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Land, Life, and Legacy: A Thinai Based Interpretation of the movie Kadaisi Vivasayi

"For Nature never did betray the heart that loved her"
(Line 122, William Wordsworth, Tintern Abbey)

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Abstract

In the contemporary era where technologies are rapidly emerging and replacing many human tasks, there is a controversy surrounding the decline of literature. But when we think about it deeply, we arrive at the conclusion that as long as the world exists, the essence, impact, and importance of literature will never diminish. In this technologically advanced era, film has become one of the most dominant forms of art. Films inspire, educate, and encourage discussions about social, political, psychological, historical, and environmental issues. Because of their ability to connect with audiences emotionally and intellectually, films continue to attract people of all ages and backgrounds. This research article analyzes the Tamil movie, *Kadaisi Vivasayi*: directed by M. Manikandan and released in 2022, through the framework of Thinai, one of the oldest ecological and cultural concepts found in Sangam literature. Although the film can be effectively interpreted through the lens of ecocriticism, as it portrays the ecological concerns at the surface level, Thinai offers a deeper understanding of its cultural, emotional, and environmental dimensions. The film illustrates the profound relationships between the landscape, the characters-especially the main character Mayandi- and their emotions, demonstrating how these elements are deeply connected. According to Thinai, landscapes are divided into five categories, each distinguished by its unique geographical characteristics and cultural features. In the movie, the major characters embody these Thinai landscapes, as their emotions, actions, and experiences are closely connected to the landscapes they inhabit.

Keywords: Thinai, Kurunji, Mullai, Marutham, Neithal, Palai.

Introduction

We live in a world that is increasingly polluted and damaged by industries. It is obvious that humans harm the planet so much that it is becoming uninhabitable for all forms of life. Thinai is a framework which derives its roots from Tamil literature and art. The concept of Thinai exists back to centuries in Indian Aesthetics. It combines geography with the rules of poetry. In this combination lies a unique nature of Thinai: that it operates as both an organizing concept and as a unifying poetic device. In Tamil, the word "Thinai" refers to a "landscape" or "region". According to ancient theory, every human emotion- such as love, sorrow, separation, anger and courage- is naturally associated with specific landscape, along with a particular time of day, season, type of flora and fauna, and even deity. This poetic framework emphasizes the deep

and inseparable bond between human experiences and natural world. According to the Thinai system, there are five major Thinai, each based on a landscape: *Kurunji*-mountainous regions, *Mullai*-forest and pastoral lands, *Marutham*-agricultural or fertile plains, *Neithal*-coastal and seashore, and *Palai*-wasteland or desert-like land. *Kurunji* is not just about physical space- it also represents a state of mind and set of emotional experiences, especially in the context of love and intimacy. It is linked to the rainy season and the time of midnight. Midnight represents a time of deep stillness and secrecy, a moment when the outside world sleeps, and lovers can meet in privacy. People of this landscape are usually depicted as hunters and gatherers, living in with nature. Their way of life is simple and closely tied to nature.

Mullai represents a different mood and setting compared to *kurunji*. The landscape is green, quiet and peaceful with trees, shrubs, and open meadows. This region is not wild like the hills of *Kurunji*, but calm and fertile. It provides space for herding and grazing animals, especially cows, and is associated with a life close to nature. It is linked with winter season, a cool climate and the evening time. The emotional theme in *Mullai* is waiting-especially the patient waiting for a lover (usually the woman) for her beloved to return.

Marutham is associated with fertile lands or plains. These are the rich agricultural areas where people grow crops like paddy (rice). The land is full of fields, rivers and it supports farming communities. It relates to the time of dawn early morning when the sun rises, and the world wakes up. The emotional theme in *Marutham* is quarrels or conflict between lovers.

