CHAPTER IV

A Comparative Study of Ci. Mani's and Es. Vaïlisvaran's Imagery

A. Similarities: Image as Poem

The whole poem can become an Image, according to Ezra Pound (1885-1972) who championed the Imagism Movement. He defines the "Image" as "that which presents an intellectual and emotional complex in an instant of time... It is the presentation of such a 'complex' instantaneously which gives... that sense of sudden growth, which we experience in the presence of the greatest works of art..." (qtd. in Coffman 141-42). Coffman points out that for Pound, Image could mean "either the single verbal element, the metaphor which involves two images, or the total impact of a poem, with the suggestion that this has a visual basis, presents a definite picture and will itself be metaphor, making the intangible concrete" (161). Further, the Image is "the total pattern, the organism or complex the poet succeeds in creating, a definition which could theoretically apply to a poem of any length..." (149-150).

Coffman distinguishes between the terms 'image' and 'Image.' The Image, for Pound, depended on the image. Pound believed the image to be the primary pigment of poetry. Coffman cites a passage from Pound where he uses the term 'image' in its conventional sense as the single, verbal reproduction of a sense impression: "Every concept, every emotion presents itself to the vivid consciousness in some primary form. It belongs to the art of this form. If sound, to music; if formed words, to literature; the image, to poetry" (qtd. in Coffman 160). Thus image is different from the Image. The Image, in fact, is "dependent as much upon imagery of vivid natural detail as upon metaphor or analogy" (151). The Image, above all, "is determined solely by the writer's ability to sustain a unified impression, to develop complexity as well as maintain unity of pattern or impact" (160).
A. 1. Image as Poem in Es. Vaṭīṣvarāṇaḥ

There are many poems in Es. Vaṭīṣvarāṇaḥ's collection where the image is the poem, as pointed out by Cutantira Muṭṭu in his thesis: "pala kavitaikalī paṭīmamē kavitaiyāka varukīratau" (195). Ār. Rājakopālaṇ also states in his Introduction that it is no surprise that Es. Vaṭīṣvarāṇaḥ's poems are regarded as paṭīmāk kavitaikalī or image-centered poems. Almost all his poems are expressed through images or metaphors. Therefore, on first reading, they appear to be image-centered poems. Images are drawn from the forces of Nature, trees, plants, creepers, birds — gentle or otherwise, and beasts. These images constitute the subject matter of his poetry and at times even assume the form of complete pictures. The two characteristic features running through his poetry are the beautiful, gentle world with its share of joys and sorrows and his constantly exploring outlook. Ār. Rājakopālaṇ further states that many of Es. Vaṭīṣvarāṇaḥ's poems are expressed through images. These poems speak subtly to us. The images presented are unobtrusive and grow naturally to reveal the subject (vi).

The poems mentioned in this connection are "Utaya niḷal" (3-4), "Parakkummar" (14), "Meṅa" (14-15), "Mālaiikkōlam" (30), "Aṇpostavam" (30-31), "Maram" (31-32), "Vittil" (33), and "Kūṭal" (38-39). Ār. Rājakopālaṇ also mentions poems which, rising above the images they present, lead one to deeper levels of significance, not stopping with the visual effect they evoke. In this respect, he mentions poems like "Urippu" (27), "Malaippukal" (57), "Naṭam" (61) and "Tuṭal" (63) (vii).

The image-centered poems of Es. Vaṭīṣvarāṇaḥ are dealt with under the section a. Poems Presenting Images of Sense Perception. Those poems occurring in the figurative mode are listed under (1) Figurative Poems. Those poems occurring in literal language are listed under (2) Non-Figurative Poems. The figurative poems are further subdivided into (a) Metaphorical Poems, (b) Poems Presenting New Images,
(c) Poems Presenting Anthropomorphic Metaphor and (d) Poems with Instances of Pathetic Fallacy.

A. 1. a. Images of Sense Perception

Poems that present images of sense perception especially visual images are listed in this section. As Aptul Rakumāq points out, visual images of light and shade occur throughout Es. Vaitisvaran's poems (132).

"Krāsin" presents a single image with poetic appeal (28). In the darkness of the dusk, the electric train suddenly bursts into sight, churning, as it were, the space and then disappearing. The people, who stand at either end of the railway crossing, eagerly rush towards the gate, (as if) looking for the train that disappeared into the distance. The visual image is captivating and it becomes the poem here.

"Piramai iranthu" presents two elusive pictures (40). The first piramai or illusion is that of the moon remaining fixed in the sky like a stone, while a black bird crosses the moon in flight. A stark picture of contrast is thus presented.

The next picture is that of the persona looking into the dark eyes, perhaps of his beloved, and wondering how a small moon could lie imprisoned there:³

\[ \begin{align*}
\text{uŋ} \\
\text{karuppu vilikkul} \\
\text{uŋakku maṭṭum} \\
\text{eppati} \\
\text{oru ciṟunaḷavu} \\
\text{ciṟaippaṭṭuk kiṭakkiṟatu? (7-12)}
\end{align*} \]

Tactile and visual sensations are both evoked in "En" (45), a poem in four brief lines. The light breeze that blows brings cheer to the persona, as it brightens his face, while it pushes the dead leaf into the gutter.³
en mukam
malurar ceyta cirukaru
anta ilaaccarukai
cakkaatayil talliyatu.

In "Kāy" (75), the image presented is followed by ironic comment. The picture presented is that of the train "flying" past the persona, blocking his view of the moon; when the train has passed, the moon again comes into his view:\(^4\)
nilavai maraittu
rayil parantatu.
rayil kātaantarum
nilavu terintatu... (I-4)

His consciousness heightened for a moment, comes crashing back to the ground, enquiring about the price of brinjal.

"Parappu" is a poem in five lines that can be compared to Ezra Pound's "In a Station of the Metro." A kite flies soundlessly against the sky that lies vast. Inside the running train, a thousand commuters' half-formed faces seem to chafe against one another (87):\(^5\)

paruntogru
ōcaiyarrup parantu vara
virintu kitakkutu vānam.
ōṭum rayilukkul urāykiṭatu
araikurai mukaikkai; āyiram.

The scene outside the train is one of serenity represented by the sky, while the smooth, soundless flight of the kite represents grace and beauty. The scene within the compartment presents a picture of contrast. The tension and friction between the passengers is obvious in the use of the word, "urāykiṭatu" (4). The beauty and the perfection evident in the soundless flight of the bird is contrasted with the
dehumanised condition of the commuters whose faces are described as "half-formed": "araikurai mukaihkai" (5). Also, the single bird presents a far more complete picture of the natural world, than do the thousand half-formed faces of humanity packed into the compartment. Besides, the bond between the kite and its environment, the sky, is natural, appropriate and characterised by perfect co-ordination, while the commuters do not fit in their environment.

Thus the contrasts provided by the two juxtaposed pictures are as follows: "ôoru / âyiram"; "parantu—vàgam / araihkai mukaihkai—ôum rayìl"; "ôcâiyarn parantu vara / urâykiråtu."6

Auditory images predominate in the poems. "Uyirppu" (87) and "Layippu" (88). In "Uyirppu," a poem in seven lines, the persona gets up at dawn and eyes his orchard; he sees a ripe coconut lying snugly in the ground. He recalls the noisy thud of the falling coconut that disturbed his sleep the night before:7

\[
\begin{align*}
tûkkattil nèrru \\
ēnaik kalaitta cattam, \\
îppòtu tân \\
kâtîl vilukiratu! (4-7)
\end{align*}
\]

"Layippu" presents the persona listening to the song sung by a lady, while 'reading' with his hands the book he holds:8

\[
\begin{align*}
kâtîl vilukiratu \\
aväl pàttuk kural \\
puttakattai \\
en kaihkai pàttikiratu
\end{align*}
\]
A. Ia. (f) Figurative Poems

A. Ia. (f)(a) Metaphorical Poems

The poems from Nature presented through metaphors are listed below. "Pümi" presents the earth through an implicit metaphor (56), as unripe orange that cannot be peeled by the sun's rays seen as tender fingers. The rhetorical question posed at the end asks how many eons it might take for the orange to be peeled. "

piṅcuk kaṭir viraiṅkal
urittu uritu pārt̚t̚um
muṭiyāta
āraṅcukkāy...
tōluriya īṅgum
ettāṅai yukaṅkalākum?

"Majaiyīṉ kural" presents an idyllic scene from a countryside drenched by rain (60). The first image is that of the cloud referred to as a vehicle overturning because it is over-laden with moisture: "tirattī pārattāl / kuṭai cāyutu / vānattu mūlaiyīl kaṅturu perutta oru vaṇṭī" (1-3). The many drenched bylanes of the village viewed from a distance are presented in the next image: "tirattī aṅkē naṅaṅivatu / oru kirāmattīṅ / cīru cīru terukkal"(4-6). The voices of the village urchins welcoming the rain are also heard. The persona's happiness is presented in the image of the erukkam flowers bursting soundlessly inside him "epakkul veṭṭikkiratu / ērālāmāṅga / erukkam pūkkalāy" (11-12).

"Kaṭal," like "Pümi," presents the sea in an implicit metaphor (61). The image picturised is that of a blue skirt swirling around the waist of the earth. Like "Pümi," the rhetorical question posed at the end wonders whether the fish that play endlessly inside the sea would ever tire. A timeless picture of beauty in motion is created.
"Uyarappārvai" presents the beauty of a landscape (120). The birds returning home in a flock in the sky are seen as a white garland of birds cast off by the evening. The persona wonders as to whose neck the garland would grace: "viṁnil anti / viciriviṭṭa inta / venāṇavaippu mālai . . ." (1-3). 15

The black mountain wearing clouds stands with its elongated neck, waiting like Kövalan, for the garland of birds to settle on it. The allusion is to Cilappatikāram, where the string thrown by Mātavi settles on Kövalan's neck.

