CHAPTER II

Poetic Image And Imaging Techniques in Ci. Mani’s Poems

A. Introduction to Ci. Mani’s Poetry

In Chapter Seven of his book titled "Etirkaal nampikkaikal" (164-95), Pālā identifies Tarumū Civarāmu, Paccuveyyā, Ci. Mani and Es. Vairisvarāy as noteworthy poets of Ėjum (174). Ci. Mani is successful in expressing himself as a skillful poet in spite of his weaknesses such as wisecracks, witticisms, facetiousness and levity. His poems offer a humorous criticism of the modern man’s obsession with sex. Sexual feelings have come to dominate every aspect of modern life. The cinema, the performing arts, the transport system and the beach are examples of this. In fact, most of man’s activities in the modern world aim at providing an outlet for his sexual feelings. Many of Ci. Mani’s poems talk about the modern youth who possesses self-knowledge and insight into truth but whose life nevertheless has become hell because of incompetence, poverty and lack of manliness.

Pālā states that it is natural to wonder whether the poet should possess such a clinical outlook; but the double standards that prevail in society which talks about morality and civilisation even while advertising its sexual preoccupations, warrant such a clinical outlook on the part of the poet. Ci. Mani’s "Paccaiyam," "Narakam," "Varum pōkum," "Nāṭṭiyakkalat," "Uyarkuti" and many other poems attempt to expose the double standards in society.

Further, such poems like "Alaivu," "Kukai," "Tirvu," "Mukamūṭi," "Pajakkaam" and "Pāri" distinguish Ci. Mani as a noteworthy Tamil poet. Ci. Mani has also successfully employed pure Tamil words, word-splits in the style of E. E. Cummings and adaptations of lines from literary works in the manner of T. S. Eliot to relieve prosaicness in his poems (175-77).
Vallikkānnaṉ writes about Ci. Maṉi's contributions to Ṉaṭai in Chapter Twenty-five titled "Ṉāṭai" (154-61). Ci. Maṉi, Na. Muttucāmi, Es. Vaitisvāraṉ, Irā. Arul, and Vi. Tu. Činivācaṉ contributed in a great measure to Ṉaṭai begun in October 1968. Articles on painting and other fine arts were also published in Ṉaṭai. Critiques on books and translations were also given precedence. Only eight issues of Ṉaṭai ever came out.

Ci. Maṉi contributed some articles under the pen name of Celvam (Celvam, Vē. Māḷi and Ci. Maṉi are the pen names of S. Paḷaṅgicāmi). He wrote about the literary merit of film songs for the first time. He also wrote several poems under the name of Vē. Māḷi. His mastery of ancient Tamil literature and his skill in crafting New Poems stood him in good stead and made him the most outstanding contributor to Ṉaṭai.

Ṉāṭai published poems that have both novelty of content and felicity of form. Indeed, it was the motive of Ṉaṭai to do so. Ci. Maṉi was committed to bringing about suitable changes in the form of the poem according to the new themes dealt with."Kātal," "Māṇiyukām," "Nāḷukku nāl" and "Kaṇṭupiṭippu" are some of the poems published in Ṉaṭai that prove this point.

The dominant tone in Māḷi's poems is one of satire, ridiculing the petty nature of the people of our times, as also their foibles. Some poems are mildly satirical while others are pungently so. "Pū ivvaḷavutāṇa?" "Kēlvīyē patīl ākuma?, "Talamurāi talaimurāiyāka," "Maṇakkanakku," "Alaippu" and "Nāṭiyakkaḷai" are such poems (159).

The foremost achievement of Ṉaṭai was the publication of an article by Celvam (Ci. Maṉi) titled "Yāppiyal" (52 pages) as a supplement to the third issue. It proved to be a very useful piece of research and explanation of Tamil prosody. Ci. Maṉi established through this article that the genre of New Poetry is not violative
of the rules of Tamil poetry but in fact conforms to the traditional prosody laid down in ancient Tamil poetics. Even concrete poetry is brought under cittirakkavi. Creating new forms of poetry and even violating old rules are allowed by Tamil poetics, according to Celvam (Vallikkaṇṇan 155-58). Kamil Zvelebil also makes a reference to this article (331-32).

Writing about Ci. Maṇi, Zvelebil considers "Narakam" an important poem, published first in Eḷuttu 43. It is a true milestone in modern Tamil poetry. Zvelebil writes that the minor theme of the unfulfilled relationship between man and woman is set within the major theme of corruption in the city. Ci. Maṇi's imagery is extremely effective, according to Zvelebil. His technique, he points out, is influenced by T. S. Eliot. Raw naturalism and surrealism blend in Ci. Maṇi's poetry. Zvelebil cites Cellappā who comments that the poem gives the feeling of "a panavision movie with stereophonic sound track" (qtd. in Zvelebil 320).

Zvelebil considers Ci. Maṇi an experimental poet. He also mentions irony, social satire and caricature as the features of Vē. Mālī (Ci. Maṇi)'s poetry (315).

B. Types of Images in Ci. Maṇi

The Collier's Encyclopedia lists the different types of images as the after-image, memory image, eidetic image, synesthetic image, hypnagogic image, hallucination and dreams (Schlosberg 518-19). Of these, synesthetic images that occur in Ci. Maṇi are dealt with in the section titled 1. Synesthetic Images. Images of sense perception which include visual, auditory, olfactory, gustatory, tactile, organic and kinesthetic images are also listed as mental images (Friedman, "Imagery" 364). These images are dealt with in the section titled 2. Images of Sense Perception. These images may occur either in literal language or in figurative language. Therefore, they are subdivided into a. Figurative Images and b. Literal Images. Figurative Images are further classified into (1) Images Occurring through Metaphor, (2) Images Occurring
through Simile, (3) Images Occurring through Metonymy and Synecdoche, (4) Allegorical Imagery and Allegory, (5) Symbolic Imagery and (6) Concrete Poetry.

(1) Images Occurring through Metaphor, are further subdivided as follows: (a) Images Occurring through Extended Metaphor (b) Images Occurring through Anthropomorphic Metaphor, (c) Images Occurring through Pathetic Fallacy, (d) Images Occurring through Mixed Metaphors, (e) Images Occurring through Implicit Metaphor, (f) Images Occurring through Conceit, (g) Images with New Analogies, (h) Images Occurring through Catachresis and (i) Metaphors giving Concrete Shape to Formless Things.

(2) Images Occurring through Similes are further subdivided into (a) Submerged Similes, (b) Extended Similes and (c) Sick Similes. (3) Images Occurring through Metonymy and Synecdoche are not subdivided. (4) Allegorical Imagery and Allegory are classified into (a) Allegorical Imagery and (b) Allegory. (5) Symbolic Imagery is subdivided into (a) Symbolic Images, (b) Archetypal Image, and (c) Association of Ideas. Section 2.b. titled Literal Images deals with descriptive images.

B. I. Synesthetic Images in Ci. Maṇi.

Synesthesia is defined by M. H. Abrams as "the psychological term for experiencing two or more kinds of sensation when only one sense is being stimulated. In literature, the term is applied to descriptions of one kind of sensation in terms of another, colour is attributed to sounds, odour to colours, sound to odours and so on" (210). *Collier's Encyclopedia* describes synesthetic images as "rare association between two different sense fields" (Schlosberg 519).

Audition Colorée is "an aspect of synesthesia in which sounds are perceived or described in terms of colours" (Engstrom, "Audition Colorée" 56). Audition colorée occurs in Ci. Maṇi. In "Narakam" (*Itvarai...* 25–35), line 153 presents sound
in terms of colour: "palavaṇṇa olikaḥ." In "Varum pōkum" (72-83), another auditory image of the laughter of young women is presented in terms of colour: "vaṇṇavaṇṇaḥ cirippolikaḥ" (68).¹

An instance of audition colorée where sound is seen in terms of light or brightness is found in "Tojil mayakkam" (181):²

enṇa veśiccamāṇa
viṇai
kaccēriyinpōtu nammaṇam enṇa,
inta araiyē olimayamāyiyu... (4-7)

During the viṇai recital, musical notes seem to fill the whole room. The pleasant sounds emanating from the instrument are seen as bright light illuminating the whole room as also the listener's minds. Sound is thus perceived in terms of light and this comparison is first introduced when the viṇai is considered bright, as if it were a source of light rather than of sound.

Other synesthetic images also occur in Ci. Maṇi's poems. Auditory sensations are described in terms of tactile sensations in the following instances. The persona in "Narakam" describes the effect of the laughter of young women at the cinema on him (25-35). The sound of their laughter seems to set his body on fire:³

eṣṭināl toṭanuṭiyum
itaṭarum cirippoli
terittu vaḷaṁantu curuṇṭu
culāṇḍu culiyiṭṭu vanṭu
unṭic culikkut fiyiṭṭu
mutukut tanṭai eriyaviṭṭu
mūḷai neṭivai nēṟakkum
culaiyāyṭ takikkum cuṇṭāl. (136-43)
The sound waves acquire the shape of a snake or a wheel (lines 138-39) and rush towards him, setting his navel and spinal cord on fire. They straighten the very curves of his brain and burn his body like a furnace.

Another image from "Narakam" presents an auditory sensation in terms of the tactile sensation of chill: "arumaic cēval tāŋoli cļuppa ..." (305). The sound of the cock's crowing is described as being cool in this synesthetic image.

In "Nīpaivu" (132), the following lines present an auditory sensation in terms of the gustatory sensation of sweetness: "pākil ūriya / cūliyāyp pākkaḷ pāṭināṇ" (5-6). The pleasant auditory sensation evoked by the poet's song is explained in terms of the sweetness experienced while eating fleshy portions of fruit pickled in sugar syrup. An auditory image occurs in "Kocuvalai" (53-56), where the sense of hearing is translated into a visual sense quality. The buzzing sound of the mosquito circling around the ears is likened to an eagle circling over a corpse. Further, this sound is felt as physical pain, as it grates upon the persona's nerves and tears his cardrum (190-95).

Tactile sensations are presented in terms of gustatory sensations in the following image from "Varum pōkum" (72-83): "pakkattu mālkaiyīṟ uracal / pallaa vāykkuk karumpu ..." (305-06). The persona in this poem describes the sensation he experiences when a woman commuter in the bus brushes against him. The pleasant nature of the contact (for the persona) is presented in terms of the sweet taste of sugarcane.

B. 2. Images of Sense Perception

Images of sense perception, that is, visual, auditory, olfactory, gustatory, tactile, organic and kinesthetic images, are found in the poetry of Ci. Mani. Visual images, especially of body parts are found to be predominant in his poetry.
Mr. Cutantira Muttu, in "Tamilp putukkaviaikal patimañkal" records this fact and comments that Ci. Mani's writings are based on the Imagism Movement (194). Further, the way in which he employs these images of sense perception indicates his insight into and knowledge of mental images. Cutantira Muttu cites two examples in support of the view that Ci. Mani follows the Imagist precept. They are: "ilamai poyin [Boeing] unareci vanili / paraakkum vejiyil kilappum olikal" ("Varum pökum" lines 69-70), and again from the same poem, "atikkoru muñai tumnum / calipiñita fical [diesel] eñcëm [engine] ..." (lines 295-96).

The first example compares the sound of laughter of young women to the noise made by the Boeing aircraft of youth while flying across the skies of emotion. The structure of analogy in this image and the projection of object and scene from the modern world make it one close to Imagist precept. The second image is about the diesel engine that sneezes at every step. This image conforms to T. E. Hulme's theory of striking analogies that offer a moment of surprise.

Images of sense perception can occur through the figurative mode or literal mode of language. Almost all the images of sense perception are listed one after another in the poems "Pirivu" and "Muñivu" (2, ll4-16). In "Pirivu," these images express the bitter feelings of a bereaved lover. In "Muñivu," the images of sense perception occur in the figurative mode to present graphically the effects of aging.

analiitta täläkat tōlkarukum

arañkattil nulaintatupōl kañmañkum;
caliyuṛru perukiyatāl nāciyeñkum
niraintatupōl mukarecip pulañaijīyum;
alaikañtalil mukkiyejak kätilnīr
aṭaśtattupōl kätil olikējēkum;
nākkō ettīyaitān cuvaikkum;
narampō pālahkayarāy naintuvitum. . . (13, 15-21)

The first is a tactile image that compares the aging skin that is sun burnt, to a paper on fire; the second is a visual image of dimmed eyesight such as one might experience on entering a darkened cinema hall; the third is an olfactory image with the capacity to smell diminished because of old age as in a person whose nasal cavities are filled with cold; the auditory image presents the sense of hearing debilitated as with a person taking a dip in the sea and coming up with water-clogged ears; the gustatory image presents the tongue tasting bitter as it does on eating ettī fruits. The organic image that occurs in the end compares the veins of the aging body to a worn-out coir or rope.

