informal settlement encroachment*



Source: [4]

Figure 3.1: The conceptual framework

The framework in Figure 3.1 depicts a four-stage framework development process consisting of (i) Water infrastructure disaster risk identification; (ii) Water infrastructure disaster risk mitigation; (iii) Water infrastructure disaster preparedness; and (iv) Water infrastructure disaster response activities, which result in a management framework at the fifth stage. The responses (blue arrows) from the framework operation can act as inputs into the process again to improve the management framework.

which begins with the identification of disaster risk and is underpinned by an analysis of system-level vulnerabilities and stakeholder input. The second stage, disaster risk reduction, involves coordinated stakeholder action and systemic planning to reduce exposure and vulnerability. The third stage, disaster preparedness, depends on system-wide communication channels and feedback loops between stakeholders to ensure preparedness and resilience. The fourth stage, disaster response, requires integrated and adaptive system behaviour to respond quickly and collaboratively to disruptions.

The resulting management framework consolidates the insights and feedback represented by the feedback arrows in Figure 3.1. By embedding both abstract theoretical insights and practical mechanisms into each phase, the framework ensures that efforts to protect infrastructure are both holistic and contextualised.

i. *Justification for using Stakeholder Theory and Systems Theory*

The selection of Stakeholder Theory and Systems Theory in this study is deliberate and strategic, grounded in the complex, multi-actor, and interdependent nature of informal settlement encroachment on water servitudes.

1. Stakeholder Theory: Understanding Diverse Interests and Power Dynamics

Stakeholder Theory was chosen because it offers a robust framework for identifying, analysing, and engaging all actors who are either affected by or have an influence on the protection and use of water infrastructure. These include:

- Residents and informal settlers of Makause,
- Municipal authorities and planners at the City of Ekurhuleni,
- Infrastructure managers from Rand Water Utility,
- Non-Government Organisations, community-based organisations, and
- Political decision-makers.

This theory acknowledges that infrastructure encroachment is not merely a technical issue but a governance and stakeholder coordination challenge. By applying Stakeholder Theory, the study explores the interests, influence, responsibilities, and expectations of these actors. It also assists in mapping conflicts, trade-offs, and potential areas for collaboration, which are essential for sustainable and inclusive solutions. Stakeholder theory of Freeman (1984) proposes that a business should consider the interests of others beyond owners. Ref [25] claimed that for a business to progress to the long term, it requires that those whose interests are affected by the activities of the business should be considered because the same could influence the survival of the business. He described these interested parties as stakeholders.

Applying the stakeholder theory to the conceptual framework signifies that water utilities would do well to consider all interested parties in their business activities. The stakeholders can be grouped into primary or secondary, with the primary stakeholders being considered as those whose influence on a business cannot be overlooked [27]; [50].

2. Systems Theory: Addressing Interdependence and Feedback Loops

Systems Theory was employed to complement Stakeholder Theory by highlighting the interconnectedness of economic, social, and environmental subsystems within urban infrastructure management. Encroachment on water servitudes is not an isolated issue; it is the result of feedback loops between:

- Housing shortages and informal settlement growth (social system),
- Poor land-use planning and enforcement (governance system),
- Infrastructure strain and maintenance challenges (technical system),
- Environmental degradation (ecological system).

Systems Theory underscores that disruption in one component (e.g., illegal settlement on servitudes) can have cascading effects on others, leading to water

contamination, service disruptions, public health risks, and weakened institutional trust. It helps model these cause-and-effect relationships and supports the design of a more resilient and adaptive management framework.

For water utilities, dwellers of informal settlements that encroach on water infrastructure, the water utility, government, municipality, etc., become the key stakeholders whose participation in the formulation of the water infrastructure disaster management plan cannot be disregarded. The relevance of the system theory is as follows. The general system theory, first developed by [40] relates to the interrelated and interdependent fragments of a man-made system of activities. It states that the components of a whole can be best understood in the context of relationships with each other and with other systems, unlike in isolation. It asserts that all the parts need to be synchronised while working, for the entire system to have synergy [43]; [51]; [52].

Thus, insinuating that when one part fails, the system is brought into entropy, meaning the system collapses. From Figure 3.1, it is hypothesised that (i) Water infrastructure disaster risk identification; (ii) Water infrastructure disaster risk mitigation; (iii) Water infrastructure disaster preparedness; and (iv) water infrastructure disaster response activities must work in harmony for the management system (framework) to effectively function. Therefore, keen and constant attention must be given to each stage for the disaster management framework to be effective. Similarly, the full participation of all the primary stakeholders is essential for the framework to work effectively.

Stakeholder and systems theory complement each other by taking into account the complexity of interactions within and outside of organisational systems. Systems theory emphasises the holistic interdependencies, while stakeholder theory provides insights into the interests and influences of the actors involved. This overlap enables a comprehensive approach to the management of organisations like Rand Water and the City of Ekurhuleni, especially in contexts that require a balance between social, environmental and economic concerns with reference to the water infrastructure servitudes [53].

These theories are essential in managing public-sector projects, such as water infrastructure and urban planning, where various stakeholders (e.g., government agencies, local communities, private entities) interact within a broader system that includes social, economic, environmental and environmental factors. The resilience of critical infrastructure, for instance, relies on identifying and balancing the needs of all stakeholders within a complex system to maintain sustainability and adaptability.

A combined approach of Stakeholder Theory and Systems Theory has been proposed to address the

interconnectedness of global issues like climate change, migration, and urban sprawl, which involve numerous stakeholders within interlinked systems. Adaptive management, a practical framework emerging from Systems Theory, involves stakeholders in iterative planning processes to respond to changing environmental conditions [54].

Both stakeholder theory and systems theory have enriched the understanding and strategies for managing complex systems and addressing the interests of different stakeholder groups, such as Rand Water, the City of Ekurhuleni and the local communities of the Makause informal settlement in Germiston. The two theories must or can focus on integrating technological advances, such as machine learning, into these theoretical frameworks to create predictive models that can assist in decision-making and system adaptation. The emphasis on real-time stakeholder feedback and adaptive strategies based on systems theory could improve the ability of organisations like Rand Water and the City of Ekurhuleni municipality to respond to external shocks while taking stakeholder interests into account.

IV. CRITICAL WATER INFRASTRUCTURE OVERVIEW, URBAN SPRawl AND INFORMAL SETTLEMENT

Critical water infrastructure refers to the essential systems and assets required for the supply, treatment, and distribution of water. This infrastructure includes facilities like water treatment plants, reservoirs, pumping stations, and pipelines that are essential for public health, economic stability, and environmental management [55]. Furthermore, in urban areas, water infrastructure guarantees reliable, safe water supplies and effective waste management, supporting both human and ecosystem health. The significance of this infrastructure is especially notable in developing countries, where population growth and rapid urbanisation increase the demand for water services, often stretching existing systems beyond capacity [56].

a) Urbanisation and Informal Settlement Growth

As cities grow, so does the need for expanded water infrastructure, yet unplanned urban growth, especially in informal settlements, frequently outpaces this expansion. Informal settlements emerge on city peripheries, encroaching on designated water catchment and distribution areas. These settlements are typically underserved by formal infrastructure and are established without adherence to urban planning regulations, placing immense pressure on existing water infrastructure [6].

Sub-Saharan Africa, South Asia, and Latin America experience some of the world's most rapid rates of informal settlement growth. Ref [6] reports that

over one billion people live in informal settlements worldwide, with this number expected to rise due to ongoing urbanisation and rural-to-urban migration.

In sub-Saharan Africa, for instance, nearly 55% of the urban population resides in informal settlements, which tend to be located in environmentally vulnerable areas prone to flooding, such as riverbanks and wetland zones [57].

b) Encroachment and Vulnerability of Water Infrastructure

The encroachment of informal settlements onto water infrastructure areas presents significant challenges, including the potential for contamination, increased maintenance costs, and vulnerability to physical damage. Encroachment often leads to unauthorised connections, illegal tapping of water lines, and pollution from inadequate sanitation facilities, which further burden water resources [58].

The impacts of encroachment on critical water infrastructure can be broken down as (i) physical damage and maintenance challenges, (ii) water contamination and public health risks, and (iii) legal and governance issues.

For physical damage and maintenance challenges, informal settlements built near or on top of water pipelines and reservoirs expose these assets to potential physical damage. Construction activities in these areas, often unregulated, can damage underground pipes, leading to leaks, contamination, and service interruptions. Repairs are made difficult by the settlement's density and lack of planned road access [59].

Regarding water contamination and public health risks, poor sanitation practices and limited waste management in informal settlements can result in contaminants entering water supply systems. This poses significant health risks, including outbreaks of waterborne diseases such as cholera, typhoid, and hepatitis [59]. For instance, in cities like Cape Town, unplanned housing near riverbanks has led to direct contamination of water sources due to inadequate sanitation [60].

Concerning legal and governance issues, encroachment complicates water governance, as informal settlements often lack formal recognition, hindering service delivery and legal protection for infrastructure. In many cases, municipalities face challenges balancing the need to protect infrastructure with the human right to water access, particularly where informal residents rely on unregulated or illegal water sources [60].

c) *Encroachment of Water Infrastructure in Parts of Africa*

i. *South Africa*

In the City of Ekurhuleni, eThekweni Municipality, Cape Town and Johannesburg, informal settlements near dams and pipelines expose water infrastructure to risks of pollution and damage. In Durban, for instance, informal settlements along river catchments contribute to contamination that affects the city's water supply. Despite efforts to improve access to safe drinking water in these communities, the encroachment issue persists due to insufficient affordable housing options [61].

ii. *Africa*

Nairobi, Kenya, illustrates the complex challenges posed by informal settlements and their impact on urban infrastructure. In areas such as the Munyaka informal settlement in Eldoret, rapid expansion has led to encroachment over city water pipelines, resulting in frequent damage and unauthorised water connections. Munyaka, home to over 250,000 residents, suffers from chronic water scarcity as damaged pipes and illegal tapping disrupt the supply. Additionally, its proximity to the Nairobi River heightens the risk of contamination from domestic and industrial waste, exacerbating the settlement's water and health crises [62].

In Lagos, Nigeria, where over half the population resides in informal settlements, infrastructure encroachment has led to persistent problems of contamination and water shortages. The Lagos State Water Corporation faces significant difficulties in maintaining infrastructure integrity and ensuring water quality, as unauthorised usage and physical degradation are widespread in these expanding settlements. These challenges underscore the broader issues of urban management in a rapidly growing city [63].

Similarly, Accra, Ghana, struggles with the effects of informal settlements on its water infrastructure. Settlements along riverbanks and near reservoirs, such as the city's largest water source, the Weija Dam, pose serious threats to water security. Encroachment not only endangers the integrity of the reservoir but also increases risks during flooding events, creating substantial vulnerabilities for the city's water supply and surrounding communities [64].

iii. *Water Infrastructure Vulnerability In Informal Settlements*

Informal settlements are disproportionately affected by environmental hazards such as floods, droughts, and landslides. Encroachment on critical water infrastructure in these vulnerable areas exacerbates risks, as infrastructure systems are less resilient to natural disasters when built near or through informal areas. During flood events, for example, sewage systems in informal settlements often overflow,

contaminating water sources and creating public health crises. This is particularly prevalent in sub-Saharan Africa, where cities experience frequent flooding due to inadequate drainage and high rainfall variability [64].

V. CRITICAL INFRASTRUCTURE PROTECTION IN SOUTH AFRICA

South Africa's approach to critical infrastructure protection is formalised under the Critical Infrastructure Protection Act (2019), which outlines policies to safeguard essential systems, including water infrastructure. This legislation aims to address threats from both external hazards, like natural disasters, and internal threats, including unauthorised access and sabotage [65]. However, the enforcement and implementation challenges often impede the effectiveness of these policies, particularly in areas with high levels of informal settlement encroachment [66].

a) *Critical Infrastructure Protection (CIP) in South Africa*

Critical infrastructure protection (CIP) refers to safeguarding essential systems, assets, and services that are crucial to a nation's economic and social well-being. In South Africa, infrastructure protection is a national priority, particularly for water, energy, transportation, and health services. These sectors are identified as "critical" because disruptions could lead to severe consequences, impacting public safety, economic stability, and national security [65]. South Africa's focus on CIP has been sharpened by various stressors, including urban sprawl, climate variability, and socio-political challenges that threaten infrastructure resilience and public access to essential services.

i. *The South Africa National Key Points Act (1980)*

The *National Key Points Act (NKPA)* of 1980 served as an initial legislative effort to protect South Africa's critical infrastructure. This Act aimed to identify and secure strategic sites deemed vital to national security, such as energy facilities and government buildings. Although NKPA marked the beginning of CIP in South Africa, it was criticised for being outdated, overly security-focused, and lacking in transparency [67]. As a result, South Africa shifted towards a more comprehensive, updated approach with the introduction of the *Critical Infrastructure Protection Act*. In 2019, the *Critical Infrastructure Protection Act (CIPA)* was enacted to modernise CIP in South Africa. The CIPA redefined critical infrastructure beyond a purely security-based approach to incorporate essential services, such as water supply and transportation networks, into the CIP framework [65]. This Act mandates a multi-stakeholder approach, involving government departments, private sector operators, and local communities in infrastructure protection, thus fostering collaboration and shared accountability.

CIPA also established the Critical Infrastructure Council, responsible for oversight and coordination, as well as the implementation of risk management practices and response plans for critical infrastructure incidents [65].

ii. *The National Infrastructure Plan 2050*

South Africa's National Infrastructure Plan 2050 provides a long-term vision for infrastructure development and protection, identifying key sectors for investment and strategic priorities, such as resilience, maintenance, and sustainable growth [68]. This plan highlights the need to protect infrastructure systems against both natural and human-induced threats, particularly emphasising water infrastructure resilience, considering South Africa's water scarcity challenges and urbanisation pressures. It also aligns with the country's National Development Plan (NDP), which envisions resilient infrastructure as a foundation for economic growth.

The National Water and Sanitation Master Plan (NW&SMP) integrates water resource management with critical infrastructure protection, focusing on securing water infrastructure amid threats such as drought, pollution, and encroachment by informal settlements [69]. The plan includes provisions for upgrading water treatment plants, reinforcing pipelines, and investing in smart technology for monitoring water networks. Furthermore, the NW&SMP outlines the role of local governments in managing and protecting water infrastructure, including maintenance, community engagement, and emergency response planning.

b) Challenges and Gaps in South Africa's CIP Frameworks

While South Africa has taken significant steps to establish robust frameworks for CIP, several challenges remain, particularly around the protection of water infrastructure. These challenges are influenced by resource constraints, socio-political dynamics, and evolving risks due to climate change.

Resource and Capacity Constraints: Many municipalities lack the technical and financial capacity to effectively implement CIP measures, particularly for water infrastructure maintenance and protection [14]. Budget constraints and skill shortages hinder infrastructure upgrades, leaving systems vulnerable to both natural and human-induced threats.

Encroachment by Informal Settlements: South Africa's rapid urbanisation and limited affordable housing options have led to the expansion of informal settlements, which often encroach on water infrastructure zones, increasing risks of contamination, damage, and unauthorised access. CIP frameworks must therefore address urban planning and land use issues alongside infrastructure protection measures [59].

Climate Resilience and Environmental Hazards: South Africa is particularly vulnerable to climate-related risks, including droughts and flooding, which impact water infrastructure resilience. The need for adaptive infrastructure planning that integrates climate resilience is increasingly recognised, but full implementation remains a challenge due to the cost and scale of necessary modifications [70].

c) *Critical Water Infrastructure Protection and Resilience Strategies*

The protection of critical water infrastructure has gained priority in South Africa, as water scarcity and pollution risks intensify. Several resilience strategies have been developed within the CIP framework to address these threats. They include the following.

Buffer Zones and Environmental Controls: Establishing buffer zones around critical water assets, such as dams and reservoirs, can mitigate encroachment risks from informal settlements. However, enforcing these zones has proven challenging, especially in densely populated urban areas [71]. Environmental regulations aim to protect water catchment areas from encroachment and contamination, although compliance is limited in certain high-risk zones.

Community Involvement and Awareness Programs: Engaging local communities in water infrastructure protection can reduce unauthorised access and encourage responsible water use. Awareness programs, particularly in peri-urban areas, educate communities on the importance of infrastructure protection and the health impacts of water contamination [72].

Smart Technology for Monitoring and Risk Assessment: Implementing real-time monitoring technologies, such as remote sensing and Geographic Information Systems (GIS), allows for efficient tracking of infrastructure conditions, early detection of potential threats, and risk assessment [73]. These technologies are increasingly integrated into South Africa's CIP framework, particularly for water infrastructure in vulnerable areas.

Emergency Response and Risk Management: South Africa's emergency response framework for water infrastructure includes coordination with disaster management agencies to ensure rapid response to incidents affecting water systems, such as floods or pipeline breaks. This approach is particularly relevant in flood-prone informal settlement areas, where infrastructure vulnerability and disaster risk intersect [74].

d) Critical Infrastructure Protection Alignment

South Africa's CIP frameworks align with international standards, including the International Organisation for Standardisation (ISO) standards on infrastructure resilience and the United Nations' Sendai Framework for Disaster Risk Reduction, which emphasises proactive resilience-building for essential

services. By aligning with global standards, South Africa can strengthen cross-border partnerships, improve its infrastructure resilience strategies, and leverage international best practices [75].

VI. ARTIFICIAL INTELLIGENCE IN INFRASTRUCTURE MANAGEMENT: ADDRESSING INFORMAL SETTLEMENT ENCROACHMENT

a) Overview

The encroachment into critical infrastructure corridors such as water pipelines and utilities poses a growing threat to the continuity of supply in South Africa and beyond. The case of the Makause informal settlement (Ward 91, Germiston, Ekurhuleni) is an example of how informal urban expansion is jeopardising critical water infrastructure. Recent research in this area emphasises the following:

- With reference to ref [4], ANOVA and ReliefF algorithms were used in combination with artificial neural networks (ANNs) to assess the perception of encroachment risk by Makause informal residents.
- In the study, they proposed the development of predictive models that emphasise the value of artificial intelligence-based management frameworks for addressing infrastructure vulnerabilities, such as the encroachment of informal settlements into areas where pipeline servitudes are located.
- Globally, informal settlement pressures are also evident.
- In India, advanced geo-artificial intelligence methods combining geographic information systems, deep learning, and satellite imagery are now being used to map slum growth, predict development patterns, and inform urban planning [76].
- A meta-analysis of slum mapping from 2014 to 2024 highlights the effectiveness of deep learning and remote sensing in detecting informal settlements in different contexts [77].
- In sub-Saharan Africa, efforts are underway to use satellite imagery and deep learning to create high-resolution maps of informal settlements that provide data-driven insights for planning [76].