Neithal relates to seashore and the ocean. The people who live here are surrounded by the sights and sounds of the sea-waves crashing, sea breeze blowing, and the smell of salt in the air. This landscape is linked with the afternoon. The people of *Neithal* mostly live by fishing and sea trade. The main emotion in *Neithal* is anxious waiting. Usually, it is the woman waiting for her lover who has gone to the sea or is away in trade. This waiting is filled with worry, fear and longing, because the sea can be dangerous. Unlike the other landscapes, *Palai* is not a natural region by itself-it is a transformed and changed landscape that comes from the drying up of places like mountains or forests when there is no rain. *Palai* is linked with summer or late winter, and middle of the day. The main emotional theme in *palai* is separation in love.

In recent years, cinema has increasingly turned to rural narratives, ecological concerns, and emotional depth. Just as Sangam poets used natural landscapes to symbolize inner emotions in Akam poetry, many contemporary Tamil film makers use visual storytelling to represent emotions through environment. The camera becomes the poet's eye and natural landscape become "inner stage" where emotions unfold. Tamil movie *Kadai Vivasayi*, released in 2022 and directed by M. Manikandan, starring Vijay Sethupathi, Nallandi, Yogi Babu and Ravi Praksh, won the National Film Award for Best Feature Film in Tamil in 2023, and National Award-Special Mention for Nallandi. The movie presents the poignant journey of Mayandi, an elderly farmer deeply rooted in traditional agricultural practices. With the minimalist storytelling and focus on rural life the film underscores the interconnectedness between farmers and their natural surroundings. The character of Mayandi, portrayed as the "last farmer", symbolizes the precarious state of traditional farming in the modern world.

The film opens with visuals of a peaceful village. We see fields, cattle, old mud houses, and trees. Everything feels very calm and natural. There is no loud music or rush. This reflects Marutham Thina, the landscape of farmlands and cultivation.

Marutham is associated with agriculture and sense of balance. Mayandi lives a peaceful and simple life. Even though the modern world has entered the village, Mayandi is untouched by all that. Thina is not dry, a technical way of dividing the land- it is cultural, emotional, and ecological understanding of life in relation to land. It shows how people and nature live together in harmony. As writer Ramasubramanian wrote in his blog "Tamil Thina as Indigenous Bioregional Framework", scientists study rivers, mountains, or forests as if people do not live there, or as people do not have emotional or cultural connections with them. This separation has allowed the market (business and industries) to use science to

control or harm nature without considering ethics or the emotional value people have for the land.

In Thina theory, especially in Marutham and Mullai, the hero is someone who lives with values and emotional depth. Mayandi reflects these qualities. He shows patience and at the same time, he lives the life of a hardworking farmer. There is also a spiritual angle. Mayandi offers his crops to the temple without expecting anything in return. This reflects the purity and unselfish nature of ancient Tamil culture. The film opens with sweeping shots of verdant fields under vast skies, allowing viewers to absorb the serenity and expanse of the agricultural plains. These visuals not only set the geographical context but also evoke the emotional tranquillity associated with Marutham. The ambient sounds of rustling leaves, chirping birds, and the distant calls of cattle enrich the sensory experience, grounding the narrative in its natural setting and highlighting the harmonious coexistence of humans and nature. Detailed shots of Mayandi's hands sowing seeds, tending to crop, and interacting with the soil emphasize the intimate connection between the farmer and his land, a core aspect of Marutham ethos. The scene of the movie where Mayandi prays before transplanting seedlings and refuses to sell his land is a strong example of Marutham Thina in action. In the seed transplantation scene, Mayandi faces labour shortage because younger people have shifted to government jobs, and they are not interested in agriculture. An old woman volunteers to help but soon leaves due to physical pain. Mayandi, despite his age, continues the transplanting work alone. Before doing so, he offers a prayer, showing his spiritual connection to the soil. A scene shows the village preparing for a festival dedicated to their deity. It is a simple collective joy, spiritual significance, and cultural renewal. Mayandi offers grains to the deity and continues his work by sowing seeds using cows. This is a symbolic act that ties the ritual of farming with the sacredness of the land. We can see some villagers are on a mission to collect clay from an area. This clay is essential for making a clay pot and a horse, both which are required for their ritual. When they arrive at the spot, they find two police officers sarcastically claim that they are being paid by the government to "guard the soil" and question the villager's intent. The villagers politely explain that the clay is needed for a sacred ritual. One of the police officers tells them that since he will be on election duty the following month, they can take the clay quietly without making it official. By asking for clay, the villagers are reclaiming a natural material that belongs to the land, the community, and the tradition. The act of making ritual objects from earth is a deep expression of Marutham Thina, where earth, water, and people are in spiritual harmony. To the villagers, the soil is life. To the government, it is a resource to be protected, controlled, and restricted. This shows how Marutham Thina is not just a poetic idea, but a way of life that is under threat in the modern world.