A vivid, visual image of the children at play in the streets is presented in the poem "Pāvam" (43-46). The children are covered with dust; their dishevelled hair resembles an umbrella; they have beads of sweat and grains of sand in their body; their faces are dark and they look ageless; however, they carry sunshine with them:10

puḷutiuyatīya kalainūt
mayirēqum kuṭaiyuṭaiya
vērtta muttu manṇuṭaiya
karutta mukarnṭaiya
paruvam ētumillāp nakalṭaiya
ciruvar. . . . (20-25)

Two poetic descriptions with stunning visual appeal occur in the poems "Paṭaippu" (47-48) and "Kocuvalai" (53-56). The moon and the sky are presented thus in "Paṭaippu": "orrāikkaṇ nilavu / orraiyaṭṭitu vēḷaiṇūci / olijākkkiya vāṇi . . . " (33-35).11 Thus the epithet "single-eyed" is used to qualify the moon. The evening,
speckled with darkness is presented in a striking visual image in "Kocuvalai": "teural eţunta urul / pulļiyitta mālai . . ." (21-22).\textsuperscript{12}

Auditory and visual images occur together in the figurative mode and reinforce each other in a stanza from "Mutumai" (50-52). The aging face is compared to a playing field that has become wet and sodden in the rain, bearing footprints as also the imprints of passing vehicles and animals. The fall of rain accompanied by claps of thunder is elaborated in the earlier lines to enhance the auditory appeal. There is also the comparison of the sound of rolling thunder to the noises heard from a rumbling stomach.\textsuperscript{13}

\begin{quote}
keţuppoṇa vayṟṟil
accurūti eḻuntṭa
pālvakai olikajāka
viriṭṭu piriṭṭu
iṭittijinta mālaiyil
nunaintūri naliuntu
irukālum nāṟkālum
vaṇṇiyum cellaccella
kulampi citaintu pāḷāṇa
vilaiyāṭṭu araṅkamāka
ēṟi ippaṅki
iḷaittu kaḷaittu
irukkum veṟṟumukam. (12-24)
\end{quote}

A sensory image presenting various smells occurs again in the figurative mode in "Kōṭai" (110). The sweet smell of the earth after a brief drizzle, sweeter than even the fragrance of flowers, becomes the analogy for the smell of sweat, appealing to the opposite sex, that emanates from the bodies of young women.\textsuperscript{14}
palavakai pūmanaṁ venṭelumpum
cṟumajai tūṯiṯum maṇḍanaṁmaṉyak
kanni uṭalpaniṭta vērvaiṁaṇam
kāṟgil iṉakkavareci uthiḷivaṁ. . . (4-7)

A gustatory image occurs in the poem "Mutumai." The tongue, which has been burnt by the heat of Time, now desires and longs for the pungent and spicy pickles: "ūṟukāy onṟē teṭum / kāḷaveyil vaṟutta nakkū" (36-37).¹⁵

Another gustatory image occurs in the literal mode in the poem "Iṭaiyīṭu" (36).

This image explains that the sweetness of the fruit is not in the fruit itself but is determined by the appetite and taste of one who savours the fruit:¹⁶

kaniyin inimai
kaniyil maṭṭumillai,
cuvaippōṁ paciyai
cuvaimūṭiccai cāṟntatu. (18-21)

A tactile image combining elements of both texture and thermal quality is presented in literal language in the following lines from "Pacceaiyam" (95-103):¹⁷

valaikkaram piṭittu
kaṇalviral ĕṟukki
ularitaḷ naṉaiṭtu
avaḷṭiṭp pāḷappu. (105-09)

The above passage also illustrates that the image in the literal mode can be as effective as the image in the figurative mode provided below. In "Varum pōkum" (72-83), the touch of the butterfly and the feel of melting wax become the analogy for the sensation of a kiss:¹⁸

pañṭup pucci toṭuvaṭuṇpōl
cuṭṭa arakkō oṭuvaṭuṇpōl
utaijotu nakkotu
vaayotu inakka... (244-47)

An organic image is presented in figurative language in "Varum pökum" when the protagonist feels empty in the stomach as the single cup of coffee he drank a long time ago is completely assimilated and he begins to feel utterly famished. He feels hunger like a fire burning his gut: "orukap käppi / karaintu pöyiret / vaayitil ataikä neruppu" (253-55).10

Kinesthetic or muscle sense imagery occurs in the poem "Nän" (37-40). In a succession of images occurring between lines 88-92, kinesthetic, organic and tactile images follow in a sequence to present a state of heightened consciousness.20

kaavayumii ceeviulliluttu
euvai col tacai piqvalaittu

aimpuan kuvikkum punareci... (88-89, 91)
Kinesthetic image occurs in the above passage in line 89, "tacai piqvalaittu" or "bending (one's) muscles backwards."

Kinesthetic image also occurs in "Mutumai." The body that performed the actions of walking, rising, jumping and love making loses all strength and vigour in old age and begins to seek support: "etti nantantu elumpik kutittuk / kaanip piittu aanta utaljän / aitltaarnitu viljutu teetum" (55-57).21

B. 2. a. Figurative Images
B. 2. a. (l) Images Occurring through Metaphor

The various definitions of imagery are reduced to essentially three by the Princeton Encyclopedia. (1) mental imagery (2) imagery as "figures of speech" and (3) imagery and image-patterns as the embodiment of "symbolic vision" (Friedman,
"Imagery" 363-70). These "figures of speech" also called tropes are now commonly identified as synecdoche, metonymy, simile, metaphor, personification and allegory. Each of these figures is a device by which one thing is said (analogue) while something else is meant (subject) and either the subject or the analogue or both may involve imagery (365).

Metaphor, according to Aristotle, "is the one thing that cannot be learnt from others, and it is also a sign of genius, since good metaphor implies an intuitive perception of the similarity in dissimilar" (qtd. in Friedman 365). I. A. Richards defines the metaphor as "the supreme agent by which disparate and hitherto unconnected things are brought together in poetry . . ." (qtd. in Whalley, "Metaphor" 490-95). The terms "tenor" for subject and "vehicle" for analogue were introduced in 1936 by I. A. Richards who also identified the "grounds" of a metaphor as "those aspects, properties or common associations of a vehicle which in a given context apply to a tenor (specified or implicit)" (Abrams 67).

The metaphorical relation is variously described as comparison, contrast, analogy, similarity, juxtaposition, identity, tension, collision and fusion (Whalley 490). The radical form of metaphor is either A is B, e.g.: "kaṇkālaṣṇa olíyellám vāqīn villākum . . ." (41-42), from "Narakam,"22 or simply A-B, parataxis, that is, the juxtaposition of two term e.g.: "kālapparavai" and "pañcumaṇam" (5, 9),23 from "Muraiyītu"(16). The four-term analogical metaphor occurs in the form A is to X as B is to Y (Whalley 490-91). Example for the last would be "vāṅukku vilakkaṭikkum vālmikāka" (14-15),24 from "Iṭaiyītu" (36), which would expand into the analogical four-term form thus: "As the lamp is to the dark earth, so is the comet to the night sky."

Figurative imagery which allows for greater variety of expression is the hallmark of Cī. Maṇi's poetry. The different types of metaphor, such as the extended
metaphor, the anthropomorphic metaphor (also called personification), pathetic fallacy and the mixed metaphor are to be found in his poems (Thornborrow and Waring 103-08). Implicit metaphors, conceits, images with new analogies, catachresis and metaphors that give concrete shape to formless things are also found to occur in his poetry.

B. 2. a. (l)(a) Images Occurring through Extended Metaphor

Extended metaphor occurs in the poem "Narakam" (25-35). The plight of the young and unmarried protagonist is compared through a simile to that of a person waiting at a ticket counter in a cinema hall. The young man eagerly awaits word from his father regarding his marriage. This waiting is compared to the wait at the queue before a ticket counter: "tiraipañcē cīḻu vaḻaṅkum / aṟaṅkatavu tirappatupōl / tuntaiyē tirappa tēṟō..." (317-19).25

The metaphor that follows this simile continues with the analogy of waiting. Just as one waiting at the counter keeps thinking about getting into the hall, seeing the lights switched off, viewing the documentary and at last watching the film, so also the young man keeps fantasising about his future, while he awaits the decision of his father regarding his marriage.26

vilakkanaippai varavēṟp̄ai
ceytic curulai tiraippatattai
maṇakkaṉṇil oṭṭumnilai... (321-23)

The idea of frustration implied in the act of waiting at the counter is further elaborated in the image that follows of a person waiting at a bus stop for a bus that does not stop for him. Within this image, the picture of a barren woman is also presented: "tāṇiyāṅki niṅkāmal pōvatai / ēṇki nōkkum maḷaṭhimilai" (324-25).27 Since the idea of waiting first introduced in line 317 is continued to include the protagonist's fantasy about his future and further extended in the image of waiting at the stop and
in the picture of the barren woman, the whole passage can be considered an example for extended metaphor.

Extended metaphor can occur throughout a poem, as in "Muṣaiyṭū" (16). The fruit metaphor introduced in lines 1-2 of the poem, where the persona considers himself an unripe fruit and the addressee a ripe one, is extended to the last lines when the persona urges the addressee to reveal to him the secret of ripening. Desire is seen as a violent storm in line 3: "iecaiyellām puyalaḵa," and in line 7: "nēcamellām pēyaṭṭa." Thus the metaphor of fruit and storm occur throughout the poem. Paraatura occurs twice in the poem, "kālappāravai" or "time-bird" and "pañcumaṇam" or "cotton-heart."

B. 2. a.(l) (b) Images Occurring through Anthropomorphic Metaphor

Anthropomorphic metaphor occurring in "Kālai" with the personification of virtues and vices performing brief actions has been listed under allegorical imagery (41-42). When animals, objects or concepts are given specifically human attributes, anthropomorphism is said to have taken place (Thornborrow and Wareing 104-05). It occurs in beast fables and in children's books. In "Tumpu" (49), human qualities are attributed to the natural element, wind. The wind is gathered in a rope and tied down to a peg by certain people who assert that thus tied down, the wind would not go astray. The wind too is happy with the arrangement till it tries one day to go beyond the length of the rope. The peg, remaining fixed, warns the wind that others might not approve if it tried to break free. The rope too stiffens and holds it back. Thus the entire poem, characterised by anthropomorphism, can also be read as a symbolic allegory on freedom and restraint.
B. 2. a. (l) (c) Images Occurring through Pathetic Fallacy

Pathetic fallacy is a "phrase invented by John Ruskin in 1856 to signify any description of inanimate natural objects that ascribes to them human capabilities, sensations and emotions" (Abrams 142). Such description occurs in "Arakkam" (19), where flowers and stars smile and twinkle. In "Katavai mūtu" (22), it is said of the earth, referred to as "pūmakal" that she nurtures a person when alive and digests him when he dies: "vāja viṭṭa pūmakal / cāyntatum cerittīvāl . . . " (4-5).²⁹

B. 2. a. (l) (d) Images Occurring through Mixed Metaphor

A mixed metaphor combines two or more diverse metaphoric vehicles. Densely figurative poets, M. H. Abrams suggests, often mix metaphor in a functional way (68). In "Narakam," the protagonist feels the sound of laughter of the women at the cinema hall setting him on fire. He perceives their laughter as a tangible thing, moving towards him, coiling and twisting as if it were a snake (137-38). He also describes it as spinning and rolling towards him, implying that it is perhaps a wheel of fire (139). It sets on fire his navel, brain and spine and burns him like a furnace:³⁰

\[
\begin{align*}
\text{italtārum cirippoli} \\
\text{teṟittu vajaintu curuntu} \\
\text{culanṟu culiyiytū vantu} \\
\text{untic culikkut fiyiytū} \\
\text{mutukut tanṭai eriyaviṭṭu} \\
\text{mūḷai neḷivai nēṟakkum} \\
\text{culaiyāyt takikkum cūṭāḷ.} \ (137-43)
\end{align*}
\]

Thus the metaphorical use of verbs mixes two different metaphors — a snake and a wheel of fire.
Another mixed metaphor occurs in the poem "Varum pōkum." The greying and unkempt hair of the protagonist is picturised through the image, "cāmpaltalaik kūtī" or "bird's nest." There are no nestlings in this nest. Only the fish of desire are let loose in the nest:

kauravaṇ tālaṁtuviḷā
vāṁśīṇkal mottavila
cāmpaltalaik kūtīl
ācāraṁśīkal kaṭavila... (95-98)

B. 2. a. (l)(e) Images Occurring through Implicit Metaphor

An implicit metaphor is one in which the tenor is not itself specified, but only implied (Abrams 67). An implicit metaphor occurs in the last lines of the poem, "Narakam." The picture of a flower in a storm is the "vehicle" that explains the plight of the protagonist (the tenor) which is not explicitly stated:

pēykaṅgu cīrum pōtu
moykuḷal toṅku malarāy
vīḷñōlintāka vēṁtum... (328-30)

B. 2. a. (l)(f) Images Occurring through Conceit

Conceit is defined as "an intricate or far-fetched metaphor, which functions through arousing feelings of surprise, shock or amusement." (Warnke and Preminger 148). The poet compares elements which seem to have little or nothing in common, or juxtaposes images which establish a marked discord in mood. The metaphysical conceit, so called from its use by the metaphysical poets, is of two general forms — the extended and the condensed forms (148).

The following lines from "Varum pōkum" present an instance of metaphysical conceit: "tavaḷaiṅkup pāmpīṇ vāyvirippāy / aval viyappīṇ vilivirippai"
Cutantira Muttu cites the above lines as an example of a Radical image used often by Metaphysical poets like Donne (*Kavitaip paṭimam* 46-47). The terms of a Radical image "meet only at their roots, at an invisible logical ground . . . rather than by juxtaposed obvious surfaces" (Wellek and Warren 202). The link between the wide-eyed surprise of the woman who goes out with the rich man and the wide open jaws of the snake about to swallow a toad, according to Cutantira Muttu, is the implicit message that the woman's surprise is going to "swallow" the rich man's money, just as the snake will swallow the toad.

B. 2. a. (l) (g) Images with New Analogies

Cutantira Muttu in his thesis draws our attention to the incidence in Ci. Maṇi's poems of images with new analogies (194). He cites three instances of such images of which the following example operates through a metaphor: "tirumpiyavaḷ pāṭunukam kelvik kuriyāka . . ." ("Varum pōkum" 212-13). Here the half-turned face and the look of surprise on it both serve to remind the protagonist of a question mark.

Vallikkannan too states that the analogies are strikingly new and fresh in "Narakam" (104). New images that find correspondences between two apparently dissimilar things occur in this poem. The personae from Caṅkam literature like *talaivag* and *talaivī* are made use of in the following metaphor which compares the women in the beach raising their saris a little to the ladylove (*talaivī*) raising her eyelids a little on the arrival of her lord (*talaivag*): "talaivan varavum carrē / uyanum talaivi imaiyāka / maṟaikkum cēlai cāntūkki . . ." (58-60).