These international examples illustrate the opportunities and challenges of combining artificial intelligence and geographical information systems for urban planning in fast-growing, resource-poor areas.

b) Input Parameters

i. Assessment

Evaluates structural interventions along water pipelines, using both real-time sensor data and historical spatial data. This is consistent with the methodology of [4], who used ANOVA and ReliefF to

isolate significant predictors of encroachment of water servitudes.

ii. Preparedness

Both financial and human resources, labour, communication strategies (e.g., community radio, use of an encroachment App by residents to report and update encroachment data, local councils), and technical resources are considered. During modelling, this enables the artificial neural network to simulate the municipalities' ability to respond in various intervention scenarios.

iii. Mitigation

Includes community education initiatives, ordinance enforcement, and infrastructure maintenance. Artificial neural networks evaluate the long-term effectiveness of these measures and help policymakers prioritise sustainable strategies.

iv. Response

Includes emergency response mechanisms such as the rapid repair of burst pipes or the containment of contamination. An artificial neural network model helps identify systemic weaknesses in response protocols to create improvement plans.

v. Output Parameters

The Model Yields a Lumped target output centred on:

- Awareness:* Enhancing risk comprehension among communities and officials.
- Education:* Directing campaigns based on predicted encroachment hotspots.
- Partnership:* Fostering cooperation between Rand Water, municipal authorities, and residents.
- Engagement:* Promoting ongoing dialogue through local leadership and Non-Governmental Organisations.

By aligning Artificial Intelligence-generated insights with these socially embedded dimensions, the model supports evidence-driven policy formation.

c) Key Features of the Artificial Neural Network Framework

- Dynamic Learning:* Continuously integrates new spatial and socio-economic data to refine predictions.
- Multi-Stakeholder Orientation:* Incorporates community, municipal, and utility perspectives into modelling.
- Actionable Outputs:* Produces priority maps and "what-if" scenarios for resource allocation.
- Scalability:* Extendable from local case studies like Makause to regional and national implementation.

- d) *Machine Learning Techniques & Geographic Information System Integration*
 - i. *Artificial Intelligence Techniques*
 - *Artificial Neural Networks*: Effectively model nonlinear, multifactor relationships in encroachment risk analysis.
 - *ANOVA & ReliefF*: Identify statistically significant variables and rank their predictive importance [4].
 - *Support Vector Machines (SVMs), Fuzzy Inference Systems (FIS), Neuro-Fuzzy Systems*: Offer classification and decision-making support under uncertainty. These methods are increasingly applied in water infrastructure contexts [78].
 - ii. *Geographic Information Systems and Remote Sensing*
 - In India, Artificial Intelligence and Geographic Information Systems support micro-level mapping and predictive modelling in slum landscapes [79].
 - A global meta-analysis (2014–2024) confirms the rise of deep learning applied to remote sensing for slum detection [77].
 - In Sub-Saharan Africa, deep learning combined with satellite data supports detailed mapping of informal settlements in urban environments [76].
- e) *Opportunities & Limitations*
 - i. *Opportunities*
 - Enhances early detection of encroachment hotspots.
 - Facilitates cost-effective monitoring via remote sensing.
 - Aligns with Sustainable Development Goals (SDGs 6 and 11).
 - ii. *Limitations*
 - Data scarcity and inconsistent spatial data in many municipalities.
 - Capacity gaps in technical skills for implementing Artificial Intelligence frameworks.
 - Risk of community mistrust if interventions lack local legitimacy.

VII. STUDY APPROACH: ARTIFICIAL NEURAL NETWORK APPLICATION IN MAKAUSE

This study built an Artificial Neural Network framework integrating inputs—assessment, preparedness, mitigation, response, and infrastructure vulnerability with outputs awareness, education, partnership, and engagement. The framework:

- Identified encroachment risk hotspots in Makause.
- Simulated infrastructure vulnerability scenarios.
- Informed municipal intervention strategies by modelling potential outcomes under varying conditions.

VIII. POLICY AND ACADEMIC IMPLICATIONS

For policymakers, the framework promotes:

- Proactive and resource-efficient infrastructure governance.
- Community-inclusive planning.
- Data-informed prioritisation of interventions.

For academics, it advances:

- The limited literature on Artificial Intelligence in informal settlement-infrastructure interactions.
- Comparative opportunities across global contexts.

IX. RESEARCH GAP

In recent years, the complexity and dynamics of the growth of informal settlements have exceeded the ability of traditional planning and infrastructure monitoring systems to respond effectively. In the City of Ekurhuleni, uncontrolled encroachment into critical water infrastructure servitudes poses a significant operational risk to the main supply systems managed by Rand Water and the municipality [25]; [80]. Existing literature and policy largely rely on spatial planning tools and reactive control mechanisms. However, these approaches are often hampered by poor data resolution, delayed reporting and fragmented institutional coordination [81], [82]. Therefore, there is an urgent need to explore innovative, data-driven solutions that can improve the prediction, monitoring and management of infrastructure risks in real time.

In this study, artificial intelligence (AI)—specifically machine learning (ML) and artificial neural networks (ANN) — is presented as a novel analytical approach to assess and predict encroachment risks. The integration of AI tools offers transformative potential by enabling early identification of high-risk areas using satellite imagery, GIS datasets and historical encroachment patterns [83]; [84]. Despite their increasing use in environmental modelling, disaster resilience and infrastructure diagnostics worldwide, AI-based tools are underutilised in the South African context of informal settlements [85]. This gap emphasises both the scientific contribution and the policy relevance of this study. By embedding AI methods into urban infrastructure planning, the research aims to bridge the gap between technological innovation and inclusive service delivery and create a proactive framework for the protection of water infrastructure in vulnerable urban spaces.

There is a critical knowledge gap on how to effectively manage the encroachment of informal settlements into critical water infrastructure. While numerous studies have examined the technical aspects of infrastructure protection, they often neglect the socio-spatial realities and complexities of informal settlements, such as inadequate documentation of infrastructure servitude encroachment, fluid settlement patterns and



limited community engagement. In particular, there is a lack of frameworks that integrate human and community factors into predictive technologies such as machine learning and artificial neural networks (ANNs). This discrepancy undermines the applicability and accuracy of predictive models in informal contexts.

This study addresses this deficiency by proposing a novel, human-centred framework that combines community-based participation with advanced predictive analytics. It advocates for the inclusion of social, economic, and cultural dimensions in modelling encroachment risks, and promotes participatory machine learning as a means to enhance

both data quality and local trust. By allowing residents to contribute contextual knowledge and engage in the monitoring process, the study not only improves the accuracy of modelling but also supports sustainable, inclusive infrastructure management.

Table 9.1 below presents some of the literature that has been reviewed alongside findings and gaps. Unpublished data utilised the selected input parameters (assessment, preparedness, mitigation and response) and output parameter via Artificial Neural Network to develop a management framework for safeguarding critical water infrastructure against informal settlement encroachment in the city of Ekurhuleni.

Table 9.1: Reviewed Literature Alongside Findings and Gaps

Author	[86]	[87]	[88]	[89]	[4]
Research Gaps Addressed	Considers the relationship between servitude space encroachments, water infrastructure vulnerability, and supply efficiency.	Addresses the influence of encroachment on water infrastructure vulnerability.	Focuses on integrating community engagement to reduce encroachment issues while optimising water infrastructure management.	Introduces AI for the dynamic management of encroachment risks and infrastructure vulnerability, as well as accounting for servitude challenges.	Proposes a management framework of management for the safeguarding of critical water infrastructure against informal settlement encroachment.
Output parameters	Infrastructure vulnerability score, optimised water supply route, and potential encroachment areas.	Potential failure zones, water supply optimisation under encroachment constraints.	Improved decision-making for water supply under external pressures like encroachment.	Real-time identification of encroachment areas and optimal mitigation strategies.	Encroachment risk prediction, dynamic learning, multi-stakeholder approach and actionable insights.
Input Parameters	Population density, servitude space encroachments, water demand, infrastructure vulnerability, and climate factors.	Climate conditions, local geography, encroachment data, and historical leak/failure data.	Maintenance schedules, encroachment severity, water consumption data, and population data.	Machine learning-supported data collection on servitude space encroachments and water infrastructure.	Awareness and education of residents/ Engagement of both the residents and the professionals, as well as collaboration.
Proposed Model	Machine Learning and Neural Network-based Bulk Water Supply Management and Encroachment Model.	Machine Learning and Neural Network-based Bulk Water Supply Management and Encroachment Model.	Machine Learning and Neural Network-based Bulk Water Supply Management and Encroachment Model.	Machine Learning and Neural Network-based Bulk Water Supply Management and Encroachment Model.	ReliefF test in the weight ranking of predictors. ANN model for the training of the input and output datasets.

Limitations/ Research Gaps	Did not consider encroachment issues or vulnerability of the infrastructure to external pressures.	Lack of focus on human encroachment and infrastructure management challenges.	Neglected the impact of informal settlements and encroachment on bulk water infrastructure.	Did not include AI-driven solutions or water supply optimisation.	Exploiting input and output data sets from professionals and residents through AI model to develop a framework
Key findings	GIS could improve infrastructure management by pinpointing the problem areas.	Hydraulic modelling could optimise water delivery and pressure distribution.	DSS could aid in strategic decision-making for water supply systems.	Identified high-risk areas due to encroachment but lacked dynamic modelling.	High prediction accuracy derived with ANN models. Credible and robust framework development
Output Factors	Water distribution efficiency, leakage rates, and service delivery quality.	Pressure distribution, flow rate optimisation, and water delivery efficiency.	Water infiltration rate, runoff potential, risk of erosion	Encroachment risk score, and infrastructure failure probability.	Encroachment risk score
Input Factors	Land use, population growth, water demand, infrastructure age, and pipe diameter.	Pipe diameter, flow rate, pump capacity, and elevation changes.	Drainage density, slope of the pipe route, soil condition, and land use/land cover.	Proximity of settlements to pipelines, maintenance history, and infrastructure age.	Assessment, preparedness, mitigation, and Response
Model	GIS-based bulk water supply management model.	Hydraulic modelling for bulk water supply networks.	Decision Support System (DSS) for bulk water supply.	Encroachment and vulnerability assessment of bulk water supply systems.	ANN as framework of determination of bulk water supply infrastructure against encroachment

X. CONCLUSION AND RECOMMENDATIONS

Research Objective 1: Utilise technological tools, including machine learning and artificial neural network (ANN), to improve the monitoring and management of critical water infrastructure. The research demonstrated the applicability of Artificial Neural Networks (ANNs) in creating predictive models to identify high-risk areas. This technological solution enhances proactive intervention capabilities, enabling municipalities to address vulnerabilities effectively and in a timely manner.

Research Objective 2: Facilitate collaborative engagement among municipal authorities, Rand Water and local communities to address challenges related to informal settlement encroachment. The findings highlighted the importance of collaboration, showing

that engaging communities and stakeholders fosters shared responsibility and cooperation. Such partnerships improve the implementation of strategies and policies for protecting water infrastructure while addressing community needs.

Managerial Implications

1. The study emphasises the importance of collaboration and stakeholder engagement, agreeing with [85] who advocate for community-based adaptation, shared governance and collective action in solving infrastructure problems. By fostering partnerships between residents, local authorities and service providers, the study promotes a participatory model that contributes to the long-term resilience of infrastructure.

2. The study validates the use of cost-effective protective measures, such as zoning regulations, servitude enforcement, and regular monitoring of infrastructure, as advocated by [90]. These measures allow communities to intervene in a timely and cost-effective manner to prevent informal encroachment without having to resort to evictions or litigation.

Practical Implications for Managers

1. The integration of community education into municipal planning processes is essential. Infrastructure managers should allocate resources to ongoing public awareness programmes to ensure that communities understand the purpose and importance of buffer zones, servitudes, floodlines and service infrastructure.
2. The successful application of Artificial Neural Networks in this study emphasises the potential for smart infrastructure planning tools. Infrastructure operators should consider the use of Artificial Intelligence-based modelling to support spatial planning, risk prediction and early detection of degradation patterns. These tools can help prioritise resources and develop preventive maintenance strategies, leading to long-term cost savings and improved service delivery.

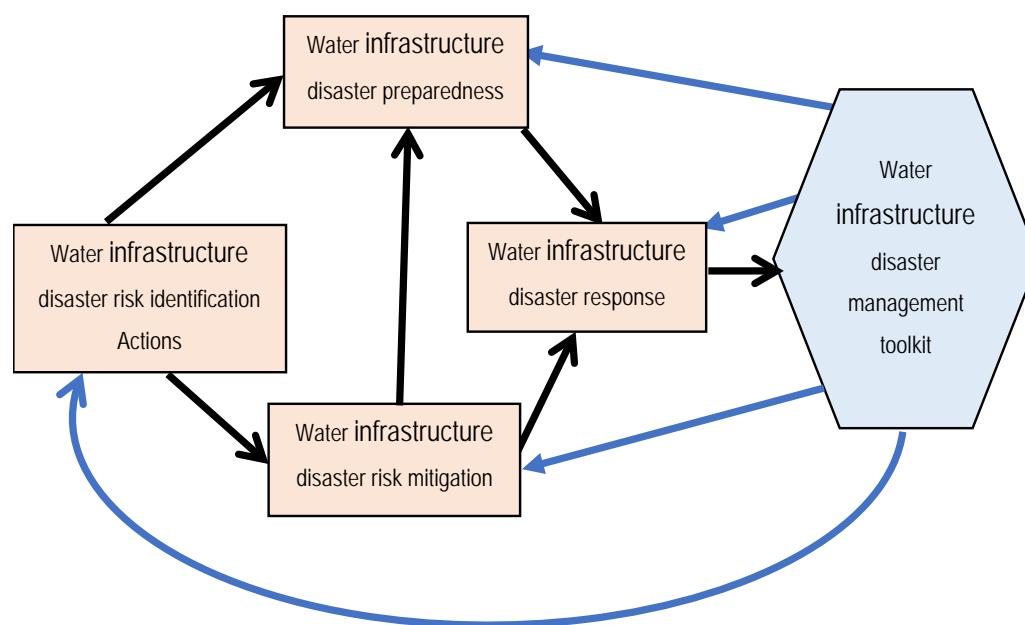
This framework is based on the fusion of systems theory and stakeholder theory and enables a holistic and integrative response to the complex challenges of urban infrastructure. Systems theory emphasises the interdependence of urban components and highlights the importance of coordinated responses

between actors and institutions [40]; [51]. Stakeholder theory calls for the involvement of different actors, including informal residents, engineers, municipalities and national governments, in the development of joint solutions [25]. Figure 10.1 shows a management framework supported by a step-by-step flowchart to protect critical water infrastructure from the encroachment of informal settlements, in line with the original conceptual framework, as shown in Figure 10.2.

The inclusion of Artificial Intelligence and Artificial Neural Network tools in the framework enables proactive risk mapping and scenario prediction. Machine learning-based methods have proven effective in recognising patterns in land use conflicts and settlement growth trends [84]. The novelty lies in the use of human-centred Artificial Intelligence to integrate technical data with community insights [85].

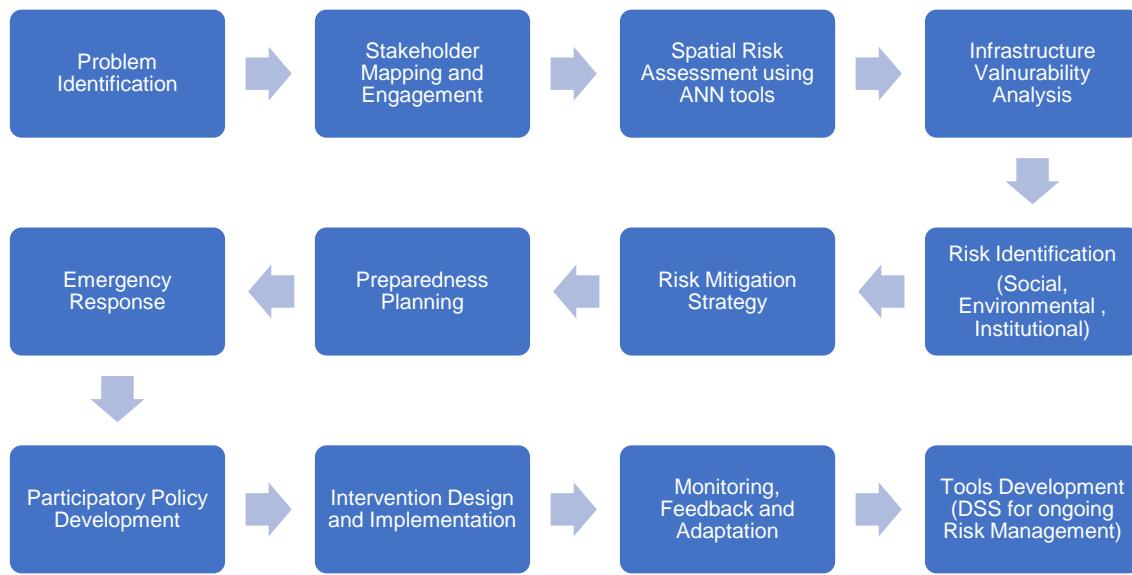
Encroachment is also an institutional problem. The framework harmonises local knowledge, municipal planning and national housing policy. Institutional fragmentation is a major obstacle to the delivery of urban services in developing countries [91].

This expanded framework goes beyond traditional planning by explicitly including risk identification, risk mitigation, preparedness and response. Ultimately, it leads to a decision-support tool that institutionalises resilience planning in informal settlements. The framework, which is based on systems and stakeholder theory and uses Artificial Intelligence and participatory methods, is both innovative and applicable in the rapidly urbanising contexts of the Global South.



Source: [4]

Figure 10.1: Management framework



Source: [4]

Figure 10.2: Stepwise Flow Chart

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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

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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.

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+ 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

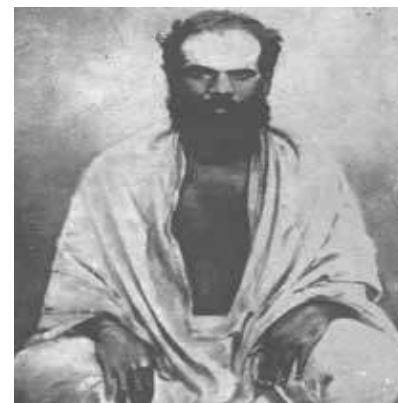
technology of movie camera, technologists tried to capture moving objects. Initially, less than a minute of action was video graphed in 1890's. Using this technology, silent pictures were produced for nearly three decades. It was in 1927 the first speaking movie was produced by Warner's Brothers titled "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 began 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 wear 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 Vetti and Desa Bhakti. Noteworthy is the play known as "Workers of the World, Unite!"

Shanmugam, began a handwritten paper on 9.12.1934 named as Arivuchudar 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 Panruttu. 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 live 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 background of history of Tamil Cinema. It is now imperative to understand how songs and music ruled the roost of world cinema.

The Story 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 lied 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

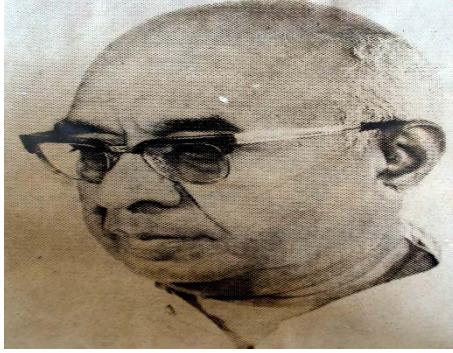
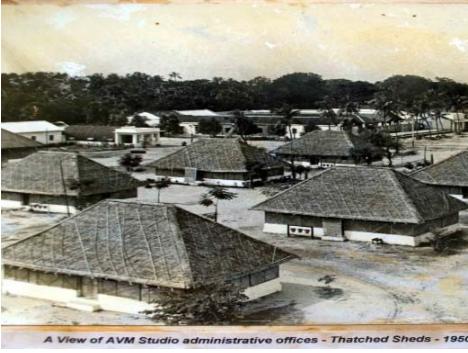
History of world cinema denotes that certain movie became popular because of its super-hit songs. For example, Broadway Melody was a super hit movie in the 1930's, which hit the box office at US\$ 3.00 million. Music and its lyrics attracted the attention of millions of fans. In collaboration with Arthur 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 - proclaimed The New York Times September 30, 1964, (8). In 1960's *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 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*.

