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BIBLIOGRAPHY
INTRODUCTION

Introduction to the Poets and Their Collection

Ci. Maṇi (b.1936) and Es. Vaiśisvaraṇ (b.1935) are two poets introduced by Efuttu, a Tamil journal launched in 1959. Ci. Maṇi has three collections of poems to his credit — Oliccōrkkai, Varum pōkum, and Ituvarai... and so has Es. Vaiśisvaraṇ — Uṭaya nilai, Nakarac cuvarkal and Viral mittiya maḷai. Ituvarai... is a complete collection of all of Ci. Maṇi's poems. Most of the poems from Ituvarai... were earlier published in journals like Efuttu, Kaṇaiyāḷī, Nagaratam, Naṭai and Kacəṭatăpāra. Many of the poems from Nakarac cuvarkal have already appeared in journals and magazines like Efuttu, Naṭai, Kaṇaiyāḷī, Kacəṭatăpāra, Nagaratam, Catarakaḷ, Kollippāvai, Navinavirinṭam, Cupa maṅkaḷā, Kumutam and Intiyā tuṭē.

Ci. Maṇi's collection Ituvarai... contains a total of 116 poems and Es. Vaiśisvaraṇ's, Nakarac cuvarkal, 154. The collection Ituvarai... has poems written between 1959 and 1994, in a span of 35 years, while Es. Vaiśisvaraṇ's poems in the collection Nakarac cuvarkal were written between 1961 and 1994, spanning a period of 33 years.

Background to New Poetry

Efuttu was launched by Ci. Cu. Cellappā (1912-1998) in January 1959, as a monthly journal. Significantly, it published no views on Tamil New Poetry either in its editorial, or in its articles (Vallikkanṭan 75). However, as it encouraged all literary pursuits, it began publishing New Poetry written by Na. Piḷḷamūrtti and Ka. Nā. Cupramaniyam. Following them, Tī. Cō. Vēṅkōpāḷaṇ, Tī. Kē. Turaisvami and Cuntara Rāmacāmi (writing under the name of 'Pacuvayya') also wrote poems for Efuttu. Vallikkanṭan mentions in particular the novelty and individuality of poems
by Pacuvayya. Ci. Pañápūrī (who assumed various pen names like Ci. Mañi, Vē. Māli and Celvam) was also one of the contributors to Eḻuttu in its inaugural year (Vallikkanṭan 80). It was the 14th issue that began the debate on the form of the prose poem, with the publication of Na. Piccamūrtti's "Vacaṇa kavita.

This article exhibits clarity and force of thought, according to Vallikkanṭan (8)-87. Na. Piccamūrtti argues in favour of the form of the prose poem which is capable of achieving poetic intensity through heightened emotional appeal. The example cited in this context is Pāraṭīyar's "Kāiṭci." Pointing out the shift in focus from auditory appeal to visual appeal in poetry as an outcome of printing, he highlights the importance of figures in poetry (Vallikkanṭan 85).

As a follow up, the editor of Eḻuttu wrote an article "Putakkavitaiṟṟi" in March 1960, emphasising the musicality of the new form of poetry. The musical quality of the new form is considered to be superior to that of the cadenced conventional Tamil poetry (88). The editor cites Ku. Pa. Raḷakōpāḷan who points out that even though the form of the prose poem has rhetorical devices like rhyme, it has the freedom to alter these as it wishes.

This article also differentiates between the form of prose poem and New Poetry. The New Poetry genre is different from the form of the prose poem because of the novelty of its contents. Putumaippittap's views are also considered noteworthy by the editor. He points out that without form, there is no poetry. Those who write poetry that supposedly lacks form are in fact experimenting with a kind of form that is different from the conventional form. The editor infers from this view that the form of New Poetry must not be judged against the form of conventional poetry.

In conclusion, the writer states that the form of the prose poem may present words full of emotional appeal; but New Poetry has words and phrases from the
spoken language presented in speech rhythms that attain a rare musical quality (90-91).

Cutantira Muttu has written on the form of New Poetry elaborately in the chapter titled "Putukkavitai" (*Pataippukkalai* 69-98), especially in the pages 81-94.

Commenting on the form of *Eluttu* poems, Cu. Araňkarăcu identifies it as the form of New Poetry ("*Eluttu kālak kavitaikal*" 158-76). Before the appearance of *Eluttu*, during the *Manikkōṭi* period, the sentence structure of prose poems had given way to the structure of phrases or "tōtar amaiti amaippu," as in New Poetry. This change can be evidenced in the poems of Na. Piccamūr提 (Pikṣu). From 1934, when he first attempted the prose poem in *Manikkōṭi*, Na. Piccamūrtti progresses towards New Poetry in 1937 as found in "Kilikkkūntu." He cites the following lines as exhibiting the form of New Poetry:

āreńkum kilikkkūntu kaṭṭuvēṇ
ajakipai aḷaiippēṇ
emālum…. (qtd. in Araňkarăcu 168)

Cu. Araňkarăcu points out the word "emālum" in the last line that stands alone, drawing attention to itself. It is one of the formal principles of New Poetry to add emphasis to certain words by splitting lines. Further, he cites Vallikkkaṇṇan who credits Na. Piccamūrtti with raising the form of prose poem to New Poetry, while Ku. Pa. Rājakōpālan is identified as having nursed the genre of prose poem (168).