The metaphorical poems that follow present pictures from the human world. "Pātamalar" picturises the beauty of a woman's feet set against the tar roads (3). The woman's feet are pleasing as flowers in the background of the flowerless tar roads: "malarāṇṭa tār rōṭil / pāṭaṅkaḷ vijikku malar" (1-2). 14 The feet are also seen as floating flowers in the sea of roads where cars roam: "kār ulayum ūrukkuṭalil / pāṭaṅkaḷ mitakkum malar" (3-4). 15

In the bare roads scorched by the sun, the feet are seen as white rabbits that sneak in and out of the shade of the skirt: "pāvāṭai niḷalukkuḷ / patuinīkī varum veṇ muyalkal" (8-9). 16 This image, as many point out, reveals the influence of the lines from "A Ballad upon a Wedding" by Sir John Suckling (Norton Anthology I: 1543): "Her feet beneath her petticoat, / Like little mice, stole in and out . . ." (43-44). Even as the feet tread on the roads, they distract the heart. Moving ahead, they excel the flower in beauty.

"Viṭṭil" presents the lamp posts as trees, bearing fruits of light on their head that pour milk onto the ground (33): "talaṭṭil olippalāṅkaḷ / taraṭṭil pālkoṭṭum (3-4). 17 The moths, eager to bite into these fruits, raise in the air only to slide down unsuccessfully. In the half shade, which is the next image, jasmine smells sweet, dark tresses shine like teeth and many pairs of eyes, crazy with love, meet and clash and become moths. As Aptul Rakumāṇ points out, light is here equated with sex as
both have the power to draw (132): "kāṭaṅ kirukkal pala / jōṭi kaṅkāl / mārīmōti viṅgilākum" (ll-13).18

In "Paṭṭam" (45), the boy flying a kite in a street is presented as stringing the wind, and steering (the kite) with his fingers, even as he looks at the sky: "kārrāik kōrttu / viralai ōṭti / vāṅaip pāṛṭṭāŋ" (3-5).19

His voice is presented as flying up there in the sky (perhaps echoing his enthusiasm): "aṅkē parantaṇa / avāṇjaiya kuralkal" (6-7).20

A. l. a. (l) (b) Poems Presenting New Images

New images that present correspondences between dissimilar things occur in many figurative poems. "Paṭakkummalar" is written under the influence of a Haiku poem (Muttu, "Tamilp putukkavitaikalil paṭimaṅkal" 220). This is a poem in three short lines (14):21

koṭiyil malarum paṭṭuppūcci,
kaippiti najuvik
kārrīl paṭakkum malarāccu.

This poem successfully merges the identities of the two terms — the butterfly and the flower. The flower is referred to as the butterfly that blooms in the vine, and the butterfly is referred to as the flower that flits in the air. The image presented in this poem is one of beauty and grace.

In "Urippu" (3), the walls of the city stuck with posters are compared in a striking analogy to snakes that are motionless: "inta nakarattī cuvarkal / nakarāta pāmpuka!" (l-2).22 Continuing this metaphor, the wall posters are seen as the scales that the snakes moult in haste overnight. Thus the walls appearing with bright posters in the mornings are likened to snakes with new scales. The wall and the snake are
once again seen as one entity in the concluding metaphor: "paṭṭuṇṇamup pāṃpukā! — / inta nakarāṭa cuvarkā!" (9-10).\textsuperscript{23}

In this poem, the disgust aroused by the moulting snake and its venom come to be associated with the poster and its contents and thus suggests the idea of their virulence.

In "Valai," striking metaphors are presented in five brief lines (19). The spider's web atop a wall painted white resembles a faint shadow. It is seen as a free advertisement for the spider's craft:\textsuperscript{24}

\begin{itemize}
  \item mēlē
  \item veṭṭaic cuvariḷ
  \item melliyā nilukalā
  \item cilantiyin kalaikkku
  \item cēlavaṭṭa vīḷampaṇṇaṅkaḷ.
\end{itemize}

There is an implicit comparison of the spider's web to a hoarding set high.

"Kālai" refers to the snail in a refreshingly new visual metaphor as wax that comes melting down the grass (49): "pullil uruki varum melukoṇṟu . . ."(I).\textsuperscript{25} The persona almost steps on the moist snail, which, defensively retracts into its shell. The persona hence likens himself to "maṭṭarāmaṇ" (6), as he has turned a living thing into a stone, in a humorous reversal of the Rāmāyaṇa episode.

"Pārvai" presents both conventional as well as new images for the moon (116). The poem contrasts these two views of the moon. The "astro-poets" of the yester years describe the moon as a silver ball or a golden bowl:\textsuperscript{26}

\begin{itemize}
  \item vellip pantenṟu
  \item collil vīḷaiyāṭi,
\end{itemize}
tañkak kiṇṇamena

muṇṇāḷ viṇ-kavikai. . . . (1-3. 6)

The persona rejects such exaggerated labels and describes the moon as made
of "ever-silver" or steel. 27

iṅṟu veṭikālai

camayalarai jāṇgalūṭē

vāṇait tulāviya

putuk kaṅkaḷ

evarsilvar nilavaik kaṇṭu

kāpi kuṭṭattu. (9-14)

The brevity in the lines 9-14 is reminiscent of an Imagist poem. The
description of the early morning called in novel terms as "veṭikālai" (9), when the
persona looks at the sky through the window, sipping coffee, and seeing the moon
with "new eyes" is poetic.

"Vilippu" presents a novel analogy for a natural setting (125). At dawn, a row
of black teeth are seen to bite into a hoarding that advertises coffee: "kāpi —
vilamparap palakaiyaik / kavvum / karuppup palvaricaika" (2-4). 28

With the break of day, when they start cawing, they are seen for what they
are, mere crows settled atop the hoarding: "viṭivaik kaṇṭu / vāy piḷantatum / veṟum
kākkāykaḷ" (5-7). 29 Thus the analogy is presented in the first stanza which leads to
mystification. This is cleared in the second stanza which specifically names the crow
in the last line.
A. l. a. (I)(c) Poems Presenting Anthropomorphic Metaphors

Anthropomorphic metaphor occurs in the following poems. Significantly, many of these poems personify the sun and the moon.

In "Irām" (27), the crescent moon is seen as a sleeping babe, while the light cast by it is seen as the water shed by the child on the cloth of the sky:

\[
\begin{align*}
\text{uraṅkum piṅaṅk kuḷantai} \\
\text{peyyum oḷi nirāl} \\
\text{vāṇattuṇiyiḷ} \\
\text{oru vaṭṭumāy irām pāyum. (1-4)}
\end{align*}
\]

Dawn is personified as a nurse or baby-sitter who wakes in panic after the call of birds, she hugs the wet moon-child, washes while the blue garment of the sky and spreads it out, before lengthening into day to sleep till the arrival of morrow:

\[
\begin{align*}
\text{nîlat tuṇi veḷuttu} \\
\text{virittuk kaṭṭi} \\
\text{pakalāy niṇṭu} \\
\text{paṭutturaṅkum} \\
\text{nālai varai. (II-15)}
\end{align*}
\]

The imaginative appeal of this poem is striking. It is achieved through the use of extended anthropomorphic metaphor.

"Pārāmukaiṅkaḷ" again personifies the moon as an old woman who stumbles in the streets of the night with her stick of light (28): "iravut terukkaḷiḷ / olikkōl taṭṭi . . ." (3-4). Tripping over the stone of time, she falls into the forecourt of day, close to death, but with none to care for her. The poetic appeal is once again enhanced through extended anthropomorphic metaphor.
In "Tu'llal" (63), the sun and the moon are seen as Nature's breasts and the sky as the upper garment inadequate to cover these breasts. The earth is the suckling babe, nursed through each breast with the milk of light, by day and by night.

The earth, referred to as "pillai matını" (9), drinks daily and spins around in space, and the persona springs joyfully within it:33

\[
\begin{align*}
\text{tiğam kuştut} \\
\text{veli urun'tu aşum} \\
\text{pillai matınıkkul} \\
\text{nüşum tu'llükirçe. (7-10)}
\end{align*}
\]

"Nakaramukam" presents the city as a blushing bride (79). The garland of clouds that floats in the sky settles on the neck of the city seen as a bride. With the garland around her neck, the city hides behind the silk curtain of rain, peeping out now and again to laugh like a shy bride. The personification of the city on a rain-drenched evening with the clouds floating above it as a bride is attractive:34

\[
\begin{align*}
\text{pağtu malaittuñikkul} \\
\text{oğintavaru} \\
\text{'kałuk kałuk' keıru} \\
\text{eştıp părttu cirikkirat} \\
\text{eńkał nakaram} \\
\text{manappeńniç civappötu. (8-13)}
\end{align*}
\]

In "Kırückku" (89) and "Kaçınuv" (103) both the sun and the moon are implicitly personified. The rays of the sun, seen as hands, scribble on the earth's surface with fire in "Kırückku." The moon, implicitly personified as an immodest woman, is seen as casting off her white dress without shame, thus wax-polishing the surface of the earth with light. In "Kaçınuv," there is an implicit personification of the sky as a woman and the moon is seen as her breast of light "oļimulai" (2). In the secrecy of
the night, when the gentle breeze blows, the young bamboo shoots try to feel the exposed breast. The single visual image is appealing and poetic:

irāviṇ rakasiyattil
vāṇam kāṭṭiya ojīmulai — orū.
atai metuvāy
ilamūnikil nuṇikaḻ
nerūṭip pārkkum
tennalil. . .

A. I. a. (1)(d) Poems with Instances of Pathetic Fallacy

"Aṣṭīyāmaṉ" presents a single image of beauty (49). The single coconut tree, unaware of its own height on earth, forever keeps hitting against the mirror of the sky. The human qualities of ignorance of one’s strength and stubbornness are attributed to the tree:

orūtt terṇai
kaṇṇāṭi vāṇattai
muṭṭimuṭṭip pārkkiratu
kālan tōrum. (4–7)

In "Inā ceytārai. . ." (102), the persona walking in the hot sunshine heartily curses the sun before finding refuge under a shady tree. Looking up for a moment to sight the koel that sings so charmingly, he sees the sun winking at him winningly through the branches:

oru kuyilait tēṭi
nimirnta kaṇṇattil,
kilaiyippukkil
alakākak kaṇṇaiṭṭāq
atē cūriyaṇ. . . (9–13)
A. l. a. (2) Non-Figurative Poems

Descriptive images that present an object, action, place, event or person are listed under this section. The poems that follow present non-figurative images.