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

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).

- a) SJ Idaya, "Tamil Movies that had created an Impact" *Thuklak Tamil Weekly Magazine* dated 26.10.2016 PP 12-13.
- b) https://en.wikipedia.org/wiki/AVM_Productions
- c) <https://www.sahapedia.org/chennais-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 Manbumigu 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-Narayana Rao, Chelapathi Rao, Dakshinamurthy, 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 Ramamurthy 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 playback 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 Ramamurthy 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 Ramamurthy had prevailed in my life. I grew along with their music. There is no end to the grandeur of the music of Viswanathan and Ramamurthy. 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 Ramamurthy 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 Telugu, 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 Manbumigu Amma to deliver her immortal and thought provoking and realistic speech which contain more wisdom to analyse and ponder over than mere applause about MSV and TKR.

Rationale of the Study

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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 into 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 into 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 Aathavan 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 *Sengeethame 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 Gopala Menon 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 Gopala Menon 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, CHANDRA BABU,

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, CHANDRA BABU, 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, CHANDRA BABU, 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, CHANDRA BABU, GEMINI GANESAN, ASOKAN, NAGESH, JAISHANKAR AND MUTHURAMAN CONTAIN 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 matinée idol status like Makkal Thilagam MGR took upon himself to produce not only quality movies but also paid personal attention to produce quality songs as he thought that good messages can be disseminated through songs and thereby millions of his fans will get the message and the society as well (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, CHANDRA BABU, 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 Narayananakavi, 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 Tamil 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 writers 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.

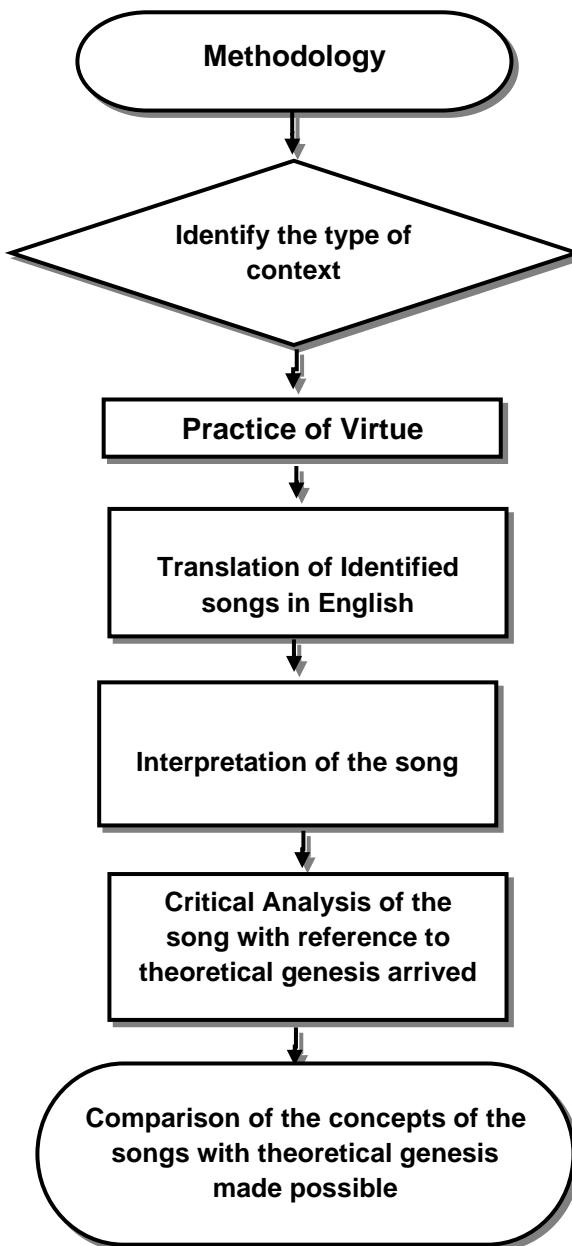


Figure 1: Diagrammatic Representation of Methodology of Context (Virtue)



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-malfeasance: 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 Mahabaratha, 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 wrath. As soon as these terrible passions found places in the hearts of men, righteousness paled 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 commands 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 Yudhishthira.

Yudhishthira: 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.

Yudhishthira: 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.

Yudhishthira: 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 canons (i.e. *Fidelity, Reparation, Gratitude, Justice, Beneficence, Self-improvement, Non-malfeasance*) 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 Thyagaraja Bhagavathar and the rest of the others one after the other.

CHAPTER- I

Mayavaram Krishnasamy Thyagaraja Bhagavathar

(1-3-1910 – 1.11.1959)



Mayavaram Krishnasamy Thyagaraja 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 Lakshmi Kanthan; 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 Sivan in 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
கிருஷ்ண! முகுந்தா! முராரே!	Krishna Mugunda Murare
கிருஷ்ண முகுந்தா முராரே....	Jaya Krishna Mugunda Murare
ஜெய கிருஷ்ண முகுந்தா முராரே	He possesses ocean of mercy and the husband of Mahalakshmi
கருணா சாகர கமலா நாயக	Wears a kind of flower on his neck
கன்காம்பர தாரீ கோபாலா	Jaya Krishna Mugunda Murare
கிருஷ்ண முகுந்தா முராரே	He danced on the hood of a great snake known as Kaliyan and destroyed Kamsan
காளிய மர்த்தன கம்சனி தூஷன	The lotus eyed Gopala
கமலாயத நயனா கோபாலா	Krishna Mugunda Murare
கிருஷ்ண முகுந்தா முராரே	Wears a golden earring wearing a blue colour upper cloth
குடில குண்டலம் குவலய தளநீலம்	He looks resplendant that could not be compared even with crores of God of love
மதுரமுரளீரவலோலம் கோடி மதன	Gopies are fortunate they surrender unto Gopalan
லாவண்யம்	He revels in the bliss of their company
கோபி புண்யம் பஜா கோபாலம்	Krishna Mugunda Murare
கோபி ஜன மன மோகன வியாபக	Jaya Krishna Mugunda Murare
குவலய தள நீலா கோபாலா	
கிருஷ்ண முகுந்தா முராரே	
ஜெய கிருஷ்ண முகுந்தா முராரே	
முராரே	

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 canons 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 Sivan in 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
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	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.

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
Do not 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 be 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 மாணிட ஜென்ம அடைந்தும் ஓர் புண்ணியமின்றி விலங்குகள் போல்.....ஓலே..... காமமும் கோபமும் உள்ளம் நிரம்ப வீண் காலமும் செல்ல மதிந்திடமோ உத்தம மாணிடராய்ப் பெரும் புண்ணிய நல் வினையால் உலகில் பிறந்தோம் சத்திய ஞான தயாநிதியாகிய புத்தரைப் போற்றுதல் நம் கடனே உண்மையும் ஆருயிர் அன்பும் அஹிம்சையும் இல்லையெனில் நரஜென்மயிதே.....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 birth 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 birth 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 இதனிடை உயர்நெறி 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 அரச 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, Nonmalfeasance).

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-malfeasance (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. Udu malai Narayana Kavi wrote some excellent songs like நாட்டக்கரசதவஜ்சயநாகர கீர்காமாளி வந்ரதன்ய்யா and கிந்தனார்கால்டரசபம் 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
<p>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 சாம்ப்ரானியாய் புகைந்து போனாயோ எங்கே தேடுவேன் பணத்தை எங்கே தேடுவேன் உலகம் செழிக்க உதவும் பணமே பணமே</p>	<p>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 enthral 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</p>

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-malfeasance*).

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
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 முளைக்குத் தரும் சுறுசுறுப்பு துன்ப வாழ்விலும் இனபம் 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 காதறுந்த 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	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 laugher of triumph by the terrorists It is the laughter of classical singers

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-malfeasance).

CONTEXT- III

Consider the following song written by Udumalai Narayananakavi 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 - மனுவின் படாத பாடு படுவது இருபத்தொண்ணிலே முன்னே பட்ட கடனைத் தீர்ப்பான் ஒண்ணிலே - தேதி ஒண்ணிலே பின்னும் முணாம் 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 ஏறிந்த துண்டு பீடிக்கு சிராக்கி வந்திடும் இருபத்தொண்ணிலே கொண்டவனும் கொண்டவளும் குழந்தை குட்டியோடு கும்மாளாம் கொட்டுவது ஒண்ணிலே - தேதி ஒண்ணிலே அவர் கூச்சல் கிளப்பிகிட்டு குல்திகளும் 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 ciggarete 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 behaves 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-malfeasance*).

CONTEXT- IV

Consider the following song written by Udumalai Narayananakavi 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 புள்ளியும் குட்டியும் பொறக்குறாப்புல விஞ்ஞானத்தை வளர்க்கப்போறேண்டி – மேனாட்டாரை விருந்துக்கழைச்சு காட்டப்போறேண்டி அஞ்ஞானத்தை அழிக்கப்போறேண்டி - அனுசக்தியால ஆயுள் விருத்தி பண்ணப் போறேண்டி அடுத்த நாட்டுக்காரன் போல ஆளைக்கொல்லாம ஊர் பாழு பண்ணாம - தீமை அஞ்ஞானத்தை அழிக்கப்போறேண்டி - அனுசக்தியால ஆயுள் விருத்தி பண்ணப் போறேண்டி அது மட்டுமா.. புஞ்சை 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 devide 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 neuclear power I will try to increase the logivity of human life Unlike in other countries I will not try to kill mankind not destroy the city - with the use of neuclear 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 sarry, 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
இரு கவியைப்பாடி காத்து மழை
உண்டாக்கப் போறேண்டி
மாட்டுவண்டிக்கு சூட்சத்தை வச்சு -
என் மாமியாருக்கு ஓட்டி ஓட்டி
காட்டப்போறேண்டி
அதுல உன்னையும் ஏத்திட்டு
வீட்டுக்கென்ன செய்யப் போற்றுக
அதையும் கொஞ்சம்
வெவெரமாக வெளக்கிப் போடுங்க
வீட்டுக்கா... ஆமா...
என்ன வேணும் கேட்டுக்கோ.
நெல்லுகுத்த, மாவரைக்க, நீர்
இறைக்க மிழினு
அல்லும், பகலும் ஆக்கி அடுக்க
அதுக்கொரு மிழினு
கொல்ல புரத்தில சூழாய் வைக்கணும்
குளிரு மிழினும் கூட வைக்கணும்
பள்ளிக்கூடத்துக்கு புள்ளைங்க
போகாம படிக்க கருவி பண்ணியும்
வைக்கணும்..
முடிஞ்சுதா?
ஒன்ன மறந்துட்டேன்..
என்னாம்மா?
பட்டனை தட்டி விட்டா ரெண்டு
தட்டிலே இட்டிலியும், காப்பி நம்ம
பக்கத்தில் வந்திடணும்
கட்டிலுக்கு மேலே ஃபேனு காத்து
சுத்தோணும்
காலம் காட்டும் கருவியும் வேணும்
அடிபைத்தியம் ! நம்ம நாட்டிலே...
வீட்டு வேலை செஞ்ச பொம்மனாட்டிய
பாரு மேனாட்டு நாகரீகம் கொண்ட
மேனியைப் பாரு
அவ காட்டுக்கு போவா களை எடுப்பா
காரியம் பாப்பா கஞ்சி சூடிப்பா
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 modern 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-malfeasance*).

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. Ramanathan – 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 தீரப் பிரதாபன் நானே சங்கத்துப் புலவர் பல தங்கத்தோழா பொற்பதக்கம் வங்கத்துப் பொன்னாடை பரிசளித்தார் எனக்கிங்கில்லை இதெனச் சொல்லிக் களித்தார் இந்த சிங்கத்துக்கு முன்னே ஓடி பங்கப்பட்டு தாரார் நேரர் ஈரெழுத்துப் பாடி வாரேன் பேரே அதற்கு ஒரெழுத்துப் 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 ஓஹோ.. சர்தான் பூதானம் கன்னிகாதானம் சொர்ணதானம் அன்னதானம் கோதானம் உன்டு பற்பல தானங்கள் இதற்கு மேலான தானம் இருந்தால் சொல்லுங்கள் ஹாய் கேள்விக்குப் பதிலக் கொண்டா டேப்பே ஒடைச் செறிவேன் ரெண்டா ஒன்னே ஜெயிச்சக் காட்டுவேன் முன்டா 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 Pradhaban indeed The poets belong to the sangam age awarded golden medals and also gave away the Bengal's golden robe</p> <p>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</p> <p>Those with their ego imagine about catching the elephant and putting it in to a pot explains your poem oh poet.</p> <p>oh poet your poem glorifies the fact that the cat at home runs to the forest catching the tigger and eats it; indeed is it not extreme exaggeration of your pride and ego.</p> <p>Oh correct correct</p> <p>There are Flower that will be given as gift and golden gift, food gift, cow dhanam like this exist in various varieties</p> <p>Is there any gifts beyond these?</p> <p>Yes there exist a dhanam beyond these which is patience indeed</p> <p>Those who lose their patience will result in infamy</p> <p>Why should they build temples?</p> <p>Because many would get employment</p> <p>Why should they build Food Chaultry?</p> <p>Because many lazy people exist in the society</p> <p>Why should people roam like mad people everywhere?</p> <p>Because they would get food at different places</p> <p>Oh brother where does dark clouds originates - in the mind of ignorant</p> <p>What will burn without smoke and fire?</p> <p>It is the poors whose stomach burns due to hunger</p> <p>Which is the most dangerous weapon in the world</p> <p>Knife Axe, Javelin, Spear</p>

பறக்குது ஜெயக்கொடி
பதில்.. சொல்லேன்
எத்தனை தானந்தந்தாலும் எந்த
லோகம் புகழ்ந்தாலும்
தானத்தில் சிறந்தது நிதானந்தான்
நிதானத்தை இழந்தவர்க்கு
எனந்தான் சொல்லிட்டான்! இரு
கோவிலைக் கட்டி
வைப்பதெதனாலே? இப்போ
வேலைக்குப் பெருமை உண்டு
அதனாலே
ஹஹங் ஹங் சர்தான் ம்
அன்ன சத்திரம் இருப்பதெதனாலே
பல தின்னை 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 ஏரியும்?
நாஞ்சொல்லட்டுமா? சொல்லு
பசித்து வாடும் மக்கள் வயிறு அது
சர்தான் சர்தான் சர்தான்
உலகத்திலே பயங்கரமான ஆயுதம்
எது?
கத்தி இல்லே கோடாலி இல்லே
ஈட்டி மஹ்ம் 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 heroes 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".

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-malfeasance (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 comedian 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 noteworthy role in *Sabbash 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 multifarious 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 இருநாளேனும் காவலாய் சிரிக்க மரந்தாய் மனிதனாயே இரவின் கண்ணீர் பணித்துளி என்பார் முகிலின் கண்ணீர் மழை என சொல்வார்</p> <p>இயற்கை அழுதாள் உலகம் செழிக்கும் மனிதனின் அழுகைச் சீரழிக்கும் அன்னையின் கையில் ஆடுவது இன்பம் கன்னியின் கையில் சாய்வது இன்பம் தன்னை அறிந்தாள் உண்மையில் இன்பம்</p> <p>தன்னலம் மறந்தாள் பெரும் பேரின்பம் பிறக்கும்போதும் அழுகின்றாயாய் இறக்கும்போதும் அழுகின்றாயாய் இருநாளேனும் 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 effervesing 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 habit 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 Kannadasan 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 forgive 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 canon 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 Sirukudalpatti 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 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	All the Intelligent men in the world will not attain success
வெற்றி பெற்ற மனிதரெல்லாம் புத்திசாலி இல்லை	All those who attained success are not suppose to be intelligent
பணம் இருக்கும் மனிதரிடம் மனம் இருப்பதில்லை	Those who possess money do not have attitude to part with the same
மனம் இருக்கும் மனிதரிடம் பணம் இருப்பதில்லை	Those who possess attitude to give indeed do not have money
பணம் படைத்த வீட்டினிலே வந்ததெல்லாம் சொந்தம்	Whatever wealth comes to the rich (in whatever manner) are their own
பணம் இல்லாத மனிதருக்கு சொந்தமெல்லாம் துன்பம்	Those who are not wealthy only distress remain in them
பருவம் வந்த அனைவருமே காதல் கொள்வதில்லை	Not all those who attain manhood will indulge in love
காதல் கொண்ட அனைவருமே மனம் முடிப்பதில்லை	Not all those who indulge in love gets married
மனம் முடித்த அனைவருமே சேர்ந்து வாழ்வதில்லை	Not all those who get married live together
சேர்ந்த வாழும் அனைவருமே சேர்ந்து போவதில்லை	Not all those who live together would die together
கனவு காணும் மனிதனுக்கு நினைப்பதெல்லாம் கனவு அவன் காணுகின்ற கனவினிலே வருவதெல்லாம் உறவு	Those who dream whatever he thinks will prevail in the dream
அவன் கனவில் அவன் வருவாள், அவனை பார்த்து சிரிப்பாள் அவள் கனவில் யார் வருவார்? யாரை பார்த்து அணைப்பாள்?	Whatever he dreams becomes his experience
புத்தியுள்ள மனிதரெல்லாம் வெற்றி காண்பதில்லை	She arrives at his dream and smile at him
வெற்றி பெற்ற மனிதரெல்லாம் புத்திசாலி இல்லை	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 lunatic 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-malfeasance*).

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-malfeasance*).

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
<p>நான் ஒரு முட்டாளுங்க ரொம்ப நல்ல படிச்சவங்க நாலு பேரு சொன்னாங்க ஏற்கனவே சொன்னவங்க ஏமாளி ஆனாங்க எல்லாம் தெரிஞ்சிருந்து புத்தி சொல்ல வந்தேங்க நான் ஒரு முட்டாளுங்க கண்ணிறைறஞ்ச 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 ஆல்ரெண்டா ஓடுது மேல் நாட்டு பாணியிலே வேலை எல்லம் நடக்குது ஏன்னு கேட்டாக்க எட்டி எட்டி உதைக்குது - நான் ஒரு முட்டாளுங்க நாணமுன்னு வெட்கமுன்னு நாலு வகை சொன்னாங்க நாலும் கெட்ட கூட்டம் ஓண்ணு நாட்டுக்குள்ளே இருக்குதுங்க ஆன வரை சொன்னெங்க அடிக்க தானே வந்தாங்க அத்தனையும் சொன்ன என்னை இளிச்ச வாயன் என்னாங்க. நான் ஒரு முட்டாளுங்க...</p>	<p>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 do not 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</p>

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-malfeasance*).

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 grammer 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-malfeasance*).

