

A Prospective Study on Usage of Thirukkural in Selected Tamil Films

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Abstract

A prospective study on the usage of Thirukkural in selected Tamil films could explore the ways in which this ancient Tamil text has been adapted and integrated into contemporary Tamil cinema. Thirukkural is a classic Tamil text that consists of 1,330 couplets that provide guidance on ethical and moral behavior, and it has had a significant influence on Tamil culture and literature. The study could involve analyzing a sample of Tamil films that incorporate Thirukkural into their dialogue, plot, or themes. The study could explore the ways in which Thirukkural is used in these films, such as whether it is presented directly or indirectly, and how it is integrated into the narrative. The study could also examine the impact of Thirukkural on the audience's reception and understanding of the films. For example, the study could investigate whether the use of Thirukkural enhances the film's cultural significance or moral messaging, or whether it is seen as simply a gimmick to appeal to Tamil audiences. Overall, the study could shed light on the ways in which Thirukkural is used in contemporary Tamil cinema, and how it is perceived by audiences. It could also contribute to a deeper understanding of the influence of Thirukkural on Tamil culture and its continued relevance in modern times.

Keywords: Thirukkural, Tamil Films, Thiruvallur, Kollywood Cinema, Tamil Culture

INTRODUCTION

THIRUKKURAL

Thirukkural is a classic Tamil text written by Thiruvalluvar, a Tamil poet and philosopher, over 2,000 years ago. Thirukkural is a collection of 1,330 couplets (or kurals) that are divided into three main sections: Aram (virtue), Porul (wealth), and Inbam (love). Thirukkural is considered to be one of the most important works of Tamil literature, and it has had a profound influence on Tamil culture and society. The couplets of Thirukkural provide guidance on ethical and moral behavior, and they have been used as a guide for personal and social conduct for centuries. Thirukkural has been translated into several languages and has been studied and celebrated by scholars, poets, and thinkers across the world. The text has been praised for its universal values and its ability to provide guidance on personal and societal issues that remain relevant today.

TAMIL MOVIES AND THIRUKKURAL

In summary, Thirukkural is a classic Tamil text that provides guidance on ethical and moral behavior. It has had a significant influence on Tamil culture and literature, and it remains a celebrated and studied work today. Thirukkural has been referenced and quoted in several Tamil movies over the years. The couplets of Thirukkural are often used to convey moral and ethical values, and they have been integrated into the dialogue and themes of many Tamil films. Some Tamil movies have used Thirukkural as a source of inspiration for their storylines and characters. For example, the 1975 Tamil film "Thiruvilaiyadal" uses Thirukkural as a central theme in its storyline, and the 1985 Tamil film "Karnan" references Thirukkural throughout the film to emphasize the importance of moral and ethical values.

Other Tamil movies have incorporated Thirukkural into their dialogue and songs. For example, the 1991 Tamil film "Chinna Thambi" includes a song that references Thirukkural, and the 2016 Tamil film "Kabali" includes a scene in which the main character quotes a couplet from Thirukkural. Thirukkural has had a significant influence on Tamil culture and society, and its values and teachings continue to be celebrated and studied today. Its inclusion in Tamil movies is a testament to its enduring relevance and importance in Tamil culture.

KOLLYWOOD DIRECTORS AND THIRUKKURAL

Several Tamil directors have been known to incorporate Thirukkural into their films. Here are a few examples:

K. Balachander: The renowned Tamil film director K. Balachander was known for his frequent use of Thirukkural in his films. His films often explored moral and ethical dilemmas, and he used Thirukkural to convey these values to the audience. Some of his films that include references to Thirukkural are "Aval Oru Thodarkathai", "Varumayin Niram Sivappu", and "Sindhu Bhairavi".

Mani Ratnam: The acclaimed Tamil director Mani Ratnam has also referenced Thirukkural in several of his films. For example, his 1997 film "Iruvar" includes a song that is inspired by a couplet from Thirukkural. The song, "Narumugaye", conveys the idea of living a virtuous life and being truthful to oneself.

Bharathiraja: The veteran Tamil director Bharathiraja has also used Thirukkural in his films. For instance, his 1980 film "Nizhalgal" includes a scene where one of the characters recites a couplet from Thirukkural. The couplet emphasizes the importance of hard work and perseverance.

These are just a few examples of Tamil directors who have incorporated Thirukkural into their films. Thirukkural's teachings on moral and ethical values have had a significant influence on Tamil culture, and its integration into Tamil cinema is a testament to its enduring relevance.

THIRUKKURAL AND TAMIL CULTURE

Thirukkural is an integral part of Tamil culture, and it has had a significant influence on Tamil society, language, and literature. Thirukkural is often regarded as the Tamil Veda, or the ultimate guide to life. It provides guidance on personal and social conduct and emphasizes the importance of ethical and moral values. Thirukkural has been studied and celebrated by scholars, poets, and thinkers across Tamil Nadu for centuries. It has been translated into several languages, and its teachings have been embraced by people of different cultures and backgrounds.