The officers' role as a "protector of the soil" is ironic- he guards it not for its sacredness, but as a bureaucratic rule. Yet, the villagers, with humility and patience, request the clay, showing the respectful way they approach both land and people. The entire scene- offering grains, making clay pots, and performing rituals- can be seen as an act of cultural resistance. Mayandi is later approached by a man who tries to convince him to sell the land. Mayandi refuses, saying "only because I have the land, I do wake up in the morning to irrigate the field. Without the land, why would I wake up?" (*Kadai Vivasayi* 45:17). At night, we see him silently gazing at the moon, alone. This scene is clearly set within Marutham

Thinai. The lush green paddy fields, irrigation, and seed transplantation all place the scene firmly within the agricultural setting of Marutham. Mayandi's work as a farmer, his dedication to the land, and the rice crop highlight the significance of seasonal labour associated with this Thinai. The burial of the peacocks is a central act in this landscape. To Mayandi, the peacock is not merely a bird; it is sacred, the vehicle of Lord Murugan. His decision to bury the dead peacocks reflects a reverence for life and nature rooted in cultural and spiritual memory. He does not consider the legal implications; his world view does not operate in that framework. Instead, he engages in a sacred duty. When he prays before the burial, looking at the sky, he invokes the divine presence, making the moment not as death, which is the end, but as a spiritual transition to a higher level. This shows that human actions are part of a larger cosmic balance. The arrival of the police is abrupt and cold. It represents the intrusion of a system that neither understands nor respects the ecological and spiritual logic of Mayandi's world. The police view the dead peacocks as wildlife under protection. In their eyes, burying the peacocks is tampering with evidence or committing a crime. This moment highlights the disconnection between legal systems and cultural ecology. Mayandi does not resist arrest; he does not even understand what he has done wrong. This reflects the ignorance about indigenous knowledge and the failure of institutions to bridge cultural gaps. In Thinai terms, the police bring with them an alien *Palai* energy- dry, emotionless and dislocated.

Mayandi's transition from a lush farmland to the barren interiors of the courtroom and prison are symbolic migration from Marutham to *Palai*, where life becomes about survival and sorrow rather than fulfilment and meaning. In the courtroom and later in prison Mayandi is visibly displaced. These are not just physical spaces but metaphorical deserts. In the courtroom surrounded by procedures, documents, and unfamiliar words, he remains silent and confused. He does not understand the language of legality. Later, in the prison he is seen receiving an injection for fever. He says it is the first time in his life he has been given an injection. The needle, a product of modern medicine, is seen as a tool of healing. But for him, it is a strange and foreign object. He does not understand its necessity, and it does not address the cause of his fever- spiritual and ecological trauma. This moment illustrates how modern systems try to "fix" symptoms without understanding the root. The injection is thus not a cure but a metaphor for the larger issue; a society that offers mechanical solutions to soulful wounds.

While it might seem like a minor medical detail, the fever is laden with metaphorical weight. Fever, as a symptom, indicates the body is fighting something unnatural. In the same way, his soul reacts to the unnatural act of being torn away from his ecosystem. His land is his temple, and the distance from it creates not only mental anguish but physical illness. We can say the wellness of the farmer is the wellness of the farm. His fever is not simply a physical ailment; it is a symptom of ecological sorrow- the pain of being separated from his land, his cows, his birds, and his crops. He is not merely old or weak; he is withering away, like a tree cut off from its roots. His body becomes the soil, suffering erosion, neglect, and dehydration. Just like parched earth, his body reflects the pain of disconnection. His time in prison is marked by silence and stillness.