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 பேகும்போது சொன்னதெல்லாம் போச்சு காச எடுத்து நீட்டு கழுத பாடும் பாட்டு ஆச வார்த்தை காட்டு உனக்கும் கூட ஓட்டு ஹா ஹா ஹா உள்ள பணத்தை பூட்டி வச்சி கள்ளன் வேசும் போடு ஒளிஞ்சி மறைஞ்சி ஆட்டம் போட்டு உத்தமன் போல பேசு நல்ல குணத்த மாத்து கள்ள பணத்த ஏத்து நல்ல நேரம் பார்த்து நண்பனையே மாத்து ஹா ஹா ஹா</p>	<p>Simile 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 fales 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-malfeasance*).

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 fales 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-malfeasance*).

W. D. Ross	Contexts from I to V					Ethics
	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-malfeasance (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 his 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 Pudukkottai - 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 துண்பம் 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. Thousands of ups and downs will be there in life - distress and dismay will be there in everyone's life. Whatever distress that happens that will not vanish if one remains in the state of sadness. If one has the heart to withstand whatever distress that comes - peace alone would prevail in heart. Making the poor's mind as a paradise singing sonnets day in and out Surrendering whatever might happen tomorrow to the feet of the Lord seek peace keeping your mind to the present-day life. 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 Analysis

The sum and substance of this song is that one should focus 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 virtue 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 Kannadasan thinks beyond virtue and the result obtaining 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 philanthropher 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 ஓளியை வீசலாம்	The heart that lived for the country would become an idol
ஊருக்கென்று வாழ்ந்த நெஞ்சம் சிலைகள் ஆகலாம் உறவுக்கென்று விறிந்த உள்ளாம் மலர்கள் ஆகலாம் யாருக்கென்று அழுத போதும் தலைவன் 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
மனம் மனம் அது கோவில் ஆகலாம் மனிதன் என்பவன் தெய்வம் 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
மனமிருந்தால் பறவை கூட்டில் மான்கள் வாழலாம் வழியிருந்தால் கடுகுக்குள்ளே மலையை காணலாம் துணிந்து விட்டால் தலையில் எந்த சுமையும் தாங்கலாம் குணம் குணம் அது கோவில் ஆகலாம்	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 stick 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 philanthropher 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 canons (*Fidelity, Reparation,*

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

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=oLhid94JbOw16>, 79,989 views 23 Nov 2019 #Geminiganesan#Sivajiganesan#Savitri

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

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 virtue 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 virtue 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=Ih48Idj9oE41,17,445> views 20 Nov 2013

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

<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 legs 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-malfeasance).

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=e3IB9_yQoM

Original song written in Tamil	Translation of the song in Tamil
<p>தனிமையிலே இனிமை காண முடியுமா நன் இரவினிலே சூரியனும் தெரியுமா...</p> <p>துணையில்லாத வாழ்வினிலே சுகம் வருமா</p> <p>மன துயரமெல்லாம் தனிமையிலே மறைந்திடுமா</p> <p>மனமிருந்தால் வழி இல்லாமல் போகுமா</p> <p>உயிர் வாழும் வரை நெஞ்சம் மறந்திடுமா</p> <p>மலரிருந்தால் மணமிருக்கும் தனிமையில்லை</p> <p>செங்கனியிருந்தால் சுவை இருக்கும் தனிமையில்லை</p> <p>கடலிருந்தால் அலை இருக்கும் தனிமையில்லை</p> <p>நாம் கானும் 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 canons (*Fidelity, Reparation, Gratitude, Justice, Beneficence, Self-improvement, Non-malfeasance*).

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 ஷடிவரும் மேகங்களே கொஞ்சம் நிலலுங்கள் 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....</p> <p>தட்டினால் திறப்பதன்றோ தேவன் கோவில் மணிக்கதவ தட்டினாள் பாவையென்று திறந்ததம்மா மனக்கதவ நான் படித்த வேதமெல்லாம் வான்மறையில் கேட்டதனால் தாய் மனது இறங்கி வந்தாள் தக்க துணை தேடித்தந்தாள் தேடித் தந்தாள்....</p> <p>மாதுளையின் வாய்திறந்து முத்துக்களை நாளென்டுத்து 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 leves 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 with the virtue contemplated by W.D.Ross i.e. his seven cannons (Fidelity, Reparation, Gratitude, Justice, Beneficence, Self-improvement, Non-malfeasance) but it certainly emphasizes the Christian faith that has been followed from time immemorial.

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 virtue 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 virtue 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

coincide with the virtue contemplated by W. D. Ross but it certainly emphasizes the Christian faith that has been followed from time immemorial.

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

பாவம் தீர்க்க பணத்தை இரைப்பவன்
பச்சை மடையன்டா
நெஞ்சுக்கு நீதியை ஒளித்தே
வாழ்பவன் நிச்சயம் மிருகமடா
நல்ல நேர்மையிலும் தன்
வேர்வையிலும்
தினம் வாழ்பவன் தெய்வமடா ஆ
தினம் வாழ்பவன் தெய்வமடா

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 into God hood and as such it touches upon all the virtue contemplated by W. D. Ross (i.e. Fidelity, Reparation, Gratitude, Justice, Beneficence, Self-improvement, Non-malfeasance).

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-led 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 guardian. 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 virtue contemplated by W. D. Ross (i.e. Fidelity, Reparation, Gratitude, Justice, Beneficence, Self-improvement, Non-malfeasance) 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
இறந்தவன சொமந்தவனும் இறந்திட்டான் அதை இருப்பவனும் எண்ணிப் பார்க்க மறந்திட்டான் பறந்து பறந்து பணம் தேடி பாவக் குளத்தில் நீராடி பிறந்து வந்த நாள் முதலாய்ப் பேராசையுடன் உறவாடி இறந்தவன் அப்படி இறந்தவன 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 இறந்தவன சொமந்தவனும் இறந்திட்டான் அதை இருப்பவனும் எண்ணிப் பார்க்க மறந்திட்டான்	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.

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 Yudhistra had with Yagsha in Yakha-Prasna, in Mahabarata. The Yagsha asked Yudhistra 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? Yudhistra 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-malfeasance).

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 Urapu: 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=qJD0E0aVZtE>

Song Originally written in Tamil Language:	Translation of the Song in English Language:
<p>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 கண்ணி 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</p>	<p>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 candle 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</p>

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 ebbs out of the body nothing of the above kind will accompany and thereby they are unreal. For the uncertain and non-permanent worldly 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 exist at once the life force ebbs 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 virtue 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 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 into God hood and as such it touches upon all the virtue contemplated by W. D. Ross. Second song emphasizes 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 by 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 rough. 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 Nenjil 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 பரதேசிச் சா... சா...ச...ச...ச...ச...ச...ச...ச... 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 ஆ..ஆ..ஆ..ஆ..ஆ..ஆ..ஆ..ஆ.. சிவனே ! ஆ..ஆஆ..ஆ..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 முளையை 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

<p>காசிக்கு, காசிக்கு காசிக்கு போறேன் ஆள விடு என்னை இனிமேலாவது வாழ விடு இல்லறம் என்பது நல்லறம் ஆகும் இதுவே வள்ளுவன் சொன்ன சொல்லாகும் குடும்பத்தின் விளக்கு மனைவி என்றாகும் கோபத்தை மறந்தால் சொர்கம் 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</p>	<p>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 deity 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</p>
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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 and talks about beneficence, justice, self-improvement as contemplated by W. D. Ross.

virtue has been enunciated by the great Thivuvaluvar 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
<p>வரவு எட்டனா செலவு பத்தனா அதிகம் ரெண்டனா கடைசியில் துந்தனா துந்தனா துந்தனா நிலைமைக்கு மேலே நினைப்பு வந்தால் நிம்மதி இருக்காது</p>	<p>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</p>

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 கெளரவும்
என்பது மருந்துக்கும் இருக்காது
மாமா மருந்துக்கும் இருக்காது
தங்க சங்கிலி இரவல் வாங்கினா
தவறி போச்சுன்னாதகிட தந்தன
பாமா விஜயம் கிருஷ்ணனுக்காக
இங்கே எதுக்காக
அய்யா இங்கே எதுக்காக
மாதர்கள் எல்லாம் கண்ணியராக
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
ஆண்டவன் முகத்த பாக்கணும் நான் அவனிடம் ஒன்னே ஒன்னு கேட்கணும் ஏன்டா சாமி என்ன படைச்ச என்னை படைக்கையிலே என்ன நினைச்ச பணம் இருந்தா இந்த உலகத்திலே பல கதை நடக்குத்தப்பா நீ படைக்கையிலே கொஞ்சம் நோட்டையும் கிழிச்சு 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 நடக்குத்தப்பா ஒவ்வொரு உயிருக்கும் இறைவன் தந்தது ஒரு ஜான் வயிற்லவா ஒரு ஜான் வயிற்றுக்கு வழியில்லை யென்றால் ஒரு முழும் கயிற்லவா வயிறும் வைத்து கயிறும் வைத்துப் படைத்தது உந்தன் தவறல்லவா	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

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? பின்னையைப் பெறுகிற அம்மாவுக்கு பத்து மாதமும் எதிர்நீச்சால் பொறுக்குற கொழுந்த நடக்குற வரையில் தரையில் போடுவது எதிர்நீச்சல் பள்ளிக்குப் பள்ளி இடத்துக்கு அலையும் அப்பனுக்கது தான் எதிர்நீச்சல் பின்னைக்கு எப்படி இடம் கிடைச்சாலும் பரிட்சை வந்தா எதிர்நீச்சல் எதிர்நீச்சல் கடற்கரையோரம் நடக்குற காதல் கல்யாணம் முடிப்பது எதிர்நீச்சல் கணக்குக்கு மேலே பின்னையைப் பெத்து காலங்கழிப்பதும் எதிர்நீச்சல் கண்மூடி வழக்கம் மண்மூடிப் போகக் கருத்தைச் சொல்லுவது எதிர்நீச்சல் வீட்டுக்கு வீடு ஒட்டுக்கள் 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 Thalaiya 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 காசிருந்தாத் தான் சண்டச் சொல்லும் கண்டவன் வாயைக் கிண்டச் சொல்லும் ஏறுக்கு மாறாப் பேசச் சொல்லும் எதிர்த்து நின்னா என்னாகும் தேவைக்கு மேலே தேடி வச்சாலே ஆடச் சொல்லாதோ ஆணவத்தாலே சாட்டைக்கு பயந்தா சண்டிக்குதிரே சறுக்கி விழுந்தா நொண்டிக் குதிரே லட்ட மெடுத்தா கிண்டிக் குதிரே ஒழுங்கா இருந்தா வண்டிக்குதிரே சாது மிரண்டா காடு கொள்ளாது லூடி ஒளிஞ்சா ஆளை விடாது சுவர் இருந்தாத் தான் சித்திரம் போட சிலை இருந்தாத் தான் கோவிலை நாட தமிழ் இருந்தாத் தான் காவியம் பாட தலை யிருந்தாத் தான் பூச்சுட 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.

W. D. Ross	Contexts from I to V				
	I	II	III	IV	V
Fidelity – (duty to keep promises)	No	No	V	V	V
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-malfeasance (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 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.

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 Kuzhandaium Deivam that became a huge hit. Jaishankar'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
<p>பன்னிரண்டு மணியளவில் குளிர் பனிவிழும் நன்னிரவில் 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 உறவண்டு உயிரே நெருங்கி வா வருங்காலம் பொன்னாக வாழ்நாளில் ஒன்றாக எதிர்பார்க்கும் நேரத்தில் எனைத்தேடி வாராயோ.. நெஞ்சே என்னிடம் நினைவோ உன்னிடம் இதயம் எனது காணிக்கை இணைவோம் என்ற நம்பிக்கை அழைத்தேன் ஓடி வா ஒடும் காலம் ஓட்டடும் இளமை நின்று வாழ்டும் அழகை தேடி வா உனக்காக பெண்ணுண்டு உறங்காத கண்ணுண்டு தனக்காக வாழாமல் தவிக்கின்ற நெஞ்சன்டு ஆசை ஊஞ்சலில் ஆடும் வேளையில்</p>	<p>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</p>

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 உணைக் 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 give 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 Thiagarajan; 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 நிமிர 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 நடபவர்க்கே 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 Do not forget your responsibility Don't reduce your speed But don't miss your wisdom Truth alone triumphs 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 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-malfeasance).

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-malfeasance (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-malfeasance).

CHAPTER- VIII

Muthuraman Radhakrishnan

(4 July 1929 – 16 October 1981)



Muthuraman was born to Radhakrishnan Onthiriyan 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 Bharathiyan'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	If whatever is thought happens there will be no God
நடந்ததையே நினைத்திருந்தால் அமைதி என்றுமில்லை	Thinking of what had happened peace will never prevail
முடிந்த கதை தொடர்வதில்லை இறைவன் ஏட்டினிலே	Whatever came to an end will not begin in the leaf of God
தொடர்ந்த கதை முடிவதில்லை மனிதன் வீட்டினிலே	Whatever begins never ends in human house Heart has thousand entries and thousand of thoughts prevail in it
ஆயிரம் வாசல் இதயம் அதில் ஆயிரம் எண்ணங்கள் உதயம்	Who comes in and who goes out no one knows? If one alone resides in the mind there will be no difficulties
யாரோ வருவார் யாரோ இருப்பார் வருவதும் போவதும் தெரியாது	When another comes where one is already in existence there will be no peace
ஒருவர் மட்டும் குடியிருந்தல் துன்பம் ஏதுமில்லை	Where life begins and where and how it would end
ஒன்றிருக்க ஒன்று வந்தால் என்றும் அமைதியில்லை	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-malfeasance).

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
<p>பரமசிவன் கழுத்தில் இருந்து பாம்பு கேட்டது கருடா சௌக்கியமா யாரும் இருக்கும் இடத்தில் இருந்து கொண்டால் எல்லாம் சௌக்கியமே.....கருடன் சொன்னது... அதில் அர்த்தம் உள்ளது..... உயர்ந்த இடத்தில் இருக்கும் போது உலகம் உன்னை மதிக்கும் உன் நிலைமை கொஞ்சம் இறங்கி வந்தால் நிழலும் கூட மிதிக்காதே 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 லூடும்</p>	<p>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 தேயந்து
வந்தேன் நீ வளர்ந்ததாலே
நீயும் நானும் சேர்ந்திருந்தோம்
நிலவு வானம் போலே
நான் நிலவு போல தேயந்து
வந்தேன் நீ வளர்ந்ததாலே
என் உள்ளம் எனை பார்த்து
கேலி செய்யும் போது
இல்லாதான் இல்வாழ்வில் நிம்மதி ஏது
இது கணவன் சொன்னது
இதில் அர்த்தம் உள்ளது

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

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 hight 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-malfeasance.

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 மூல்லை என் வாழ்க்கை திறந்த ஏடு அது ஆசை கிளியின் கூடு பல காதல் கவிதை பாடி பரிமாறும் உண்மைகள் கோடி இது போன்ற ஜோடி இல்லை மணம் குணம் ஒன்றான மூல்லை</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
இரு நாளும் இல்லை இருட்டு
என் உள்ளாம் போட்ட கணக்கு
இரு போதும் இல்லை வழக்கு
தைமாத மேக நடனம்
என் தேவி காதல் நளினம்
இந்த காதல் ராணி மனது
அது காலம் தோறும் 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-malfeasance.

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-malfeasance (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-malfeasance).

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, CHANDRA BABU, 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, CHANDRA BABU, 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, CHANDRA BABU, 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 Sirkuudalpatti 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 Alagarswami

(25 August 1952 – 28 December 2023),



Vijayaraj Alagarswami later got the name of Vijayakanth was born in Madurai on 25 August 1952. His parents were K.N.Alagarswami 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 Keeraithurai 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 Kalaignar" (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 பணிதூளியை போல குணம் படைச்ச தென்னவனே மஞ்சளிலேலூரு நூலெடுத்து விண்ணுக்கும் மண்ணுக்கும் சம்பந்தம் உண்டென்று சொன்னநு யாரு அது மன்னவன் பேரு மாறி போன போதும் இது தேரு போகும் வீது 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

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 வைத்தாறு
துன்பம் வந்த போதும்
அதை துடைபதிங்கு 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

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?

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 Vijayakanth remained a philanthropist 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 deccates 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 research 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 writers 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 "illetrate" 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 sing 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

ACKNOWLEDGEMENTS

- 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 thereby 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.
- Thanks are due to my two sisters *Malliga Roobal, Sangeeta daughter of Malliga and Chitra Sivakumar*

and two children *Mirdul Ganesh, Varshitha; inlaws Sree Devi and Meshak Raj* for their love, affection and tender care unto me.

- My great friend Sri. Salai Thirunavukkarasu Sivakkani who had taken pains to come down to Chennai, Tamil Nadu from USA and stayed with me for few days – these days brought fresh memory of gratitude and I remain ever grateful to you Salai for your kindness, grace and the financial support too.
- Thanks are due to Mr. Ramana Reddy my family friend who is always supportive during my days of hardship.
- I also wish to place on my humble thanks to Shri. M. Elangovan for his invaluable help and assistance always. He surprised me with his love and affection – he is called MGR in IIT Madras circle.
- Finally I will be failing in my duties if I do not thank Dr. R. Anburaj of IIT Madras for all the support he is rendering.

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 evergreen. 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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Caste and Resistance: A Comparative Study of *Untouchable* and *Lagaan*

By Md. Mohtasim Musfiq

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Abstract- This paper explores the representation of caste discrimination and subaltern consciousness in Mulk Raj Anand's seminal novel *Untouchable* (1935) and Ashutosh Gowariker's Bollywood film *Lagaan* (2001). Through a humanistic lens, the study analyzes how both texts critique the entrenched caste hierarchies of Indian society. Drawing on subaltern theory and postcolonial frameworks, the paper argues that while *Untouchable* presents a direct and emotionally charged portrayal of Dalit oppression, *Lagaan* uses metaphor and cinematic spectacle to raise subtle questions about caste, unity, and resistance under colonial rule.

Keywords: caste system, dalit literature, subaltern studies, postcolonialism, *untouchable*, *lagaan*, resistance.

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Keywords: caste system, dalit literature, subaltern studies, postcolonialism, untouchable, lagaan, resistance.

I. INTRODUCTION

The caste system in India, deeply rooted in religious and social codes, has perpetuated systemic marginalization of lower castes for centuries. Literature and cinema have often served as media to critique this hierarchical structure. Mulk Raj Anand's *Untouchable* is a pioneering work that delves into the daily humiliations faced by Bakha, a young Dalit boy. In contrast, *Lagaan*, though primarily a historical sports drama, embeds subtle commentary on caste discrimination through the character of Kachra, an untouchable recruited to play cricket against British colonizers. This paper examines how both texts articulate caste consciousness and the potential for resistance.

The significance of this study lies in its comparative approach. By bringing together a modernist novel and a mainstream Bollywood film, the analysis demonstrates how different cultural forms—literature and cinema—respond to the question of caste. While *Untouchable* directly foregrounds the Dalit condition with unflinching realism, *Lagaan* employs allegory and popular storytelling to address caste indirectly. The juxtaposition provides insight into the continuities and differences in how caste is represented across time, genre, and medium.

II. THEORETICAL FRAMEWORK

This study adopts a humanistic and subaltern perspective to analyze the texts. Gayatri Chakravorty

Spivak's seminal question, "Can the subaltern speak?" underscores the challenge of representing marginalized voices within dominant discourse. Spivak cautions that even when attempts are made to represent the subaltern, these voices are often mediated by dominant narratives and thus risk distortion. This dilemma is evident in both texts under study: Bakha's story is mediated through Anand's humanist lens, while the film's nationalist rhetoric overshadows Kachra's voice.