The values and teachings of Thirukkural are reflected in many aspects of Tamil culture. For example, Tamil Nadu is known for its rich literary tradition, and Thirukkural has played a significant role in shaping this tradition. Thirukkural has also influenced Tamil music, dance, and theater, and its teachings have been incorporated into many Tamils cultural practices.

In addition to its cultural influence, Thirukkural has also played a significant role in shaping the political and social history of Tamil Nadu. Its teachings on justice, equality, and governance have been embraced by political leaders and social reformers throughout Tamil Nadu's history. Thirukkural is an essential part of Tamil culture, and its teachings continue to be celebrated and studied today. Its emphasis on ethical and moral values has had a profound impact on Tamil society, and its teachings remain relevant and valuable to people of all ages and backgrounds.

Thirukkural is one of the most important works of Tamil literature and is widely regarded as a masterpiece of Tamil poetry. Composed by the Tamil poet and philosopher Thiruvalluvar, Thirukkural is a collection of 1,330 couplets that provide guidance on personal and social conduct. Thirukkural is written in a unique form of Tamil poetry called Kural venba, which consists of two lines or couplets that are both in the same meter and rhyme. Each couplet in Thirukkural expresses a complete idea, and the work is organized into 133 chapters, each of which covers a specific topic.

The themes covered in Thirukkural are universal and timeless, and they include ethics, morality, politics, love, and spirituality. The work is renowned for its concise and poetic style and is often cited as an example of the best of Tamil literature.

Thirukkural has been studied and celebrated by Tamil scholars, poets, and writers for centuries, and it has had a significant influence on Tamil literature. Its teachings on

ethics and morality have been incorporated into many Tamil literary works, and its poetic style has inspired generations of Tamil poets and writers.

Thirukkural has also been translated into several languages, including English, and it has been studied and celebrated by scholars and readers around the world. Its enduring popularity and relevance are a testament to its status as one of the greatest works of Tamil literature. Thirukkural, being a masterpiece of Tamil literature, has had a significant influence on various aspects of Tamil culture and society, including the Tamil film industry. Many Tamil movies have been inspired by the themes and teachings of Thirukkural, and the work has been referenced in numerous Tamil films.

Thirukkural's teachings on ethics, morality, and human behavior have been incorporated into many Tamil films, both explicitly and implicitly. The themes of love, family, friendship, and social justice that are central to Thirukkural are also common in Tamil cinema.

THIRUKKURAL AND FILM ELEMENTS

Several Tamil movies have been based on the life and teachings of Thiruvalluvar, the author of Thirukkural. These movies have explored Thiruvalluvar's life, his contributions to Tamil literature, and the cultural and social context in which he lived.

In addition to inspiring specific Tamil movies, Thirukkural has also had a broader influence on the Tamil film industry's storytelling and filmmaking style. The work's emphasis on concise and poetic language has inspired many Tamil filmmakers to focus on dialogue and language as a crucial element of their films.

Thirukkural's influence on Tamil cinema is an example of how great literary works can inspire and shape other forms of cultural expression. The enduring popularity and relevance of Thirukkural are a testament to its status as one of the greatest works of Tamil literature and its impact on Tamil culture and society.

RESEARCH QUESTIONS

- i. To identify and identify the different ways in which Thirukkural is portrayed in selected Tamil films.
- ii. To evaluate the impact of Thirukkural usage in selected Tamil films on the promotion of Tamil culture and values.

THEORETICAL FRAMEWORK

Cultural studies is an interdisciplinary field that focuses on the study of culture, including popular culture, and its relationship to society and power. In the case of a study on Thirukkural in Tamil films, a cultural studies framework could help to examine the social, political, and historical contexts in which the films are produced and consumed, and how they shape and are shaped by these contexts. Cultural studies can provide a way to analyze how Thirukkural is used in Tamil films to construct meanings that reflect and reinforce particular cultural values and ideologies. The study could explore how Thirukkural is situated within a larger cultural context, and how it relates to issues such as identity,

power, and representation. The study could also investigate how different audiences interpret the use of Thirukkural in Tamil films, and how it relates to their own cultural backgrounds and experiences.

Stuart Hall developed the reception theory, which is popularly known as the Audience theory. It is a form of reader response literary theory that stresses the reception or interpretation of a literary text by each individual reader. In the study of communications models, reception theory is often referred to as audience reception. The theory says that the process of encoding and decoding takes place when any message is shared. Since each mind perceives in its own unique manner, reception theory is much more difficult to grasp. Stuart hall also came up with three hypotheticals when the decoding is done:

1. Dominant Reader - When the exact message is being understood & accepted by the decoder.
2. Negotiated Reader - When the message is accepted by the decoder but at a general term or negotiated as per the decoder context.
3. Oppositional Reader - When the message is understood but disagreed by the decoder.

(Hall, 1973)

Reception theory focuses on the ways in which audiences interpret and make meaning from cultural texts, including films. In the case of a study on Thirukkural in Tamil films, a reception theory framework could help to analyze how audiences engage with the use of Thirukkural in the films, and how it shapes their interpretation of the films' themes and messages. Reception theory offers a way to explore the ways in which audiences make sense of the use of Thirukkural in Tamil films, and how their interpretations are influenced by their own cultural backgrounds, experiences, and values. The study could examine how audiences respond to the use of Thirukkural in different films, and how it affects their understanding of the films' characters, plots, and themes.