Another image with a striking analogy compares the stirring of lust to the sensation of a foetus kicking in the womb: "vayiyiril valarum karuvāy / utaikkum neṭiyum kilarcci / uttered kāmamē niraikkum . . ." (162-64). Again in "Narakam," an image presents the protagonist switching off the radio in haste because the songs
broadcast are about love. This hurried action is compared to that of a woman brought up in a traditional way shuddering or recoiling on the sudden arrival of a mark: 

\[ \text{tiṭumē pōrāḥ varavē} \]
\[ \text{vāric curūṭum marapu} \]
\[ \text{vajārttavorum maṅkaiyeṇa} \]
\[ \text{virainē yaṅattuvitū . . . (232-35)} \]

Another new image occurs in "Varum pōkum," where the protagonist awaiting the arrival of his bus, feels so exhausted that he likens his state to that of ice melting on fire: "aṇalurukkum / aicākak karaintu / āviyāki maṅaikirṇēṇ" (124-26).  

B. 2. a. (I) (b) Images Occurring through Catachresis

Catachresis is defined as the "misapplication of a word, especially in a strained or mixed metaphor or in an implied metaphor" (Herrick 104-05). In "Paruvakkāṟṟu" (88-89), a strained metaphor occurs in which the seasonal wind, seen as a singer, rises musically, throwing back the screens that cloud the eye and wiping clean the glasses, thus turning the view bright:

\[ \text{paruvak kāṟṟu curutī kūṭtip} \]
\[ \text{pāṭakaṇṇi icaitejuntu} \]
\[ \text{vilittiraiyai vilakkiyatō?} \]
\[ \text{kanṇaṭi tuṭaṭtātō?} \]
\[ \text{palicēṟu taḻimirattil} \]
\[ \text{kāṭcikaḻ viluntaṇa. (2-7)} \]

2. a. (I) (i) Metaphors Giving Concrete Shape to Formless Things

Cutantira Muttu in his thesis points out the technique in Ci. Maṇi of "urising formless things through appropriate use of concrete objects or scenes as a
"vehicle" for them (195). The following is an example he cites from "Alaivu" (60-61):

kuralennum papiweliyil

cilengru carkkkiyëri

irañkiyäti varum päälal . . . (16-18)

In this image, voice is picturised as a field of snow; and song is presented as skating up and down this field of snow.

The next example he gives is from "Paccaiyan" (95-103), where the image presented picturises youth as tender coconut water and the act of seeing as the act of drinking that water: "välai ijanirai väyviläl / varipparkum ivarka!" (5-6). There is also an instance where a concrete object is seen in terms of an abstraction, as in the poem "Varum pökum." There is a description of the vehicles that ply the streets like cars, autorickshaws and taxis. The protagonist sees these vehicles as desires that have come out of the mind to assume concrete shapes: "mänamënki urupearu / ulavukina äcaikalây" (24-25).

B. 2. a. (2) Images Occurring through Simile

Simile is defined as the "comparison of one thing with another, explicitly announced by the word 'like' or 'as.' Aristotle asserts that good similes "give an effect of brilliance" (qtd. in Whalley, "Simile" 767-69). While metaphor is a mode of condensation and compression, simile through its descriptive function readily leads to diffuseness and extension. The extended simile develops with precision "a multiplicity of comparisons within a single extensive image or action" (Whalley 767-68).

A simile with a striking analogy is mentioned by Cutantira Muttu in his thesis (194): "tirappatccttu vajañicum / arikkatavu tirappatupol / tantay tirappatçrro . . ." ("Narakam" 317-19). There are other similes in the same poem with
striking analogies. Just like the religions of the world, the comely legs of the women who stood in the waves seemed to glow and point the way to Heaven: "ōraṭi oḷīrum kālkal / mācuṭu mataṅkal pōla / vāṅukku valikāṭta . . ." (65-67).

There is the simile that compares the act of watching films to get release from sexual frustration to the act of sacrificing goats for absolution from sin:

vāṅkiya pāvam pōkka
āṭatu veṭṭutal pōlat
tēṇkiya kāmam ėraikkat
tiraippaṭam tēṭic ceṅru . . . (107-10)

B. 2. a. (2) (a) Submerged Similes

Submerged similes are "figures of metaphor-form which are in fact similes with the word 'like' or 'as' omitted." (Whalley, "Simile" 767-69). The following example from "Narakāṇi" is a submerged simile:

mūṭṭaiyolikkak kolli telippa
mūṭukku vāṇolip pēṭiyinai . . . (228-29)

There is an implicit comparison of the sexual urge to the bite of bedbugs. The comparison of the act of listening to songs from the radio to the act of spraying insecticide is achieved through a submerged simile.

In "Mutumai" (50-52), the whole poem is made up of submerged similes that highlight the degeneration of the organs and parts of the body with age. The balding pate is compared to a grazing ground; the gaunt face is likened to a playground spoiled by rain; the eye is compared to a catapult that has lost its elasticity and the withered skin, to the moulted scale of a snake.
B. 2. a. (2)(b) Extended Similes

Another submerged simile from "Narakam" compares the trembling of the protagonist's body to the fluttering of a woman's sari in the sea breeze. But this submerged simile develops the "vehicle" to include a picture of the sea shore and a brief description of the woman herself. Hence it can be classified as an extended simile, though it takes a metaphor-form in its omission of the obvious terms like 'like' or 'as'.

neʃcū niŋaivāy ūrūm
naŋtu nuraiŋvāy ōram
nīkātar karaimaŋal virippil
ćevaṭi putaittup putaittuc
ciruŋaŋal cū ēr tēyukkum
cantaŋak kumariyinp
teŋkūtu maraikkum
cēlait talaippāy
kāraŋaṭitta paināṭuŋka. . . (279-87)

The crab, the vast stretches of the sea shore, and the woman described as 'sandal-girl' who leaves imprints of her foot in the sand — all these images enliven the extended simile and constitute a picture with multiple comparisons.

B. 2. a. (2) (c) Sick Similes

Sick similes which evoke feelings of disgust or horror also occur in some poems. In "Narakam," the increase of lust is compared in a simile to the expansion of the vagina: "perum / kiŋareci pinnum putitāy / maŋantaŋ purikuṭa lājalkul / pōla vaḷarkiṅrāte" (214-17).
In "Kolaikārakā!" (91-93), a sick simile compares the act of slitting the throat to the act of slicing a cucumber: "kaḷuttai aruttappōtū. / veḷḷarippalattai aruppatupōḷ aruttappōtū." (62-63). Another simile from the poem "Muṭivu" compares the loss of the sense of smell with aging to the impairment of olfactory capabilities in a nose clogged by cold (114-16): "caḷiyūṟṟu perukiyatāl nāciyeṅkum / niṟraintatupōḷ mukarccip pulanāḷiyum" (16-17).

B. 2. a. (3) Images Occurring through Metonymy and Synecdoche

Metonymy, a figure related to synecdoche, is one "in which one word is substituted for another with which it stands in close relationship" (Evans, "Metonymy" 499-500). The following are the kinds of metonymy: the name of the inventor or possessor, for the invention or possession; the container for that which is contained; modifier for the modified and symbol for the thing symbolized (499). Synecdoche is a special type of metonymy "wherein the part is substituted for the whole, or sometimes the whole for the part" (Evans, "Synecdoche" 840). Metonymy and synecdoche are considered the "traditional figures of contiguity" (Wellek and Warren 194). Metonymy and metaphor are "the characterizing structures of two poetic types — poetry of association by contiguity and poetry of association by comparison . . ." (195).

In "Nāg" (37-40), the following lines present an instance of metonymy: "muttuc cippiyil vilunta vintu / pattuporukka eṇ-nilā kōpi yogu . . ." (52-53). The number ten in line 53 stands for ten months of pregnancy. Thus the adjunct "ten" stands in the place of the subject "months." The modifier substitutes for the modified in this instance.

Some periphrasis are also instances of metonymy (Abrams 9). In "Nāg," the periphrasis "itayattil taitta muḻ" (54), which signifies "thorn piercing the heart," symbolising love, is a metonymic expression for the same. In the next line "ākrāvil
viyappelumpum" (55), the place Agra substitutes for the monument of love, Taj Mahal and is hence metonymic of the same.

In "Mukamūṭi" (105), metonymy occurs in the first three lines: "puccikkum varippulikkum / naeccikkum valalaikkum / ... / akamviṭṭu ..." (1-3). The persona confesses that his inner self is taken over by insects, tiger and snake. These three creatures, which stand for all that is vile, violent or vicious in nature, indicate the qualities they possess with which they stand in a metonymical relationship.

In "Muṭivu" (114-16), the word "nāleḷuttu" which literally means "four letters" stands for learning and literature: "nirantaram nāleḷuttāl muṭiyātu" (51). Thus the term "nāleḷuttu" standing for literature is in fact a synecdoche where the part substitutes for the whole.

B. 2. a. (4) Allegory and Allegorical Imagery

Allegory is a technique of fiction-writing in which "the events of a narrative obviously and continuously refer to another simultaneous structure of events or ideas whether historical events, moral or philosophical ideas or natural phenomenon" (Frye, "Allegory" 12-15). The difference between an allegory and a symbol is explained by Goethe who wrote seminal passages regarding these early in the nineteenth century. He gave his concept its clearest formulation in 1824 in Maxims and Reflections Nos. 279, 312 and 113:

There is a great difference, whether the poet seeks the particular for the sake of the general, or sees the general in the particular. From the former procedure there ensues allegory, in which the particular serves only as illustration, as example of the general. The latter procedure, however, is genuinely the nature of poetry; it
expresses something particular, without thinking of the general or pointing to it.

Allegory transforms the phenomena into a concept, the concept into an image, but in such a way that the concept always remains bounded in the image, and is entirely to be kept and held in it, and to be expressed by it.

Symbolism [however] transforms the phenomenon into idea, the idea into an image, and in such a way that the idea remains always infinitely active and unapproachable in the image. . . . (qtd. in Abrams 207-208).

Goethe thus stresses that "an allegory presents a pair of subjects (an image and a concept) and a symbol only one (the image alone); that the allegory is specific in reference, while the symbol remains indefinite but richly — even infinitely — suggestive in its significance" (Abrams 208).

B. 2. a. (4) (a) Allegorical Imagery

Abrams states that even works that are primarily non-allegorical may introduce "allegorical imagery." Allegorical imagery is the personification of abstract entities which perform a brief allegorical action occurring in short passages (5).

Such allegorical imagery or personification of abstract entities occurs in C1. Mani's "Kālai" (41) in lines 18-30. Duty, personified, is sweeping the streets; Virtue is cleaning the front yard. Sophistication lies in bed. Poverty is already up and about; Cough closes its eyes; Laziness and Wealth cover themselves with blankets and wait for their coffee. Thus the day dawns for a million Sins to multiply themselves.56
kaṭamai terupperukkum;
panpu vācal kūṭṭum;
nākarikam
paṭukkaiyilē.

vaṟumai eluntirukkum;
irumal kaṅmūṭum;
cōmpal maṟṟum celvam
pōrvaiyai iluttu mūṭum;
kāppikku kāttuk kiṭakkum. (I8-26)

B. 2. a. (4) (b) Allegory

In "Kocuvalai" (53-56), allegory operates through the entire poem. The narrative in this poem, at the primary level, is about the creeping in of chill at the end of the day and the fall of night. Night brings with it a swarm of mosquitoes which arrive with the suddenness of a rash of pimples. The only defence suggested against the attack of mosquitoes is the mosquito-net but even this is ineffective because the mosquitoes can and do get into the net. Many do not mind being bitten by mosquitoes and hence go without nets. Even sleep cannot provide respite for long. The mosquitoes can intrude into the net and rudely attack its hapless victims, leaving them sleepless.

The allegorical meaning is as follows. The coming on of night and the setting in of chill allegorise the attainment of sexual maturity and the awakening of sexual desire. Nightfall thus stands for sexual ripeness and the chill of the night for desire:57

iravu nenuka nenuka
kulir valiyayk kuralejuppum
tañiracaivu. (I1-I3)
And again,\(^5^8\)

manatu kuljimtatu, êtô
oru putumai malamtañl. (23-24)

The awakening of sexual desire is hinted at in the following lines:\(^5^9\)

putumai kâttiya kulumai
iravil varâçci kûṭṭiyatu
enña vêntum? teriyum,
ânâl. . . . (38-41)

The sudden awareness of one’s sexuality after the innocence of childhood is presented thus:\(^6^0\)

enña vêtiikkai
tollai itu?
vaikâraiyil nang pîruntu
utaîntu tavajuntu ôtinañtantu
palarum virumpum mâlaimatûm
kaññil paṭâvēyillai. (42-47)

With the approach of night, swarms of mosquitoes arrive with the suddenness of a rash of pimples. The analogy of the pimple that appears during adolescence for mosquitoes reinforces the idea of sexual awakening and desire:\(^6^1\)

ippōtu matûm oppati vantâna
ittañai kocukkal? ivvâlavu nēram
eîkê iruntañâ? tîfeñrû
vâriyîrîlla parukkal pōlat
tōngriya vintai enña? (48-52)

The only protection against the onslaught of mosquitoes is the mosquito-net. The net therefore stands for the taboos imposed by society on sexual matters. These taboos are either hypocritical or involve self-deception. There are some, however,
who do not take refuge behind the nets. These stand for people who have confronted the sexual truths and have made peace with their own sexual selves.\textsuperscript{62}

\[ \text{ānāl palarukku valaivēntām.} \]

\[ \text{kātalittu vantu kaṭikkum} \]
\[ \text{kocuwait taṭippatu ēpō} \]
\[ \text{ēṇa niṇaippō enṇavō? (64, 66-68)} \]

There are others who can sleep only after being bitten by the mosquitoes. These allegorise the people who are obsessed with sex.\textsuperscript{63}

\[ \text{mayakka maruntu ūci} \]
\[ \text{pōṭṭāliṅ tūkkam varum:} \]
\[ \text{ippati palaruṇtu. (72-74)} \]

For the rest, the net is the only means of protection. Those who take refuge in the nets allegorise the people who abide by the society's taboo on sex. But even their self-deception cannot go on for long. Sleep allegorises the self-deception and feigned innocence of these hypocritical people.\textsuperscript{64}

\[ \text{tūkkam — appōtu} \]
\[ \text{onṟumillai,} \]
\[ \text{cūnijam vijuṅkiviṭṭa} \]
\[ \text{pēr amaiti.} \]
\[ \text{ēttanai nēram ēmāra} \]
\[ \text{ēmārīk koḷḷa muṭiyum? (78-79, 81-84)} \]

The deepest urge of man, however suppressed it may be, will one day break free.\textsuperscript{65}

\[ \text{collāmal koḷḷāmal orunāį} \]
\[ \text{ceppir kacintē ūrum. (85-96)} \]
Blood allegorically stands for the rushing out of suppressed sexual urges. The association of blood with menstrual flux and hence with sex is thus recalled.