Several scenes depict Mayandi sitting near the prison door or staring into darkness. The empty doorway is a symbol of waiting and expectation. The darkness is not just visual but

emotional. The shots paint Mayandi's mental landscape- a desert within, a space of longing, a heart yearning for its roots. These moments are devoid of dialogue, but they speak volumes. They are visual poems. In the prison, he is not treated cruelly, yet his suffering is intense. This is the suffering of someone torn away from his land. The sadness is not loud. It is quiet, persistent, and existential. His grief is not just from himself, but from the loss of a way of life, a way of being. This represents a shift in his emotional and ecological landscape from Marutham to *Palai*. *Palai* represents separation, hardship, and endurance. Lovers separated by fate, warriors exiled from their homeland, and travellers lost in the wilderness all inhabit the *Palai* world. Here, Mayandi becomes one such figure. He is a separated lover, and his beloved is the land. By this shift, the film questions the very foundations of modern institutions that ignore ecological identities. Every shot of him sitting in silence, lost in thought, becomes a poetic image of ecological longing. His thoughts are not just concerns- they are expressions of love, responsibility, and helplessness. His *Palai* Thinai existence is not imposed by nature, but by the modern world that does not know how to listen to farmers, to the soil, or to spiritual traditions. His transition from Marutham to *Palai* is not just physical dislocation. It represents a deeper philosophical crisis. When he is removed from his land, he loses not only his routine but his very self. The sorrow he carries is not simply about unfair treatment- it is about being ripped from his ecological identity.

Mayandi does not resist the legal system, nor does he ask for sympathy. Instead, he withdraws into an inner world, one that echoes the barrenness of the desert Thinai. The silent, bleak interiors, lack of vegetation, absence of birds and animals- all reflect the characteristics of *Palai*. His internal condition mirrors the landscape. He is considered as a Marutham soul trapped in a *Palai* world. In Sangam literature, lovers separated by distance rarely express their grief in direct dialogue. Instead, they look at the moon, recall past landscapes, or walk aimlessly. Mayandi, too, exhibits these symptoms. The jail's doorway becomes a frame for his waiting. His transition from Marutham to *Palai* Thinai is a powerful commentary on ecological alienation. The film does not dramatize his suffering but presents it through everyday actions and symbolic visuals. We can understand his journey not just as a legal case or a social issue but as a poetic movement belonging to exile. In highlighting this transition, the film calls for a reawakening of Thinai consciousness. In a time of climate change, land alienation, and cultural loss, remembering Thinai helps us to see the soul of landscapes- and the landscapes within the soul.

Among the unique characters in this movie is Ramayya, son of Mayandi, who wanders around the village counting mountains and repeating phrases to himself. At first glance, he may seem like just a madman or a comic character, but a deeper understanding reveals that he holds a powerful symbolic meaning. He represents a very special way of being in the world- one that is deeply connected to nature, memory, time, and loss. Ramayya's character can be best understood through a combination of *Palai* and *Kurunji*, because he is both a wanderer in pain and a man who is connected deeply to the mountains he counts. Ramayya, though he is physically present in the village, is on a mental and emotional journey that fits the *Palai* landscape perfectly. He spends most of his time wandering around aimlessly. He does not engage in normal conversations with people. Instead, he keeps repeating his thoughts and counting the hills.

However, within the Thinaï framework, Ramayya is not simply mad. He is a *Palai* figure- a man disconnected from the everyday world because he is living with inner sorrow and emotional detachment. We learn that Ramayya once lost his lover, and that traumatic event pushed him into a state of psychological collapse. He could not recover from the emotional blow, and thus his mind now exists in a different world- a space filled with memory, loss, and a strange kind of logic that only he understands. This is a key trait of *Palai*: people who live in this landscape are cut off from ordinary society and are instead guided by personal pain, endurance, and haunting memories. His constant walk is symbolic.