LITERATURE REVIEW

Gupta, S. (2015). A PROSPECTIVE STUDY ON PORTRAYAL OF RURAL THEME IN SELECTED TAMIL FILMS

The study focused on analyzing the portrayal of rural themes in Tamil cinema, specifically in selected films. The study employed a prospective design and collected data from 100 participants who watched and evaluated the selected Tamil films. The analysis of the films focused on various themes related to rural life, including culture, traditions, customs, socio-economic issues, and politics. The study used both qualitative and quantitative methods to analyze the data. The study found that the selected Tamil films portrayed rural life and themes in a realistic and sensitive manner. The films provided a nuanced portrayal of rural life, including the challenges faced by people living in rural areas. The study also found that the films had a significant impact on the audience, raising awareness about the issues faced by rural communities. Overall, the study provides valuable insights into the portrayal of rural themes in Tamil cinema and the impact of these films on the audience. The findings of the study could be useful for filmmakers, researchers, and policymakers interested in rural development and promoting social change. (Gupta, 2015)

Thirukkural is a classic Tamil text written by the poet Thiruvalluvar over 2000 years ago. It is a collection of 1330 couplets, which provide guidance and wisdom on various aspects of life. The Thirukkural has been an important part of Tamil literature and culture, and its principles have been widely integrated into Tamil society. In Tamil cinema, Thirukkural has been an important source of inspiration for filmmakers, and its verses have been used in numerous films to convey moral and ethical values. Many Tamil films have featured Thirukkural verses in their dialogues, songs, and even as the title of the film. The video Thirukkural in Tamil movies refers to the practice of incorporating Thirukkural verses into the film's narrative and visuals. This practice has been widely used in Tamil cinema to convey a moral message to the audience. The verses are usually spoken by the film's characters, or they are displayed as subtitles during important scenes. The use of Thirukkural in Tamil movies has helped to promote the text's values and principles among the younger generation. It has also helped to preserve and promote the Tamil language and culture. Overall, the video Thirukkural in Tamil movies has been a valuable addition to the rich tradition of Tamil cinema. (TAMIZH, 2021)

Thirukkural - Translation -Explanation: A Life Skills Coaching Approach

The book aims to translate and explain the Thirukkural in a way that emphasizes its relevance to modern life and offers guidance on how to apply its principles to everyday situations. The author approaches the Thirukkural as a source of life skills coaching and aims to help readers develop a practical understanding of its teachings. The book provides a detailed translation of each couplet of the Thirukkural, along with a clear explanation of its meaning and significance. It also includes examples and exercises to help readers apply the principles of the Thirukkural to real-life situations. The approach taken in this book can be useful for anyone looking to deepen their understanding of the Thirukkural and apply its teachings to their daily life. (Venkatachalam, 2015)

"Ghilli" is a Tamil-language action film released in 2004, directed by Dharani and produced by A. M. Rathnam. The film stars Vijay, Trisha, and Prakash Raj in lead roles and is a remake of the Telugu movie "Okkadu." The plot revolves around a young kabaddi player, Velu, who rescues a girl named Dhanalakshmi from a gang of thugs. However, he soon realizes that the girl is the daughter of a ruthless gangster, who will stop at nothing to get her back. Velu and Dhanalakshmi go on the run and face numerous challenges, including confrontations with the gangster's henchmen. "Ghilli" was a commercial success and became one of the highest-grossing Tamil films of all time upon its release. The film's music, composed by Vidyasagar, was also well-received, with several of its songs becoming popular hits. The film is notable for its high-octane action sequences, with Vijay performing many of his own stunts. It also received praise for its engaging storyline, strong performances, and tight editing. "Ghilli" remains a beloved and influential film in Tamil cinema and is often cited as one of Vijay's most iconic roles. (Dharani, 2004)

"Mudhalvan" is a Tamil-language political thriller film directed by Shankar and released in 1999. The film stars Arjun Sarja, Manisha Koirala, and Raghuvaran in lead roles. The story follows a young ambitious journalist, Pugazhendhi (played by Arjun), who gets an unexpected opportunity to interview the chief minister of Tamil Nadu. During the interview, he challenges the chief minister to do something about the state's problems, and to his

surprise, the chief minister agrees to give him full control over the state for one day. Pugazhendhi uses this opportunity to initiate much-needed reforms, but soon realizes that his actions have consequences and faces challenges from various quarters. *Mudhalvan* received critical acclaim upon its release and was a commercial success. The film was praised for its engaging storyline, strong performances, and innovative cinematography. The music, composed by A. R. Rahman, was also well-received, with several of its songs becoming popular hits. The film's success led to it being remade in several other Indian languages, including Hindi, Telugu, and Kannada. "*Mudhalvan*" is considered a classic of Tamil cinema and remains a fan favorite for its bold storytelling and relevant themes. (Shankar, 1999)