The bite of the mosquito and its sound buzzing around the ears like an eagle circling over a corpse, and grating on nerves like a saw are described in graphic terms. The insertion of the mosquito's proboscis into the human body allegorises the sex act:

piñattai vaṭṭamiṭum kajukāy
.............................
aram koṇṭu irāvi,
veṛiṛṭai utalmaicai
kuriṣṭum mullira ital
tāvum vitameṇat tākka... (92, 95-98)

The inability of the mosquito-net to keep out the mosquitoes and the utter helplessness of the individual to protect himself from attack allegorise the intellectual control of sexual taboos on man's mind and the power of natural instinct to assert itself:

vaijyeṇga?
nulaintu viṭṭāl
valaikaṭanta
iṅgum
cila nulaintu
viṭṭāl tūṅka
vaijyeṇga? (104-110)
B. 2. a. (5) Symbolic Imagery

B. 2. a. (5) (a) Symbolic Images

A symbol is something that stands for and represents something else. It is derived from the Greek verb *symballein*, which means to throw together, to compare: this suggests that the idea of analogy between sign and signified was originally present. In literary theory, the word is used in the following sense: as an object which refers to another object but which demands attention also in its own right, as a presentation (Wellek and Warren 188-89).

In Ci. Mani's poems, symbolic images occur in "Mukkōṇam" (15). The argument in this poem is that the three aspects of time, namely, the past, present and future, constitute a continuum and are like the three sides of a triangle: "mukkālam mūgalla / oṛu — oṛe mukkōṇam ..." (13-14). The symbolic images of the seed, the star and the child are presented as transcending this time continuum.69

\[
\begin{align*}
mūṭṭīya vittu \\
palamaṭṭiṭṭaṇ tīṭṭaṇa; putumaiṭṭiṇ pirappṭiṭam. \\
miṇṇum viṇṃiṇ \\
ccūḍastaṭṭaṇ tāṇṇoli; varuvataṇ cinnam. \\
piranta kuḷantai \\
muṇṇōriṇ vāricu; putumapitaṇiṃ mūlam. (7-12)
\end{align*}
\]

Elements of the past and hopes of the future are both present in the symbolic images of the seed, the star and the child.

The idea of seed symbolising growth occurs in "Iru toḷḷi" (109). Seed becomes the symbol of all that is positive, constructive and creative in Nature. The seed is contrasted with the bomb. The bomb when buried in the earth, does not germinate or row into new life (like the seed) but in fact destroys life.70
kunțu vitaittēn
muḻaikkka villai.
kunțu vitaiyalla
vitaittatum muḻaippatarku... (1-4)

The gun, likewise, is contrasted with the stem, which when propagated grows into a new plant. The seed and the stem are symbols of the positive aspects of Nature and stand for growth and prosperity while the bomb and the gun are symbols of destruction and of man's inhumanity to man.

In "Narakam" (25-35), fire becomes the symbol of sexual passion. The liṅkam or the sacred phallus is seen by the protagonist as the universal symbol for sex. The immanence of this phenomenon is described by him thus. 71

civaniṅ ṃikaveliya uruvac
cilaiyatu uṣṭrttutal tāṅō?
kāyellām civaliṅkam
kaniyellām civaliṅkam (243-46)

Again in "Narakam," another symbol occurs towards the end. The plight of the protagonist who is caught between the sexual urge and the morals prescribed by society, is presented through the image of a worn-out rope adapted from Caṅkam literature. Aptaṭ Rakumāṇ comments that this phrase symbolises the pathetic condition of the protagonist (77): "tēypurip pālaṅkayiru / tāṅkavē tāṅkātu" (331-32). 72

In "Varum pōkum" (72-83), the town bus becomes a symbolic image, standing for the harsh realities of the protagonist’s life. The poem begins with the following lines which form a refrain repeated seven times in the poem: "kāṭaṭaikkuṁ iraiccūlūṭan / tavunpaskaḷ varumpōkum" (1-2, 85-86, 122-23, 165-66, 204-05, 251-52, 283-84). 73 The town buses arrive and depart with a deafening noise, grating the
cars of the protagonist. The repetition of these lines at various points add their own peculiar emphasis to the poem, according to Vallikkannaṭ (137).

While the town buses make a great deal of sound arriving and departing, the protagonist is forced to wait for his bus that takes a long time coming. They add to the despair of the already frustrated protagonist. At last, the protagonist manages to get into a crowded bus that sneezes at every step and shakes like a coughing tuberculosis patient:  

\[
\begin{align*}
\text{āṭikkoru muraivi tummum} \\
\text{calipitita fical eņčiŋ;} \\
\text{kacampitittulukkuvatupōl} \\
\text{tuṭikkirra paluṭtal;} \\
\text{.................} \\
\text{ēṭerīya kāṛōtu} \\
\text{ficālin perunāṛram;} \\
\text{kumaṭṭal (295-98, 301-03)}
\end{align*}
\]

The rickety bus thus becomes symbolic of the protagonist himself who suffers from asthma: "mūccuṭān puṇama / ūṭalariyā āsma .." (324-25).  

The town bus also contrasts with the aeroplane that appears at the end of the poem. The aeroplane which stands for a lifestyle inconceivable to the lower middle class, represents the unattainable hopes and aspirations of the protagonist. It thus becomes a symbolic image: "kēṭkēṛēn epvimānam / kilampum iraiccal / kēṭum xyanillai .." (339-41). The noise from the bus ("kāṭaṭaikkum iraiccal") is more overwhelming than the sound of the aeroplane taking-off.

"Tumpu" is a poem about one of the elements, wind which is tied down to a eg (49). The entire poem can be read as a symbolic allegory on freedom and restraint. "Mittu" is another poem that achieves a symbolic significance (Mittu,
"Tamilp putukkavitaikajil patjimañkaj" 217). In this poem (173), the persona's act of reclaiming a view of the whole undivided sky, segmented by the bars at the window is symbolic of the redemption of Nature (Muttu 284).

B. 2. a. (5) (b) Archetypal Image

An archetype in poetry is "any idea, character, action, object, institution, event or setting containing essential characteristics which are primitive, general and universal rather than sophisticated, unique and particular" (Friedman, "Archetype" 48-49). Archetypes in poetry are usually "basic, general or universal patterns of one sort or another" (48). Northrop Frye in "Blake's Treatment of the Archetype" states that "By Archetype I mean an element in a work of literature, whether a character, an image, a narrative formula or an idea which can be assimilated into a larger unifying category" (qtd. in Friedman 49). M. H. Abrams mentions the Paradise-Hades image as one of the archetypal images to be frequently traced in literature (224).

In "Kukai" (17-18), the picture of a beautiful, scenic place resembling the pristine garden of creation is presented. This is a paradise where man and woman discover each other, explore love without inhibitions and come together (lines 20 through 42). The passage mentioned is evocative of the garden of Eden where love reigns.77

ceñru mañanta valimuñjivil
ānantak kāti:
atuāŋ neñcariŋ viļeci
tālaiyillā tātamillā
tēgilamaik kātu;
mulaiyillā nuvivillā
mōkavejil tirātu.
pullitaj mēliru kālin naṭappu (21-28)
The feelings of love and passion between man and woman in their pristine state is presented in the lines that follow:

piṟanta mēgiyul uḷḷat tuḷippu;
kanṭatu paccai, kēṭatu koṇcai;
ellēm accam allau iecai.
vaṇṇak karunakulai:
peṁmaiyiṇ pörvai,
āṇmaiyiṇ tōkai. (29-34)

The love between man and woman is also an archetypal subject:

vājaiyē tenṇul,
yauvaṇa criṃṇe nilavu.
inḵum aṅkum
iṅpam
ciṅṟiṅpam, pĕriṅpam. (38-42)

Here, the paradoxes in lines 38 and 39 attempt to capture the complex emotions involved in male-female relationships.

The poet locates this garden of Eden not in the world of phenomena but in man's mind or "maṇṇakkai" (18). The way to this garden has been long forgotten by man. In other words, man has strayed from his innermost self and his original state of purity: "uḷḷē nuḷaintu naṭa," repeated in the beginning (line 4) and in the end (43) of the poem, calls for a return to the original state of glory forgotten by man:

muṇṇalai pōṇatu pōtum. nil;
pīṇṭāl tirumpu, tirumpi naṭa;

puṟakaṇṭita vīṭukkuļ,
ciḷantiyiṅ pukāḻattil
niraintita pālamañamāy

puyaliṭaip pukaiyāka
eḷṟkāci pulagākum. ... (3-4, 12-14, 16-17)

That the original and pure state of man remains distant in time and space and thus unattainable to the modern man is hinted at in the phrase "puṟakkāṇṭita viṭṭu" (12). It establishes a link with the earlier mention of "kumarik kaṇṭam" (10) or the lost continent of Lemuria that now lies submerged in the Indian Ocean. Archetypal setting (paradise) and archetypal subject (love between man and woman) constitute this poem.

B. 2. a. (5) (c) Association of Ideas

Caroline Spurgeon in *Shakespeare’s Imagery and What It Tells Us?* in the chapter titled "Association of Ideas," notes the tendency in Shakespeare "to have a similar group of ideas called up by some one single word or idea," which according to her, "is a very marked feature of his thought and imagination." She points out that the "thoughts, views, images and clusters of ideas," first expressed in poems, are worked in fuller detail in his plays (186). There is also a tendency in him, "to group repeatedly a certain chain of ideas round some particular emotional or mental stimulus" (195).

Such association of ideas can be found in Ci. Maṇi’s poetry. Whenever Ci. Maṇi describes the delicate footsteps of women, he singles out one particular aspect, that is, the appealing to and fro movement of the braid or hair falling at the back. In fact, any description of a woman's gait is accompanied by a picture of the braided hair swaying attractively at the back. It occurs in "Narakam" in the following lines: "toṅka viṭṭa kutiraivāl / muṇṇum pinnum naṭaiyōtu / icaintō yacaintu ..." (18-20). In "Varum pōkum," the protagonist imagines himself in the beach with his
fantasy woman. The gentle movement of her braided hair with every footstep she takes is presented thus:⋯

carrē

mikaccarrē tayaṅkip piṅtaṅki

iṭṭa aṭikkum etutta aṭikkum

icaintē aṭum caṭaiyalakai. . . . (206-09)

The same association of braided hair moving in tandem with footsteps occurs once again in "Piṅgal" (III): "naṭakka muṭiyāmal naṭanta pōtu / aṭakka muṭiyāmal acaintaveṅ nēṅcāy / nilaṅkka muṭiyāmal acaintatūn piṅgal" (2-4).⋯ Only in "Pētai" (161), does the braid swaying gently at the back is picturised without any reference to the gait: "piṅpurām acaiyum piṅgal onrāi/munpurām kiṭṭtināl caṭai onrū" (3-4).⋯

Ci. Maṇi also identifies the dot on the forehead of woman with the point of focus of eyesight, drawing the attention of men. Such an association of the dot with the focal point of eyesight occurs in "Narakan": "mācīl tiṅkaḷ neṛṇiyilē / nāḷvar nōkkāṅ kuvitūrkkā / vālaṁ tilakam onṛṭtū . . . " (264-66).⋯ The same ideas are repeated in "Varum pōkum": "neṛṇiyil poṭṭāka / mukatāi nōkkīṭṭu . . . " (221-22).⋯ As the dot becomes the central point of the forehead, so the vision centres on the face.

Also, the image of the mosquito and the pimple are often associated with lust. In "Narakan," the protagonist’s ever-increasing sexual desire is associated with the breeding of mosquitoes in a slush: "cakati kiṭṭitā kocuvāy / vaṅcīk kulaiyaip perukkap perukka . . . " (6-7).⋯ In the same poem, lust is likened to over-sized pimple or "vimmīya parukkal" (221-22).⋯

In "Kocuvalai" (53-56), which is an allegory on the awakening of sexual desire, the awareness of one’s sexuality during adolescence is allegorised by the arrival of mosquitoes during sunset. The suddenness of the arrival of mosquitoes is likened to the abrupt breaking out of pimples: "tiṛṭeṛru / vāriyiraitta parukkal pōlat /
tōntiqa vintai ēnna?" (50-52). The association of mosquito with desire is once again emphasised when the reason for mosquitoes biting humans is given as love: "kātālītu vantu kāṭikkum / kocuvait tatuppatu ēnō" (66-67). Thus the link between mosquitoes, pimples and lust is established.

B. 2. a. (6) Concrete Poetry

Concrete poetry is defined as "a mode of graphic art, employing graphemes of a given language and selected typeface, used by themselves in clusters, morphemes, words or phrases, and so patterned that an evocative or witty reading of an otherwise minimal utterance may result" (Hollander 927-28).

The Princeton Encyclopedia mentions "type poems," "typewriter poems" and "object poems" of this class and points out that a concrete poem, if read aloud, will not yield up its heart because no picture will yield up its heart to oral reading (928). It cites E. E. Cummings's poem #1 from 95 poems (1958) as an example of the vehicle being literally trooped into the tenor:

I(a
le
af
fa
ll
s)
one
1
iness

Loneliness contains the single leaf fall, its emblem. The vertical format of this poem graphically represents the dropping of the leaf and discovers hidden "ones" in the words (928).
A similar technique is adopted by Ci. Maṇi in "Kavi araṅkam" (57-59). The first 26 lines of the poem are presented in the format of advertisements, apparently advertising the quality of certain brands of clothing. But the poet is in fact drawing attention to the difference between traditional Tamil Poetry (marapuk kavitai) written according to the established Tamil prosody (yāppu) and Tamil New Poetry (putukkavittai).