Similarly, Antonio Gramsci's concept of cultural hegemony sheds light on how ruling ideologies perpetuate caste-based oppression. In colonial India, the British not only exercised political power but also reinforced existing social hierarchies, sometimes exploiting caste divisions for governance. Both Anand and Gowariker reveal how hegemony operates—through religion, tradition, or nationalism—while also hinting at forms of resistance.

B. R. Ambedkar's critique of caste provides an essential framework for this analysis. In *Annihilation of Caste*, Ambedkar denounces the Hindu caste system as an inhumane and rigid institution that curtails human dignity. His arguments resonate with Bakha's experience and underscore the urgency of dismantling caste structures. In cinematic terms, *Lagaan* gestures toward Ambedkarite ideals by momentarily elevating Kachra's role, though it ultimately does not center him. This tension underscores Spivak's warning about the silencing of subaltern voices.

III. LITERATURE REVIEW

Critical scholarship has long recognized Mulk Raj Anand's commitment to foregrounding the lives and struggles of subaltern characters. In various studies, Anand's protagonists—especially Bakha in *Untouchable*—have been praised for their role in disrupting literary silence around caste oppression. Writers such as B.R. Agarwal interpret Anand's work as both an artistic expression and a socio-political intervention, blending fiction with a reformist zeal.

Scholars like Dr. Sharmenaz Bano and Dr. Shaistha Maseeh emphasize the broader significance of Dalit literature in capturing the lived experiences of historically oppressed communities. Their research suggests that Dalit narratives are not merely testimonials but also vital forms of resistance and self-assertion. Dalit writing thus emerges as both literature and activism, blurring the boundary between art and politics.

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In film studies, *Lagaan* has received attention primarily for its nationalist themes, but some critics, such as Britt Crossman, have explored the film's more profound implications regarding caste. They argue that the film's inclusion of a Dalit character within a nationalist framework complicates its message and opens room for a nuanced reading of social hierarchy in colonial India. Others, however, critique the film for tokenism, noting that Kachra remains marginal even in the narrative of resistance.

Comparative scholarship across literature and cinema remains sparse. Most analyses of *Untouchable* stay within literary studies, while *Lagaan* is usually treated as a cultural or cinematic text. By placing them side by side, this paper highlights how different media construct caste identity—whether through realism or allegory—and how both reveal the persistence of caste even within narratives of resistance.

IV. MAIN ARGUMENT

a) Caste in *Untouchable*

Anand's *Untouchable* vividly depicts the systemic dehumanization of Dalits. Bakha's daily life revolves around cleaning latrines—a task deemed polluting by orthodox Hindu society. The novel portrays Bakha as intelligent and sensitive, yet perpetually humiliated by high-caste Hindus. A pivotal moment occurs when a priest falsely accuses Bakha of defilement after sexually harassing his sister. This scene encapsulates the intersection of caste and gender oppression, exposing the hypocrisy of the so-called guardians of religious purity.

Anand uses a stream-of-consciousness narrative to highlight Bakha's internal struggle and desire for dignity. His admiration for British efficiency and the hope placed in new sanitation technologies suggest a critique of traditionalism and a call for modernization. The novel also raises the question of whether technology—like the flush toilet—can serve as a liberatory force, or whether true emancipation requires deeper social reform. Anand's critique is unambiguous: caste is an outdated and brutal construct that must be dismantled.

Bakha's characterization anticipates later debates in subaltern studies. His silence in crucial moments, his inability to retaliate despite humiliation, reflects Spivak's concern about the subaltern's inability to "speak" within dominant structures. At the same time, Bakha embodies resilience and latent resistance, symbolizing the potential for social change.

b) Caste in *Lagaan*

Lagaan, while primarily a tale of colonial resistance expressed through cricket, integrates subtle but significant commentary on caste dynamics. The character of Kachra, an untouchable with a physical

disability, symbolizes systemic exclusion within the village community. Initially marginalized by the other villagers, Kachra is only accepted after showcasing exceptional skill. His inclusion by Bhuvan—who defies local caste norms—momentarily challenges the hierarchical order.

However, the film's treatment of caste is not without criticism. Kachra's character remains largely underdeveloped, functioning more as a narrative tool than a fully realized individual. While his talent is indispensable to the team's success, the film shifts focus to Bhuvan's leadership and heroism, thereby sidelining the more profound critique of caste. This narrative choice reflects Bollywood's tendency to foreground the upper-caste hero while relegating marginalized figures to supporting roles.

Moreover, the symbolic resonance of Kachra's name—literally meaning "trash" in Hindi—further underscores his stigmatization. His role raises questions about whether inclusion based on utility truly challenges caste ideology or simply reaffirms it in new forms. The film's nationalist message tends to subsume caste conflict under the larger narrative of anti-colonial struggle, thereby diluting its potential radicalism.

Despite these narrative limitations, *Lagaan* subtly questions the rigidity of caste-based discrimination. Through metaphor and gesture, it hints at the possibility of social inclusion, though it does not explicitly advocate for structural change. The cricket match becomes a symbolic space where hierarchies are briefly suspended, yet once the game ends, the permanence of social reform remains ambiguous. In this sense, *Lagaan* provides a cinematic allegory of resistance while stopping short of genuine caste critique.

V. CONCLUSION

Both *Untouchable* and *Lagaan* offer critical insights into the operation of caste in Indian society. *Untouchable* provides a raw, unfiltered account of Dalit life, making visible the daily indignities imposed by caste. Anand's work is pioneering in its empathy for the marginalized and its call for structural change. *Lagaan*, though more allegorical and restrained, challenges viewers to question caste-based exclusion within a nationalist framework, even as it leaves certain contradictions unresolved.

Taken together, these works illustrate how different cultural forms approach the issue of caste: the novel through direct, realist representation, and the film through allegory and spectacle. Both reveal the persistence of caste oppression across time and underscore the need for continuous resistance. The comparative analysis confirms that caste is not merely a social category of the past, but a persistent structure of inequality that warrants urgent critique.

Future scholarship could expand this inquiry by comparing other literary and cinematic texts or by integrating Ambedkarite or feminist perspectives more explicitly. The intersection of caste with gender, disability, and class also deserves further study, as both Untouchable and Lagaan only partially address these dimensions. Ultimately, the dismantling of caste requires both cultural representation and material change, a struggle in which literature and cinema continue to play a vital role.

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Algorithmic News and Ethical Dilemmas: Evaluating the Impact of Artificial Intelligence on the Integrity of Information in the Context of Facebook Media Sphere in Bangladesh

By Md. Raisul Islam, Dr. Muhammad Anwarus Salam & Sk. Abu Raihan Siddique

Jagannath University

Abstract- This paper focuses on the ethical aspects of AI-generated disinformation in Bangladesh, a new democracy and part of the Global South. This is a qualitative empirical study on how algorithmic content generation and dissemination, in this instance Facebook's AI algorithms, impact journalism and public debate. The study pairs 20 semi-structured interviews with editors, journalists, technologists, and fact-checkers with a case study of 2020-2025 AI-generated or manipulated content. The findings demonstrate that Facebook's algorithms promote sensational, biased and unethical content for engagement at the expense of truth and accuracy, and thus destroy ethical values like truth, responsibility and justice. The study also finds entrenched disinformation on a large number of topics with massive spikes closer to the 2024 elections.

Keywords: *algorithmic news, ethical dilemma, artificial intelligence, misinformation, media ethics, technological determinism, AI-Driven news and social media.*

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Keywords: algorithmic news, ethical dilemma, artificial intelligence, misinformation, media ethics, technological determinism, AI-Driven news and social media.

I. INTRODUCTION

Artificial intelligence (AI) is transforming the media industry on a global level. Whether it's automatic news writing or custom recommendations, AI is now changing the way we produce, distribute, and consume information. Today, media organizations are

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able to produce stories rapidly and economically (both business, sports, and elections) thanks to natural language generation (NLG) vehicles and machine learning algorithms (Carlson, 2020). Meanwhile, recommendation engines used by services like Facebook rely on behaviors which makes information feeds on these services' dependent on the behavior of users, which leads to higher productivity and engagement of the users but also makes this technology raise important ethical questions (Pariser, 2011; Graefe, 2016; O'Neil, 2016).

A key issue is that algorithmic decision-making is not transparent. Popularized as "black boxes," AI programming systems operate on large quantities of data and offer little explanation as to how or why certain material is selected (O'Neil, 2016). Accountability is thus denied without transparency and it becomes hard for the user to critically assess the information sources credibility. When trained with biased data, algorithms have the power to propagate stereotypes and political divisions (Binns, 2018). However, as increasing online use of engagement-oriented metrics determines the flow of content, accuracy is trade off with sensationalism and a further acceleration in the diffusion of misinformation and disinformation (Bakir & McStay, 2018; Vosoughi et al., 2018).

The question of ethics is even more grave in Bangladesh, where fragile institutions, deep cleavages, and low digital literacy make people more vulnerable to misinformation. More than 100 million internet users were identified by 2023 and social media became the biggest news source for this large group of population (Islam & Rahman, 2019). However, the design of Facebook's algorithm tends to give a higher visibility to emotionally charged and misleading content as well, contributing to political manipulation, sectarian narratives and health-related falsehoods. And in some cases, there have been dynamics that have not only undermined the social cohesion but also forced the outbreak of violence (Islam & Rahman, 2019). On 20th April 2024 a fake video about Bangladesh's Prime Minister apologizing for what had happened and swearing under a caretaker government circulated over Facebook. Created by artificial intelligence (AI), the

video went viral before fact-checkers were able to interfere. This was not simply a rumor for many; it changed political opinion in an extremely divisive election year.

While AI-based misinformation is a widely researched issue in the Global North, the research in Bangladesh and the Global South which has taken place so far has mainly been descriptive in nature mapping the false news patterns or highlighting general regulatory problems.

What has been missing is a systematic empirical examination of how AI has been integrated into journalistic work processes and content streams and how these automation processes raise specific ethical issues. Unlike prior reports, this study is an empirical case studies of AI-created or altered content, as well as deep interviews of Bangladeshi media actors in order to provide rare insights in intersection of technology, ethics and journalism in otherwise a fragile democracy.

Although YouTube, TikTok, WhatsApp and other social media platforms are gaining popularity in Bangladesh, Facebook is still the absolute source for information and news with more than 30 million active monthly users. It is the primary source for citizens to consume mainstream news and generated content. It has been cited as the source for misinformation during elections, health crises and religious conflicts, as the Facebook algorithm is intended to maximize engagement rather than accuracy. Because of this, Facebook is the most pertinent article to be studied with regards to ethics of AI in relation to journalism and public communication in Bangladesh.

The present study critically analyzes the word discourse study critically discourses the ethical issues brought up by the AI-driven media practices (managing information in news sharing) in consideration of its primary platform Facebook, the world's largest social networking site. By using interviews with fact checkers, journalists, technologists and editors as well as case studies of AI-generated misinformation, the study reveals how AI technologies both assist and restrict democratic communication.

II. RESEARCH PROBLEM

Artificial Intelligence (AI) has also introduced mighty tools of content creation, curation, and dissemination, but with severe ethical issues relating to bias, disinformation, transparency, and accountability (Graefe, 2016; O'Neil, 2016; Vosoughi et al., 2018). While these issues have been discussed of intense study in the Global North i.e., during the 2016 U.S. elections, Brexit, and GDPR debates research interest in the Global South is thin (Bakir & McStay, 2018; UNESCO, 2020). This opens up questions about the

impact of AI on journalism and public communication in weakly regulated and polarized democracies.

Bangladesh can be considered as a good example. Facebook dominates the country's information landscape with millions of people receiving their information mainly from it. Its engagement-maximized algorithm has propagated sensational and partisan material, especially during and after the 2024 national elections, when deepfakes and fabricated news were common. While global reports indicate simultaneous threats, few empirical studies have addressed the way AI technologies are embedded within Bangladeshi news work, the way ethical dilemmas emerge in real-world newsrooms, or the way institutions seek to respond. This work is mostly descriptive, and theoretical frameworks like Media Ethics and Technological Determinism are still under-studied here. In addition, legislative measures such as the Cyber Security Act (2023) fail to address algorithmic bias, deepfakes, or platform accountability with satisfactory measures.

Herein, this study examines: (1) the ways in which AI is being integrated into news practices in Bangladesh, especially on Facebook; (2) the most significant ethical issues it presents; (3) institutional, regulatory, and fact-checking reactions; and (4) potential frameworks for ethical, legal, and technological reforms.

III. SIGNIFICANCE OF THE STUDY

This paper offers a critical insight to the existing discourse on artificial intelligence and media ethics by presenting empirical intelligence drawn from places. In this case, Bangladesh, a democratic country within the Global South where weak institutions and a lack of political consensus heightens algorithmic risks. This work not only leaves the surface observation of how media practices are operating but by conducting systematic interviews with working journalists and by examining specific examples of artificial intelligence transforming journalism and the overall course of public discourse, the study successfully demonstrates the substantive nature of the problem of artificial intelligence beginning to transform journalism and society-wide discourse as a whole. The Media Ethics Theory and Technological Determinism provide theoretical foundation, which together make possible a considerably fine-grained deconstruct of the obviously evoked ethical breaches and the more enduring structural consequences spawned by AI-assisted systems. Empirically, the investigation makes new knowledge about dynamic interaction between algorithmic infrastructures and institutional latency, as well as lacks digital literacy. In practice, the research outlines the tangible plans of transformational change, such as coming up with ethical codes, internalizing

legal protection measures, and licensing tech-based solutions aimed at aligning AI towards positive communication in democratic states.

IV. LITERATURE REVIEW

The utilization of AI in the production, editing, and shipping of media has triggered radical changes in the creation and consumption of information on the world level. By virtue of its ability to automate processes, to tailor content to individual users and fine-tune delivery mechanisms, artificial intelligence has altered without doubt the dynamics between media-entities and their audiences. However, for as clear and advantageous these outcomes are, they come with serious ethical considerations namely those of bias, misinformation and accountability issues (Graefe, 2016; O'Neil, 2016). Within the Bangladeshi context, these determinants take on an especially strong relevance, when considering the fact that the role of AI-enabled platforms in organizing both the political debate and the social exchange has gained a particular salience.

a) *Global AI-Media Dynamics*

In the 21st century, artificial intelligence penetrated the field of journalism, and appeared at first in applications for automated sports journalism and data-driven journalism (Graefe, 2016). Over the past few years, the technological space has grown to include natural language generation (NLG), algorithmic curation and automation of video production, and personalized information ecology - as exemplified by Facebook and YouTube - have completely changed the information ecology by using behavioral data to curate the information people see (Pariser, 2011). The global market of AI-powered content creation and recommendation reached over USD\$1 billion in 2018 and this marked a large commercial success (Binns, 2018). In spite of these tremendous advancements, there have constantly been challenges that still persist to date. AI models built on biased datasets are prone to reinforce and even magnify harmful stereotypes and thus contribute to increasing social inequality and political polarization (Noble, 2018; Diakopoulos, 2019). Models for engagement maximization almost always favor emotionally charged or sensational content, and hence are more likely to accelerate information spread, especially in the case of misinformation (Vosoughi, Roy, & Aral, 2018). With recent media attention, the 2016 US presidential election and the Brexit, it has been highlighted that algorithmic content curation can erode democratic institutions by spreading false/inflated information on a large scale (Bakir & McStay, 2018). These issues are further complicated by the black box nature of participating AI systems, which fails to reveal the methods of ranking used in their operation, and thus reduces transparency and accountability (O'Neil, 2016).

b) *Global Responses to Ethical Challenges*

Global attempts to avert such ethical problems have been uneven. Algorithmic transparency is one of the explicit requirements of the European Union's General Data Protection Regulation (GDPR), and it states individuals' right to challenge the results of automated decision making (Floridi et al., 2018). The recent push by academics and others has made the case for stronger ethical guidelines that stress fairness, openness and inclusiveness (Binns, 2018; Diakopoulos, 2019). Organizations, such as UNESCO, have also driven the need to hold algorithms accountable for safeguarding democracy (UNESCO, 2020). Nevertheless, dominant tech platforms (Facebook, YouTube and Twitter) continue to use engagement-focused algorithms that contribute to the problem of polarization and misinformation on a global scale (Tufekci, 2017; Benkler, Faris, & Roberts, 2018).

c) *AI in Bangladesh's Media Ecosystem*

In Bangladesh, the adoption of artificial intelligence in journalism is in the starting phase. The biggest influence currently comes to see in social media such as Facebook originates as the main source of news for millions of users. Its AI-driven algorithms curate content feeds and as such, alter how and what users' access and interpret news (Islam & Rahman, 2019). Although some news outlets have focused on artificial intelligence in order to improve financial reportage or electoral analysis, the use of large-scale automated systems is still relatively small (Rahman, 2021). The polarized politics and partisan media environment of the country increases the threats of algorithmic curation. AI systems often perpetuate echo chambers, whichever the case, aggravate political divisions and speed up the spread of disinformation (Hossain Haque, 2020). During the national elections, AI-propaganda and manipulated content have shaped the perceptions of voters and incited unrest (Islam & Rahman, 2019).

d) *Ethical and Institutional Challenges in Bangladesh*

Although Bangladesh has significant potential, the country faces tremendous challenges in how it can best use the food aid.

Local vulnerabilities are multiplying the global problems of AI. Biased Training DataSets: Political and Social Prejudices Are Embedded in AI-Generated Content Hasan, Emanuel (2020) Engagement-fuelled algorithms perpetuate the existing power structures by subscribing to the politically biased material (Benkler, Faris, & Roberts, 2018). Low digital literacy adds to the problem, and leaves citizens incapable of separating credible information from misinformation. Notable examples of this are the misinformation of health in the context of the Covid 19 pandemic, and politically motivated deepfakes during elections (Islam & Rahman, 2019).

Institutional responses are still not good. The Digital Security Act of 2018 takes cybercrime and misinformation into account but fails to adequately address algorithmic bias and does not offer content curation transparency (Hasan, 2020). Fact - checking organizations, such as Bangladesh Media Council, try to debunk false claims, but lack the technological capacity to keep pace with AI - driven disinformation (Rahman, 2021). This gap between the lawful structure and high-tech realities implies the need for stronger and fuller responses.

e) *Towards Ethical, Legal, and Technological Frameworks*

There is a strong agreement in literature on the need to design a comprehensive response towards curbing the negative impacts of artificial intelligence within the media space. Ethically, transparency, equity, and inclusivity should be the central principles of the AI systems. The lawmakers must make the digital platforms reveal their content-modernization policies, the user have a means of appealing their algorithmic decisions, and corporations be responsible in the future when wrong information spreads (Floridi et al., 2018). The technological solutions like Explainable AI (XAI) and AI-based fact-checking systems are also promising as far as they can increase the level of transparency and prevent the spread of fake pieces of information (McStay, 2018). The media environment is especially susceptible in such a situation like the case of Bangladesh when the institutional capacity is low, which is why such protective measures are essential. Without them, AI will threaten to divide people along political lines, destroy the trust that people have in journal intervention, and even subvert the very nature of a democratic discourse. In this regard, an all-encompassing remedy through ethical advice, legislative accountability, and the latest advancements in technology is not only necessary, but essential, so that AI application reinforces and never compromises the interest of the general population.