"Boss Engira Baskaran" is a Tamil-language romantic comedy film released in 2010, directed by M. Rajesh and produced by K. S. Sreenivasan. The film stars Arya, Nayanthara, and Santhanam in lead roles. The story revolves around Baskaran (played by Arya), a happy-go-lucky guy who is unemployed and living off his sister's income. He falls in love with a girl named Chandrika (played by Nayanthara), but her father refuses to allow them to get married unless Baskaran gets a job. Baskaran's friend, Nallathambi (played by Santhanam), helps him find a job, but things don't go according to plan, and Baskaran finds himself in trouble with his boss. "*Boss Engira Baskaran*" was a commercial success and received positive reviews for its comedy and performances. Santhanam's character became especially popular, and his comedy style influenced several Tamil films that followed. The music, composed by Yuvan Shankar Raja, was also well-received, with several of its songs becoming popular hits. Overall, "*Boss Engira Baskaran*" is a fun and entertaining film that has become a favorite among Tamil audiences for its lighthearted humor and relatable characters. (Rajesh, 2010)

"Natpe Thunai" is a Tamil-language sports drama film released in 2019, directed by D. Parthiban Desingu and produced by Sundar C. The film stars Hiphop Tamizha Adhi, Anagha, and Karu Pazhaniappan in lead roles. The story follows Prabhakaran (played by Hiphop Tamizha Adhi), a young man from a small town who dreams of becoming a professional hockey player. He moves to Chennai to pursue his dream, but soon realizes that the city is full of challenges and obstacles. Prabhakaran teams up with a group of ragtag hockey players to form a team and compete in a tournament against a rival team. "*Natpe Thunai*" was a commercial success and received positive reviews for its engaging storyline, performances, and music. Hiphop Tamizha Adhi, who also composed the film's music, was praised for his acting debut. The film's theme song, "Kerala Song," became a viral hit and was widely popular among Tamil audiences. Overall, "*Natpe Thunai*" is an inspiring and uplifting film that highlights the importance of perseverance and teamwork. The film's focus on hockey, a sport that is not commonly portrayed in Tamil cinema, also added to its novelty and appeal. (Parthiban, 2019)

"Velaiyilla Pattathari 2" [VIP 2] is a Tamil-language action-comedy film released in 2017, directed by Soundarya Rajinikanth and produced by Kalaipuli S. Thanu and Dhanush. The film stars Dhanush, Kajol, Amala Paul, and Samuthirakani in lead roles. The story follows Raghuvaran (played by Dhanush), an engineer who starts his own construction business after overcoming several challenges. He faces tough competition from a rival

company led by a powerful businesswoman named Vasundhara (played by Kajol), who tries to undermine his success at every turn.

"VIP 2" received mixed reviews upon its release but was a commercial success. The film's performances, especially by Dhanush and Kajol, were praised, as was its music, composed by Sean Roldan. The film's climax, featuring a confrontation between Raghuvaran and Vasundhara, was also well-received by audiences. Overall, "VIP 2" is a fun and entertaining film that showcases Dhanush's versatility as an actor and Soundarya Rajinikanth's potential as a director. The film's themes of entrepreneurship, competition, and gender dynamics also add depth to its otherwise lighthearted storyline. (Soundarya, 2017)

METHODOLOGY

Content analysis is a research method that involves the systematic analysis of textual, visual, or audio materials in order to identify patterns, themes, or meanings. In this case, the method would involve analyzing the usage of Thirukkural in selected Tamil films to identify how the text is incorporated into the narrative, characters, and dialogue.

The following steps were followed for the content analysis:

Selection of films: Few movies were selected on the basis of purposive sampling according to the requirement for the study.

Data collection: The selected films were watched and analyzed using a coding sheet that includes variables such as the scene where Thirukkural is used, the context in which it is used, and the character who uses it.

Data analysis & Interpretation: The patterns and themes identified in the data were analyzed & interpreted to draw conclusions about the usage of Thirukkural in Tamil cinema and its impact on the audience.

ANALYSIS & INTERPRETATION

Film: Ghillie | Year: 2004 | Director: Dharani

Plot

Saravanavelu alias Velu is a state-level kabaddi player who is the son of Chennai's Assistant Commissioner of Police Sivasubramanian. Sivasubramanian dislikes his son and criticises him frequently for his lack of interest in academics and his passion for kabaddi. While his younger sister Bhuvana, a bright and perceptive schoolgirl, frequently finds Velu in trouble with their father despite her love for him, his mother lavishes affection on him.

Muthupandi, a brutal factionalist leader in Madurai, is in love with Dhanalakshmi and would stop at nothing to wed her. When Dhanalakshmi's first older brother declines his proposal of marriage, Muthupandi murders him. When Muthupandi seeks to revenge his brother's murder, he also kills Dhanalakshmi's second older brother. Dhanalakshmi's humble father urges his daughter to leave Madurai and live in peace in her uncle's house in the United States by providing her with the appropriate documents and money. He is shocked by Muthupandi's actions. When she tries to get away, Muthupandi finds her when, by chance, she enters one of his vehicles. At this point, Dhanalakshmi is saved by Velu, who is in Madurai competing in a kabaddi championship, and is driving her to Chennai.