Tamil poetry conforming to traditional standards is described in one advertisement as cloth bearing the "marapu" seal which carries with it the assurance of quality. Another advertisement attempts to build up the brand name of "yāppin" which apparently sells pure cotton dresses. "yāppin" dresses are designed by the "marapuk kuḻu" which knows how a person should look.

The "putumai" brand standing for New Poetry in Tamil advertises the fashionable clothes of the times which add to one's individuality ("taṇittammai") and come in a variety of textures and materials. The advertisement format of lines 8-16, selling the "yāppin" brand is given below.\textsuperscript{92}

\begin{center}
avarukkut teriyum
verriyin irakaciyan!

aiyamegga:

yāppin *

yüyaparutti

āṭaikaje !!

*niṅkal eppaṭit tōgramalikka

vēṇtum eppatarinta

marapuk kuḻut tayärippu.
\end{center}
B. 2. b. Literal Images

Imagery is a term used "to signify all the objects and qualities of sense perception referred to in a poem or other work of literature, whether by literal description, by allusion, or in the 'vehicles' of its similes and metaphors" (Abrams 86). Images of literal description usually present an action or paint a picture. Cutantira Muttu in his thesis records the incidence of images of literal description in Ci. Maṇi's poetry ("Tamilp putukkavitaikalil paṭṭimaṅkal" 195). He considers the literal image a noteworthy feature of Ci. Maṇi's poetry.

Taking up for study the literal images of Ci. Maṇi, he states that it is a special feature of his poetry (134-36). He cites in particular the two poems, "Narakam" (25-35) and "Varum pōkum" (72-83). He points out that descriptive images are used as a narrative technique in his poems, as also for the purpose of satire. The adoption of an archaic literary style in his description of modern women in "Narakam" helps in achieving a satirical effect. Cutantira Muttu quotes the following lines from "Narakam":

nāṅku viralkuti yiṭṭayiv
vāṅṭuc ceruppanintu,
cēlait talaippai pāṭṭam viṭṭu,
įṭavalamāy maruṅkacaittu,
cōril cōrveluppum
kōtai nīḷam araiyākkit
toṅka viṭṭa kutiraivāl
muṇnum piṅnum naṭaiyōtu
icaintē yacaintu vāvenakkai
acaīttē yalaikka valaṅcellum
paiṅkoṭi niṟaiyarum terukkal ... (12-22)
The following passage from the same poem "Narakam" gives an indication of the evocative power of the literal image. The echoing sea and the vast stretches of wet sand come alive in this description of the sea shore:

\[\text{marinā maṇarpāppil} \]
\[vārattīl ējumūrai \]
\[mālai kilarum \]
\[mālaip polutil \]
\[amaiti tētic cenjāl \]
\[etirolikkum kaṭalōram \]
\[kaṟumūra maṇalveliyil \ldots (23-29) \]

The description of a stray dog suffering in the tropical heat of the noon in "Pāvam" is remarkably vivid and meticulous in detail (43-46). The gutter is the only source of water for the dog that salivates profusely. It rolls on the ground near the gutter to cool itself. Getting up with grains of sand stuck to its body, it hesitates to put its paws on the hot ground but hobbles away quickly.

\[\text{ṭrappacaiyulḷa cākkaṭai pāṭavuṭan} \]
\[cokki \]
\[vāyil nirūrak kutittu \]
\[kuḷumaikkku talaiyai muṭṭi \]
\[uṭalai vaḷaṭṭtu niṭṭip puṟaṇṭu puṟaṇṭu \]
\[cuṭumaṇṭ oṭṭiya uṭalōṭu eḻuntu — \]
\["pārakkak koṭṭuttu vaikka villaiyē"— \]
\[nontu, eṭṭutā kālait tirumpat \]
\[taṟaiyil vaikka maṇamiṅgir \]
\[vēṟu valiyiṟi \]
\[nālu kāḷil noṇṭi vēka \]
naṭaipōṭum anātai
nāy onṟu. (7-19)

"Varum pōkum" presents convincingly descriptions of young men and women who are conscious of their own appearance and hence up-to-date with the fashion of their times. Wearing Terylene® shirts, sunglasses and branded shoes, these men represent the height of fashion.96

pirilkiṭṁ [Brylcreem®] iṭṭuvāri
eḻilparavak kalaittamutįiyum
ṭeriṇiḷil catṭaiyum
ṭerivullil peṇṭṭum
kālil ampāciṭarum;
veyilāṅka viḷiyeyṟu
vaṅcīṭāṅkak kaṇṇāṭiyum... (26-32)

The women are equally concerned with their looks. They bathe in water scented with eau de Cologne. They wash their hair with shampoo and style it with the help of fragrant oil.97

ōṭikolōn nirvārttu
narumcāmpu nuraiyalampi
miṇviciṟi muṇṇinṟu
ponkuḷal acaittulartti
eḷileṇṇai kuḷaittuṭṭi... (39-43)

Cutantira Muttu in his thesis comments on the introduction of certain English words into these descriptions (135). These words have entered the popular language and are therefore part of spoken Tamil. He points out that this device of mixing English words with an apparently literary style has become the favourite technique with many Tamil New Poets.
Literal images are once again used in "Varum pōkum" in an exquisite passage describing the lover's tender feelings expressed through little acts of love. The lover scoops water from the sea and carries it in his palms to pour it gently over his ladylove's hair; he sprinkles the shiny, wet grains of sand on her body; he fetches for her tender coconuts and admires the gentle movement of her throat as she drinks the coconut water.

kuṇintu kaikuvittu
mukki alaiyeṭuttu
kuḷalukku úṭṭa;
kuḷirūrum miṇmiṇi māṇalai
maṇamniṇaiya vāri vāri
mēṭi niṇaiyat telikkka;

..................
cīrkkai tūkkit talaitükki
itāloṭṭik kuṭikkak
kuralvalāi tatti tatti
kuṭippataip pārkkka. . . (230-35, 239-42)

Literal language is put to use to achieve a satirical effect in the poem, "Pāu ivvālavanu tāṇā?" (119). The persona in the poem explains the philosophy of life-force to a Tamil film director thus:

kuti āṭu curṟu
miti kuttu kurainil

muṟai maṇamutal etaiyum
maṇai kāṭē, kajarru;
taṭai etuvum vēṇṭām (15-19)
The director entirely misses the significance of the philosophy and dismisses it as a mere re-statement of what has been practised in the love scenes of Tamil movies for long.

C. Functions of Images

C. 1. As Central Imagery in Poems

C. 1. a. Key or Central Image in "Varum pōkum"

Commenting on the discovery of theme images in certain plays of Shakespeare by Caroline Spurgeon, C. Day Lewis remarks that this "discovery that often a theme image can be found in a play, repeating itself through a number of variations, will be of greater importance when we come to examine the process by which a poet deploys his imagery: the theme image in dramatic poetry, has a close affinity with the key image out of which the pattern of a lyric or contemplative poem is often spun" (The Poetic Image 47). Lewis also talks of "certain key images (in poems), which, recurring at intervals, bind together the whole work and provide, as it were, imaginative cross-references . . ." (83).

The Princeton Encyclopedia also mentions the "central" or "unifying image" in a poem, through which the poet develops a sustained analogy that serves as the core of his poem (Friedman, "Imagery" 366).

Such "central" or "key" images are to be found in "Varum pōkum." Since the poem is a first person account of the experiences of a middle-aged protagonist returning from office, it presents, at intervals, images which are derived from the world of a working man. These images may be referred to as 'office' images. The tiredness associated with a man returning from office after long hours at the desk doing paper-work is evident at the very beginning, when the protagonist describes the people at the bus stop.
panipurintu mikak kaḷaittu
maṇaiṅkēka vālijēti
vērvaittuḷi pallilikkac
cōrvōṭu uṭalvalaṅittuc
cuṟriṅiṅkum orukumpal. . . . (3-7)

The back-breaking nature of his clerical job, which is the reason for his
tiredness and exhaustion, as also his impoverished state, is stated explicitly in the
following lines:

panāppaiyil paciyēppam

vālvu meḷra mukam
clumpu muṅintu viṭum
caṇiyaṇ ēluttu vēlai
aṅati
cāvōṭu cati. (256, 261-65)

Files and papers, associated with office work, are employed as analogy twice
in the poem. The town buses, failing to arrive in time, however keep adding to the
huge crowd at the stop, like files piling up on a table:

varukinaṇ civappuvaṇṭi
poyttup poyttu
mēcaimēl kaṭṭēnāk
kuvikkiṅatū kumpalai. (88-91)

Thus, the clerk in him sees the huge crowds at the stop as files being piled up on a
table.
Continuing this 'office' imagery, the protagonist suggests that his own life has gone awry through the image of "papers in disarray like unkempt hair".\textsuperscript{103}

mutumai,
varumai,
cırumai,
näyväl mutuku,
cıvāta talaiyākak kalaintu
citārik kiṭakkum tālkāṭ,
ippiraviyil vijivillai. (311-17)

The image of papers in disarray is symbolic of the life of the protagonist himself. It takes us back to line 263 ("caniyan eluttu vēlai") and his dissatisfaction with his job.

The reference to salary occurs twice in this poem. The protagonist describes an expensive, perhaps, an imported car as having swallowed in one breath the income of a lifetime for many: "palar vālñaḷ mulutulaittup / peṟuṅkaṟa varuvāyai / orumucel viḷun̄kiyakār ..." (17-19).\textsuperscript{104}

The second reference to the paltry monthly salary of the protagonist occurs towards the end of the poem: "nāḷum vaḷarum makanpōṭum / paḷaiya caṭṭai mātaic campaḷam," (318-19).\textsuperscript{105} Here, the ill-fitting shirt, perhaps several sizes too small for his growing son, aptly picturises the meagre salary that can hardly suffice for the growing expenses of a large family of nine children.

The 'office imagery' is continued in a reference to a comely woman with beautiful, well-shaped fingers. She is described as having 'typist' fingers: " — o avāḷ anta ṭaippist / viralkaḷ ..." (183-84).\textsuperscript{106}

Other than the office imagery, there are two references to the aeroplane in this poem. In the first reference, it serves as an analogy for youth, and its noise for
the laughter of young women. The second reference occurs towards the end when the aeroplane becomes a symbolic image: "kēḻkiṟeṇ eqvimāṇam / kilampum iraićcal. / kēḻum payanillai . . ." (339-41). The aeroplane which stands for a lifestyle inconceivable to the lower middle class, represents the unattainable hopes and aspirations of the protagonist. The noise made by the aeroplane ("kilampum iraićcal") reinforces the din and the roar of the bus stand ("kātaṭakkum iraićcal") which represents the reality of his life.

C. 1. b. Key Images in "Narakam"

The key image in this poem is that of fire burning and its intolerable heat. This fire is the fire of passion that is felt intensely by the young, unmarried protagonist. The first reference to fire occurs when the young man longs for the company of some female friend of his who studied with him in times past:

pōṇa yukattil
paṭṭita tōli
evāḷā vatorut
ū
varamāṭ tāḷā? (131-35)

The final /u/ sound in "evāḷāvatorutti" is elongated to "ū," to express the fire of his passion.

Again, the laughter of the young women at the cinema has the effect of setting on fire, his navel, spine and brain:

itaṭtarum cirippoli
untic culikkut ūyittu
mutukut taṇṭai eriyavittu
mūlai nejivai nērākkum

cūlaiyāt takikkum cūţāl. (I37, I40-43)

The implicit comparison of lust to a lamp that burns forever without needing any fuel or assistance occurs in this poem. Even bathing or applying sandal paste cannot cool down the body that burns with this fire:

untātu neyyārt tutavātu tāţēriyum
nantā vilakkiy netuńcūtu
kulippīyum cuţumē kulircāntam
telippīyum cuţumē. (224-27)

Further, the protagonist sees the woman in his neighbourhood as a lamp: "etirvītuk kulaviţaku, / atī rāti rāpputir" (257-58). Aptul Rakumā comments on this line (258) in Putukkavitaiyil kuţiyyu. This line which should read as "atīrāt tirapputir" signifies that the lady in the neighbourhood is an enigma to the young man. But the words have been split to read "atī" (or "that fire") and "rātū" (or "fire of the night"). The fire of lust is thus indicated in the way the words are split in this line. Besides, another reading "tirātū" suggests that the fire of lust does not easily die out (I13).

The idea of burning is presented again in lines 295-96, when the protagonist compares himself to an insect in the hot sun. Sleep eludes him at night and he tosses and turns in his bed, much like an insect struggling in the hot sunshine: "erikkum veyilatańi / tuńkkum enpi łatay. . . ."

The fires of Hell that stand for sexual passion are implied in the following lines: "narakam / perunarakam" (303-04). The link with the title of the poem and the theme of frustrated sexual passion is thus established. This idea is further elaborated in the following lines:
pakal paññirantu maniṇīy
iravu paññirantu:
narakaṇ̄p pakal, perunaraṇa
iravu ettaṇai ettaṇai?
aiyō! (312-16)

The above passage evokes the heat of the merciless blazing sun at noon in the tropics and by implication the fire of passion.

Several references to heat occur in this poem. In fact, the idea of fire, heat and burning permeates the whole poem. The very first reference to heat occurs in line 62 when the young man describes the women venturing into the waves as warming up the sea: "kaṭalukku vemmai yūṭak / kijakkē atipayamtu / alaiyai anaikkaviṭṭār" (62-64).\footnote{15}

The second reference to heat occurs in line 211: "cevvariyaḷ cuṭumuviyāḷ / aṟaiyai valam vanteṯ."\footnote{16} The third reference occurs in line 289 when the protagonist refers to his "cuṭuviṟaḷ" or burning finger. There is also a single reference to "ulai" or stove in a metaphorical description of the Indian society (89-90).