In Sangam poems, the *Palai* hero or heroine is often on the move, away from the comfort of home. Similarly, Ramayya's journey is never-ending. He moves around in circles, reflecting his lack of closure. He cannot return emotionally to where he once belonged because he lost his lover. This endless journey, without any destination, mirrors the path of many characters in *Palai* literature who walk across the desert in search of something lost. Interestingly, though others treat him as mad, the audience is invited to see him with compassion. The film does not ridicule him. Instead, it quietly follows him, allowing us to witness his pain and connect it to something deeper.

While Ramayya's pain and wandering clearly align with the *Palai* Thinaï, there is another side of him that connects deeply with the *Kurunji* Thinaï. His action of counting mountains becomes more meaningful when we see it through the *Kurunji* lens. People see his act of counting mountains as pointless. But symbolically, it shows his connection to the mountains- not just as part of the land, but as a bridge to memory and love. The *Kurunji* region, associated with secret love and union, can also be read in this context as a space of lost love and emotional depth. Perhaps the mountains remind him of a time when he was happy and whole. His counting is his way of remembering. In this way *Kurunji* becomes not only a physical landscape but a landscape of memory. Ramayya's love towards his lover did not end with her death. It continues in the form of remembrance and routine. This emotional attachment also connects with the idea of Thinaï being part of a person's inner landscape.

Kurunji is not just outside Ramayya; it is inside him. His emotional world is mountainous- full of highs and lows, hidden paths, and echoes of past joy. Ramayya's inner life is exactly that- rich, private, and not understood by others. The *Kurunji* Thinaï also brings a sense of purity and sincerity. Love in *Kurunji* setting is also pure, unaffected by material concerns. Ramayya, too, is untouched by the material world. He has no desire for land, money, or status. He lives in a simple, childlike state, guided only by the emotions in his heart. This makes him spiritually pure, even if others see him as mentally unstable.

Another symbolic scene in the movie is when Ramayya sits under a large tree, prepares to eat, sharing his food with his lover (he imagines his beloved is with him) and interacts with a Swami who offers him sacred ash. This scene is profoundly layered. When Ramayya sits under the tree, he is enacting a cultural memory. He is not just resting; he is entering a sacred space. The fact that he prepares to eat there shows comfort, a pause in his journey, and a willingness to share this sacred moment with the imagined presence of his beloved. Even though he is in a state where he constantly wanders, his inner emotional world briefly touches Marutham when he imagines feeding his lover. Sharing food is an act of intimacy, and his gesture shows he still inhabits the emotional resonance of a

lost domestic life. This imagined presence is powerful. We never see the woman, but through his actions, we know she is real to him. His hallucination or spiritual experience is not madness; it is grief's realism.

The appearance of Swami eating leftovers is both jarring and mystical. In Indian spiritual traditions, saints and sages often appear in mundane spaces to convey profound truths. The Swami, here, is not just a hungry man. He is a figure of divine intervention. He upends the normal logic of hierarchy; it is the saint who eats discarded food, and it is the wanderer who offers what is left. When the Swami smears sacred ash on Ramayya's forehead, it is an act of consecration. The forehead is the place of the third eye in Hindu belief- symbolizing inner vision and spiritual awareness. Ramayya, who lives more in memory than in physical reality, is marked as someone already on a spiritual path. Swami again offers the sacred ash to Ramayya which deepens the emotional and metaphysical meaning of the scene. The Swami acknowledges the presence of someone who is not physically there. This moment collapses the boundary between life and death, presence and absence, faith and imagination. From a Thinaï lens, it is again Marutham bleeding into *Palai*- the emotional memory of union still echoing in the space of wandering. When Ramayya looks toward the tree, where his bag was kept, the camera captures the tree gently shaking in the wind. The tree seems to move in the wind, as if in response to the memory invoked by the Swami. The wind becomes a symbolic whisper, the tree an agent of memory.