Dhanalakshmi is brought to Velu's residence, where he conceals her from his family in his chamber. He prepares Dhanalakshmi's passport, visa, and aircraft tickets with the aid of his friends so that she can travel to the US. In the meantime, Muthupandi asks Sivasubramanian to look for Dhanalakshmi and the presumed kidnapper together with his father, the Home Minister. Velu and Dhanalakshmi flee and hide in the lighthouse after Sivasubramanian learns that his own son committed the "crime" there. By this point, Dhanalakshmi has developed feelings for Velu and has their approval. She therefore hesitates to travel to the US. However, Velu is determined about sending her to the US, so he makes sure she gets there in time for her flight before their National League final kabaddi match versus Punjab.

Sivasubramanian arrives at the stadium to arrest Velu because he is furious because his son is a wanted criminal yet is taking part in a kabaddi game. By this time, Velu has also grown to love Dhanalakshmi and starts to miss her. However, she is later seen in the stadium as the team was playing. When Velu sees Dhanalakshmi, his lack of concentration in the game is replaced with his finest performance, giving Tamil Nadu the title. After winning the title, Velu is taken into custody by his father but Muthupandi intervenes to prevent him because he wants to fight Velu and Dhanalakshmi has encouraged him to do so in order to establish his value. When Muthupandi awakens and tries to murder Velu, he unintentionally falls on a floodlight after Velu has defeated him and embraced Dhanalakshmi.

*Innaasey Thaarai Oruththal Avarnaana
Nannayanj Cheydhu Vital*

Kural No: 314

Paul : Araththuppaal (Virtue)

Iyal : Thuravaraviyal (Ascetic Virtue)

Adikaram : Innaaseyyaamai (Not doing Evil)

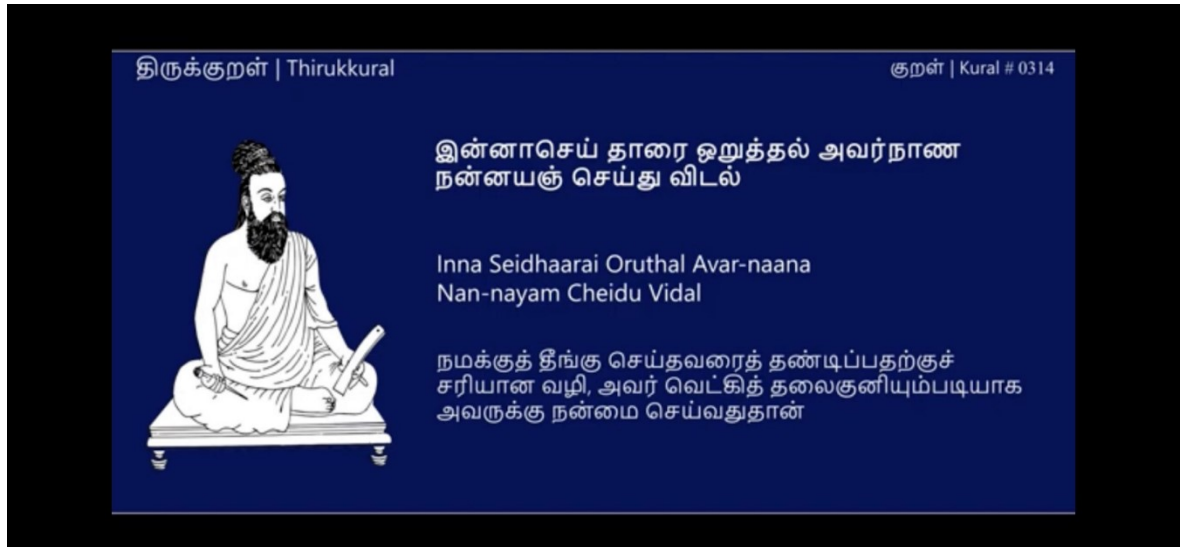
Couplet: To punish wrong, with kindly benefits the doers ply; Thus shame their souls; but pass the ill unheeded by



Translation: Doing good-turns, put them to shame Thus chide the evil who do harm
Explanation:

This quote suggests that the best way to punish someone who has wronged you is not to retaliate with more evil, but rather to show kindness and forgiveness. The idea is to make the wrongdoer feel ashamed of their actions and possibly change their behavior in the future. Additionally, the quote advocates for forgetting both the good and bad that occurred in the past, suggesting a focus on the present and future instead of dwelling on past events.

Film: Mudhalvan | Year: 1999 | Director: Shankar



Plot

The plot of the movie revolves around Pugazhendi, a bold and fearless reporter who questions the state's Chief minister about the prevalent corruption and injustice in the system. In response, the Chief Minister challenges Pugazhendi to take over his



position for a day and experience the challenges firsthand. Pugazhendi accepts the challenge and takes charge immediately, setting out to tour the region and root out corrupt officials. He arrests several politicians, including the Chief Minister himself, and makes swift and decisive changes to assist the most vulnerable sections of society. However, his actions earn him the wrath of those in power, who seek to extract vengeance. As the day comes to an end, Pugazhendi realizes that his life, as well as the lives of his loved ones, are in grave danger. The rest of the movie follows Pugazhendi as he fights for justice and tries to save himself and his loved ones from harm. Overall, the movie highlights the issues of corruption and injustice prevalent in society and showcases the courage of an individual who stands up against the system to bring about change.