V. THEORETICAL FRAMEWORK

The Bangladeshi media culture reveals an essential context in which one can examine the moral dilemma of AI in media manufacturing and sharing. In this paper, two main theoretical perspectives Media Ethics Theory and Technological Determinism were used to unravel the intricate layers involved in the relationship between journalism and artificial intelligence. Such frameworks have been chosen on the basis of their ability to cover both the ethical justified imperatives to which journalistic practice is underpinned and the widespread structural implications of technological intervention. Although other models would have provided some peripheral relevance like Agenda-Setting, or the Democratic-Participant Theory, the two

emphasize the dynamics of participation, as well as, the opinion of the people in general, not focusing on the two forces of ethicality and technology involved. On the contrary, both Media Ethics Theory and Technological Determinism can help look deeper into not only the ethical failure but also the determinism behind the misinformation provided by AI.

a) *Media Ethics Theory: Truth, Responsibility, and Justice*

The Theory of Media Ethics offers a standard by which it is possible to judge the ethical aspects of AI-based curated journalism. The most important principles of this framework are truth, responsibility, and justice (Christians et al., 2019). The theory assumes that the greatest task of journalism is to fulfil the interest of the people by means of honesty, fairness, and accountability. In an informational sector that is already full of misinformation and lies, like Bangladesh where fake news resorts to epidemic rates, this theoretical lens can provide a strict pathfinder on how AI tools can enhance journalism or diminish it. An example of such a dynamic is Facebook: the labels and hashtags can be used to reach more people, but its algorithms provide more and more priority to those pieces of content that create the greatest engagement, and, in most cases, it favors sensational or biased coverage (Bakir and McStay, 2018). This prioritization brings down to the level of the media its responsibility to inform the citizenry in a reliable and trustworthy manner. In addition, an opaque nature or black box (O'Neil, 2016) of algorithmic architecture makes accountability mechanisms even more complicated. Using the Media Ethics Theory, this article outlines the consequences linked to the rising usage of artificial intelligence during news generation as well as clarifying how it can corrupt the ethical standards that define responsible news coverage.

b) *Technological Determinism: AI as a Driver of Social Change*

Technological determinism gives a structural approach, and claims that technology is never a neutral background but rather, an active process and influences the creation of social norms, behaviours and a political reality (Smith and Marx, 1994). In the world of Bangladesh, where there is so much misinformation and political prejudice, AI-based algorithms on social media have a significant power on the information space, thus defining and organizing the systems of beliefs. These algorithms are systematic to categories of content, which systematize the content according to the previous interactions of the user, thus reinforcing the existing biases and increasing political differences (Benkler, Faris, and Roberts, 2018). Measures like clicks, shares and dwell time facilitate this phenomenon at the cost of veridical information towards viral information. Although the user might see agency in the decision-making of reading, the so-called algorithmic filter bubbles (Pariser,

2011) will cunningly lead the user in the direction of other opinions. Technological determinism, therefore, not only explains the shaping of the popular speech into AI systems but also their opposing part, creating echo chambers and preventing the exposure to a wide range of opinions.

c) *Integrating Media Ethics and Technological Determinism*

As a combination, these two theoretical lenses create a broader analytical model of studying the effects of AI on the media and its ecosystem in Bangladesh. The Theory of Media Ethics anticipates the gap between the workings of the algorithms and the principles of journalism, including truth, fairness, and accountability. Concurrently, Technological Determinism is used to outline the channels, within which these technologies influence the discourse of the population and divide political groups. With its integrated framework, a complex approach can be made to analyzing both micro-level ethical issues, truth, accountability, and macro-level structural issues, polarisation, algorithmic hegemony. The two theoretical stances have different solutions that allude to: The Media Ethics Theory holds strict and codified ethical norms and strict regulation, and Technological Determinism proposes wholesale systemic reform, including effective regulation infrastructure and a radical re-coding of the digital platform. Combined, these observations confirm that pressing back against AI mediated disinformation in Bangladesh requires two commitments that lie apart but complement each other, namely a commitment to moral rectitude, and a commitment to bring about structural change.

VI. METHODOLOGY

This study has got a qualitative multi-method design, which is a combination of semi-structured interviews and in-depth case studies. The central goal is to explore the implementation of artificial intelligence in Bangladeshi journalism and challenge the ethical issues, such as prejudice, misinformation, lack of transparency, and lack of accountability, in this scenario. The research timeframe is 2020–2025 which coincided with national elections and the July Uprising in 2024 when AI generated content played a crucial role in fueling an already polarized information space.

a) *Sampling Strategy*

Twenty respondents with first-hand experience in the development or operation of media AI content were sampled using purposive, criterion-based sampling. The sample was balanced, including five editors, five journalists and five media producers, five communication or AI specialists, which led to a wide variety of different perspectives and yet at the same time a small enough sample size to handle in-depth thematic

analysis. Snowballing was then employed to get other respondents who could fit the eligibility requirements, including newsroom heads or AI consultants. For the case studies, a collection of twenty examples of AI-generated or assisted content have been collected from distinguished online news channels and social networks from Bangladesh. Selected cases were focused on high impact areas, like politics, society, and health. Five cases were finally selected using a combination of the critical case logic (emphasizing most influential) and maximum variation logic (reflecting diversity). The resulting dataset allowed the identification of common trajectories and at the same time enabled the rich contextual information of each selected case.

b) *Data Collection*

Data collection was done on two parallel streams.

- Semi-structured interviews were conducted to investigate the use of AI in journalism particularly, automated content generation, algorithmic curation, moderation and machine translation. They also covered perceived value and drawbacks, ethical concerns over bias and misinformation, organizational instructions, and the sentiments over regulation and people's trust. Interviews were carried out in face-to-face and via secure video conferencing. Participants got informed consent and were assured of the confidentiality of their responses and of the right to withdraw. Each interview was between 45-60 minutes in length; recorded with consent, transcribed precise, and decoded into English when needed.
- The case study was conducted based on news articles, social media posts, videos, images (including fake media), and explanatory content in which AI involvement was clearly stated or from which AI involvement fairly could have been reasonably inferred. Inclusion criteria Our data collection was limited to factually verifiable evidence of AI authorship or enhancement, such as newsroom activities, platform labels, correction notices, or fact-checks by third parties. For each item, all relevant case-specific metadata, including, time of publication, interaction, correction, and popular responses, was collected systematically.

c) *Data Analysis*

The interview transcripts were conducted using reflexive thematic analysis. Coding was done in iterative loops of open, focused and axial code generation. The interview guide and in-vivo terms were used as seeds and a preliminary codebook was developed from dual coding of a representative sample of transcripts. Discrepancies were discussed to develop the inter-coder reliability. A comparative matrix and analytical memos were used to perform cross-role analysis between editors, journalists, technologists and

academics. Qualitative content analysis was used to analyse the collected data. Cases were reviewed independently and then combined using cross case synthesis.

The analysis revealed four different thematic categories: (1) typologies of AI intervention (2) claimed ethical problems; (3) situational contexts of intervention proposals, elections, crises, and health emergencies; and (4) reactions and responses from organisations and platforms. Subsequently, the exegesis and the pattern-matching procedures were used to synthesize the findings of the sample.

d) Validity, Ethics, and Reflexivity

The research used methodological triangulation (interviews and case study research), data source triangulation (professional positions, media outlets), and data-type triangulation (text, image, video, metadata) in order to be more valid. This multi-level approach added strength and credibility to the findings. Ethical behavior was one of the principles of the research. All informed consent was obtained from all interview respondents and where applicable, identifying information was anonymized. Data were stored in secure storage databases.

The research adhered to ethical principles for qualitative research and permission was secured from institutions before the data collection.

Reflexivity was integrated in the research process. The author had a reflexive journal that recorded assumptions, positionality, and decision-making processes to create awareness of possible biases when interpreting politically sensitive content. Peer debriefing with other academic colleagues was used as an additional tool to increase transparency and critical reflection.

e) Methodological Limitations

As it does with most qualitative investigations, this study has limitations. First, while a group of twenty participants were able to reach the point of thematic saturation, this may be insufficient to reflect the diversity of experiences across the long Bangladesh media landscape. Second, the use of self-reported interview data makes the results prone to a number of biases, including selective recall or socially desirable responding; the addition of case studies partially addresses this issue. Third, the selection of case studies was limited, by necessity, to those incidents that were documented or traceable and this may have led to the omission of less visible or undocumented instances of AI utilisation. Finally, given that the problem of AI driven misinformation is a politically sensitive subject in Bangladesh, ethical limits may have been a cause of openness of some participants.

Despite all these limitations, the inclusion of several research methods, triangulation of data sources

and a commitment to reflexivity significantly add to the trustworthiness and validity of the study.

VII. RESULTS AND DISCUSSION

The results are organized according to the research questions of the study and are interpreted in accordance with the Media Ethics Theory and the Technological determinism. The analysis highlights the relationship between AI-powered processes (especially deployed on Facebook) and misinformation, bias and non-accountability in the media domain within Bangladesh. Given the illustrations based on political events, religious controversies, health communication, and crisis situations, the significant impact of AI technologies in the public discourse was found in a sensitive period for political communication.

a) Research Question 1: How is AI currently being used within Bangladeshi news production and distribution, particularly on Facebook?

i. AI-Driven Content Curation on Facebook

Facebook has a roster of active monthly subscribers of over thirty million in Bangladesh, and it keeps outstripping other platforms of digital media, as it still holds a stronger status in the informational space. The algorithm which feeds the ranking system at the core of the platform favors user engagement (likes, shares, comments) over factual accuracy and ends up promoting sensationalist content that proves popular in terms of emotion, offering a fertile ground for misinformation when part of political unrest, health danger, and religious conflict. Référé Media Ethics Theory (Christians et al., 2019), it can be seen that such algorithmic practices destroy the foundations of truth and accountability that are the cornerstones of responsible journalism.

ii. Case Studies of AI-Generated Misinformation

Data from Rumor Scanner Bangladesh Implies how AI was repeatedly used in 2024–2025 to spread politically charged and socially unruly disinformation. The examples found are deep-faked videos of political leaders, fake resignation letters, memes with doctored news images and fabricated written articles. The most important conclusions are summarized below.

Table 1: Documented Cases of AI-Generated Misinformation in Bangladesh (2024–2025)

Category	Examples (Date)	AI Involvement	Impact on Public	Source
Political Misinformation	Travel embargos on Sheikh Hasina & Army Chief (Mar 2024); Counterfeit issue of Mirza Fakhrul (Mar 2024); Hasina apology & caretaker govt. (Apr 2024); GM Quader resignation (Jun 2024)	AI-generated posts, fake news	Public confusion, political instability, distrust in leadership	Rumor Scanner
Manipulated Visuals	Reformed Jugantor photo: Jamaat/Shibir arrests (Jun 2024); Edited video: Sarjis Alam misconduct (Jul 2024); Prothom Alo photocard of Dr. Shafiqur Rahman (Sep 2024)	AI-edited photos & videos	Reputational damage, heightened conflict	Rumor Scanner
Targeting Political Leaders	Jatiya Party leaders attacking Quader & Huq (May 2024); False Dhaka College Chhatrodol convener post (Jul 2024); Fabricated resignation of Advisor Asif Nahid (Sep 2024)	AI-manipulated posts & content	Polarization, unrest in political/academic circles	Rumor Scanner
Fabricated Articles	False news article by "Fuad" with misleading headlines (Aug 2024); False speech claim on Sarjis Alam (Oct 2024)	AI-generated content	Misinformation in public discourse	Rumor Scanner

These cases validate how AI in Bangladesh is not just general but a core part of news spreading, with algorithms boosting fabricated stories, manipulated visuals, and false narratives.

iii. Theoretical Integration

In such a way, the empirical patterns prove the fact that AI is a dynamic discursive agent, but not a passive tool. Media Ethics framework also helps to explain how the truthfulness/responsibility principle is violated when the false resignations or apologetic words attain too much media attention. The trendy arrangement (Smith and Marx, 1994) explains the effect of algorithmic engagement in controlling discourse to create an echo chamber and reinforce the rift existing in societies (Pariser, 2011). These perspectives validate how AI-enabled fabrication in Bangladesh is a systemic result of algorithmic logic interacting with flimsy democratic institutions.

b) *Research Question 2: What critical ethical issues do AI-driven media practices raise, bias, misinformation, and opacity, accountability, and fairness?*

i. Amplification of Misinformation and Bias

Since they are treated like mere cultural attributes, the security team can readily amplify misinformation and bias.

There are consistent cases of ethical breaches in Table 1 of RQ1. The fake news and fake images as well as stories told about politics were given priority by AI-driven algorithms, thus taking engagement metrics over factuality. In terms of the Media Ethics Theory (Christians et al., 2019), this is an apparent violation of journalism and its duty to tell the truth, be fair, and be accountable.

ii. Case Studies of Ethical Failures

These cases are not to be treated as the chronicles of solitary cases but rather they can be viewed in the prism of moral integrity that they are violating.

Table 2: Ethical Issues in AI-Generated Misinformation in Bangladesh (2020–2025)

Category	Examples (Date)	AI Involvement	Impact on Public	Source
Political	Opposition contenders dropping out (2024); Hasina apology & caretaker govt. (2024); GM Quader resignation (2024); Leaders beating Quader & Huq (2024)	AI-generated posts, fake content, manipulated visuals	Voter confusion, political polarization, undermining of democratic processes	Rumor Scanner
Health	Herbal medications as COVID-19 cures (2020)	AI-generated videos	Public health risks, spread of dangerous practices	WHO (2021); Friedrich Naumann Foundation
Religious	Forged images of Quran desecration (2021)	AI-manipulated photos & videos	Religious tensions, incitement to violence	VOA (2024); Fact Check Bangladesh
Disaster	False flood reports during Cyclone Mocha (2023)	AI-enhanced videos & photos	Public panic, unnecessary evacuations	DismisLab (2023); Dhaka Tribune

These examples show how algorithmic bias extends political gaps, how misrepresentation spreads during crises, and how accountability gaps put citizens at risk.

iii. Theoretical Integration

From the standpoint of the Media Ethics Theory, these incidents represent systematic violations of the principles of the truth, justice and responsibility. Concurrently, Technological Determinism allows for some explanation of their recurrence: the filter bubbles and the over-enhancement of divisive narratives are Facebook's algorithmic architecture (Pariser, 2011). Cases where fabricated resignations, fake cures for the coronavirus and images of Quran desecration have been discovered show that these harms are not unintentional, but embedded in the way the algorithmic prioritization logic functions.

Overall, the findings suggest that the deliberation of AI-driven misinformation in Bangladesh is an ethical lapse and the outcome of the design of technology. Bias fortification undermines diversity, misinformation damages trust, and opaque algorithms hinder liability.

c) *Research Question 3: How are regulators, fact-checking units, and media organizations in Bangladesh addressing AI-generated misinformation?*

i. Institutional Responses and their Limits

Bangladeshi organizations recognize the dangers of AI-fueled news, but responses are scattered

Table 3: Institutional Responses to AI-Generated Misinformation in Bangladesh

Actor	Response Strategy	Limitations / Gaps	Illustrative Examples
Fact-checking groups	Debunking false claims; publishing corrections on websites and social media	Reactive rather than proactive; corrections often slower than viral spread	Rumor Scanner corrections during 2024 election misinformation
Media outlets	Reporting on misinformation trends; conducting awareness campaigns Limited resources	Limited resources and training; lack of advanced AI detection tools	News coverage of deepfake incidents in political crises
Regulators (BTRC)	Providing public warnings about deepfakes and disinformation; monitoring online activity	No AI-specific legal framework; lack of technical expertise; weak enforcement capacity	BTRC advisories during 2024 election disturbances
Government	Invoking of Cyber Security Act 2023 (CSA) against disinformation	Broad scope risks misuse; Act does not directly address AI-related challenges	Use of CSA during political unrest, but no AI-specific provisions

Table 3 shows, institutions are active, but their approaches are structurally one-sided with the speed and scale of algorithmic distortion. Therefore, from a Media Ethics Theory perspective, there is a debasement of truth and responsibility, and from a perspective of Technological Determinism, the emerged delay relates how the Opaque, consumption-driven algorithms dictate terms of visibility and virality outside institutional norms.

ii. Theoretical Integration

The responsibility gap is both ethical and organizational. Institutions attempt to embody the responsibility of truth, but are unable to keep pace with

and mostly mercurial. Fact-checking organizations like Factcheck Bangladesh regularly debunk manipulated images, deep-fakes, and fake news, but their response to the issue usually comes much later once the spread of false content has already taken place. Media enterprises monitor these misinformation trends and launch misinformation awareness campaigns, which, due to limited resources and a lack of tools for detecting AI misinformation, are limited.

Regulatory bodies, particularly the Bangladesh Telecommunication Regulatory Commission (BTRC), have issued public warnings, but enforcement is weak without an AI-specific legal framework. The Digital Security Act (2018) has been used to fight disinformation when the country has been in unrest, but there is no mention of algorithmic transparency or risk of misuse.

the velocity of the algorithmic systems. Apart from technological determinism, the reason for what appears as weak regulation is mostly the result of deterministic design. Precisely because AI-driven platforms contain architecture that is much more agile than the tools and frameworks that citizens use, the citizens remain vulnerable.

d) Research Question 4: What ethical, legal, and technological measures could be developed to regulate AI-driven media while safeguarding journalistic integrity?

i. *Towards Ethical, Legal, and Technological Frameworks*

Interviews with media professionals, fact-checkers, and regulators revealed a broad consensus:

Table 4: Proposed Frameworks for Addressing AI-Driven Misinformation in Bangladesh

Framework	Key Proposals	Expected Outcomes
Ethical	Label AI-generated content; run public awareness campaigns; enforce newsroom standards for responsible AI use	Greater transparency; improved public trust; reduced spread of false content
Legal	Enact AI-specific legislation; mandate disclosure of algorithms; penalize platforms for harmful content; regulate deepfakes	Platform accountability; control of disinformation flows; protection of democratic processes
Technological	Develop real-time AI detection tools; adopt Explainable AI (XAI); integrate AI-based fact-checking into platforms	Early identification of false content; algorithmic transparency; stronger user confidence in media

As it is shown in Table 4, the introduction of stricter ethical principles significantly improves transparency in journalism; introducing specific legal changes contributes to better accountability in the digital environment growth; and the introduction of new sophisticated technological devices provides proactive protection opportunities.

ii. *Theoretical Integration*

In the view of the Media Ethics Theory, the proposals that were subjected to the examination confirm the principles of the truth, fairness, and responsibility since they required labeling disclosure, labeling, and citizen awareness. Technological Determinism, however, explains the need behind the structural interventions; i.e., real-time detection algorithms and explainable artificial intelligence; since the algorithms themselves influence the discourse of the people by creating a filter bubble and echo chamber (Pariser, 2011). Taken together, these steps establish a logical roadmap to putting the artificial intelligence back in line with democratic values; the principles of ethics that form the navigating star, the legal changes that ground the responsibilities, and the technological development that provides the tools that allow intervention with the algorithm.

e) *Integrative Discussion*

When summarized the whole result, the results obtained in all the four research questions give a clear indication that artificial intelligence has become a powerful tool in shaping the media landscape in Bangladesh. Not only does it enhance the distortion of facts but it also threatens to harm the ethical, institutional, and democratic principles of communication. The initial research question shows that AI-filtered content on Facebook has a tendency of prioritizing sensational stories over factual coverage and

piecemeal responses are inadequate, and an integrated framework is necessary. Proposed measures cover ethical, legal, and technological areas.

thus disarming the main purpose of journalism. The second question illustrates that misinformation does not just exist in the political field but also in the knowledge of the populace about health, religion, and disaster events and reveals a severe lack of truth, responsibility, and justice. The third question shows the failures of institutional reactions: factcontextualizers, media corporations, and regulation organizations are frequently too slow and they lag behind the fast-changing technology that leaves a significant responsibility intersection. The fourth question reminds of the pressing necessity of comprehensive solutions, including ethical, legal, and technical ones, that will both help overcome the ethical and structural problems of AI in media.