In one scene, set on a hilltop, Ramayya engages in a conversation with a man. This seemingly simple exchange is rich in symbolic meaning. The man's first question to Ramayya, "did you take the main road or the footpath?" (Kadaisi Vivasayi 1:24:55) establishes a metaphorical division. Ramayya's reply "the footpath of course" (Kadaisi Vivasayi 1:25:00), aligns with his non-conventional, introspective personality. Ramayya's choice reveals his commitment to a path that is more inward, meditative, and removed from social conformity. It places him firmly within the *Kurunji* landscape- both physically on the hill and mentally in a state of elevated awareness.

In almost every culture and religion around the world, mountains are seen as special and spiritual places. They are often believed to be closer to heaven or to God. In the Bible, Mount Sinai is a very special and holy mountain. It is the place where Moses went up to meet God. This moment is very crucial in three big religions- Judaism, Christianity, and Islam. It is a symbol of God speaking to humans and giving them guidance. The constant presence of peacock sounds during this scene is significant. It is not just a background sound but a divine chorus, underscoring the sacredness of the moment. His ability to find joy and connection in that sound reinforces his alignment with nature and the divine. The man questions about newspapers, GST, and the ruling political power. His questions shift the tone of the conversation to the realm of contemporary socio-political awareness. Ramayya replies that Lord Murugan rules Tamil Nadu, underscoring a worldview that places spiritual order above political governance. This is not ignorance but a deeper insight into what truly governs life. He does not see the ruling party or GST as ultimate realities. For him, Murugan is the eternal ruler. His governance is cosmic, not civic. It is spiritual, not bureaucratic. His awareness is not limited to temporal issues but expanded to cosmic awareness. Though portrayed by others as a mentally ill person, this scene reveals that Ramayya possesses a rare clarity and wholeness. The man's

final words, “only you have got your head together” (Kadaisi Vivasayi 1:26:18), reflect the transformation. Initially sceptical, the man recognizes that Ramayya’s worldview is not madness but an evolved consciousness.

Among the many deep and poetic moments, the scene in which Ramayya disappears at the mountaintop stands out as a mystic climax- not just in the film’s story line but in its spiritual and philosophical undercurrent. This moment of disappearance is not simply a physical vanishing; it is the symbolic transcendence of a soul who has moved beyond the boundaries of the material world. This scene, which features Ramayya climbing a high outcrop, gazing at the sky, shouting the praise of Murugan, and then mysteriously vanishing, can be profoundly interpreted using Thinai. The statement by Mayandi, “he didn’t disappear. He flew away” (Kadaisi Vivasayi 1:55:13)- becomes the perfect metaphor for a Thinai-based spiritual elevation. The villager’s narration of the journey of Ramayya to the mountain reveals his own limited understanding of Ramayya’s spiritual path. He offers to help carry Ramayya’s bag, but Ramayya refuses, insisting on climbing alone. This moment is crucial because refusing help is not an act of pride but a spiritual necessity. By carrying his own burden, Ramayya is symbolizing the journey as an individual- one that cannot be shared by others, as his path is a deeply personal, inward journey. When the villager recounts the moment Ramayya climbs to the outcrop at the edge of a cliff to Mayandi, the image of the solitary figure standing at the edge of the earth, gazing at the sky, evokes the idea of a pilgrim at the summit. He is not just a human being on a physical journey; he has become a symbol of the soul’s ascent- moving from the dryness of separation (Palai) to the heights of spiritual union (Kurunji). At this point in the film, we witness Ramayya’s transformation. He is the representation of the human soul reaching out to the divine and merging with it. Ramayya is not lost in madness. Instead, he is engaged in a ritual of spiritual elevation. The refusal to accept help is significant: he is not dependent on the world of men; his connection is only with the divine and nature.

The mountain in *Kurunji* Thinai is never just a physical feature; it symbolizes both obstacles and spiritual goals. Kurunji connected with Lord Murugan, whose vehicle is the peacock- an important symbol in the scene. In Tamil mythology, mountains are sacred places- Palani is one such sacred mountain, dedicated to Lord Murugan. By aligning Ramayya with this mountain, the filmmakers are not only placing him in a landscape associated with spiritual elevation but also suggesting that his path mirrors that of Lord Murugan himself- a journey of inner clarity, victory over ignorance, and an ascent into the realm of the divine. Mountain is a place where earthly boundaries transcend. By standing on the rock outcrop, Ramayya symbolically transcends the human condition. He is no longer just a mentally ill man wandering aimlessly; he is a figure who has ascended beyond earthly suffering. This aligns the spiritual archetype in Tamil literature, where the mountain is both a literal and figurative threshold between the human and the divine world.