In "Cātañai," the incident narrated is shockingly gruesome (101). Man asks a nestling to come closer to him, in the language and tone of a mother. The nestling comes closer and looks with surprise at the hand-gun held by man, before exploding into pieces. The man's heart palpitates with pride at the act accomplished by him. There is a powerful, non-metaphoric use of language in this poem:38

arukil vanta pāṟavaik kuṇeḻ
āccariyattuḻaṅ pāṟṭatu,
avan kaituppākkkiyai.
piṅ citariyatu. (3-6)

The innocence of the nestling and the treachery of man are brought out through subtle understatement. The violence presented has a jarring impact.

In "Ptįppu" (127), the horror is once again muted. The hungry fly settles on a grain of cooked rice. Even as the fly becomes aware of the hand that is raised to strike it, the cooked grain of rice holds it down firmly till it is killed:39

viṭṭmaḻ
parukkai ataṇai
irukkip piṭṭṭuk koṇṭatu
cākum varai. (8-II)

Irony occurs in the poem "Māmicca vaṇṭi" (14) and "Vitiyil" (93). In "Māmicca vaṇṭi," the reversal of roles between man and beast is highlighted in an ironic way. In a cart drawn by man (perhaps to a slaughter house), a horse lies prone and neighs "hai hai," as if to hasten him:40
manśitaṁ iļutta
māmica vaṁṭiyil
kutirai kijantu
‘hai hai ‘eṟatu.

"Vitiyii" presents the persona being chased by a funeral cortège, the intention of which seems to be to befriend him. They separate at a point, hurriedly and in silence, to attend to their own businesses, but without any specific purpose in mind. The use of the word "kāryam" is ironic, as it means both "funeral" and "business." There is also irony in the fact that both the living and the dead are not →, ←, where they are headed.\(^1\)

avacaramākap pirintu pōjum,
iruvaram;
avaravar kāriyattirkāka,
atika uttecamillāmal. (8-11)

Two poems of a philosophical nature are presented below. Humour and philosophy are mixed in the poem "Kuji" (49). The persona shoots at the sky and brings down a crow. Next time, when he aims at the crow, it is still the crow that comes down. The juxtaposition of these two events suggests that it is better to aim for the great things and fail, than to attempt small things and succeed. The poem thus achieves a symbolic significance:\(^2\)

vānattai cuṭṭēṁ
kākam viluntatu
kākattai cuṭṭēṁ
kākam tāṁ viluntatu.

The real and the apparent are dealt with in an interesting manner in "Poy viji" (87). It is also philosophical as it is concerned with seeing. The sparrow that was perched flies away yet it appears to sight as the sparrow still perched at the same
place. When the same sparrow returns to its perch, the sparrow that appeared in the meanwhile disappears, and the sparrow that flew away, again comes into sight.

"Ättiram" presents a real-life event in a realistic manner (77). The school bell which rings at five o'clock is preceded by the bell of the ice-cream vendor at the gate. The school children are slobbering even as they sing the national anthem. Their bladders are full as it is time for them to be set free.\footnote{43}

\begin{verbatim}
pillaikaḻ vāyil
eccilōtu, tēcappāṭal kalantoḷuka,
avacarattāl
iṭuppukkuk kīl
cirunīr muṭṭum nēram. (7-II)
\end{verbatim}

There are some empty vessels lying in the corner. The children themselves seem to be the many shapes assumed by irritation.\footnote{44}

\begin{verbatim}
mūlaiyil kāliyāy kavalaiyagruk
kāṭṭirukkum pāṭṭiraṅkaḻ —
pillaikaḻō,
palavaṭīvattil āṭṭiraṅkaḻ. (12-15)
\end{verbatim}

\textbf{A. 2. Image as Poem in Ci. Maṇi}

The image-centered poems of Ci. Maṇi that show a preoccupation with surface, light and colour are dealt with in the section titled a. Poems Presenting Images of Sense Perception. Of the other poems, those occurring in the figurative mode are listed under (1) Figurative Poems, while those poems occurring in literal language are listed under (2) Non-Figurative Poems. The figurative poems are further subdivided into (a) Metaphorical Poems, (b) Poems Presenting Anthropomorphic Metaphors, (c) Poems Presenting Metaphysical Conceits, (d)
Poems Presenting Symbolic Images and (c) Poems Revealing Imagist Influence. The non-figurative poems present an action, place, person, event or object.

A. 2. a. Poems Presenting Images of Sense Perception

In general, a poem may have a series of images that support or contradict one another, or a single dominant image on which the sequence and structure of the poem depend (Boulton 137). In "Arakkam," a series of images of sense perception, visual in nature presented (19). Flowers bloom everyday, even though others that blossomed earlier, have withered away; the plantain may perish, but the young shoot arises from the stem and grows into new life; the shooting star burns away, but still the other stars twinkle in the firmament; the mother wastes away in toil, bringing up her son, while the son finds for himself an attractive young woman.

"Pirivu" deals with separation (21). Almost all the images of sense perception are evoked in this poem. The series of images is as follows: the eyes brim with tears born out of sorrow; the heart is broken like the bed of a parched lake; the scene before the eyes becomes hazy, like a jungle seen through the rain. These images are visual and depict the emotion of sorrow starkly.

The sound of wasp's boring echoes in the ears; the stink of the corpse assails the nostrils; the tongue tastes bitter and feels dust in the mouth; the body becomes indifferent to heat and cold alike. These sensations are felt by the persona who sees himself abandoned in a world of death or "cākkāṭṭu ulaku" (8), and his ladylove as a bird that has fled its nest or "kūṭu viṭṭa paṟavai" (9).

The following three poems are each made up of just three lines. Vallikkāṟṟai draws our attention to the successful way in which Ci. Mani has crafted these three poems (135). "Oli" presents an auditory image (106). The persona wonders whether what he hears is the sound of a frightened horse. It is in fact the sound of wind forcing the withered leaves against the rugged terrain.45
mirāṇṭa kutiraiit tatatajappā?
muraṭṭut taraiyaiil kārriṇ
carukuk kulampoli.

There is an onomatopoeic effect in the first line, echoing the horse’s gallop. The wind is presented as the invisible horse and the rustle of leaves is heard as the gallop of horses. The poem’s intensity is achieved by an economy with words.

"Nīḷal" evokes a visual effect (107). The persona in the poem jumps over what seems to be a rod; but it is in fact only the shadow cast by a rod. The contrast between what seems and what is, is the basis of this poem.46

kampi eṇṟu kāļirāṇṭum
empi vīŋtārum, ḫiśṭatu
kampi yataṇ-nilal

"Uruvakam" too deals with the same dichotomy (108). The persona in the poem looks at the white embroidered flower-work wrought at the back of the choli, but he can visualise only the face.47

pārtēŋ veḷḷaiip pūvēlai
vāṛtta cōḷi mutukai;
terintatu mukamē.

These three poems reveal the following features. Each poem presents a single striking image or metaphor, in dealing with an object or event from the external world. The three brief lines of these poems suggest an experiment with form attempted by the poet.

The following two poems of sense perception reveal Imagist influence. "Mitpu" is a poem in three lines (173). Seeing the orange sky cut into segments by the bars at the window, the persona approaches the window, looks through the bars and reclaims a view of the whole undivided orange sky.48
kampika] kūru pōṭa
kīvāṇa śraṇcaī
cānal neruni kīttēn.

"Payañam" is also a short poem in four lines (174). A clear, well-crafted image leads to serious introspection in this poem. The night is pitch-dark. A flash of lightning illuminates the sky for a moment. How far can one see in such light and how far can one travel, wonders the persona in the poem. Thus emotion is not implied as in an Imagist poem, but explicitly stated in "Payañam":

kaṇṇaḥ kariya iruṭu vā-nil
miṇnar kīru telikkum oliyil
evvalavu tūram pārvai teriyum?
evvalavu tūram pōka muṭiyum?

Images of disgust and horror occur in "Kūraiṣṭu" (126) and "Karumi" (179). "Kūraiṣṭu" is about the agony of waiting, as also of life itself. It is an intense poem that presents the inner turmoil of the persona and is hence obscure. Images of sense perception that suggest pain occur in the beginning: "ciṟuciraic ceruppi kālviral muṭakkam / eṇatuyir uṇarum" (1-2). An unusual image follows, of bone eating into flesh, puncturing the skin and leaving it with holes. It is a powerful image that evokes disgust: "cataiyinai aritta / elumpu, tōlai pottal ceyyum" (2-3).

Visual images of light and darkness follow, as also that of a star, oddly, causing a feeling of discomfit: "iruḻo / anicca muyakku. tavippu yāmattil / viṁmnīn veṭṭi veruṭṭum. . . ." (4-6). Neuron trees spun by spiders appear: "cilanti / vēynita niyūruṇ maraṅkaḷ tōṟum" (6-7), giving us a glimpse into the mind of the tortured persona, who waits, chiding himself, for having taken so long to dig a pit: "cōmpēri, / ettāṅai āṅtukaḷ orukuḷi tōṅta" (8-9).
Strong emotions are laid bare in this poem, by the deft use of images, each suggesting pain, disgust, discomfort, horror and above all, despair. This poem achieves remarkable intensity through its images.

"Karumi" presents a single visual image that arouses disgust. The persona in this poem refutes the charge of Māli that he is a miser. He points out as evidence the worms that thrive in his intestine:55

nāŋ karumi eŋuru
conğiḷ eppatì, Māli?

nāŋ karumi iliari,
eŋ peruṅkuṭal
pūccikal cāṭciyāka.

"Nāṅku" and "Pali" are poems written in a light-hearted manner (64,66). Four different visual images appear in "Nāṅku." The cloth becomes white after repeated washing; the lips of the ladylove turn pale after being kissed by the lover; the land becomes bleached after being scorched by the sun; the hair turns white because of the pressures of life:56

tuvaikka veluṭṭatu tuṇi; kāṭalaṅ
cuvaikka veluṭṭapā itaṅ ḍāiyiṟu
verikka veluṭṭatu nilan; vāḷvu
nerikka veluṭṭatu muṭi.