Using the Media Ethics Theory and Technological Determinism, this paper demonstrates that the AI in Bangladesh is anything but strictly neutral. Instead, it aggressively produces discourse, which requires rational ethical changes and whole system redresses. This synthesis forms the basis of the final statements, in which the study has contributed to the theory, to empirical knowledge and to real-life reform synthesized.

VIII. CONCLUSION

This study explored the implications of artificial intelligence created and curated content on journalism and overall communication to the population in Bangladesh, especially the most popular source of information, which is Facebook. Using a combination of interviews with editors, journalists, technologists and fact-checkers and case studies about AI-created or manipulated content, the current study reveals that engagement, an algorithmic performance measure is achieved at the cost of accuracy, which increases bias, misinformation and polarization. The findings indicate

that the clouded systems of Facebook are broadcasting sensationalist and partisan materials, compromising the ethics of truth, responsibility and fairness. The case study provides empirical findings that reveal the tendency of misinformation that is repeated with political, health, religious, and disaster coverage and especially devastating consequences that were witnessed in the 2024 national elections. Reactions of regulatory authorities, fact-checking agencies and the press, have, nevertheless, been disjointed and reactive, with little to no actual responsibility. In theory, the paper utilizes Media Ethics Theory to examine the degree to which journalistic principles are violated, and Technological Determinism to demonstrate the overall effect of AI on the discussion among the audience. It is empirically enlightening about the interaction between the algorithmic systems, weak institutional organizations and the politically polarized society. In a more practical sense, the suggested framework is a cozy continuum of solutions based on ethical standards, legal changes and technological instruments, which are all designed to fight the increasing challenge of AI-induced misinformation. Overall, the analysis shows clearly that artificial intelligence is not an objective technology but it constructs information flow in the fragile democratic establishments. Being the first empirical systematic investigation of AI-enhanced misinformation in Bangladesh, this work presents evidence and practitioner recommendations, which could be used to develop the architecture of AI systems and support democratic values in reestablishing population confidence.

a) Practical Implications

The study outlines major strategies for addressing the risks of misinformation mediated by AI in the fragile media setup in Bangladesh.

For Media Organizations

- Institute and perform stringent policies that govern how artificial intelligence can be used in the newsroom.
- Content created by artificial intelligence is clearly distinguishable.
- In upholding editorial standards, focus on fact accuracy should be given priority to the goal of engagement metrics.
- Facilitate continued training in artificial intelligence ethics and detection of mis-information.

For Regulators

- Enact AI specific legislation through Bangladesh Telecommunication Regulatory Commission or BTRC.
- Platforms must be entirely transparent about the algorithms used in content recommendation.

- Companies must be fully accountable for the machine learning systems that enable the spread of unaccountable disinformation.
- There needs to be strong law and regulation of the production and release of deepfakes and synthetic media.

For Fact-Checkers & Civil Society

- Invest in advanced AI - Detection Tools
- Co-operate with international fact checking organizations.
- Perform digital literacy and public awareness campaigns.

For Technology Platforms

- Collaborate with supervisory body and civil society to spot issues in time.
- Explanation capabilities should be built into AI systems as a policy to enable accountability.
- Ensure a proactive monitoring system to ensure that malicious content is caught and stopped before it spreads.

Overall, the combination of such strategies is expected to help reduce harmful impacts of AI-generated fake news, but also boost the transparency and accountability and promote the sense of trust towards the national media environment. Importantly, this research represents the first attempt to highlight an integrated framework of ethical, legal and technological framework that directly addresses AI-driven misinformation in the context of Bangladesh's weak democratic and polarized media environment.

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The Strengths of Second Language Learning

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Second Language Learning Today- The world has become an arena in which things change rapidly. It does not take longer centuries, nor decades for cutting edge values and tools to find themselves outdated. Research has moved to an unprecedented level of light speed changes. Stemming from this premise, this review explores current practices in second language learning. It delves into various assets associated with second language learning nowadays. Surprisingly the practice despite the challenges there pertaining displays numerous advantages worth pointing out in an ever evolving and fast changing world.

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The Strengths of Second Language Learning

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Second Language Learning Today- The world has become an arena in which things change rapidly. It does not take longer centuries, nor decades for cutting edge values and tools to find themselves outdated. Research has moved to an unprecedented level of light speed changes. Stemming from this premise, this review explores current practices in second language learning. It delves into various assets associated with second language learning nowadays. Surprisingly the practice despite the challenges there pertaining displays numerous advantages worth pointing out in an ever evolving and fast changing world.

INTRODUCTION

Learning a second language is a complex process. It involves a variety of internal and external factors. Research in neuroscience, cognitive psychology, and education have shown that second language acquisition (SLA) enhances linguistic abilities, reshapes brain structure, and improves cognitive functions (Korenar & Pliatsikas, 2023). Additionally, SLA broadens socio-cultural perspectives, allowing learners to engage more deeply and aptly with different cultures.

This study examines the strengths of second language learning, categorising them into internal strengths (biological, attitudinal, and values-based) and external strengths (academic, socio-cultural, and economic).

I. INTERNAL STRENGTHS OF SECOND LANGUAGE LEARNING

This section deals with the intrinsic benefits of learning a second language. They encompass biological or natural, attitudinal and values-related strengths. The following subsections look into each of those strengths.

a) Biological Strengths

The human brain demonstrates extraordinary neuroplasticity in response to second language acquisition, with measurable anatomical changes observable through neuroimaging technologies. Key findings from contemporary research include:

i. Grey Matter Density Increase

Mechelli et al. (2004) conducted a seminal Magnetic Resonance Imagery (MRI) research on Italian-English bilingual subjects. The study shows that bilingual individuals exhibit significantly greater grey matter processing ability compared to monolinguals.

This ability is crucial for language processing and semantic integration. The study further reveals that the degree of structural change correlates with language proficiency.

Additionally, bilingualism strengthens white matter, the nerve fibres that connect different brain regions (Korenar & Pliatsikas, 2023). These neural pathways are essential for information processing speed, cognitive control (attention, decision-making), memory consolidation, and executive functions (problem-solving, multitasking).

These structural changes enhance cognitive reserves, delaying the onset of dementia and other degenerative conditions (Coulter & Bialystok, 2019).

ii. Memory System Enhancement

Second language learning provides a comprehensive workout for the human memory systems, strengthening both short-term working memory and long-term declarative memory (Voits et al., 2022; Kroll & Bialystok, 2013). The process of acquiring new vocabulary and grammatical structures engages multiple memory subsystems, including phonological memory for sound patterns, semantic memory for word meanings, and procedural memory for grammatical rules. This constant memory exercise leads to measurable improvements in overall memory capacity and retrieval efficiency.

b) Attitudinal Strengths

The learner's mindset plays a pivotal role in second language acquisition (SLA), with motivation and resilience emerging as critical psychological factors that significantly influence success.

i. Motivation

Research demonstrates that intrinsically motivated learners, those driven by personal interest, cultural curiosity, or the inherent satisfaction of learning, consistently outperform extrinsically motivated peers in long-term proficiency and persistence (Noels et al., 2000; Dörnyei & Ryan, 2015). For example, Tariq, Hamza, and Ullah (2024) studied 45 university students in Bahawalpur, Pakistan, using questionnaires to explore the link between SLA and motivation. They found that participation in engaging, culturally relevant, and multimodal English lessons not only maintains but also boosts students' motivation with proficiency gains and thus further increases their willingness to learn. Even learners with lower initial aptitude showed motivational growth, suggesting that the SLA process itself can stimulate and sustain motivation when supported by



effective teaching strategies and a positive classroom environment.

ii. *Resilience*

Resilience similarly proves essential, as evidenced by research showing that learners who reframe mistakes as learning opportunities rather than failures develop greater communicative competence (Gregersen & MacIntyre, 2014). Kroll and Bialystok (2013) reviewed a wide range of studies using behavioural experiments and neuroimaging to examine how bilingualism affects the brain. They found that managing two languages requires constant mental control and flexibility, which strengthens neural networks and enhances cognitive resilience. This adaptive brain plasticity makes bilinguals better equipped to handle cognitive challenges during development and ageing, supporting a more resilient mind compared to monolinguals.

c) *Values-based Strengths*

Personal values like cultural curiosity and empathy are significantly enhanced by language learning, which fosters deeper engagement with both the target language and its speakers (Dewaele, 2010; Byram, 1997).

Second language learners generally actively explore cultural elements such as films, music, and social customs; develop stronger retention and more authentic communication skills as these meaningful connections make the learning process more enjoyable and memorable. Empathy, meanwhile, enables learners to navigate social interactions more effectively by understanding nonverbal cues, adapting communication styles, and avoiding cultural misunderstandings.

Such intercultural competence may lead to more successful real-world interactions, whether in social, academic, or professional settings. Ultimately, when language study is driven by a genuine interest in the culture and people, learners achieve not just fluency but also the ability to connect meaningfully across linguistic and cultural boundaries.

On the other hand, Second language learning fosters significant improvements in creative thinking and problem-solving abilities (Kharkhurin, 2010). Bilingual individuals consistently outperform monolinguals on tests of divergent thinking, which measures the ability to generate multiple solutions to open-ended problems. This creative advantage stems from the cognitive flexibility developed through managing multiple linguistic systems and the enhanced ability to view issues from different perspectives.

II. EXTERNAL STRENGTHS IN SECOND LANGUAGE LEARNING

External strengths deal with advantages that transcend the individual learner, impacting their

interactions and opportunities in the wider world. These include academic, socio-cultural and economic outcomes.

a) *Academic Strengths*

Second language learning correlates strongly with improved academic performance across multiple subject areas (Armstrong & Rogers, 1997). Meta-analyses of educational research reveal that students learning a second language consistently outperform their monolingual peers in standardised tests of mathematics, science, and reading comprehension. The outperformance of these students is due to the cognitive flexibility gained through language learning, which expands the learners' problem-solving capacities. These advantages are particularly evident in bilingual education programs where academic content is delivered in both languages, but they also extend to traditional foreign language instruction models.

b) *Socio-cultural Strengths*

Second language learning fosters significant improvements in social skills and intercultural competence (Nassim & Labidi, 2022). Language learners develop enhanced empathy and perspective-taking abilities as they acquire not only new vocabulary, but also new cultural frameworks for understanding the world. This cultural flexibility enables more effective communication across social and cultural boundaries, thus reducing misunderstandings and facilitating stronger interpersonal connections.

Besides, the social benefits of bilingualism are particularly evident in multicultural environments, where language skills serve as bridges between different communities (Baker, 2011). Bilingual individuals often function as cultural mediators; help to negotiate meaning and build understanding between groups. These skills are increasingly valuable in diverse societies and globalised workplaces, where the ability to navigate cultural differences contributes to social cohesion and organizational cohesion.

c) *Economic Strengths*

In today's globalised economy, second language proficiency provides significant competitive advantages in the job market (Saiz & Zoido, 2005). Employers across industries increasingly value multilingual employees, with surveys indicating that language skills rank among the top desired competencies in many sectors. Bilingual individuals enjoy greater employment opportunities, higher starting salaries, and faster career advancement compared to their monolingual counterparts. Research consistently demonstrates that bilingual employees command higher salaries than monolingual peers across industries (Saiz & Zoido, 2005; Grin, 2003b; Chiswick & Miller, 2007), with variations depending on language pairings and regional demand.

Next, the professional benefits of second language learning extend beyond direct language use to include enhanced cross-cultural communication skills and global mindset development (Dewaele & Li, 2012). Multilingual professionals are better equipped to work in international teams, negotiate across cultures, and identify opportunities in global markets. These skills are particularly valuable in fields such as business, diplomacy, healthcare, and education, where effective cross-cultural communication is essential. The economic returns on language learning continue to grow as globalization increases the demand for professionals who can navigate linguistic and cultural boundaries. In globalised sectors (finance, technology, etc), multilingual professionals are more likely to secure managerial roles due to their ability to navigate cross-cultural negotiations (Dustmann & Fabbri, 2003).

Further, industries such as international business, diplomacy, and tourism particularly value language skills, offering expanded career opportunities. Globalisation has made multilingualism a necessity rather than a luxury as businesses operate across linguistic and cultural boundaries.

III. CONCLUSION

The comprehensive benefits of second language learning outlined in this work underscore its value as an educational priority and personal development tool. From enhanced cognitive functioning to expanded career opportunities and enriched cultural understanding, the advantages of second language permeate multiple dimensions of human experience. The neuroscientific evidence for brain plasticity in response to language learning provides a compelling biological basis for these benefits at the same time the sociocultural and professional/economic advantages demonstrate their real-world significance. However, these substantial strengths exist alongside notable challenges in second language acquisition that merit careful examination.

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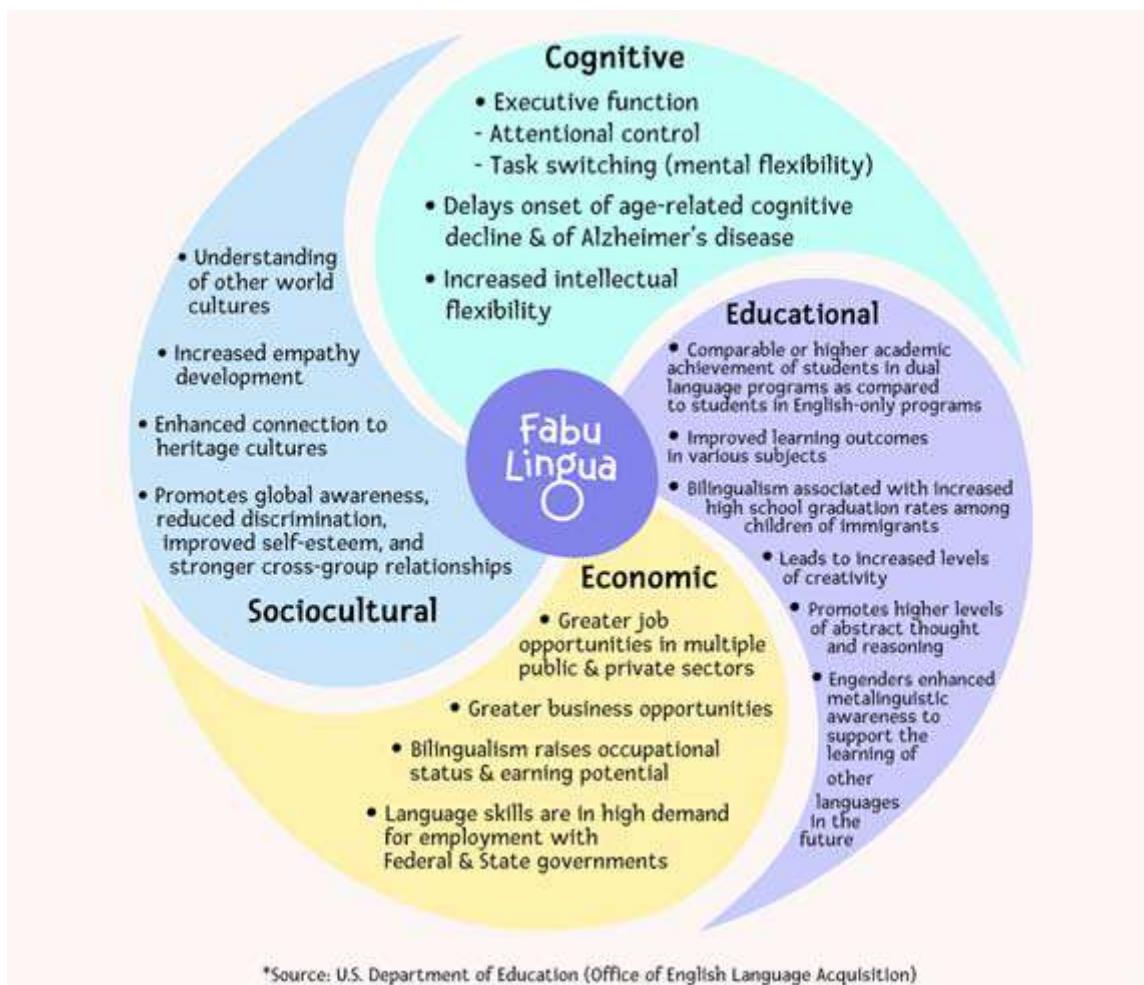
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APPENDIX

Snapshot of the Advantages of Second Language Learning



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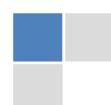
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The abstract is the foundation of the research paper. It should be clear and concise and must contain the objective of the paper and inferences drawn. It is advised to not include big mathematical equations or complicated jargon.

Many researchers searching for information online will use search engines such as Google, Yahoo or others. By optimizing your paper for search engines, you will amplify the chance of someone finding it. In turn, this will make it more likely to be viewed and cited in further works. Global Journals has compiled these guidelines to facilitate you to maximize the web-friendliness of the most public part of your paper.

Keywords

A major lynchpin of research work for the writing of research papers is the keyword search, which one will employ to find both library and internet resources. Up to eleven keywords or very brief phrases have to be given to help data retrieval, mining, and indexing.

One must be persistent and creative in using keywords. An effective keyword search requires a strategy: planning of a list of possible keywords and phrases to try.

Choice of the main keywords is the first tool of writing a research paper. Research paper writing is an art. Keyword search should be as strategic as possible.

One should start brainstorming lists of potential keywords before even beginning searching. Think about the most important concepts related to research work. Ask, "What words would a source have to include to be truly valuable in a research paper?" Then consider synonyms for the important words.

It may take the discovery of only one important paper to steer in the right keyword direction because, in most databases, the keywords under which a research paper is abstracted are listed with the paper.

Numerical Methods

Numerical methods used should be transparent and, where appropriate, supported by references.

Abbreviations

Authors must list all the abbreviations used in the paper at the end of the paper or in a separate table before using them.

Formulas and equations

Authors are advised to submit any mathematical equation using either MathJax, KaTeX, or LaTeX, or in a very high-quality image.

Tables, Figures, and Figure Legends

Tables: Tables should be cautiously designed, uncrowned, and include only essential data. Each must have an Arabic number, e.g., Table 4, a self-explanatory caption, and be on a separate sheet. Authors must submit tables in an editable format and not as images. References to these tables (if any) must be mentioned accurately.



Figures

Figures are supposed to be submitted as separate files. Always include a citation in the text for each figure using Arabic numbers, e.g., Fig. 4. Artwork must be submitted online in vector electronic form or by emailing it.