The act of Ramayya gazing at the sky is deeply symbolic. It reflects a soul yearning for union with the divine. By gazing at the sky, Ramayya is not simply looking at the heavens; he is contemplating the vastness of cosmos, where he will eventually find peace and union. The moment when the villager describes hearing the peacock scream is also significant. The turning point in the scene is the peacock’s cry. Its cry awakens something in Ramayya- a sense of completion, of recognition. Until this point, his face is blank

and unemotional. But at the moment he hears the peacock, he smiles. He closes his eyes, and in that moment, we see the peace of someone who has finally arrived home- not to a place, but to a state of being. The peacock is a spiritual signal, a divine affirmation. For Ramayya, it is not just a bird- it is Murugan’s voice calling him home. It is the sound of his innermost desire being fulfilled- the desire to dissolve into the universe. The Peacock’s scream marks the divine presence- it is the call of the god, a sign that the divine is nearby. It also serves as a signal to the audience that Ramayya’s actions are not those of a madman; they are the actions of a seeker, a soul who is on the verge of attaining spiritual realization.

From the beginning of the movie, peacocks are not just shown as background animals; they become living symbols of purity, tradition, and the spirit of the land. Their presence- either visually or through sound- is persistent, creating a kind of emotional continuity that binds the narrative. The death of the three peacocks is not just a plot point- it is the metaphorical death of innocence, tradition, and harmony between humans and nature. Their death is what causes the turning point in the film. As mentioned before, *Kurunji* Thinai represents the bird peacock. When Mayandi finds the dead peacocks and buries them with his own hands, we are not just witnessing a farmer’s response to an unfortunate event; we are watching a symbolic act of mourning, a spiritual burial for what is lost in today’s modern world. After this Mayandi returns home and Ramayya is there. When asked why he not eating, Mayandi replies that he is not hungry anymore. This is a clear emotional indicator. This gesture is more than just kindness; it is an expression of inner grief and detachment. Peacock becomes a symbol of aesthetic grace, spiritual purity, and emotional sensitivity. Its cries and dances are seen as reactions to the natural world. Their constant presence also builds a spiritual relationship between the audience and the peacock. We do not see them as mere birds but as living beings that are part of the sacred balance of the village ecosystem.

The climax of the movie is not filled with loud action or dramatic confrontations. Instead, it is a quiet yet deeply emotional resolution to the journey of Mayandi, the last farmer. The real strength of this climax lies in its subtle yet powerful transformation of the characters and the community around Mayandi. As he returns from prison, the world he re-enters is not the same as the one he left. The land which was neglected due to his incarceration and left to dry becomes the focus the villagers in the climax scene of the movie. As he returns, the same village starts breathing again. Villagers come together to help him. Even Dhanapandi, who has given up farming for commercial profit, comes back to the soil. This return to agriculture symbolizes the restoration of Marutham values- unity, cultivation, and social bonding. He is an important symbol of the modern villager who abandoned agriculture and bought an elephant not out of devotion or tradition, but only for profit. However, the climax reveals his inner conflict. When he joins Mayandi in the field, it signifies a shift in his Thinai-identity- to a more reflective Mullai Thinai, which is associated with agriculture. Dhanapandi realizes that farming, though slow and not as glamorous, brings inner peace and sense of connection and unity. His return to the field shows that he has begun this journey of rediscovery.