Akalaadhu Anukaadhu Theekkaaivaar Polka
Ikalvendharch Cherndhozhuku Vaar

Kural No: 691

Paul: Porutpaal (Wealth)

Iyal : Amaichiyal (Minister of State)

Adikaram: Mannaraich Cherndhozhudhal (Conduct in the Presence of the King)

Couplet: Who warm them at the fire draw not too near, nor keep too much aloof;

Thus, let them act who dwell beneath of warlike kings the palace-roof

Translation: Move with hostile kings as with fire Not coming close nor going far

Explanation: This couplet is advising those who reside in the palace of a warlike king on how to behave. The first line advises them to avoid getting too close to the fire to avoid getting burned and not to keep too much distance from it to avoid getting too cold. This is an analogy for advising them to maintain a balance in their behavior, not to be too familiar or too distant from the king or their colleagues in the palace. The second line reiterates this advice and tells them to follow this example of behavior, which is appropriate for their situation.

Film: Boss Engira Baskaran | Year: 2010 | Director: Rajesh

Plot:

திருக்குறள் | Thirukkural
குறள் | Kural # 0691



அகலா தணுகாது தீக்காய்வார் போல்க
இகல்வேந்தர்ச் சேர்ந்தொழுகு வார்

Agalaadhu Anugaadhu Thee-kaivaar Poalga
Igazh-Vendhar Saerndhozhugu Vaar

முடிமன்னருடன் பழகுவோர் நெருப்பில் குளிர்
காய்வதுபோல அதிகமாக நெருங்கிவிடாமலும்,
அதிகமாக நீங்கிவிடாமலும் இருப்பார்கள்

The movie revolves around Bhaskaran, a carefree and aimless young man who dropped out of college. His friend Nallathambi comes up with an idea to open a coaching class for students, hoping to impress Chandrika, a young and beautiful professor whom Bhaskaran has fallen in love with. Bhaskaran, initially reluctant to the idea, eventually agrees and sets out to make the coaching center a success. However, the journey is not easy, and they face numerous challenges along the way, including financial constraints and competition from other coaching centers.

As they work towards their goal, Bhaskaran and Chandrika's relationship also deepens, and they fall in love. However, their happiness is short-lived as Chandrika's father disapproves of their relationship and tries to sabotage their efforts. The rest of the movie follows Bhaskaran and his friends as they navigate the challenges and overcome obstacles to make their coaching center a success and win the approval of Chandrika's father. The movie is a light-hearted romantic comedy that portrays the struggles of youth and their pursuit of love and success in life.

Mukanaka Natpadhu Natpandru Nenjaththu
Akanaka Natpadhu Natpu

Kural No: 76

Paul: Porutpaal (Wealth)

Iyal: Natpiyal (Friendship)



Adikaram: Natpu (Friendship)

Couplet: Not the face's smile of welcome shows the friend sincere, But the heart's rejoicing gladness when the friend is near

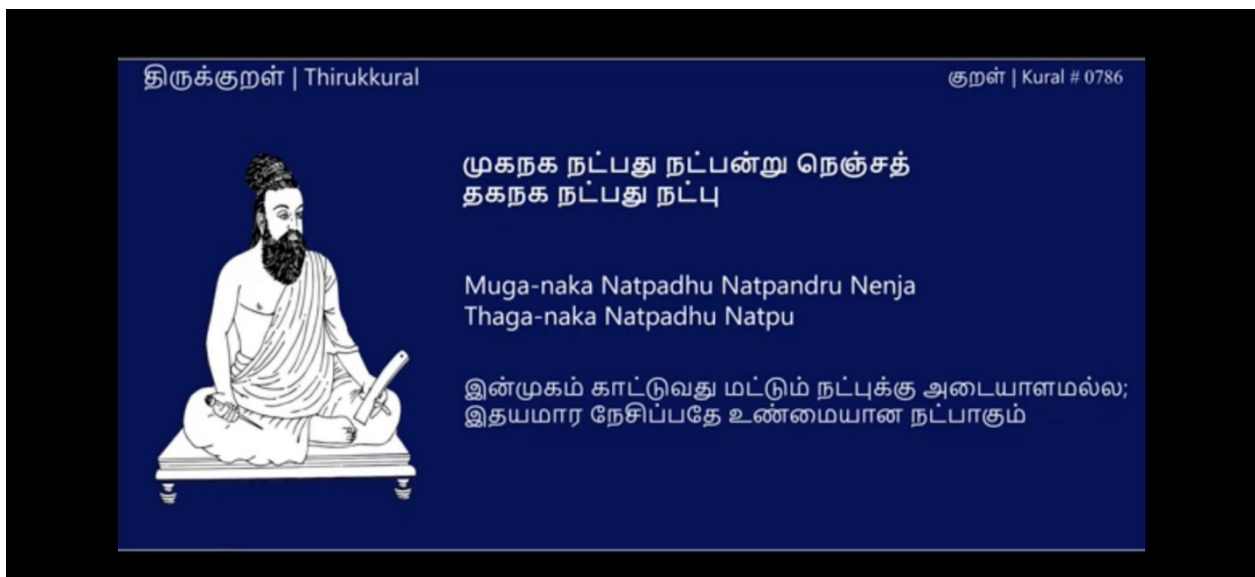
Translation: Friendship is not more smile on a face It is the smiling heart's embrace