In "Pali," the persona confesses that he enjoyed freedom at two places. Since his wife has occupied his bed, he is left with one free space only — the backyard:57

ippōtu maṇaivi
paṭukkaiyī parappai
ākkiramittuk koḷvatāl
miṇcuvatu purakkatai. (4-7)
"Iraŋtu vakai" presents two pictures of contrast (178). The images presented are both visual and tactile in this poem. In the early morning mists of chilly märkali, when one’s skin feels like jackfruit rind, many forced by poverty, lie crouching in the pavements of streets. There are others, who in the scorching summer of cittirai, go about clad in expensive suits because they have too much money.\(^{58}\)

palättö läkkum märkali papiyil
pätaï yöram mutänkik
kitakkirär palar,
illäta kuṟaiyäl.
köṭtilum kärcaṭtai maṟrum aniyilum
cittirai pakalil naṉaintu
cörkiğär palar,
irukkiṅa kuṟaiyäl

A. 2. a. (1) (a) Metaphorical Poems

The following three metaphorical poems are on the theme of love. "Kätal" is a poem in five lines (112). Two images are presented for love. Love is neither a frenzy nor a disease. It is rather like the flow of water down the slope of thought: "niŋaippin / irakkam nökki päyum nîräm" (2-3).\(^{59}\) In a world in which death looms over, it is like the lovely moon in the sky: "cätal kavinta vâljiv / vâjâm tanta vâma nilavâm"(4-5).\(^{60}\) Thus the image of the beautiful moon becomes the metaphor for love in this poem.

"Punariyäl" offers an unusual analogy for love (124). The analogy is from Tamil grammar. The ladylove or talaivi is gentle like the soft consonants of the Tamil alphabet. The lover is tough like the hard consonants. When the lovers come together, body and soul, the ladylove loses all her gentle attributes and assumes the characteristics of her lover, in accordance with the rules of Tamil grammar.
"Kālam" presents an implicit metaphor (177). The persona in this poem goes to
sleep as a maiden and wakes up an old woman. Her plight is picturised through an
implicit metaphor. She states that she would now have to catch fish without bait,
implying that without the attractions of youth, she must still entice men: "iŋi / puḷuvillāt tūṅtiḻuṇaṅ / mēṉpiṭkkap pārkkaṆēṟum" (3-5).61

Vignettes of city life are presented in the following two poems. "Eṉa
vantatu" presents images of an incident picturised in stages (62). Cutantira Muttu
takes up this poem for comment in his thesis (136). A hapless woman is lying in the
middle of a busy thoroughfare but this is stated explicitly only in the last lines. The
car driver swerves to avoid her. There are other onlookers who are embarrassed and
look the other way. The reaction of the driver who opens his mouth but does not
comment is presented through a word-split in line 4: "kiṟicciṭṭu kattavā / yeṭṭutuk
kattāmal / oṭittuc ceṟūn" (3-5).62 Cutantira Muttu points out the aptness of the device
of word-splitting in capturing the reaction of the driver who withholds comment. The
last stanza sees the woman in the street as an abandoned horseshoe lying in the midst
of the street: "avaḻō, etarkum appāl / kiṭantāl, naṭṭutturvil / kalaṆṟu vilumā lāṭam" (II-
I2).63 This striking metaphor is a comment on the dehumanised state of the poor in
the cities.

The plight of the city-dweller is captured succinctly in "Pāri" (85). The
modern man is caught between the battlefront of office and that of the family. It is
only the evening that offers a brief ceasefire. The streets seem to sag with the
crowds; the sidewalks are full of shanty homes made up of gunny sacks and tin.
Through a hole in one of the sacks, the modern day 'Pāri' gives a look at the image of
his face reflected in a mirror full of scratches.

The legendary king Pāri gave his chariot as a support for the wild creepers.
The modern Pāri can only give a hesitant look (instead of "tēr") at his face reflected
in the mirror. The allusion to Pāri serves to drive home the contrast between the modern civilisation and the culture of yore.

"Tēmal" presents a metaphorical image for the play of light and shade cast by a tree on the ground (125). The dark and light patches on the ground are seen as tēmal, a skin disease in which discoloured patches appear on the skin:continues

virintē kilaitta marattīg ilaikal
pirintē ilaitta nilattil
telikkum nilalolit
tēmal.

This can also be considered as an instance of a novel image.

A. 2. a. (I) (b) Poems Presenting Anthropomorphic Metaphors

The following four poems personify the moon. The poem "Nilavu" presents the moon as a woman (63). The moon, seen as a woman clad in a purdah, takes two weeks to expose her face and then two more weeks to cover it with her purdah. The persona rhetorically chides her for having nothing else to do.

"Iraṇṭu mukam" personifies the moon and compares it to a ladylove (84). The two-faced moon, during the day, appears to be pale-faced; in the night, however, she is her resplendent self. Similarly, the ladylove also has two faces—a blank face in the day, and a lovely face or "tirumukam" (7) in the night.

"Nilavuppaṇ" once again personifies the moon as a woman (86), a ladylove who never quarrels with her lover, who never turns away her face in anger, to reveal only her dark tresses to her lover. She always shows her graceful face, "kalaimukam" (4) and thus stokes the fire of passion in her lover.

"Kalaittilakam" presents the moon as a showman in another instance of personification (94). He performs all over the world. The moon, ably and single-
handedly offers free entertainment to one and all, by holding a one-man show every night, thus earning the title of one adept in many arts or "palakalait tilakam" (6). 65

"Kālai" presents morning in a series of images (41-42). The first stanza presents the activity of milking the cow, and the milk being taken away by the maid to be sold. The picture of the woman bearing the milk-pitcher on her head is suggested by the unusual orthographic positioning of certain words: 66

irul

mañcam

kaḷippu. . . (4-6)

The second stanza presents the natural world. The pig has returned tired after scrounging for refuse all over the streets. The grass in the garden laments the death of night.

The next stanzas present the personification of certain virtues and vices. Duty is found to be sweeping the streets; Virtue, cleaning the front yard; Urbanity is still in bed. Poverty is already up and about, while Cough closes its eyelids. Indolence and Wealth reach out for their blankets and go back to sleep or wait for their coffee. Thus the day breaks, for a million Sins to multiply themselves. This stanza is also an instance of allegorical imagery.

"Cātaṇai" presents sorrow as a washerman (89). Sorrow has performed yet another feat — he has turned the black hair of the persona into white: 67

vēṭaṇai vannāṇi ṣorgoru

cātaṇai ceyṭāṇ:

veḻuttu vāṇki viṭṭāṇ

kaarutta mayirai.
A. 2. a. (I) (c) Poems Presenting Metaphysical Conceits

The following figurative poems reveal touches of a metaphysical conceit. "Aṇaippu" presents a metaphysical conceit on love (90). The ladylove's embraces, like water, cool the fiery passionate lover and reduce him to coal. This coal is once again ignited by the spark emanating from the two eyes of the ladylove, and the lover is once again full of fire. In concept and in craft, this poem becomes an instance of a condensed metaphysical conceit.

"Araciyal rakaciyam" is about the art of politics (l60). It is compared to the art of wearing a sari. One end of the sari is crumpled (at the waist), while the other end is spread over the shoulder. One end is tied and the other end is free. Such tactics of letting go or reining in are necessary for survival in politics.

"Viti" compares a task completed to a piece of cloth (l62). There might be satisfaction at the end of a task. But later, when one holds the task (like a cloth) against the light shed by time, the holes or defects become apparent. Since the 'vehicle' of the cloth is not explicitly stated, this is also an instance of embedded metaphor. The last three lines of the poem present another image of the Arctic and Antarctic regions where directions have no meaning.

A. 2. a. (I)(d) Poems Presenting Symbolic Images

"Kompu" contains an image from the jungle where creepers gradually choke and destroy their patron trees (68). The persona in the poem asks the gently-swaying creeper to hold on to him for support. The creeper coils tightly around him and eventually begins to squeeze him in its unbearable grip which makes the persona wonder who is supporting whom. This poem is symbolic of exploitation that takes place in an intimate relationship which ultimately destroys the relationship.
In "Ilakka nōkki" (136), the idea of the negation of Gandhi's ideals is explained through the following image. Darkness has settled on the face that was so full of mercy; scratches seem to cover it like a curtain. The eyes shed tears of sorrow; the lips are withered and parted. The spectacles too have developed cracks.¹⁰

irintaga vili, vantip
pirintaga ital.

kaṇṇā tiyumvīgal
kaṇṭuvij āatu. (5-8).

"Arai-veji" is about the ideas of freedom and confinement (138). The arai or room becomes the symbolic image of repression as also the barriers that divide man from man, while veji or open space is symbolic of an open mind and liberty.

A. 2. a. (1) (e) Poems Revealing Imagist Influence

"Maruppu" is considered to be an Imagist poem (20). Pā. Tamillecchvan in Chapter V of his M. Phil. thesis titled "Tamilkkavitai varalāru — cirritalkal (1978-93)" mentions this as one of the consummate image-centered poems in Tamil (164-65). "Maruppu" presents a series of images arousing disgust. The moon turns into a hunch-backed leper with pus running from his sores; the pus condenses into a yellow fish: "maṅcal maṅ qaṭṭi . . ." (4).¹⁰ All the greenery in the world turn into a brown eye sore; the breath in the body, like air trapped in a bubble, struggles to break free. The persona in the poem turns grey and becomes the picture of resignation.

These images picturise the mental trauma of the persona whose question is answered in the negative by the ladylove who nods her head in rejection of him, like a "lone swing."
"Oljicercikkai" is a brief poem in three lines (176). There is an implicit personification of the sky as a woman. With comb and tresses, the sky, seen as a woman, creates rainbow in the sunlight. The comb implicitly stands for the drizzle, and the tresses, for the clouds. The sky is personified implicitly and the personal pronoun 'she' is applied to it.  
\[ \text{cūriya oliyil} \]
\[ \text{kūntalum cippum koŋtu} \]
\[ \text{vāŋavil palaippaŋ} \].

This poem contains all the features of an Imagist poem in its concreteness of detail, presentation of the objective world, economy of language and brevity of treatment.

A. 2. a. (2) Non-Figurative Poems

"Mayakkam" presents an interesting event through descriptive images (104). The persona settles into a recliner, places his leg against the door and begins reading the book in his hand. While he reads, he sees a face peeping at him. He raises his head from the book only to find that he has mistaken his toe nail for a face.  
\[ \text{viluntatu vilityoram} \]
\[ \text{eṭṭip pāttamukam} \]
\[ \text{eŋu vilitūkkac} \]
\[ \text{cimittiyatu kālnakam. (7-10)} \]

"Pinnaļ" is a poem that reveals some touches of a metaphysical conceit (111). As the ladylove walks, the poet's heart is swayed by the sight. Likewise, the braided hair of the ladylove also sways to and fro, in consonance with the movement of the poet's heart: "aṭakka muṭiyāmal acaintaven neṅcāy / nilaikka muṭiyāmal acaintatum pinnal" (3-4).  