Other than the recurring references to fire, burning and heat, organic images also recur in this poem. There is the image that compares lust to the kick of the foetus in the womb (162-65). The increase of sexual desire is compared to vaginal expansion in lines 214-17.

C. l. c. Key Image in "Paccaiyam"

"Paccaiyam" is a long poem (246 lines) written as a retort by the poet to the charge that his writings are obscene in nature (95-103). Even though emotionally charged in his denial of the accusation, the poet constructs a deliberate, rational structure in six parts that presents his views convincingly. Part I exposes the
hypocrisy of those who make these charges. Part 2 emphasises the independent nature of a work of art, distinct from its author. Part 3 presents the commercial culture of the modern world that sells sex and glamour. Part 4 points out the deification of the stars of the cinema world. Part 5 is concerned with the lack of scientific temperament and humane outlook transcending the barriers of caste and race. Part 6 contrasts the subjective and the objective outlooks and points out the importance of the latter.

"Paccaiyam" contains images predominantly of the eye ("kāñ", "viḷi"), of eyesight ("nōkkū" and "pārvai") and the act of seeing ("kāṅpātu"). Visual images of light also occur in this poem. The profusion of images linked to sight and seeing is because of the dichotomy between what is and what seems, that is, the real and the apparent.

The eye is used as an analogy in at least two instances in the poem. In the first instance, the nipple in the breast is seen as the eye that is raised skywards: "mūṅnōkkum irumulaika / kaṅkāmpu mukamūkki / vāṅnōkkki akammulara . . ." (3,74-76).17 In the next instance, the poet sees himself as the dancing peacock with its plumage of eye-like feathers: "viḷinikar tōkai / pūtāṭak kuḷaiyūm, pārvaivi" (5, 173-74).18

Images of sight and seeing recur at several points in the poem. The very first image presents a metaphor wherein the act of ogling by hypocritical men is juxtaposed with the act of drinking tender coconut water: "vālai īḷāṅraī vāyviḷiyāi/vāri pārvaum ivarkal" (1, 5-6).19 There is a three-fold comparison in this metaphor. Youth is seen as tender coconut water, eyes as mouth, and the act of ogling as the act of drinking coconut water.

The next image is that of the eye that takes in the beauty of the female form boosted by the high-heeled sandals:120
A similar image of eyes following a female figure is presented in the lines below: "ṭiraivar [driver] kaṇaṁ munāţiśum; / viḷiyōriṁ penṇāta / viḷiyōriṁ penṇōţi . . ." (3, 102-05).\textsuperscript{121}

The explicit comparison of seeing to eating which occurred in lines 5-6 is repeated in the following lines: "'ṭāḷikkoṇṭ ṭuṇṇak kāmam / kaṇivīt tuya nōkka . . ." (3, 92-93).\textsuperscript{122} Again, the hypocrisy of men who look at a woman with sex in their mind, even while preaching morality is picturised thus:\textsuperscript{123}

\begin{itemize}
\item talaippu cariyavum
\item mulaippu teriyavum
\item nākkilē pātam
\item nōkkilē kūtal. (3, 110-13)
\end{itemize}

Images are also used to explain various perspectives or the different ways of seeing things. The poet asserts that he does not merely see the dog in the unsculptured stone but can discern both stone and dog together. This image explains that the poet has the narrow as well as the broader perspective:\textsuperscript{124}

\begin{itemize}
\item kallinnāy kānum palakkam
\item ennakkumkai vanta kalaiyā?
\item nāḷkallum nāyum orunikē
\item kāṇpavaṭ; kāṇkiṟcēn. (5, 153-56)
\end{itemize}

The connection between one’s outlook and what one sees is established in lines 175-78. The bee sees only the flower garden; the cows, the green field.\textsuperscript{125}
tēṇi käṇpatu malarvaṭam;
ānirai käṇpatu pacuntarai.
käṇpatu nōkkaic cāṁtatu;
unmaï. (5, 175-78)

The poem ends with an image to explain different perspectives. From the shore, the horizon appears as an arc. But in the midst of the sea, the same horizon seems to be a complete circle. Thus, with the change in the observer's position, the view changes completely: "toṭuvaṇam / karaiviliyil araivaṭṭam; / käṭalnāṭuvil mujuvaṭṭam" (6, 244-46).\textsuperscript{126}

Other than the images of eye, eyesight and different ways of seeing, images of the play of light also occur in this poem in a sustained manner. The first reference is to sunlight which cannot be blocked out by anyone. There is an implicit comparison of creativity to sunlight in this image: "katirolīkkku māraippillai; / katirolīyil paccaiyilai, / paṭāikkimēn paccaiyattāl" (2, 39-41).\textsuperscript{127}

The second reference is to objects that glow such as fish and flower. The fish that is caught glows in the net; the flower from the garden brightens the garland. Likewise, reality too is transmuted and illuminates art:\textsuperscript{128}

{oḷīrum, kaṭałil vaḷarvatu}
{vaḷaiyil; vaṃattil malarvatu}
{caṭattil; naṭappil nikalvatu}
{paṭaippil. (3, 54-57)}

The third reference to light occurs in Part 5. Humane thoughts and a humane outlook are not fully developed. Hence, we are in the evening of man's social consciousness, which will flower in the space of a generation.\textsuperscript{129}

orucila talaimuṟaitāg.
kulumarṇa maṇappārva
ataṅkul kiṭṭivitum.

malarmana vilijilitu
kuļittular kuḷalmicai

oliṅkatir niramālai. (5, 219, 221-22, 225-27)

The hairlocks set to dry after bathing stand for the darkness in man's social consciousness, while the bright garland of flowers on the hair, bright as the rays of light, stand for the humane spirit set to blossom in times to come. The eye of the mind (seen as a flower) perceives the bright garland set against the dark hair as a sign of better things to come.

C. 2. Image as Poem in Ci. Maṇi

This section is dealt with in detail in Chapter IV, A. 2.

D. Image along with Allusion and Word-Splitting as Techniques in Ci. Maṇi

D. 1. Allusion and Images

Allusion is defined by the Princeton Encyclopedia as a "tacit reference to another literary work, to another art, to history, to contemporary figures, or the like. Allusion may be used merely to display knowledge . . . (or) to appeal to a reader or audience sharing some experience or knowledge with the writer; or to enrich a literary work by merging the echoed material with the new poetic context" (Miner, "Allusion" 18). Allusion differs from mere reference, because it is tacit and fused with the context in which it appears.

According to Miner, the technique of allusion requires the following: (1) an established literary tradition as a source of value; (2) an audience sharing the tradition with the poet; (3) an echo of sufficiently familiar yet distinctive and meaningful
elements; and (4) a fusion of the echo with elements in the new context. The need for
this poetic technique is explained thus by T. S. Eliot in "The Metaphysical Poets":

Our civilisation comprehends great variety and complexity and this
variety and complexity, playing upon a refined sensibility, must
produce various and complex results. The poet must become more and
more comprehensive, more allusive, more indirect, in order to force, to
dislocate, if necessary, language into his meaning. (Norton Anthology
2.221).

David Daiches points out the real novelty of T. S. Eliot's technique. There is a
deliberate elimination of all merely connective and transitional passages, a building
up of the total pattern of meaning through the immediate juxtaposition of images
without overt explanation, and oblique reference to other works of literature in
T. S. Eliot's poetry (Norton Anthology 2.216). Such references are in the form of
distorted quotations and half-concealed allusions to poets and dramatists as also to
works of history, anthropology and philosophy and to the operas of Richard Wagner
(Norton Anthology 2.217).

Ci. Maṇi's poems also contain such quotations and allusions to other poets,
especially those of the ancient times. Vallikkanṇan refers to this technique of
Ci. Maṇi in glowing terms (104). Following the giants of modern poetry, Ci. Maṇi has
successfully used this technique in his poems.

Ci. Maṇi himself refers to this technique in a brief foreword titled "Oru
takaval" in his collection Jtvavarai. He points out the technique of using phrases and
lines from ancient literary works adopted by T. S. Eliot in The Waste Land. This new
technique was immensely useful to him in the following ways: in tightening the poem
and in presenting the past and the present either in comparison or in ironic contrast:
"oppittō muraṇṭāṭṭiyō kāṭṭuvatu...."
Ci. Mani states that he has adopted the same technique with some minor changes in many of his poems, especially the longer poems in the collection. The old literary works alluded to, through phrases and lines, with or without quotation marks, include Kalittokai, Kamparâmâyânam, Civaka cintâmani and Tanippâtal tirattu. The phrases and lines alluded to are at times changed or distorted, or are presented as in the original, according to the demands of the context. This technique is aimed at producing certain specific effects. Ci. Mani, however, does not elaborate on these effects, leaving the reader to find them for himself and derive enjoyment.

Distortions of famous passages occur in "Narakam" (25-35). While presenting a description of the commuters inside an over-crowded city bus, he lists the various types of people and their differing attitudes. An echo from Kamparâmâyânam is heard in the following lines from "Narakam": "poyyôvequm ìlayiyoù / aiyôvequm arumpunar" (183-84). The original lines are descriptive of the beauty of Râma and Sîta: "aiyô ivan vátiyenpatu oralijâ aliakutiaiyân / poyyô enum ìlayâlotum ìlayiyâqoîn pômân." The application of phrases describing the principal characters of an epic to commuters in a city bus is arresting. The effect of ironic contrast is deliberately exploited here and in the following examples.

A half-concealed allusion to a kural occurs towards the end of the same poem: "puñarcci marattal ìrì / puñavolukkam uyiqium òmpî . . . " (316-17). Even though the protagonist is unable to overcome or forget his sexual desire, he still leads a chaste life. The allusion in line 317 is to the kural from atikâram "Oługkâmûtâimai": "olûkkam vilûppam taralân olûkkam / uyiqium òmpap patûm" (4, 1). According to this kural, those of good conduct would be rewarded; hence it is essential to put virtue above life. The protagonist's situation who follows this kural in letter but not in spirit is obviously ironical.
Several types of allusions are listed by the *Princeton Encyclopedia* (Miner, "Allusion" 18). They are topical, personal, metaphorical, imitative and structural allusions. The metaphorical allusion is more complex in function and richer in interest and meaning. This technique uses "the echoed element as a vehicle for the poetic tenor it acquires in the new context (e. g., Dryden's allusion to *Aeneid* 5 and 6 in his poem to Oldham expresses through metaphor the relation between himself and Oldham and also between Roman and English cultural values)" (18).

Metaphorical allusion occurs in lines 295-98 of "Narakam," when the protagonist is unable to sleep and consequently tosses and turns in bed. He likens his plight to that of an insect struggling in the hot sun:335

\[
\text{erikkum veyilatañil} \\
\text{tuñikkum enpilatåy} \\
\text{ippatiyum appatiyum} \\
\text{tavitavittu mayañkavum} \ldots (295-98)
\]

The analogy of the insect in the hot sun is a direct allusion to *kural* 7 of the *atikaram* "Anputaimai":336

\[
\text{enpi latanai veyilpölak käyumë} \\
\text{anpi latanai aram. (8, 7)}
\]

Just as the hot sun burns the insects, the unfeeling and the loveless are decimated by Dharma. The allusion to this *kural* is through the key words "veyil" and "enpilatu."

The effect produced by this metaphorical allusion is one of irony, because the protagonist is being punished for love and not for the lack of it as the *kural* warns. The technique of allusion in this instance also serves to throw light on the plight of the protagonist.

Another metaphorical allusion occurs in "Narakam." As Aptul Rakumâŋ points out, it is an allusion to a phrase from Cañkam literature (77). The protagonist in "Narakam" is caught between the sexual urge and the moral code imposed by
society. This makes him feel weak and worn-out like a frayed coir or rope that could give in any moment: "tēyurip pajaṅkayiṟu / tāṅkaḷē tāṅkātu" (331-32). This metaphor from Caiikam literature succinctly sums up the hopeless condition of the protagonist. This metaphorical allusion blends totally with the new context and achieves a symbolic significance.

Imitative allusion also occurs in Ci. Maṇi's poetry. Imitative allusion can be either specific, generic, parodic or a combination of all the above; that is, synthetic (Miner, "Allusion" 18). In "Narakam," the archaic Tamil language and the style of classical literature are used to drive home the contrast between the culture of the past and modern civilisation. The ludicrous behaviour of modern human beings rushing into the bus, pushing and shoving each other while boarding it, is highlighted by the rich classical language and style of ancient Tamil literature.¹³⁸

cūṭakat taliṟkkai māṭarōtu

cikarē pēṭikai maintarum

ūṭura nerukki yēga

cēvalē mūrṇē pōrum, illai

peṭtaiyē mūrṇē pōrum, illai

varicaiyē naṭrēn pōrum, ēru vorum

tēṟmatē tēṟiṟallāḷi yavarē

teriyak kañṭār? (172-79)

The effect achieved here is that of mild satire, mixed with humour.

The listing of the various types of commuters in the bus is striking, not only because of its verisimilitude, but also in the crisp turn of phrase, influenced by the best in Tamil literature: "kāḷmitippaṇa karampiṭippaṇa / tōḷitippaṇa mayiruḷippaṇa" (181-82).¹³⁹ Cu. Araṅkaṟaṟu opines that the words, phrases and even the cadence of ancient literature are exploited by Ci. Maṇi for the purpose of satire (288). He cites lines 181 through 187 of "Narakam" in support of his view. The incongruity between
the language adopted and the subject at hand is striking, as in the following instance:
"kalainta majaïyula; maaïinta pûvu1a; / tâñkiya cênkai tâlaiykan mêlû1a; / olitta
vâlaiyula; õynta virâlula . . ." (189-91).

In "Paccaiyâm" (95-103), the direct allusions are set off by quotation marks, especially in part three of the poem. The sexually explicit allusions run into whole stanzas and satirise modern society's obsession with sex. The following allusions from part three provide instances of ironic contrast and satire. Terylene, the translucent synthetic cloth popular with the masses, is described as "maintar
vituppu1a / . . . / nailaks ñerîñî" (78, 81). The quote in line 78 is from
Kampañârûyûam. "maintar vituppu1a nökkum" (qtd. in Tamil Lexicon. 7574).