PREPARATION OF ELECTRONIC FIGURES FOR PUBLICATION

Although low-quality images are sufficient for review purposes, print publication requires high-quality images to prevent the final product being blurred or fuzzy. Submit (possibly by e-mail) EPS (line art) or TIFF (halftone/ photographs) files only. MS PowerPoint and Word Graphics are unsuitable for printed pictures. Avoid using pixel-oriented software. Scans (TIFF only) should have a resolution of at least 350 dpi (halftone) or 700 to 1100 dpi (line drawings). Please give the data for figures in black and white or submit a Color Work Agreement form. EPS files must be saved with fonts embedded (and with a TIFF preview, if possible).

For scanned images, the scanning resolution at final image size ought to be as follows to ensure good reproduction: line art: >650 dpi; halftones (including gel photographs): >350 dpi; figures containing both halftone and line images: >650 dpi.

Color charges: Authors are advised to pay the full cost for the reproduction of their color artwork. Hence, please note that if there is color artwork in your manuscript when it is accepted for publication, we would require you to complete and return a Color Work Agreement form before your paper can be published. Also, you can email your editor to remove the color fee after acceptance of the paper.

TIPS FOR WRITING A GOOD QUALITY SOCIAL SCIENCE RESEARCH PAPER

Techniques for writing a good quality human social science research paper:

1. Choosing the topic: In most cases, the topic is selected by the interests of the author, but it can also be suggested by the guides. You can have several topics, and then judge which you are most comfortable with. This may be done by asking several questions of yourself, like "Will I be able to carry out a search in this area? Will I find all necessary resources to accomplish the search? Will I be able to find all information in this field area?" If the answer to this type of question is "yes," then you ought to choose that topic. In most cases, you may have to conduct surveys and visit several places. Also, you might have to do a lot of work to find all the rises and falls of the various data on that subject. Sometimes, detailed information plays a vital role, instead of short information. Evaluators are human: The first thing to remember is that evaluators are also human beings. They are not only meant for rejecting a paper. They are here to evaluate your paper. So present your best aspect.

2. Think like evaluators: If you are in confusion or getting demotivated because your paper may not be accepted by the evaluators, then think, and try to evaluate your paper like an evaluator. Try to understand what an evaluator wants in your research paper, and you will automatically have your answer. Make blueprints of paper: The outline is the plan or framework that will help you to arrange your thoughts. It will make your paper logical. But remember that all points of your outline must be related to the topic you have chosen.

3. Ask your guides: If you are having any difficulty with your research, then do not hesitate to share your difficulty with your guide (if you have one). They will surely help you out and resolve your doubts. If you can't clarify what exactly you require for your work, then ask your supervisor to help you with an alternative. He or she might also provide you with a list of essential readings.

4. Use of computer is recommended: As you are doing research in the field of human social science then this point is quite obvious. Use right software: Always use good quality software packages. If you are not capable of judging good software, then you can lose the quality of your paper unknowingly. There are various programs available to help you which you can get through the internet.

5. Use the internet for help: An excellent start for your paper is using Google. It is a wondrous search engine, where you can have your doubts resolved. You may also read some answers for the frequent question of how to write your research paper or find a model research paper. You can download books from the internet. If you have all the required books, place importance on reading, selecting, and analyzing the specified information. Then sketch out your research paper. Use big pictures: You may use encyclopedias like Wikipedia to get pictures with the best resolution. At Global Journals, you should strictly follow [here](#).



6. Bookmarks are useful: When you read any book or magazine, you generally use bookmarks, right? It is a good habit which helps to not lose your continuity. You should always use bookmarks while searching on the internet also, which will make your search easier.

7. Revise what you wrote: When you write anything, always read it, summarize it, and then finalize it.

8. Make every effort: Make every effort to mention what you are going to write in your paper. That means always have a good start. Try to mention everything in the introduction—what is the need for a particular research paper. Polish your work with good writing skills and always give an evaluator what he wants. Make backups: When you are going to do any important thing like making a research paper, you should always have backup copies of it either on your computer or on paper. This protects you from losing any portion of your important data.

9. Produce good diagrams of your own: Always try to include good charts or diagrams in your paper to improve quality. Using several unnecessary diagrams will degrade the quality of your paper by creating a hodgepodge. So always try to include diagrams which were made by you to improve the readability of your paper. Use of direct quotes: When you do research relevant to literature, history, or current affairs, then use of quotes becomes essential, but if the study is relevant to science, use of quotes is not preferable.

10. Use proper verb tense: Use proper verb tenses in your paper. Use past tense to present those events that have happened. Use present tense to indicate events that are going on. Use future tense to indicate events that will happen in the future. Use of wrong tenses will confuse the evaluator. Avoid sentences that are incomplete.

11. Pick a good study spot: Always try to pick a spot for your research which is quiet. Not every spot is good for studying.

12. Know what you know: Always try to know what you know by making objectives, otherwise you will be confused and unable to achieve your target.

13. Use good grammar: Always use good grammar and words that will have a positive impact on the evaluator; use of good vocabulary does not mean using tough words which the evaluator has to find in a dictionary. Do not fragment sentences. Eliminate one-word sentences. Do not ever use a big word when a smaller one would suffice.

Verbs have to be in agreement with their subjects. In a research paper, do not start sentences with conjunctions or finish them with prepositions. When writing formally, it is advisable to never split an infinitive because someone will (wrongly) complain. Avoid clichés like a disease. Always shun irritating alliteration. Use language which is simple and straightforward. Put together a neat summary.

14. Arrangement of information: Each section of the main body should start with an opening sentence, and there should be a changeover at the end of the section. Give only valid and powerful arguments for your topic. You may also maintain your arguments with records.

15. Never start at the last minute: Always allow enough time for research work. Leaving everything to the last minute will degrade your paper and spoil your work.

16. Multitasking in research is not good: Doing several things at the same time is a bad habit in the case of research activity. Research is an area where everything has a particular time slot. Divide your research work into parts, and do a particular part in a particular time slot.

17. Never copy others' work: Never copy others' work and give it your name because if the evaluator has seen it anywhere, you will be in trouble. Take proper rest and food: No matter how many hours you spend on your research activity, if you are not taking care of your health, then all your efforts will have been in vain. For quality research, take proper rest and food.

18. Go to seminars: Attend seminars if the topic is relevant to your research area. Utilize all your resources.

Refresh your mind after intervals: Try to give your mind a rest by listening to soft music or sleeping in intervals. This will also improve your memory. Acquire colleagues: Always try to acquire colleagues. No matter how sharp you are, if you acquire colleagues, they can give you ideas which will be helpful to your research.

19. Think technically: Always think technically. If anything happens, search for its reasons, benefits, and demerits. Think and then print: When you go to print your paper, check that tables are not split, headings are not detached from their descriptions, and page sequence is maintained.



20. Adding unnecessary information: Do not add unnecessary information like "I have used MS Excel to draw graphs." Irrelevant and inappropriate material is superfluous. Foreign terminology and phrases are not apropos. One should never take a broad view. Analogy is like feathers on a snake. Use words properly, regardless of how others use them. Remove quotations. Puns are for kids, not grown readers. Never oversimplify: When adding material to your research paper, never go for oversimplification; this will definitely irritate the evaluator. Be specific. Never use rhythmic redundancies. Contractions shouldn't be used in a research paper. Comparisons are as terrible as clichés. Give up ampersands, abbreviations, and so on. Remove commas that are not necessary. Parenthetical words should be between brackets or commas. Understatement is always the best way to put forward earth-shaking thoughts. Give a detailed literary review.

21. Report concluded results: Use concluded results. From raw data, filter the results, and then conclude your studies based on measurements and observations taken. An appropriate number of decimal places should be used. Parenthetical remarks are prohibited here. Proofread carefully at the final stage. At the end, give an outline to your arguments. Spot perspectives of further study of the subject. Justify your conclusion at the bottom sufficiently, which will probably include examples.

22. Upon conclusion: Once you have concluded your research, the next most important step is to present your findings. Presentation is extremely important as it is the definite medium through which your research is going to be in print for the rest of the crowd. Care should be taken to categorize your thoughts well and present them in a logical and neat manner. A good quality research paper format is essential because it serves to highlight your research paper and bring to light all necessary aspects of your research.

INFORMAL GUIDELINES OF RESEARCH PAPER WRITING

Key points to remember:

- Submit all work in its final form.
- Write your paper in the form which is presented in the guidelines using the template.
- Please note the criteria peer reviewers will use for grading the final paper.

Final points:

One purpose of organizing a research paper is to let people interpret your efforts selectively. The journal requires the following sections, submitted in the order listed, with each section starting on a new page:

The introduction: This will be compiled from reference material and reflect the design processes or outline of basis that directed you to make a study. As you carry out the process of study, the method and process section will be constructed like that. The results segment will show related statistics in nearly sequential order and direct reviewers to similar intellectual paths throughout the data that you gathered to carry out your study.

The discussion section:

This will provide understanding of the data and projections as to the implications of the results. The use of good quality references throughout the paper will give the effort trustworthiness by representing an alertness to prior workings.

Writing a research paper is not an easy job, no matter how trouble-free the actual research or concept. Practice, excellent preparation, and controlled record-keeping are the only means to make straightforward progression.

General style:

Specific editorial column necessities for compliance of a manuscript will always take over from directions in these general guidelines.

To make a paper clear: Adhere to recommended page limits.



Mistakes to avoid:

- Insertion of a title at the foot of a page with subsequent text on the next page.
- Separating a table, chart, or figure—confine each to a single page.
- Submitting a manuscript with pages out of sequence.
- In every section of your document, use standard writing style, including articles ("a" and "the").
- Keep paying attention to the topic of the paper.
- Use paragraphs to split each significant point (excluding the abstract).
- Align the primary line of each section.
- Present your points in sound order.
- Use present tense to report well-accepted matters.
- Use past tense to describe specific results.
- Do not use familiar wording; don't address the reviewer directly. Don't use slang or superlatives.
- Avoid use of extra pictures—include only those figures essential to presenting results.

Title page:

Choose a revealing title. It should be short and include the name(s) and address(es) of all authors. It should not have acronyms or abbreviations or exceed two printed lines.

Abstract: This summary should be two hundred words or less. It should clearly and briefly explain the key findings reported in the manuscript and must have precise statistics. It should not have acronyms or abbreviations. It should be logical in itself. Do not cite references at this point.

An abstract is a brief, distinct paragraph summary of finished work or work in development. In a minute or less, a reviewer can be taught the foundation behind the study, common approaches to the problem, relevant results, and significant conclusions or new questions.

Write your summary when your paper is completed because how can you write the summary of anything which is not yet written? Wealth of terminology is very essential in abstract. Use comprehensive sentences, and do not sacrifice readability for brevity; you can maintain it succinctly by phrasing sentences so that they provide more than a lone rationale. The author can at this moment go straight to shortening the outcome. Sum up the study with the subsequent elements in any summary. Try to limit the initial two items to no more than one line each.

Reason for writing the article—theory, overall issue, purpose.

- Fundamental goal.
- To-the-point depiction of the research.
- Consequences, including definite statistics—if the consequences are quantitative in nature, account for this; results of any numerical analysis should be reported. Significant conclusions or questions that emerge from the research.

Approach:

- Single section and succinct.
- An outline of the job done is always written in past tense.
- Concentrate on shortening results—limit background information to a verdict or two.
- Exact spelling, clarity of sentences and phrases, and appropriate reporting of quantities (proper units, important statistics) are just as significant in an abstract as they are anywhere else.

Introduction:

The introduction should "introduce" the manuscript. The reviewer should be presented with sufficient background information to be capable of comprehending and calculating the purpose of your study without having to refer to other works. The basis for the study should be offered. Give the most important references, but avoid making a comprehensive appraisal of the topic. Describe the problem visibly. If the problem is not acknowledged in a logical, reasonable way, the reviewer will give no attention to your results. Speak in common terms about techniques used to explain the problem, if needed, but do not present any particulars about the protocols here.



The following approach can create a valuable beginning:

- Explain the value (significance) of the study.
- Defend the model—why did you employ this particular system or method? What is its compensation? Remark upon its appropriateness from an abstract point of view as well as pointing out sensible reasons for using it.
- Present a justification. State your particular theory(-ies) or aim(s), and describe the logic that led you to choose them.
- Briefly explain the study's tentative purpose and how it meets the declared objectives.

Approach:

Use past tense except for when referring to recognized facts. After all, the manuscript will be submitted after the entire job is done. Sort out your thoughts; manufacture one key point for every section. If you make the four points listed above, you will need at least four paragraphs. Present surrounding information only when it is necessary to support a situation. The reviewer does not desire to read everything you know about a topic. Shape the theory specifically—do not take a broad view.

As always, give awareness to spelling, simplicity, and correctness of sentences and phrases.

Procedures (methods and materials):

This part is supposed to be the easiest to carve if you have good skills. A soundly written procedures segment allows a capable scientist to replicate your results. Present precise information about your supplies. The suppliers and clarity of reagents can be helpful bits of information. Present methods in sequential order, but linked methodologies can be grouped as a segment. Be concise when relating the protocols. Attempt to give the least amount of information that would permit another capable scientist to replicate your outcome, but be cautious that vital information is integrated. The use of subheadings is suggested and ought to be synchronized with the results section.

When a technique is used that has been well-described in another section, mention the specific item describing the way, but draw the basic principle while stating the situation. The purpose is to show all particular resources and broad procedures so that another person may use some or all of the methods in one more study or referee the scientific value of your work. It is not to be a step-by-step report of the whole thing you did, nor is a methods section a set of orders.

Materials:

Materials may be reported in part of a section or else they may be recognized along with your measures.

Methods:

- Report the method and not the particulars of each process that engaged the same methodology.
- Describe the method entirely.
- To be succinct, present methods under headings dedicated to specific dealings or groups of measures.
- Simplify—detail how procedures were completed, not how they were performed on a particular day.
- If well-known procedures were used, account for the procedure by name, possibly with a reference, and that's all.

Approach:

It is embarrassing to use vigorous voice when documenting methods without using first person, which would focus the reviewer's interest on the researcher rather than the job. As a result, when writing up the methods, most authors use third person passive voice.

Use standard style in this and every other part of the paper—avoid familiar lists, and use full sentences.

What to keep away from:

- Resources and methods are not a set of information.
- Skip all descriptive information and surroundings—save it for the argument.
- Leave out information that is immaterial to a third party.



Results:

The principle of a results segment is to present and demonstrate your conclusion. Create this part as entirely objective details of the outcome, and save all understanding for the discussion.

The page length of this segment is set by the sum and types of data to be reported. Use statistics and tables, if suitable, to present consequences most efficiently.

You must clearly differentiate material which would usually be incorporated in a study editorial from any unprocessed data or additional appendix matter that would not be available. In fact, such matters should not be submitted at all except if requested by the instructor.

Content:

- Sum up your conclusions in text and demonstrate them, if suitable, with figures and tables.
- In the manuscript, explain each of your consequences, and point the reader to remarks that are most appropriate.
- Present a background, such as by describing the question that was addressed by creation of an exacting study.
- Explain results of control experiments and give remarks that are not accessible in a prescribed figure or table, if appropriate.
- Examine your data, then prepare the analyzed (transformed) data in the form of a figure (graph), table, or manuscript.

What to stay away from:

- Do not discuss or infer your outcome, report surrounding information, or try to explain anything.
- Do not include raw data or intermediate calculations in a research manuscript.
- Do not present similar data more than once.
- A manuscript should complement any figures or tables, not duplicate information.
- Never confuse figures with tables—there is a difference.

Approach:

As always, use past tense when you submit your results, and put the whole thing in a reasonable order.

Put figures and tables, appropriately numbered, in order at the end of the report.

If you desire, you may place your figures and tables properly within the text of your results section.

Figures and tables:

If you put figures and tables at the end of some details, make certain that they are visibly distinguished from any attached appendix materials, such as raw facts. Whatever the position, each table must be titled, numbered one after the other, and include a heading. All figures and tables must be divided from the text.

Discussion:

The discussion is expected to be the trickiest segment to write. A lot of papers submitted to the journal are discarded based on problems with the discussion. There is no rule for how long an argument should be.

Position your understanding of the outcome visibly to lead the reviewer through your conclusions, and then finish the paper with a summing up of the implications of the study. The purpose here is to offer an understanding of your results and support all of your conclusions, using facts from your research and generally accepted information, if suitable. The implication of results should be fully described.

Infer your data in the conversation in suitable depth. This means that when you clarify an observable fact, you must explain mechanisms that may account for the observation. If your results vary from your prospect, make clear why that may have happened. If your results agree, then explain the theory that the proof supported. It is never suitable to just state that the data approved the prospect, and let it drop at that. Make a decision as to whether each premise is supported or discarded or if you cannot make a conclusion with assurance. Do not just dismiss a study or part of a study as "uncertain."



Research papers are not acknowledged if the work is imperfect. Draw what conclusions you can based upon the results that you have, and take care of the study as a finished work.

- You may propose future guidelines, such as how an experiment might be personalized to accomplish a new idea.
- Give details of all of your remarks as much as possible, focusing on mechanisms.
- Make a decision as to whether the tentative design sufficiently addressed the theory and whether or not it was correctly restricted. Try to present substitute explanations if they are sensible alternatives.
- One piece of research will not counter an overall question, so maintain the large picture in mind. Where do you go next? The best studies unlock new avenues of study. What questions remain?
- Recommendations for detailed papers will offer supplementary suggestions.

Approach:

When you refer to information, differentiate data generated by your own studies from other available information. Present work done by specific persons (including you) in past tense.

Describe generally acknowledged facts and main beliefs in present tense.

THE ADMINISTRATION RULES

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**CRITERION FOR GRADING A RESEARCH PAPER (COMPILED)
BY GLOBAL JOURNALS**

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Topics	Grades		
	A-B	C-D	E-F
<i>Abstract</i>	Clear and concise with appropriate content, Correct format. 200 words or below	Unclear summary and no specific data, Incorrect form Above 200 words	No specific data with ambiguous information Above 250 words
<i>Introduction</i>	Containing all background details with clear goal and appropriate details, flow specification, no grammar and spelling mistake, well organized sentence and paragraph, reference cited	Unclear and confusing data, appropriate format, grammar and spelling errors with unorganized matter	Out of place depth and content, hazy format
<i>Methods and Procedures</i>	Clear and to the point with well arranged paragraph, precision and accuracy of facts and figures, well organized subheads	Difficult to comprehend with embarrassed text, too much explanation but completed	Incorrect and unorganized structure with hazy meaning
<i>Result</i>	Well organized, Clear and specific, Correct units with precision, correct data, well structuring of paragraph, no grammar and spelling mistake	Complete and embarrassed text, difficult to comprehend	Irregular format with wrong facts and figures
<i>Discussion</i>	Well organized, meaningful specification, sound conclusion, logical and concise explanation, highly structured paragraph reference cited	Wordy, unclear conclusion, spurious	Conclusion is not cited, unorganized, difficult to comprehend
<i>References</i>	Complete and correct format, well organized	Beside the point, Incomplete	Wrong format and structuring

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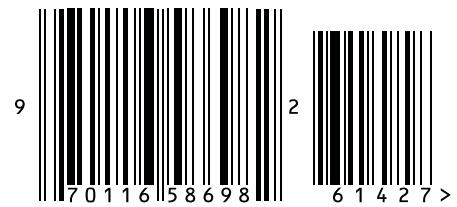


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