"Natāi" is also on a similar theme (113). This poem is written in archaic Tamil. The swaying, graceful walk of the lady leaves a permanent impression or scar on the
The appeal in this poem is enhanced by the rhyming words "tajumpu" and "tajumpu": "vitiyil iṭatu tajumpunatāii; / neācinil iṭatu tajumpunatāii" (3-4). 73

"Pētai" is about a beautiful lady, who, in order to prevent men from ogling at her well-endowed bosom, lets her braided hair that resembles a whip to fall in the front (161). The braided hair, by its resemblance to a whip, gives a silent warning to men about their impudence: 74

munpurām mukjitā inamalā iraṇṭai
kāṇkaraṃ virittup pārīppatai vilakkāp
piṇpurām acaiyum pīṇal oṁrai
munpurām kiṭattīqāl cāṭtai enru.

B. Other Similarities

B. 1. Treatment of the Sun and the Moon

The moon and the shadow are identified by Aptul Rakumān as "obsessive images" in Es. Vaitisvaraya's poems. The "ruling symbols," so called by Yeats because of their influence over a poet and his works, were researched upon by Joseph Warren Beach. He points out their hold on the poet's emotion and calls them "obsessive images" (Rakumān 129).

The moon appears in many poems of Es. Vaitisvaraya: "Kiṇaṭṭil viṭunṭa nilavu" (1), "Maṇakkūccal" (2), "Uṭaya nilai" (3-4), "Muṭkal" (16-18), "Irām" (27), "Pārāmukaṭāla" (28), "Piramai iraṇṭu" (40), "Kūḷam" (53-55), "Tulḷal" (63), "Kāya" (75), "Muṇṭu turuvantaḷā" (76-77), "Ūṟṟu" (88), "Kiṇukku" (89), "Calanam" (93-94), "Kaṭivu" (103), "Pārvai" (116), "Nilākkkappaḷu" (116-17) and "Āṭmāviṇ kural" (126-27). The moon is seen as a lady who has fallen into a well and hence in need of help in "Kiṇaṭṭil viṭunṭa nilavu." It is personified again as a child in "Irām" and as an old woman in "Pārāmukaṭāla." She is also seen as being shameless in "Kiṇukku." If it is
contrasted with the sun in "Muṭka," in "Tuḷḷal," and in "Kaṇivu," it is seen as Nature's breast giving the milk of light. In "Kāy," the moon is associated with the lofty things in life, while in "Cṛru" it stands for a glorious moment of poetic inspiration. In "Pārvai," it is presented in a novel image as an "ever-silver" or stainless steel object. In "Maṇakkūcal" and "Uṭaya niḻal," it represents light, while in "Ātmāvin kural," it is seen as his friend and late poet, Ātmānām. "Kuḷam" presents an entirely different perspective of the moon — as the phlegm spat out by a patient.


The moon occurs in the following poems of Ci. Maṇi: "Kukai" (17-18), "Maṟuppū"(20). "Paṭaippu" (47-48). "Nilavu" (63). "Inṟu varum" (69-71). "Iraṇṭu mukam" (84). "Nilavuppeṇ" (86). "Paravakkāṟu" (88). "Kalait tilakam" (94). "Kātal" (112). "Yāratu' (117) and "Tappu" (165). It is personified as a woman in "Nilavu," "Iraṇṭu mukam" and "Nilavuppen" and as a showman in "Kalait tilakam." It stands for love in "Kātal," "Kukai" and "Paravakkāṟu." It is associated with beauty and creativity in "Paṭaippu," while in "Inṟu varum" its attractiveness is highlighted. In "Maṟuppū" and "Tappu," it is presented in an unusual manner — as a hunch-backed leper with pus oozing from sores in the former, and as something with a dry brown surface in the latter.

The heat of the sun, and not the sun itself, is presented in the following poems of Ci. Maṇi: "Narakam"(25-30). "Kōṭai" (110). "Kōṭaiikkōṭai" (127) and "Iraṇṭu vakai" (178).
If the burning heat of the sun becomes a symbol of lust in "Narakam," in "Kōṭai," it is welcomed as it is the time when women expose themselves. In "Kōṭaikkoṭai," the soft-drink, fan and air-conditioner advertisements are seen as the "gifts" of summer. "Iraṅgu vakai" brings out the ironic contrast of rich men clothed in suits in the peak of summer, while poor people go bare even during the winter months.

B. 1. a. Reflection of the Sun and the Moon

Es. Vaitūsvaran associates the picture of stagnant water such as a well, pond or even a puddle of water with the reflection of the sun and the moon seen in it. Such association occurs in "Kiṅgarīl vilunta nilavu" (l). "Kanṭañṭi" (25), "Kuḷam" (53-55) and "Āṭmāviṅ kural" (126-27).

In "Kiṅgarīl vilunta nilavu," the moon is seen as a delicate woman who has slipped into a well and hence must be restored to good health before being left in the edge of the sky. This treatment of the moon, according to Aptul Rakamān, is to revive the lost aesthetic value attached to the moon (9l). This poem is once again alluded to in "Āṭmāviṅ kural" in which the poet goes out on a dark night, looking for the moon-in-the-well of the earlier poem. Seeing the moon reflected in the well, he is reassured that the moon is not entirely lost, but discovers presently that it is not the moon, but his late friend and poet, Āṭmaṅānām:

kiṅgarīl
egran vilunta en nilavait
tētip pōṅgēṅ, oru naḷḷiravil
nilavu iṅgum
tolainu viṭavillaiyeṭapat
terintatu,
naṭuṅkiya uṅr pimpamāy.
kural keṭṭavutuḷ
nilavu pōḷ illai. (l-9)
Thus positive associations for the moon occur in these two poems. However, in "Kulam," a diametrically opposite view of the moon is presented through an image that arouses disgust. The moon reflected in the pond is seen as a "left-over" moon and as phlegm of a diseased person, slowly dissolving in the water:

mitti nilavu,
noyalik kolaityay
niril mejlak karaiyak karaiya
ur urakkam kalaiyum. (66-69)

The sun and the sky reflected in a puddle of water in "Kanat" (25) are projected in a positive light. The reflection of the sun that is ruined in a splash of water by the booming bus becomes symbolic of the aesthetic sense destroyed by the onslaught of modern civilisation:

kalarga passo

vitikkul paya,
palaregu
kanapatit tulalay norunki

. . . . . . . . . . . . . . .
curiyag cukkumurakum . . . (13, 16-18, 19)

The image of the cool "suns" reflected in the pond in "Kulam" is also picturesque: "jillegra curiyankaal, / nilum kaikalai / nirantaramay emarii umberukum" (37-39).

Thus aesthetic appeal and pictures of disgust both occur in Es. Vaitisvaray's projection of the moon. Such opposing views of the moon can also be found in Ci. Mani's poems according to Aptul Rakumang (91) who points out that in "Nilavuppen" (Ituvarai . . . 86), the moon is seen as a woman who never turns away her face in anger but always adds to the fire of her lover's passion by her graceful face: "kalaimukak kaitei tanti, kiitaal / fi valarkkum pen . . . " (4-5).
However, in another poem, "Maruppu" (20), Ci. Mani presents the moon as a leprous hunchback with pus oozing from his sores. Thus in one poem Ci. Mani takes a romantic view of the moon and accords it due respect while in another he presents it in an image arousing disgust.

Aptul Rakumān, under the heading of "Matippilattal," examines the role of time in bringing about a change or revaluation in perceptions (90-94). He points out that all objects and ideas are subject to revaluation in every era of time. Those objects or ideas that were held in esteem in one era, lose their value or worth in another and are replaced by another set of objects or ideas. The change in tastes evidenced in modern times in Tamilnātu is presented through a passage from Ci. Mani's poem "Paccaiyam" (95-103).  

āṟṟal ilantu kaṭavular
cālaiyil kāṭcīp porūḷāki
peṟṟaṇar alakiyal pōṟral
pakti malarukkap paṭilāy. (4,124-127).

The gods who are no longer revered by people have come to be showcased in the streets as exhibits of artistic beauty.  

nāyaka nāyaki
pakti pōṇatum
talaivan talaivi
citti vantatu;

kōvil pōṇatum
koṭṭakai vantatu;
kaṭavul pōṇatum
natcattiram vantatu. (4, 135-42)
The devotion inspired by gods and goddesses has given way to the mindless fanaticism for the reigning actors and actresses of filmdom. In popular culture, the cinema has replaced the temple; the superstars are worshipped like the gods of yesteryears.

Citing the above example from Ci. Maṇi, Aptrul Rakumāṇ concludes that according to the spirit of the time, symbols too undergo changes. The result is the loss of value accorded to conventional symbols such as the moon.

B. 2. Ci. Maṇi and Es. Vaitisvaran: Images on Poems and Creativity

Ci. Maṇi and Es. Vaitisvaran have both written about the creative process and the art of writing poetry. Es. Vaitisvaran has specifically written poems about the poet's creative urges and the process of creation in poems like "Kavitai" (45-47), "Omai vali" (81), "Ḍru" (88), and "Piravi" (126). The association of spider with creativity occurs in "Kavitai." The spider catching its prey becomes the analogy for the poet hitting on the right subject matter for his poetry.

"Omai vali" is about the failure of the poet to externalise or present in words the creative energy that gives sound to his thoughts. The poet compares his own plight to that of the wind which, though dumb, has for its mouth, all the trees in the world: "ūmaik kārrukku / ulakattu maraṅkaḷellāṁ / vāykal" (3-5).82

The trembling leaves of these trees are seen as tongues that give vent to the sorrow of the wind: "ataṇ cōkap pulukkattai / uccarikkum ilaikaḷellāṁ / . . . / tuṭikkukum nākkukal" (7-8,10).83 The poet asserts that he can hear the creative force entering his inner ears to give succour to his heart and provide sound to his thoughts:

\[ \text{utoeivyil pukuntu,} \]
\[ \text{ullamellāṁ puttuyirka} \]
\[ \text{ōcai tarum caktika} \]
However, he cannot express this creative energy as he has gone dumb. Ironically, the wind (that speaks through the leaves) has dried up his tongue: "collamūṭiyāmal/ūṇāiyāṇatu nāy—kāṟal/ōṭik kolvatucnākku" (15-17).  