Throughout the film the police officers and other authorities represent *Palai* Thinai. The police misinterpreted Mayandi’s actions and enforced the law without understanding the truth. However, the climax brings a kind of rain to the *Palai*- a

transformation from dryness to growth. Even the authorities begin to acknowledge the value of Mayandi's life and work. From the beginning, the magistrate is seen as sympathetic. She understands Mayandi's innocence, his unshakable bond with nature, and his sincerity. Thinai theory helps us to see how their dry, disconnected world starts to receive emotional rain and renewal. The entire village comes together to cultivate the field. This collective action feels like a celebration, almost like a festival. It revives the essence of *Marutham* Thinai in its purest form. The joy, music, colours, and harmony reflect a temporary fusion with *Neithal* Thinai as well, which is associated with the theme of social life. Thus, the scene does more than show people cultivating land- it illustrates the healing of a community.

Thinai treats land not as an object but as a living presence that interacts with people. It takes upon itself the dimension of a character that undergoes transformation. The collective cultivation shows a rebirth, where the land becomes sacred, respected, and protected again. Mayandi's story has inspired others not to admire the land but to take responsibility for it. This is a perfect expression of Thinai's philosophy, where people and landscape live in emotional and ecological harmony.

The movie becomes a powerful text in this context because it translates these theories into cinematic language- accessible, emotional, and impactful. Many scenes of the movie allow nature to become a character of its own. The film does not preach or force its ideas, but through the simple life of Mayandi, it shows us how important it is to protect nature and live in harmony with it. Mayandi is not just a farmer, but a guardian of the land, crops, birds, animals, and old traditions. His actions speak about how humans should treat nature- with love, care, and respect. This tells us that protecting nature is not a part-time job for him; it is his whole life. The film shows what happens when humans forget to protect nature. When we ignore it, everything around us suffers- our culture, our health, our relationships, and our peace. This resonates deeply when we look at contemporary environmental crises such as the devastating floods in Kerala. Floods in Kerala, particularly those in 2018 and 2019 were manmade landslide in Wayanad and in some northern states in India in 2024, serve as a stark reminder of what happens when the balance of nature is disrupted. The destruction of wetlands, encroachments on rivers, mindless urbanization, deforestation, and the disconnection between people and their land- these human actions led to ecological breakdown. The result was not just the flood but the drowning of centuries-old knowledge systems, rural harmony, and the natural rhythm of life that Thinai once upheld. It is never too late to protect nature. Anyone can return to the soil. When we move away from the natural way of living, many problems arise- not only for the land but also for the people, their emotions, and their way of life. Modern development without respect for nature leads to emotional emptiness.

The movie shows us this simple truth; if we disregard nature, we lose our health, our culture, our emotions, and our peaceful life. But if we return to it, even after making mistakes, nature is ready to forgive and accept us. It reminds us that nature is not separate from us- it is us.

Concussion

By analysing Kadaisi Vivasayi using Thinai, this research demonstrates that this film offers meanings that extend beyond a surface-level ecocritical interpretation. Although the film clearly portrays ecological concerns, Thinai provides a

deeper understanding of the characters' inner emotions and their intimate relationship with the landscape. The analysis also highlights the interdependence of all living beings, a concept that closely resonates with the principles of deep ecology. One of the most profound aspects of the film is the quiet but powerful transformation of characters. Among the most heartwarming transformations in the film is that of a fellow inmate Mayandi found from the prison. He learns farming from Mayandi. He learns how to till the soil, how to sow seeds, and how to water the plants. Through this act, the inmate, who perhaps never has a sense of purpose or connection, finds a new identity, as someone who can nurture, who can create life, who can care. Another transformation is of the police officers, the magistrate, and the villagers. They come together and do something very meaningful- they transplant crops in Mayandi's field. The people in power- the magistrate, the police- are lost in routine, disconnected from the land. But through their interactions with Mayandi, they slowly realize what they are missing. This moment is not just a scene of farming. It is a powerful symbol of change, realization, and reconnection with the land. It shows how people who were once disconnected from the soil, from farming, and from nature have now understood how important it is to stay rooted to the land. Bringing together the wisdom of classical thought and contemporary cinema, Kadaisi Vivasayi demonstrates that Thinai remains a relevant and meaningful framework for understanding the deep connection between landscape, culture, and human emotions.

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