Explanation: This couplet is highlighting the difference between a superficial show of friendship and genuine, heartfelt friendship. The speaker is saying that just because someone smiles at you and welcomes you with open arms, it doesn't necessarily mean that they are a true friend. The real measure of a friend's sincerity is the joy that they feel in their heart when they are in your presence. In other words, it's not about the outward show of friendliness, but rather the inner feeling of happiness and connection that a true friend experience when they are with you.

Film: Natpe Thunai | Year: 2019 | Director: Parthiban Desingu

Plot:

The movie is a sports drama that follows the story of Prabhakaran, a talented and ambitious young man who dreams of making it big in the world of hockey. He



leaves his hometown to pursue his passion and lands in Chennai, where he joins a local hockey team.

However, things are not as easy as he thought, and Prabhakaran faces numerous challenges in his quest for success. The team he joins is struggling, and the players lack the motivation and training they need to win. To make matters worse, they have to compete against a dominant rival team that has been winning every match in the league.

Despite these obstacles, Prabhakaran remains determined to lead his team to victory. He forms a bond with his teammates and inspires them to believe in themselves and their abilities. He also finds love in the form of Deepa, a passionate and supportive young woman who stands by him through thick and thin.

As the championship match draws near, Prabhakaran and his team train harder than ever and use their strengths and teamwork to give their opponents a tough fight. The final moments of the match are filled with suspense and excitement, as both teams struggle to come out on top.

In the end, Prabhakaran's hard work and dedication pay off, and his team emerges victorious. The movie ends on a high note, with Prabhakaran and his teammates celebrating their hard-earned victory and their newfound love for each other.



Araneenum Inpamum Eenum Thiranarindhu
Theedhindri Vandha Porul

Kural No: 754

Paul: Porutpaal (Wealth)

Iyal: Koozhiyal (Way of Making Wealth)

Adikaram: Porulseyalvakai (Way of Accumulating Wealth)

Couplet: Their wealth, who blameless means can use aright, Is source of virtue and of choice delight

Translation: This couplet suggests that if a person uses their wealth in a virtuous and ethical manner, it can be a source of joy and satisfaction. It implies that wealth is not inherently good or evil, but rather the actions of the individual who possesses it determine its moral value. Therefore, if a person uses their wealth in a blameless manner, they can derive happiness and a sense of fulfillment from it.

திருக்குறள் | Thirukkural
குறள் | Kural # 0754



அறனீனும் இன்பமும் ஈனும் திறனறிந்து
தீதின்றி வந்த பொருள்

Aran-eenum Inbamum-eenum Thiran-arindhu
Theedu-indre Vandha Porull

தீய வழியை மேற்கொண்டு திரட்டப்படாத
செல்வம்தான் ஒருவருக்கு அறநெறியை
எடுத்துக்காட்டி, அவருக்கு இன்பத்தையும் தரும்

Film: VIP2 | Year: 2017 | Director: Soundarya Rajnikanth

Plot

The movie is a comedy-drama and a sequel to the popular Tamil film "VIP". The story revolves around Raghuvaran, a civil engineer who is content with his simple and uneventful life. However, his peaceful existence is disrupted when he clashes with a powerful and arrogant businessman named Vasundhara Parameshwar.

Vasundhara, the CEO of a multinational construction company, is determined to prove that she is the best in the business and is willing to go to any lengths to achieve her goals. When she challenges Raghuvaran to work for her company, he initially refuses, but eventually decides to take up the offer to prove his worth.

As Raghuvaran works on Vasundhara's high-profile construction project, he faces numerous challenges, including the hostility of his colleagues and the sabotage attempts of Vasundhara's employees. Despite these obstacles, Raghuvaran perseveres and comes up with innovative solutions to overcome the problems he faces.

However, the tension between Raghuvaran and Vasundhara continues to grow, and their clash of egos becomes a major obstacle to their working relationship. The situation escalates when Vasundhara tries to take over Raghuvaran's company and destroy his reputation. In the end, Raghuvaran proves that he is not only a skilled engineer but also a principled and honorable man. He exposes Vasundhara's corrupt practices and saves his company from being taken over. The movie ends on a happy note, with Raghuvaran reconciling with his family and Vasundhara realizing the error of her ways.