In "Ṇṟṟṟu," which is also about creativity, the inspiration for singing comes spontaneously and not as a result of conscious striving. The image presented for the mind that attempts to seize things in an effort at creativity is striking. The strip of the sky moving constantly between two crows in flight becomes the analogy for the mind that is involved in a creative endeavour:

parakkum
iru kākaṅkal īṭaiyil
nillāmal nakarum
vāṅat tuṅṭāy,
niramaggā maŋatogṛu

atai itai
vaḷaikkka muyalum poḻutil... (1-5, 9-10)

Suddenly, the moon appearing for a few moments in the strip of the sky between the two flying crows becomes the analogy for the creative inspiration suddenly springing up in the mind. Life becomes sweet in that rare state of illumination:

oru nilavu
cila kaṇaṅkal
īṭaiyil akapāṭṭu
oli milirum
ōr aticaya nilaiyil
vaḻvu iṉikkutul (11-16)
This inspiration provides him the words and impels him to sing of newer and ever newer things: "putuq puqapppatu / pāppat / vārtaikālam" (17-19).

"Pipa" presents the poet who is born into a new life of poetry. It is common to present the poetic frenzy or inspiration as a spring or fountain. But in this poem, the poet sees it as a drop of dew at the tip of the grass; as the tiny shoot of leaf of a huge tree; the drop of mercy at the depths of the heart; as the heat of the brow of lightning and as crumbling dust of seed.⁹⁸

 пуліп нунірінам
 нєтупаратаип ilaikkunuču
 атімапаціш туліккунураі
 мініпуліп нєрсіс кіту
 ціраumnos віталь пулут(і)

It is further seen as the 'semen' of thoughts; as an agitation not apprehended by the mind and as the flood that has swallowed the dam: "ниґавіп путу вінту / арівукуку маґаіітан аравурі / арайай вілункия веллаккату" (6-8).⁹⁰ Thus, poetic inspiration is celebrated by the poet as a new birth, his old self and as honey that springs within him: "енжа тігра нан / енажкун піганті іці / кавітійпіп куммаілам" (9-11).⁹¹

Ci. Maṇi has also written poems on creativity, literature and criticism. "Итаи" is Ci. Maṇi's poem on writing a poem (36). It is about the difficulty in externalising one's concepts or thoughts and the resultant frustration.⁹²

colla virumpiya tellām
collil varuvatillai.
ettapaiyō máraŋkaṭ
kuritaariya čmaraŋkaṭ
maŋampuluŋka palavunțu... (1-5)
The parallel for such a situation is provided from drawing. The sketch of a horse might not turn out well; or it might resemble a donkey or be a mixture of both: "kutirai varaiya kutiraiyē / varātu; kaļutaiyum varalām. / iraṇṭum kalakkalām" (6-8). The frustration is further explained through another image from rat-trapping. One's finger might get caught while trying to trap a rat: "elikku porivaittāl / viralam vijuvatunțu" (9-10). At times, there might be pleasant surprises as well, like getting tender coconut water, while thirsting for water: "nīṇēi alaiyumpōtu / ilāṇṟum kiṭaikkum" (11-12).

The rarity of finding the right words for what one wishes to express is explained through the metaphor of the miraculous phenomenon of the shooting star lighting up the night sky. The resemblance to Es. Vanisvāraṇ's analogy of the moon for creativity is noteworthy ("ūṟu," lines 11-16):

vāṇukku vilakkaṭikkum
vāl mūṇākā
colla vantatu collil
vantālum... (14-17)

Then comes the problem of understanding or comprehension. This is because tastes may vary widely; the sweetness of the fruit lies not in itself but in the appetite and the gustatory preference of the person who eats it. This implicit metaphor presents the idea that what is written is understood according to individual taste or liking:

kaṇjiyin iṇimai
kaṇjiyil maṭṭumillai,
cuvaippōn paciyai,
cuvaɪmuṭiccaic cāṛntatu. (18-21)
The poet arrives at the conclusion that thought, expression, and comprehension are three different things. If they can be considered as one at all, their parallel is the three-in-one time, with its three aspects of past, present and future.\(^8\)

\[\text{ēṇaṁ} \]
\[\text{veḷiyiḷu} \]
\[\text{kēṭaḷ} \]
\[\text{immūṟṟum eppōtum} \]
\[\text{ounalla; oṅreṅgal} \]
\[\text{mūṅrāṇa kāḷampōḷ oui. (21-27)} \]

Ci. Maṇi's "Paṭaippu" is a celebration of the natural and inborn creative spirit, contrasted with other studied forms of art (47). "Kavi araṅkam" defines \textit{putukkavittai} of the modern times against the conventional Tamil poetry of the past (57-59). "Paccaiyam" exposes the hypocrisy of critics who indulge in unfair criticism of the poet (95-103). "Ilakkiyam" ridicules the simplistic definitions of literature (118). "Manakkaṇakku" highlights the squabbles of scholars who accuse each other of ignorance (131). "Nīraivu" is a light-hearted treatment of the life and death of a poetaster (132). Criticism of modern dance that encourages stripping in the name of art occurs in "Nāṭṭiyakkaḷai" (150-154).

"Kōṇam" is a poem that makes an explosive statement, comparing the act of writing poetry to the act of clearing human waste (167). Though both acts are estimated differently, they belong to the same class of action.\(^9\)

\[\text{nī kavitai elutuvatum} \]
\[\text{avaṅ malam etuppatum} \]
\[\text{matippīṭṭil vēṟānālum} \]
\[\text{vakaiyil ouiṭān. . . (1-4)} \]
In fact, from one point of view, the act of clearing refuse might be considered better; also, it is much better to disappear without a trace than to leave ripples behind: "alaivukalai vițuc celvataiți / cuvâțaru mațăivatu mēl!" (9-10).10

"Puttar kaikọkkirâr" satirises the absence of form ("unuvar") in modern literature (175). The Buddhist philosophy that teaches that void and form are one and the same is put to humorous use in this poem.

B. 3. Influence on Other poets

Cutantira Muttu in Chapter IV of his thesis, titled "Pațimak kaviṇarkal" identifies Ci. Maṇi and Es. Vaibisvarap as pioneers along with Na. Piccamūrtti and Tarumu Civarāmu in their style of image-making. He cites several instances from the first two poets where their images have proved to be an influence on the later poets. Cutantira Muttu takes up Ci. Maṇi's poem "Mițpu" which has inspired other poets (173). In "Mițpu," the persona looks out of the window and sees the orange sky cut into segments by the bars of the window. The persona approaches the window, looks through the bars, and reclaims a view of the whole undivided orange sky:102

kampikâr kūru poțâ
kilvâna âraṇcei
câṅal nerunâk mûțên.

Cutantira Muttu praises the poem for its evocative picture and for presenting the scene from an unusual angle. He points out that a poem by Mu. Mēttâ adopts a similar image for the moon:102

uljê araikkul
nâŋ
ôyntu pölutu
paṭṭolî vîcûm
paunmâmi nilavu
ciṅga
jaṅgalilēyē
ciraippattuk kiṭantatu —
katavait tirantu
veḷiyē nātanicha...
veḷli nilavukkum

viṭutalai kiṭaitatu! (Otu vāgam iru ciṟakku 51) (qtd. in Muttu, "Tamilp putukkavitaikalil paṭimaṅkaḻ") 216-17)

Thus Mu. Mēṭṭā sets free the imprisoned moon, while Ci. Maṇi seems to have redeemed the orange sky. Similar images using similar techniques appear in other poems. Tamilaṉpaṇ presents a similar image:103

eṇatu
vittipp putukkavitaikalil paṭimaṅkaḻ" 217)

Amuta Pārati’s poem also has the following image:104

nilavai veṭṭip
piḷantatu
kiḷai (Uṭayakāłāṅkaḷ99) (qtd. in Muttu, "Tamilp putukkavitaikalil paṭimaṅkaḻ" 217)

Cutantira Muttu wonders whether the similarity of their response leads to a similarity of technique adopted by them. He points out that Ci. Maṇi and Mu. Mēṭṭā’s techniques are almost identical, except that Ci. Maṇi presents the sky, while Mēṭṭā presents the moon. Both poems achieve a symbolic significance. But
Metti’s image lacks the richness that is achieved by Ci. Manji. Also, Ci. Manji’s image of the segmented sky appears in Tamilpanj and Amuta Pārati as a technique.

Besides, Ci. Manji’s description of the sky in a colour image as “kilvųca āraṇcu” has inspired another poet, Intiraṇ, to present the morning sun as a fruit of orange: “āraṇcu pālamāy elunto ...” (qtd. in Muttu, “Tamilp putukkavitaikalil pāṭimaṅkal 231). The influence of Ci. Manji’s images is once again emphasised and he is considered a pioneer in this field (256, 258).

Es. Vaiśisvaraṇ’s role as a pioneer is also dealt with in the same chapter. Cutantira Muttu points out the transformation undergone by the Haiku poem of Moritake in Es. Vaiśisvaraṇ.

kilāikkut tirumpum
viṅta malarā
paṭṭuppūcci (qtd. in Muttu, ”Tamilp putukkavitaikalil pāṭimaṅkal” 220)

This Haiku poem that raises a suspicion over the identity of the butterfly and the flower in such an evocative way becomes an inspiration for Es. Vaiśisvaraṇ’s poem “Parakkum malar” (14).

kōtiyil malarum paṭṭuppūcci
kaippiṇi nāluvik
kāṭril parakkum malarācyu.

This image has become influential either directly from the Haiku original or through Es. Vaiśisvaraṇ’s adaptation of it. Kalyāṇji employs the same technique, but to capture an emotion. The yearning for the unattainable is expressed in the following image.

parikkka muṭiyāta
paṭṭup pūcciyai
marakka
parakkka muṭiyāta pūkkajāi
mōlākku vāṇam
ijuttu mūta iyālāta
iyārkaı mutaikāl, cūriyacantiran? (1-3)

He has also presented the moon as a breast in "Kaṇīvū" (103): "iraviḻ rakasiyyattil / vāṇam kāṭiya ojīmulai – oru" (1-2). A similar image appears in Mullai Celvārācaṅ. III
olippāl ūṭṭum
vāṇattāy
mārmakam māṟrač
civappu ravikkai avilkkikāl (Cevvanti tokuppu n. pag.) (qtd. in Muttu, "Tamilp putukkavitaikālil paṭimaṅkaḷ" 230)

In kulāp presents the sun as the breast that gives sunlight. The influence of Es. Vaiśisvarāṇi's image is quite obvious (230).