The rowdy young men who smoke and whistle at women, tease and harass them, are presented with a line from Civaka ciïtî1a11i "nâttalaiñativîlîk kùttotu
kuyîrara" (qtd. in Tamil Lexicon 2214).

'nâttalai mâtîvîlîk
kù'totum pukaiyotum
tõli1î aru1lçeya
nâ1îtum ñlaiîar. (82-85)

Topical allusion occurs in the poem "Aţakkâm" (180). The poet alludes to the death of Âtmânâm, another poet of the New Poetry movement. The poet states that the man was more important to him than his art and asserts that his poems themselves can never take the place of their creator.

âtmâ nâm,
nînq mukkiyam ñpakkû1,
uç kavitaikalai vi1a. ivai
eppîotum inukkum; ängál
unakkû patîlyâkâtu. . . (1-5)
As the poem is about the sense of personal loss, it can also be considered an instance of personal allusion. There is a play on the word "اتاکاکا" which signifies both "burial" and "content," and also on the name "اتم‌نام" which is spelt with a space in between as "اتما نام".

D. 2. Images and the Technique of Word-Splitting in Ci. Mani

Marjorie Boulton in *The Anatomy of Poetry* considers concrete poetry to be "the most freakish field" of poetic exploration in the present times. She also points out that "many poets use bits of typographical effect; for centuries poets have occasionally used italics for emphasis. Adrian Mitchell uses capitals and once uses letters going downwards to spell 'downstairs.' Roger McGough sometimes jumps words about the page for special effects. E. E. Cummings splits words, arranges them oddly and uses special styles of punctuation" (204-05).

The technique of splitting words and arranging them oddly to suggest various meanings is adopted by Ci. Mani in many poems. In "مینی‌یوکام" (I22), the very first words of the poems are split thus: "کانی تتویش‌تاف / مینی‌یوکام" (I-2). The word "کانیتتویش‌تاف," when read together meaning "it is born," is split separating the "کانی," suggesting the malevolence of Saturn or کانی that will characterise the new age that is born. As Boulton writes, "words mixed together, repeated, arranged in permutations, dislocated, suggest various relationships, resemblances, possibilities" (206).

In "الایپو" (I28), India is presented through various metaphors as a field with overgrown weeds, as a thoroughfare and a house that is littered, and as a well full of slime. This picture of disorder is presented typographically by splitting words and joining them at the wrong places: "کالاپور / لینتویش‌تاف" (I-2), "کوپپاکی / وینتویش‌تاف" (4-5), "کیلامنی / رینتویش‌تاف" (7-8), "کیرمی / کنتویش‌تاف" (10-11).
In "Maṇakkaṇakku" (131), the differences of opinion between scholars who accuse each other of ignorance is presented through a typographical effect: "tamilar nāmakkut teriya villai / tamiḻ eḻu / ta" (6-8). The word "ejuta" is spaced out, suggesting that the so-called scholars are in fact at the beginner's level in learning.

In "Iṉnum oru koṇṭāṭam" (133), the evils of poverty, drink and immorality are highlighted. The learned and the inept are thus clubbed together: "kaṟṇvark kiruppatum vak / kāṟṇvark kiruppatum" (1-2). The link between poverty, depravity and addiction to alcohol is established thus: "puṭi puṭi" (10) and "kuṭikuṭi kuṭi" (12).

The technique of splitting an adjective is employed to bring out multiple levels of meaning in "Rakaciyaṃ teriyumā?" and "Maṇitaṉ" (145, 172). In the former poem, the adjective in the phrase "pāmara makkal" (or "lay people") is split and written thus: "pā / maramakkal" (7-8). Thus the idea of woodenness ("maramakkal") associated with laity or the common people is highlighted. In the latter poem, the average man leading an ordinary existence is presented thus: "cāṭa / raṇa vāḷvu vāḷumcarā carimanaṭṭaṇ" (8-9). Again the separation of "cāṭa" and "raṇa" (or "sore") emphasises the idea of pain and anguish experienced by man in his ordinary, day-to-day existence. Besides, the split in "cārācari," leaving the "cari" to stand with "maṇitaṉ" draws our attention to the pressure exerted on man to be "correct" in all he does.

The technique of word-splitting employed in the poem "Purital vivakāram" (164) comes in for comment by Cu. Aṟaṅkaracu in "Tamilp putukkavaitai: oru ṛṟṟṟṟṟṟṟṝṟṟṝṟṝṉ" (276). This poem presents a fractured friendship, one that lacks true understanding. Moreover, the poem suggests that it is not possible to have true friendships in the present times. According to Cu. Aṟaṅkaracu, the distance between
those who are apparently friendly is indicated through word splits and disordered phrases:

\[
\begin{align*}
\text{eṇṇai nītap pākap purintu} \\
\text{koṇṭu viṭṭa tāka varuntu} \\
\text{kiṭṟāy eṇṇa tāṇne runkiya} \\
\text{naṇṇaṇ eṟṟā lumku kaikkuve} \\
\text{ḷippu rāmtāṇ. (1-5)}
\end{align*}
\]

Aptul Rakumāṁ too comments on the above lines in Putukkavitaivil kuriyip (ll.3-4). He characterises this technique of breaking up natural speech rhythms and normal phrase order as "alutta māra tiripu" and syncopation. He suggests that this device is used in the poem to evoke a sense of confusion and disgust, the natural outcome of the complex relationships found in the modern world. Rakumāṁ further states that such poems written by Cī. Mani following T. S. Eliot and E. E. Cummings, never achieved the standards set by them, and hence can only be considered as experimental efforts.
CONCLUSION

The second chapter analyses the different types of image and their functions and the techniques employed in Ci. Manji's poems and arrives at the following conclusions:

i. Audition colorée, an aspect of synesthesia occurs in his poetry. Images of sense perception are predominant in his poetry, and occur as either figurative or literal images. Of the figures, metaphor occurs more often than simile. Metaphor images are the leading images in Ci. Manji. Allegorical, symbolic and archetypal imagery occur in a few poems. Instances of concrete poetry establish him as a poet experimenting with form.

ii. The association of a lady's gait with her braided hair swaying at the back and that of the dot on the forehead with eye occur in his poems.

iii. Literal images are formed especially in the longer narrative poems. The combination of English and archaic Tamil words and literary style are also noteworthy features of his poems.

iv. Central imagery of fire ("Narakam"), office ("Varum pōkum") and sight ("Paceaiyam") occurs in his poems.

v. Image along with allusion and word-splitting occurs as technique in Ci. Manji, again proving that he is experimental in his poetry.
NOTES

1 palavança olikal / vançavança . . . olikal: "Many-hued sounds" / different colours of the sound of laughter."

2 enña . . . oļinayamāyiru: "What a bright vīnā (a stringed instrument of South India)! During the recital, not only our mind, but this room too was filled with light."

3 ētiqāl . . . cūltāl: "The sound of laughter coming from the lips is so tangible that it can be touched. It comes springing, twisting and coiling, spinning and whirling; it sets on fire the navel, and burns the spinal cord; it straightens out the curves of the brain and burns like a furnace."

4 arumaic . . . eluppa: "The (pleasantly) cool sound of crowing of the rare cock."

5 pākil . . . pātiqān: "He sang songs sweet as the fleshy portions of the jackfruit dipped in sugar syrup."

6 pakkattu . . . karumpu: "The woman commuter brushing against (me) is sweet like sugarcane to a toothless mouth."

7 ilamai . . . olikal: "The sounds made by the Boeing aircraft of youth flying through the skies of emotion."

8 aṭikkoru . . . eńciń: "The diesel engine with cold, sneezes at every step."

9 aṇaliṭṭa . . . naintuvitum: "The skin turns black like a paper on fire; the eyesight turns dim as in a person entering the cinema hall; the sense of smell is destroyed as in a person whose nose is clogged with cold; the ears hear sound as in a person who has come up with his ears plugged with water after dipping into the sea; the tongue tastes only the bitterness of the strychnine tree (ētti). The nerves becomes worn-out like an old rope."

10 pujuti . . . ciruvar: "The boys are covered with dust; their hair is dishevelled and looks like an umbrella; their body is covered with beads of sweat and grains of sand; their faces are black; they look ageless; the day belongs to these boys."

11 oṛraikkān . . . vānil: "The single-eyed moon, clearing the sky of its cobwebs, whitewashes it and fills it with light."
12 teṇḍal . . . mālai: "The evening, when wind blows and darkness speckles (the landscape)."

13 keṭāppōṇa . . . vērūmukam: "The face is bare, gaunt and tired, and full of ups and downs like a playground, drenched and soaked and spoilt by heavy rain, bearing the imprints of man, beast and vehicles, and becoming sodden. The heavy rain has poured down with thunder and noise, much like the threatening sounds heard from a dyspeptic stomach."

14 paḷavakai . . . uṭṭivarum: "The smell of sweat that forms (dew-like) on the body of maidens, wafts through the air, appealing to the opposite sex, like the sweet smell of the earth after a brief shower, sweeter than even the fragrance of various flowers."

15 urukāy . . . nākkur: "The tongue, burnt by the hot sunshine of time, seeks only the hot pickles."

16 kaṇiyiṇ . . . cānnitaḥ: "The sweetness of the fruit lies not in the fruit alone, but is dependent on the appetite and the gustatory preference of the person who savours it."

17 vaḷaiṅkaram . . . paḷappu: "Holding the hand that wears bangles, pressing the hot finger, wetting the dry lips and measuring her throbs."

18 paṭṭup . . . inaiṅka: "Putting lip on lip, tongue on tongue and mouth on mouth, like the sensation of touching a butterfly or like the feel of melting lac."

19 orukapp . . . neruppū: "The one cup of coffee is totally digested. The fire (of hunger) that cannot be controlled burns the gut."

20 kaṇvāy mūṭi . . . puṇarccā: "To close one's eyes and shut one's mouth, to pull inward one's ears, to bend backwards one's taste, word and muscles . . . in the state of coupling that focuses the five senses."

21 eṭṭi . . . tēṟum: "The same body that (in youth) walked with a bounce, leapt and jumped, hugged and loved, has grown tired and looks for support" (vijatu - aerial root of the banyan tree).

22 kaṅkaliṅ . . . villākum: "The light of the eyes becomes the rainbow of the skies."

23 kāḷapparavai / paṅcumaṇam: "Time-bird / cotton-heart."
vāṇukku ... vālmīṇāka: "The comet that lights up the night sky."

tirappatāc ... tenrō: "Waiting for father to open his mouth: in the same way as one waits for the door of the room selling film tickets at the cinema to open."

vilakkaṇaippai ... öṭṭumnilai: "The plight (of the protagonist is that) of one standing at the ticket counter, seeing in his mind’s eye the lights switched off, the welcome (flashed on the screen), the newsreel and then the film."

tāṇiyānki ... nilai: "The condition (of the protagonist is that) of the barren woman who looks with longing at the vehicle that does not stop for her."

iccaiyeḷām puyalāka / nēcamellām pēyāțta: "The storm of desire"/ "the violent agitation caused by love."

vāḷa ... cerittītvāį: "The Earth (personified as woman) nurtures people when they are alive and digests them on death."

ital ... cūțāl: Refer Note 3 of the same chapter.

katiravaŋ ... kaṭṭavila: "The sun goes down tired and the stars seen as flowers begin to twinkle. In the ash-coloured head (of the protagonist seen as a nest), the fish of desire are let loose."

pēykaṟṟu ... vēṟṟum: "Just as the flower held in thick coils of hair falls down and is destroyed by the raging storm, (the protagonist too must suffer)."

tavalaikkup ... virippai: "Her eyes wide open in surprise, like the snake’s jaw opened wide for swallowing the toad."

tirumpiyavaŋ ... kuriyāka: "The half-turned face of the woman becoming a question mark..."

talaivan and talaivi: These are the personae from Caṅkam literature, especially Akam literature. They could signify either the lover and his love, or man and wife.

talaivan ... căntūkki: "Just as the ladylove raises her eyelids a little on the arrival of her lord, (the women in the beach) raise the saris that cover their legs a few inches." (căp is a measure in South India, equivalent to nine inches).
37. vayıril...niraikkum: "The stirring of lust is like the kicking and turning of the foetus in the womb."

38. tijumnen...vițu: "Just as a woman brought up in the traditional way shudders and recoils on the sudden arrival of a man, (the protagonist) switching off the radio in haste. . . ."

39. analurukkum...maraikkirēn: "I vanish into the thin air, dissolving like ice on fire."

40. paruvak...viluntana: "Did the seasonal wind rise musically like a singer to throw back the screens that cloud vision? Did it wipe clean the glass? The scenery appears to the eye in a bright shade of shoot-green."

41. kuraleppum...pātal: "The song comes skating up and down . . . swaying through the field of snow that is the voice."

42. vālai...ivarkal: "Those who drink with gusto, the tender coconut water of youth through their eye-mouth." (The act of drinking becomes the metaphor for the act of ogling at young girls).

43. maṇamniṅki...ācaikalāy: "Like desires that have come out of the mind, assuming concrete shapes to parade (in the streets)."

44. tirai...tenrō: Refer Note 25 of the same chapter.

45. ōrați...valikāṭta: "The legs of the women, about a foot long and glowing, like the flawless religions of the world, showing the way to Heaven."

46. vāṅkiya...cenru: "Just as one slaughters a goat in sacrifice for absolution from sins committed, so does one go to see a film to draw out the accumulated lust."

47. mūṭai...peṭṭiyīnai: "Just as one sprays a pesticide to be rid of bedbugs, so does one switch on the radio (for diverting the mind)."

48. neiču...painaṭṭiṇka: "The body (referred to as a bag filled with breath) trembles like the fluttering sari that covers the 'honey-comb' body of the sandal-girl, who walks in the vast stretches of sand putting each beautiful foot into it, and displacing the fine grains of sand, where crabs, with foamy mouths watering like thought in the mind, crawl."
49 perum . . . vajarikigalē: "The sexual titillation increases like the vaginal expansion of the woman with long, curly, sweet-scented hair."