Atakkam Amaranul Uykkum Atangaamai
Aarirul Uyththu Vitum

Kural No: 121

Paul: Araththuppaal (Virtue)

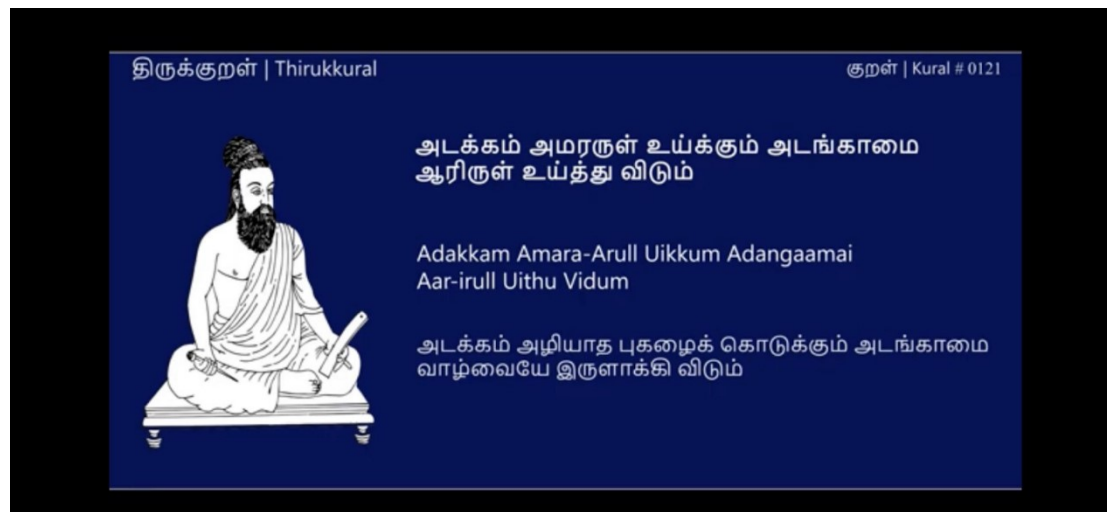
Iyal: Illaraviyal (Domestic Virtue)

Adikaram: Atakkamutaimai (The Possession of Self-restraint)

Couplet: Control of self does man conduct to bliss th' immortals share; Indulgence leads to deepest night, and leaves him there

Translation: Self-rule leads to realms of gods Indulgence leads to gloomy hades

Explanation: This couplet is suggesting that self-control is the key to achieving happiness and reaching the level of the immortals. It implies that indulging in excess or unrestrained behavior leads to darkness or suffering. The message is that by practicing self-control, one can attain a more virtuous and fulfilling life, while the lack of it can lead to negative consequences. It is a common theme in many philosophical and religious traditions that emphasize the importance of self-discipline and moderation.



Kural No: 34

Paul: Araththuppaal (Virtue)

Iyal : Paayiraviyal (Prologue)

Adikaram : Aran Valiyuruththal (Assertion of the Strength of Virtue)

Couplet: Spotless be thou in mind! These only merits virtue's name; All else, mere pomp of idle sound, no real worth can claim

Translation: In spotless mind virtue is found and not in show and swelling sound

Explanation: This is a couplet in Tamil language and it can be translated as follows:

"The person who can control his mind, has the ability to traverse every difficulty in life, just like how a strong boat can cross a vast ocean without sinking."

The couplet emphasizes the importance of having self-control and the power of the mind in overcoming challenges in life. Just as a sturdy boat can withstand the rough sea, a person with a controlled mind can face any obstacle and emerge victorious.



FINDINGS

Tamil movies have been using Thirukkural to promote Tamil culture in various ways. One of the main ways is by integrating Thirukkural couplets into the dialogues and lyrics of the movies. These couplets not only enhance the literary and cultural richness of the movies but also serve to promote Tamil values, ethics and philosophy. Furthermore, Tamil movies that use Thirukkural are able to showcase the cultural depth of Tamil language and literature, as well as the relevance of Thirukkural's teachings to contemporary society. The usage of Thirukkural in Tamil movies helps to preserve and promote Tamil culture by making it accessible to wider audiences, particularly the younger generations who might not have been exposed to the text before. Through this integration of Thirukkural in Tamil movies, the cultural heritage and literary tradition of Tamil language is preserved and celebrated, while also providing a platform for promoting its timeless wisdom and values to a wider audience.

LIMITATIONS OF THE STUDY

Firstly, the study's sample size may be limited, as it only focuses on a selected few Tamil film that incorporate Thirukkural. This may restrict the generalization of the study's findings to other Tamil films that may not use Thirukkural as a thematic element.

Secondly, the study may be subjective, as the interpretation and analysis of Thirukkural's usage in the selected Tamil films may be influenced by the researcher's personal biases and perspectives. This subjectivity may impact the objectivity and accuracy of the study's results.

Thirdly, the study may be constrained by the accessibility and availability of data. The analysis may be limited to only the information that is available in the selected Tamil films, and the researcher may not have access to any additional information or data sources that could further enhance the analysis.

Finally, the study may be limited by the scope of its research objectives. The study only focuses on the usage of Thirukkural in Tamil films and may not provide a comprehensive understanding of the impact of Thirukkural in other forms of media or in society as a whole.

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