Es. Vaiśisvarāṇ sees a puddle of rain water as a sheet of glass or "kaṇṇāṭip páḷam" in "Kaṇṇāyī" (25). Following him, Kōri sees it as "mallaṅta āṭṭi"; Cūpi sees it as "kaṇṇati noruṅki utiṟum nīr", Iļaiyappārati sees it as a shard of broken glass or "kaṇṇāṭit tuṇṭiū noruṅkaḷ", Muruku Cuntaram sees the waterfall as "kaṇṇāṭi aruvi" (qtd. in Muttu, "Tamilp putukkavitaikālil paṭimaṅkaḷ" 236).

Lamp posts are seen as trees by Es. Vaiśisvarāṇ in "Viṭṭil" (33): "iravut teruveṅkam / muļaikkum vilakkamaram . . . " (1-2). Aptul Rakumāṇ refers to them as metal trees that bloom: "ulōkā maraṅkaḷ malarkīṟama . . . " In kulāp, as flowers of glass on metal trees: "ulōkā maraṅkaḷ kaṇṇāṭippukkai", Cirpi, as electric flowers or "miṇcārap pūkkaḷ" (qtd. in Muttu, "Tamilp putukkavitaikālil paṭimaṅkaḷ" 236). Thus light is seen as flower and fruit in many poems, establishing the link between the natural and the artificial worlds (237).
The transformation that comes over the frustrated cat is picturised succinctly. The patience of the cat dries up presently. The persona sees hell in the half-exposed white of its eyes. At the tip of its paws, a tiny "tooth" (claw) springs up:\textsuperscript{20}

\begin{itemize}
  \item porumai varanża püqaiyip
  \item arai veššaik kaŋkašil
  \item oru narakuš teriyum
  \item viral muŋaiyil cišitu
  \item pal muššaikkum.  (16-20)
\end{itemize}

Thus the menacingly wild characteristics of the cat come to the fore and it assumes the traits of a frustrated hunter. The persona is so profoundly affected by this transformation that he has a horrible nightmare of being hunted by the cat.

The nightmare images presented are disturbingly vivid. Shriil cries pierce the dark night as the rat’s blood spurts within the cat’s throat:\textsuperscript{21}

\begin{itemize}
  \item nahljiravil
  \item inš aŋukcum őlam.
  \item püŋaiq kuravšaŋkkuš
  \item öreišip irattam
  \item picci yaʃšnikcum.  (21-25)
\end{itemize}

The persona wakes up and remains badly shaken even after realising that it is only a nightmare in which he was hunted down by the cat:\textsuperscript{22}

\begin{itemize}
  \item kaŋavukkuš nän
  \item eliyäki iranta piŋpurn
  \item vilittup
  \item pataʁik koŋti ruppëŋ,
  \item ëgëŋrụ teriyämäl.  (26-30)
\end{itemize}
This poem has similarities with "Nilal vēgtai," where the cat in its role as the hunter is identified with its wild feline cousin, the tiger. Its erect ears, electrically charged tail and claws that dig the ground are suggestive images that connect it to the great cat, the tiger.123

cēvikāḷ kompāki
vāllīl mīṇ pāyum.
nakainkaḷ koṭumpaci pōl
maṇṭait tōlurikkum. (5-8)

The cat's utility as a hunter is highlighted in "Maṇakkūccal" (2). The cat and the rat are seen as the hunter and the hunted, and are part of a series of contrasts such as light and darkness, lock and key and the inner and outer worlds.124

pālaik koṭīṇēn
pūpai kītaitatu.
pūṇaiyaip pōrtīṇēn
eliyaik kolla.... (23-26)

While the cat is always projected as the hunter in Es. Vaifiśvaran's poems, the dog is always associated with suffering. In many poems, the dog is the victim, more often of road accidents or of the thoughtless cruelty of man as in "(14) kaṇakkū" (5), "Nāymai" (12-14), "Valiyum viḻakkum" (20-22), "Urimai" (35) and "Orukku nāllatu" (70).

In "Kokkuvalvu" (122), the crane's life in an amusement park for children is presented realistically. The descriptions of the crane's physical appearance are accurate. Its neck is elongated like a tower, while its body is bent like that of a clown. It is seen to be measuring the ground without any specific purpose.125

kōpuram pōl
talaitūkkip piq
kōmāliyāy
Observations of the crane's behaviour are also accurate. The crane, picking at the sand, within the field of the persona's vision, is seen as an aged woman looking for a coin she has let slip into the ground. The crane is pictured in an absorbing image — scratching itself with its beak, turning its long, question-mark shaped neck like a human hand into its body (seen as a bush), and prying into its depths: 

kărruk koru
kēlyik kuriyäy
niŋa kaluttu pįŋ
kaiyįki valaintu
parantuŋa utarputarai
alakāl áciaiyutan
turuvit turuvi
taŋnąi kuṭaintu kolkįratu. (10-17)

New images that depict the crane in striking terms follow. The children perceive the crane's shape as a garbage container impaled in a stick: "kölîl xorukya / kuppait toqtiyegoŋ kantu / kulantaikaļ kaikoŋjam . . . " (18-20). The wings of the bird are seen as "white flame" which when fluttered, raise a minor storm: "utarip paŋapaŋkum ataŋ irakkaikaļ, / veljai netuppy virintu / cirupuyal ejuppi tirumpi nakarum" (21-23). The crane is also seen as a mobile fan that brings cheer to people or "naŋamāŋum viciŋi" (24). 

The persona feels genuine compassion for the crane displayed as an exhibit in an enclosure in a children's park. He presents it as sorrowing over its condemned existence. Circumscribed in its enclosure, it grieves over its loss of freedom which is at times expressed through the reddening of its eyes.
pūṅkāvil cīṟappattu
valaiyum vaṟamāṇa cōkam
kokku kaṅkālai
civappakkum cilacamayam. (26-29)

Thus the persona's pleasure over its aesthetically shaped body is expressed, not unmixed with regret and distaste for the callousness of man in curbing its freedom.

"Kōlij talaika!" is as much about man's apathy for the fowl as it is about the fowl itself. The poem is based on two pictures of contrast. The hens tied head-down to the handle bar of a cycle are a picture of man's apathy for the harmless creatures. The contrast provided is between the birds tied head-down, and the cyclist who is drunk. Thus, humanity, already reduced by the act of cruelty, is shown in a state bereft of reason:¹¹

kaḷḷiṇ vīṣa nākkru
nāṟampuкалil naṅcu pūca
kuḷappappam aṉa talaṟṟai
mellat tiruppum
kaḻuttīṁ mēl. (7-11)

The drunk cyclist has his vision and mental balance impaired and sees the roads tilting their heads to him: "terukkaḷ avaṟṟai / talaicēḻtup pāṟkkum, valiyellām . . ." (12-13).¹² The hens, in contrast, in spite of hanging with their legs up, have their mind and eyes 'straight.' The ironic contrast of the upside down hens and the drunken reeling of the cyclist is thus highlighted:¹³

kampiyāḷ kāṭṭiya kāḻkāḷuṭāṭ
caikkil pāril
talaikēḷāy tōṅkum
kuṭṭak kōḷikāḷukku
puttiyum kaṅnum
nēṟākat tāṅ irukkum. (14-19)
The hens, however, go on crowing till the end for the man, who, for just that one day, appears to be upside down.  

\[ \text{inru matrum} \]
\[ \text{talaikijay tumrum} \]

\[ \text{inta manitaqap parti, tiramal} \]
\[ \text{kokkarittuk ko.qe pokum}. \ldots (21-24) \]

Thus the poem is about man's lack of sensitivity to the suffering of the lesser creatures. This poem attempts to create an awareness through the stark pictures it presents.

"Vauvalka" is the only poem that portrays an animal in an unsympathetic light (120-21). The bat's association with evil seems to be the reason for such a portrayal. The bats are called "strange birds" that stir only after nightfall, as if they had waited for darkness to descend.

\[ \text{iruttuvataqku} \]
\[ \text{tayaray qattiranta p\text{"o}l} \]
\[ \text{iru.tiyavutaq} \]
\[ \text{vinu.tonap parakkinapa} \]
\[ \text{cila vicittinap paravaikal}. \ (1-5) \]

In the vast expanse of the sky vacated by diurnal birds such as the crow, the eagle and the parrot, each of the "foolish" bats seem to fly to a corner, without any purpose.

\[ \text{kamum, kalukum, kiliyum} \]
\[ \text{kali ceytuqta vao parappil} \]
\[ \text{\text{"enquru teriyamal} \]
\[ \text{mu.laiqkku qray parakkinapa;} \]
\[ \text{mu.tija paravaikal}. \ (6-10) \]
The persona states that he lacks the imagination to visualise how these creatures could see a bright world in the dead of the night when even the trees are asleep. Besides, the sky (unlike the earth) yields no cereals; the wind (unlike the tree’s branches) offers no fruits. Even the stars that bloom cannot be pecked at or eaten. The persona wonders what these "blind birds" seek in the night. He also wonders about the secret attraction of the night that gives strength to their wings.\(^{117}\)

\[
\begin{align*}
\text{iruṭṭukkul āppaṭi} \\
\text{ēppā vasiyam} \\
\text{īṭaṭ āpakaikālīl} \\
tūṭippēṭṭum ṛakasiyam? (27-30)
\end{align*}
\]

An unusual image presents the bats flying upside down, as the dream of a tight-rope walker: "kāḷai kūttāṭi kaṭāvū pōḷ / ēppaṭi talaikilāy parantālum . . ." (31-32).\(^{118}\) Further, as these birds seem to sing the welcome song for the arrival of night into the persona’s world, he cannot love these "stealthy" birds, even though they are also created by God with care: "inta tiruṭṭup pāṟavaikāḷai / ēnūḷ nēcikka muṭivattīḷai, / ēppa tāṅ kaṭāvūl / yōcitup pāṣaṭtūruntālum" (36-39).\(^{119}\)

Thus, cats, dogs, cranes and hens are sympathetically treated in Es. Vaiśisvaranḍ’s poems. The elephant makes an appearance in "Enakkum yāṇai piṭikkum" (II4-15). The description of the elephant reveals the persona’s affectionate regard for the elephant. The loose folds of the elephant’s hide are seen as grandfather’s shirt and its ears are seen as fans. Its eyes are seen in an unusual analogy as needle:\(^{120}\)

\[
\begin{align*}
tāṭā tōḷ caṭṭaiyutan \\
tolupulavettu tirumppum \\
yāṇai, cāmarak kāṭukajōtu.
\end{align*}
\]
ataq

űcik kaṅkajukkul

ulakamē atakkam. (9-14)

The persona admires the elephant's fair treatment of all who give it fruit or coin, blessing them equally. He wishes to have the elephant for a friend, hug it heartily like a great warrior and make a swing out of its trunk. Yet, he cannot do all these, as he lacks the courage of Pārati, the Tamil poet and an admirer of elephants:

'tōlā' ena velattai
oru viranapī pōl
ārat tajuvi
 tümikkaiyāl üñcalāṭa
ācaikal ērālam

iruntum

........