50 kajuttai . . . aruttapōtu: "When the neck was slit, as if it were cucumber."

51 caliyōru . . . pulañaliyum: Refer Note 9 of the same chapter.

52 mutục . . . oru: "The semen that fell into the mother of pearl will in ten (months) add one more to the countless millions."

53 akraśīl . . . elappum: "In Agra (Taj Mahal), it (love) will raise wonder."

54 puccikkum . . . akamvīṭṭu: "Letting my inner self to insects, tiger, poison and snakes."

55 nirantaram . . . muṭiyāṭu: "(It is) not possible to achieve permanence through a few words (literature)."

56 katarai . . . kitakkum: "Duty (personified) sweeps the streets; Virtue cleans the front yard. Sophistication lies in bed. Poverty rises from bed. Cough closes its eyes. Laziness and Wealth cover themselves with blankets and wait for their coffee."

57 iravu . . . taliracaivu: "With the approach of night, the gentle stirring (of desire) raises its voice with the chill."

58 manatū . . . malamattāl: "With the flowering of something mysterious, the mind feels a pleasant coolness."

59 putumai . . . ṁāḷ: "The chill that hinted at something mysterious, however brings on a feeling of emptiness during the night. What does one lack? One knows, but . . . ."

60 enga . . . patavēyillai: "What a ridiculous predicament! In my early years after birth (mentioned as dawn), when I kicked and crawled, walked and ran, the evening that was desired by many never appeared to my sight."

61 ipputū . . . enga: "How did these mosquitoes appear all at once? Where were they all this while? How bewildering that they should appear so suddenly like pimples erupting on the skin?"

62 ṁāḷ . . . engavō?: "But many do not need the net . . . Perhaps they think that they should not prevent the mosquitoes which come to bite out of love."
63 mayakka . . . palarunj: "There are many who can sleep only after being injected with this tranquilizer."

64 tükkan . . . mučiyum: "When I sleep, then (I feel) nothing. . . . (It is) the peace of one who has partaken of nothingness. But how long can one cheat oneself and others?"

65 collamal . . . firum: "The blood will one day seep through, unannounced."

66 pinatū . . . tākk: "Like the eagle circling over a corpse . . . (it) grates on the ears like a saw and aims at and attacks the body with its thorn-like proboscis (referred to as lips)."

67 vaļi . . . enop: "What is the way out? If the mosquitoes get past the net and get inside, what is the way of escape?"

68 mukkālam . . . mukkōn: "Past, present and future are not three, but one — a single triangle."

69 murriya . . . múlam: "The ripe seed is an aggregate of the past; and also a source of new life. The twinkling star is the cool light of the past and also a symbol of what is to come; the new-born baby is the heir to its ancestors as also the originator of men to come."

70 kunč: . . . mujaippārku: "I sowed bombs (mines). They did not germinate. Bombs are not seeds to sprout on being sowed."

71 civanin . . . civālānkam: "Is this the import of the very simple idol of Civā? The Thallus is the symbol for all that is ripe and coriaceous."

72 tēypurip . . . tānkātū: "The old, worn-out rope will not hold out. . . ."

73 kāṭātākkum . . . pōkum: "The town buses arrive and depart with a deafening noise."

74 atikkoru . . . kumtā: "The diesel engine with cold (that) sneezes at every step; the dilapidated body (chassis) of the bus that throbs as if shaken by tuberculosis. . . . The hot air and the stink of diesel; nauses."

75 mūccutān . . . āsmā: "The asthma that always has a love-relationship with (my) breath, and never a lover's tiff (with it)."
26 kekiren......payaillai: "I hear the noise of my aeroplane taking off. But it is of no use to me."

27 cenru......natappu: "At the end of the way (once taken and (now) forgotten, (there is a) view that gives joy. It (love) is (a state of) the defeat of the heart. It is the 'honey-youth' forest where there are neither shackles nor tracks. It is the aggregate of beauty, without end. There is also the (joy of) treading over the blades of grass."

28 piranta......tokai: "The heart throbs inside the bare body: all that is seen is green, and all that is heard is sweet lovers' talk. There is only fear or desire. The black tresses are a covering for womanhood; the peacock tail, for manhood."

29 vanaiye......peripam: "The cold wind from the north (vahan) is the same as the gentle breeze from the south (tegnah). The burning of youth is the moon. There is rapture everywhere: enjoyment (of the flesh) and ecstasy (of the soul)."

30 ulle......nata: "Enter and walk inside."

81 muupaalni......pulanakum: "Enough of your forward movement. Stop. Turn back; turn back and walk. In the neglected house which is (now) the refuge of the spider, reeking of disuse... emerges a beautiful picture like smoke in a storm."

31 tonka......yacaintu: "The pony-tail, left loose sways forward and back, moving in consonance with the walk."

33 carr...caataiyalakai: "Slightly halting and falling behind to see the braided hair swaying in consonance with every footstep."

34 natakka......pinnal: "Weighed down, you walked with difficulty. Your braided hair moved to and fro with your gait, swaying like my heart which was not under my control."

35 pippuram......cenru: "She brought to her front, one of her braids resembling a whip, and swaying at her back."

36 macil......ourittu: "On her flawless moon-forehead, she put a long 'tilak' that became the focus of eyesight of people."

37 neriyii......nohkitu: "Like the dot (centered) on the forehead, the eyesight focused on the face."
cañati...perukka: "Like the mosquitoes which have found a stash, the heartburn felt for women is ever-increasing."

vimmiya parukkañi: "Over-sized pimples."

tiñgri...enga: "How bewildering that the mosquitoes should appear so suddenly like pimples erupting on the skin?"

katalitru...enō: "Why should one shut out the mosquitoes that come to bite out of love?"

avarukku...tayārippu: "He knows the secret of success. Is there any doubt: the pure cotton dresses of yāppī (yāppī, the brandname is based on yāppu or traditional Tamil poetry). Made by the traditional team that knows how you should present yourself."

nāŋku...terukkañi: "The streets are full of slender women who parade, wearing sandals with heels as high as four fingers, letting their sari flutter in the breeze like a kite, swaying their backs left and right, exasperating (men) by wearing their hair cut short in a pony-tail that moves in consonance with their gait, beckoning the men."

marōṅa...maṉalvejiyil: "Visiting the Marina daily in quest of peace in the evenings which arouse desire, (one finds) the echoing seas and the dark wet stretches of sand. . . ."

irañ...onā: "An orphaned dog of the street, feeling the moisture of the gutter and thrilled by it, salivating in joy, putting its head into the coolness of the gutter, twisting and stretching, and then rolling in the hot ground, getting up with grains of hot sand — "not lucky enough to fly" — reproaching itself and reluctantly putting its paw back in the ground, hobbles on all fours and hurries along."

pirilkirīm...kaṉātiyum: "Styling the hair with Brylcreem® and toussling it to make it more beautiful, sporting Terylene® shirts, Terywool® pants, Ambassador® shoes and sunglasses (that reflect women) for eyes that cannot stand sunlight."

ōṭikolōṅ...kulaitṭi: "(Women) washing their golden hair with eau de Cologne and foaming, scented shampoo, spreading it under the fan, drying it and applying cosmetic oils. . . ."
kunintu ... pärkka: "Bending down and touching the water, carrying it in his palms and pouring it over (his love's) tresses, to his heart's content; sprinkling shiny, wet grains of sand, the source of coolness, all over her body ... watching her drink tender coconut water with her comely hands and head raised, her throat moving up and down and her lips touching the coconut."

kuti ... vėntām: "Jump, play, go around; stamp, punch, bark, halt; don't repress anything — the means, the mind or the body; strip; have no inhibitions."

paṇipurintu ... orukmpal: "Exhausted after work, a crowd of people surrounds the bus stop, looking for ways to return home, with sweat beads shining (like teeth) and bodies humped over in tiredness."

paṇapappaiyil ... cati: "The money bag that lets out belches of hunger. ... The face eaten away by life; the accursed clerical job that breaks the back: exhaustion: a conspiracy with death."

varukigga ... kumplalai: "The red vehicle (bus) that fails time and again (that is, never arrives on time), keeps adding more people to the crowd, like files piling upon a table."

mutumai ... illai: "Old age, poverty and pettiness; the back curved like the dog's tail; the papers strewn around and in disarray like unkempt hair; there is no dawn in sight."

palar ... kār: "The car that has swallowed in one breath the income of a whole lifetime for many."

nājum ... campalām: "The monthly salary like the ill-fitting shirt (perhaps several sizes too small) worn by the growing son."

ō ... viralkal: "Oh! her typist fingers. ..."

kētārēn ...-payantillai: "I hear the noise made by my aeroplane taking off; still it is of no use to me."

pōṇa ... tālā?: "Would not a classmate from the distant past (referred to as another era) appear (now)?"
untātu . . . cuṭumē: "The ever-burning lamp that shines of itself without any external assistane or even ghee, emits heat (lust) that neither bathing nor application of cool sandalwood paste can mitigate."

etir . . . putir: "The woman in the house opposite, the shining lamp of the family, is a riddle that can never be solved."

erikkum . . . enpilātiy: "Like the insect (which has no bones) that suffers in the burning hot sunshine."

narakam: "Hell, vast Hell""}

pakal . . . aiyō: "Twelve in the noon and then twelve in the night! How many hellish noons and even worse hellish nights! Oh!"

kaṭal . . . viṭṭār: "Walking towards the east, they let the waves embrace their feet, in order to add warmth to the sea."

cevvariyāl . . . vāntēn: "With hot eyes that had blood-shot veins, I paced the room."

mun . . . malara: "The breasts that face upwards, lift their nipple-eyes and smile at the sky."

vili . . . paṟavaį: "The bird (peacock) with its tail of eye-like feathers that dances with its plumage spread."

vālai . . . ivarkal: Refer Note 42 of the same chapter.

muṇṭaljum . . . uyarkutu: "The high heels that push forward the pointed breast, and push outward the haunches."

ṭiraiyar . . . peppōtu: "The driver, perceiving a woman through the corner of his eye, follows her with his eyes."

aljikkoṇ . . . nōkka: "Desiring to eat ravenously, (however) giving a look, softened by passion. . . ."

talaippu . . . kūṭal: "When the sari falls, when the nipples are revealed, with lessons in the tongue (but) sex in the eye. . . ."
124 kallil... kānkiṁ: "Am I also adept in the art of discerning the (unsculptured) dog in the stone? I can and do see the dog and the stone at once."

125 tēpi... unmai: "The bee sees the flower garden; the cows see the green field. What is seen is dependent on one's perspective. True."

126 tōṭuvāgam... vaṭṭam: "The horizon is a semi-circle from the shore's eye. In the midst of the sea, a complete circle."

127 katir... paccaiyattāl: "The sunlight cannot be blocked. The green leaf (produces energy) in the sunlight. I too am creative because of my 'greenness.'"

128 oḷirum... paṭaippil: "The fish that grows in the sea, shines in the net; the flower that blooms in the garden, shines in the garland; that which is real and happening shines in art."

129 orucila... niṟamālai: "Only a few generations... An outlook without caste (consciousness) will be achieved in a few generations... The eye of the mind (seen as a flower), perceives the garland, coloured as the rays of light, on the hairlocks set to dry after a bath."

130 oppiṭṭo... kāṭṭuvatu: "To show in comparison or ironic contrast."

131 poyyōvenum... arumpiṇar: "The young ladies with waists so slim that are no waists at all, exclaim and utter 'aiyo' (an expression of displeasure)."

132 "aiyo... pōṟai: "Oh! the beauty of his form is enduring. He goes with her (Sitā) whose waist is so slim that it is no waist at all and with his younger brother."

133 puṇarcci... omi: "Unable to forget sex, but still deeming a pure conduct above life."

134 oljukkam... paṭum: "As those of good conduct would be rewarded, it is essential to place such righteous conduct above life."

135 erekkum... mayaṅkavum: "Like an insect struggling for life in the burning heat of the sun, tossing this side and that (in bed) and going into a stupor after a struggle."

136 eppi... aṟam: "As the hot sun burns up the boneless creatures like insects, so the loveless are decimated by Dharma."
tēypurip . . . tāṅkātu: Refer Note 72 of the same chapter.

cūṭakat . . . kaṅṭār?: "Men having cigarette in their hands, and women who have slender bejewelled arms, jostle and board (the bus) even as some in the crowd claim "Ladies first" or "Men first" while others are for forming queues. (In this melee, only the select few can gain entry, while the others are left clueless."

kālimittippaṇa . . . maṅirjuppāṇa: "The crowd is made up of those who stamp one's feet, or grab one's arm or bump one's shoulder or pull out one's hair."

kalaṁtā . . . vinvuta: "Within the bus could be seen those drenched in the rain and dishevelled; half-hidden flowers; the hand that is held over the head; the bangles that make sound, as also tired fingers."

maṅitar . . . teṟiṇi: The nylex Terylene® desired by men." The original quote is from Kamparaṁaiyaṉam (Tamil Lexicon 3674).

nāṭtalaṅ . . . iḷalāṅ: "The young men who smoke and whistle (at young women) and harass them by bumping against their shoulders."

āṭmā . . . ākātu: Āṭmānāṁ, you are dearer to me than all your poems. Those poems will remain forever but can never take your place."

cāṇi . . . yuṅam: "The new age is born."

kalaṅ . . . vittātu: "The weeds are overgrown; the rubbish is heaped up; the litter, strewn everywhere; the slush has increased."

tamlār . . . ejuta: "We Tamils do not know how to write (spell) Tamil."

kāṟṟavar . . . irupparum: "What the learned and the inept have."

puṭi . . . kuṭti: "Hold, hold the bottle / drink and babes. . . ."

pā . . . makkāḷ: "Lay people (or untutored masses)."

cātā . . . maṇjan: "The average man who leads an ordinary existence."

eppai . . . rammēn: "You regret that you have somehow misunderstood me. Even though I may be your close friend, I am still outside the recess (of your mind)."