čṇai

pāratiyārāka viñuvatillai. (36-40, 42, 44-45)

Other than whole poems dedicated to animals, there are also references in several poems to a particular animal, a reptile — the snake which appears as an analogy in many of Es. Vaiṭṣvaran's poems.

"Urippu" compares the walls of the city, pasted with thick layers of posters to immobile snakes (3). The moulting done by snakes becomes the analogy for the peeling off of the old posters and the pasting of new posters at night. Here, the disgust aroused by the moulting reptile and its venom come to be associated with the poster and its contents and thus suggest the idea of their virulence.
In "Viyarvaip pāṭṭu" (II-12), the vicious nature of the summer’s heat is highlighted in the analogy of the snake with new-grown fangs that bites everyone on sight: "pakalengā paṁpukku / putupparkal nuḷaitup pōy / pārtavaraik kāṭittu / patuṅkiyavara puḷukkiṇa." (II-14).142

In "Naṭappu" (64), the language chauvinism that leads to rioting and killing of ethnic minorities is presented metaphorically as snakes hissing and the venom getting spattered: "nākkup paṁpukaḷ cīṟi / naṅcu teṟikka . . ." (I-2).143

"Pirivupacāram" presents the hands waved in farewell as a group of snakes that shake their hooded heads (81-82), as if hastening the person taking leave (lines 22-28). In "Ravāṇā" (90), the winding streets are presented as poisonous snakes: "vīṭiṅaḷ viṣanākamāy vājintu . . ." (4).144 This image suggests the cruelty inflicted during times of war.

The only positive reference to the snake occurs in "Kōlattin-viti" (5), in which it becomes the analogy for kōlam, the traditional designs drawn on the ground. The crow and the parrot occur frequently in his poetry as symbols. The crow makes an appearance in the following poems of Es. Vairisvarap "Vitai" (22), "Kāṭitruppu" (29-30), "Maram" (31-32), "Rippēr" (39), "Kurī" (49), "Cāvai nōkki" (78-79), "Oṟṟu" (88), and "Vilippu" (125). The crow is associated with old age, degeneration and death. In contrast, the crow in Ted Hughes, an English poet known for his animal poems, becomes a symbolic figure that acts out "human history as a creature capable of anything so long as it ensures survival" (Norton Anthology 2, 2432). Thus the crow is seen as a wily survivor in Ted Hughes’s poetry.

Ar. Rājakōpalaq compares a poem of Es. Vairisvarap’s to that of Ted Hughes (ix). But this poem, "Kavitaś" (45-47), is on the process of poetic creation and it is likened to Ted Hughes’s "Thought Fox," which is also about writing a poem.
The parrot is another bird that appears in the following poems of Es. Vañisvara: "Enakku oru kij" (24), "Malaikkolam" (30), "Mailay' viti" (65-68), and "Munru turuvanka" (76-77). The parrot, with its clipped wings, becomes the symbol of a wounded psyche in "Enakku oru kij," while in "Mailay' viti," it stands for a people and a civilisation wounded by war. In "Malaikkolam," it presents a single image of sheer beauty: "karril kij oru runta / cirippoliyay ciraku kojta . . . " (6-7). In "Munru turuvanka," it is a purely imaginative creature associated with the moon: 

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tejivarru kiliyennap
parakkum oru paravai —
nilavait
tothar pol terikiratu. (2-5)
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C. 2. Influence of Cañkam Literature on Ci. Mani

Ci. Mani's poems reveal the influence of Cañkam literature not only in their phrases but also in their images and characters. The personae such as talaivan and talaivi, the archetypal lover and love of Akam poetry appear in the following poems: "Narakam" (lines 58-59), "Talaivan kuri" (65), "Talaivi kuru" (87) and "Punariyal" (124).

Many images from Cañkam poems are found to occur in Ci. Mani's poetry. The image of "tçyupirip pajaikayiru" or the worn-out rope that occurs in "Narakam" (line 331) has already been identified as a symbolic image from Cañkam literature (Rakumān 77). This poem from Nattinai 284 is commented upon by M. Varadarajan in his published thesis (178-79). The hero is pining over the separation of his love. Reflecting on his state, he feels that his body is so very emaciated with grief that he would die soon. Hence, he compares his body to an old frayed rope which is caught on each side by an elephant. The elephants are strong enough and they play with this
rope which may at any moment give way. The analogy provided is so apt that the poet is remembered by the phrase as "Tęypurip-panic-kayiranga." 

Ci. Maṇi's many poems on the moon and the images presented therein reveal the influence of Caṅkam literature. The moon is likened to the beautiful face of the heroine in Nāṭṭippai 62 (Varadarajan 248): "tilakam taliyai tēṅkamal tirunutai / ematum uṉṉor matinal tiṅkal." This comparison has inspired the images in the poem "Iraṇtu mukam" (84). In "Nilavu" (63), the moon is seen as a woman who takes two weeks to cover her face and two more to reveal it. Betraying the influence of Maturaiakkānci 444-52 (Varadarajan 248-49), this poem sees the face of the lady, now hidden and now seen, as the moon now hidden by the clouds and now revealed.

In Caṅkam poetry, the crescent moon of the eighth day is likened to the forehead of the heroine. The poet-king Koppemuṅcōlaṉ compares the forehead surrounded by the black tresses to the crescent of the eighth day seen rising in the blue sea (Varadarajan 250). The image of the black tresses covering the fair face of the "moon-woman" occurs in "Nilavuppeṭ" (86): "uṭīṭi pulantu vēnṭukam tiruppai / karinikuḷal puraḷum piṟṟupam kāṭṭamal / kalaimukak kāṭci kante . . ."(2-4).

The image of the sea-girt earth which occurs in "Kavi araṅkam" (57-59): "ōṅkutiraip peruṅkaṭa lulakīṭai" (27) recalls such instances in Caṅkam poetry as: "pattirai vaiyam" (Varadarajan 203), "ōṅku tirai" (Nāṭṭippai 283), and "poonku tirai" (Nattippai 335) (Varadarajan 226).

The poem "Kāṭai" (II2) in Ci. Maṇi's collection begins thus: "kāṭal kāṭal enpa; kāṭal / veṭiyum nōyum aṅṟē" (1-2). The phrases quoted above are inspired by a Caṅkam poem, Kuruntokai 204 by Mīlaippuṅkantōṅ (Ramanujan 24): "Love, love, / they say. / Love / is no disease . . ." (I-4).

Many traditional images occur in Es. Vaisīsvāraṇ's poetry, though he is not overtly influenced by Caṅkam literature. In "Uyarap pāṟvai" (I20), the birds flying in
a white row in the sky are presented in a beautiful image as a garland cast off by the evening.\textsuperscript{154}

viṇṇil anti

viciṟiiti anti

veṇṇaṟavaippu mūlai. . . (1-3)

A similar image in \textit{Akanāṕṟu} 120 compares the flock of cranes flying in their characteristic orderly row seen against the background of the evening sky with red glow to the white garland of pearls on the shoulders of the red god Murukan (Varadarajan 243):\textsuperscript{155}

netuvēḷ māriṅi āram pōla

painkār kokkiṅam niraiṅaṟai ukappa.

Also, another image occurs in \textit{Akanāṕṟu} 273. The orderly row of flying cranes suggests, to the Čaṅkam poet, a comparison with the garland of the white \textit{kūḷaḷam} flowers thrown high into the air (Varadarajan 302):\textsuperscript{156}

vicumpu vicaiṭṭelunta kūḷaḷāṅ kōṭaiyin

pacuṅkāḷ veṇkuruṅu vāpparai

Es. Vaiṭisvaran has written a poem "Utaya niḷai" about the light of dawn (3-4). The pale light of the moon in the morning is presented thus: "atu viṭṭivā? / muṭtiṕu / muṅ niḷavā?" (19-21).\textsuperscript{157} The paleness of the moon at dawn is mentioned in many descriptions in Čaṅkam literature. Auvaṅiṅar notes this paleness in the felicitous phrase "pacalai niḷaviṅ paṇipatu viṭṭiyal" (Varadarajan 247).\textsuperscript{158}

In "Turai" (68), Es. Vaiṭisvaran mistakes the river at dawn for a flowing blue cloth:\textsuperscript{159}

viṭṭivil

nīḻu neḻiyum,
In Caṅkam literature, the mountain stream is compared to a bright white cloth in *Kuruścippāṭṭu* 55: "avirukkil puraiyum avvēl Januvi (Varadarajan 208)."  

The description of the sun and the scorching heat of summer is so forceful and recurrent in Es. Vaitisvaran that Ār. Rājakōpālaṅ considers him to be an exclusive poet of the hot season (xii). Many descriptions of the arid tracts of land occur in Caṅkam poets like Pālaipāṭiya Perunkaṭṭukō and Māmūḷaṅ. In almost all the poems of the latter which describe the dry desert regions, nature is wild and rude, not mild and kind, and is red in tooth and claw (Varadarajan 142-43). The sun is also described as burning red like fire and spreading its hot rays to the utter destruction of the earth (Vardarajan 147).  

Thus Es. Vaitisvaran follows the Caṅkam poets in his portrayal of a landscape parched by tropical summer.