1934, to "Pețtik kațai näraṇan" published in Efuttu after 1969, the evolution of Piccamūrtti's feeling for form is obvious.

Cu. Araṅkaraçu also categorises the different forms of Efuttu poems thus: (1) The traditional form; (2) a form partly resembling the traditional form; (3) a new form with a resemblance to tradition; (4) prose poem; (5) New Poetry; (6) a very short form of poetry or kuruṅkavita; (7) narrative form or netuṅkavitai; (8) concrete poetry or cittiṅk kavitai and (9) a form dependent on content.

Cu. Araṅkaraçu also discusses the content of Efuttu poetry in the sub-chapter "Efuttuk kālak kavitaika" (158-76). The content of Efuttu poem is life seen from the middle class point of view. The conflict in values between the old and new ways of life and the resultant confusion and crises are the subject matter for Efuttu poems. Cu. Araṅkaraçu summarises the points presented by Ci. Cu. Cellappä in his introduction to Putukkuraṅkai. Examination of the self using Freudian concepts, exploration of the universe in the light of new scientific discoveries and information, description of nature, metaphysical searches, frustration, and innocuous and seemingly trivial things like the dirt that gathers under one's nail — are the subject matter of Efuttu poems identified by Cellappä.

However, Cu. Araṅkaraçu quotes Ti. Ka. Civacaṅkaran's comment that New Poetry between 1947 and 1964 exhibits the feelings of emptiness, despair and frustration. He also supports the points made by Na. Vāṅnamāmalai in Putukkaviti murpōkkum pipōkkum about New Poets of Efuttu. Na. Vāṅnamāmalai lists the subject matter of Efuttu poems in the chapter titled "Putukkavitaiyip uḷḷatakkam" (30-51). He identifies the following preoccupation of Efuttu poets: (1) Life, (2) Death, (3) Sex, (4) Frustration, (5) Individualism, (6) 'Stream of consciousness' technique, (7) The Poet's craft, (8) The writer's craft, (9) Disgusting metaphor, simile and image
and (10) Obscurity (34). It is obvious that he analyses the Eṭuttu poems from a socialistic perspective.

Cu. Aṇāṅkarācu, endorsing his view, states that Eṭuttu poems reveal the escapism of the middle classes. According to Na. Vānanāmalai, these poets declared the primacy of the individual in the age of capitalism. Even though they refused to be enslaved by the monopolies of the world, they were not open enough to fight against it or take sides with the oppressed proletariat.

Passing on to the influence of the West on the content of New Poetry, Cu. Aṇāṅkarācu argues that the educated middle class who wrote in denial of the existing social structures, were influenced unwittingly by the Western capitalist notions of art and literature. He cites Tamilavaṉ who states that the form of New Poetry copied from the West, imported the disease of misanthropy and made it the content of Tamil poetry. Quoting Cuntara Rāmacāmi’s poem "Kolkaį,” Cu. Aṇāṅkarācu points out the plagiarism of Western ideas and schools of thought rampant in Tamil writers.

Review of Literature

The following books have been of immense help in this study: Vallikkannaṉ’s Putukkavitaīyįg tōramum vajarciyum, Cutantira Muttu’s thesis titled "Tamilp putukkavitaikaįḷi paṭimaṅkaį,” his book titled Kavitaip paṭimam, Pāḷa’s Putukkavitai oru putuppārvaį, a published dissertation and Cu. Aṇāṅkarācu’s Tamilp putukkavitai: oru tirangaivyu.

Both Ci. Manį and Es. Vaifsvaran write image-centered poetry. Es. Vaifsvaran’s poems are regarded as paṭimak kavitaikai or image-centered poems by Ār. Rājakōpalaṅ. Almost all his poems are expressed through images or metaphors (Introduction vi). Pāḷa considers Es. Vaifsvaran a noteworthy poet. The poet sees all the activities of life in the form of pictures. His drawback is that some of his
poems appear like still pictures from a photographic roll. Because of the importance he accords to pictures, his poems present pictures that are always conventional descriptions (174-175).

Ci. Maṇi is successful in expressing himself as a skilful poet, states Pālā. He 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). Ci. Maṇi is accorded a very special place in the history of New Poetry by Vallikkanṭan on the basis of his two poetry collections Varum pōkum and Oliicčērkkaik (134-42). The poem "Narakam" published in 1962 proved his creative power his command over words, his love for ancient Tamil poetry, his penchant for novelty, his fertile imagination and his keen powers of observation. He achieved success in many of his experimental and novel ventures. Also, Ci. Maṇi has written many smaller poems that reveal the sweep of his imagination, the felicity of his ideas, his rich vocabulary and refreshingly different view of things. The many apt and new analogies in "Varum pōkum" are also praised by Vallikkanṭan (140).

The image is identified as one of the foremost stylistic devices in New Poetry. Ca. Kalaiccelvaṇ in Putukkavitai māṭiyiyal āyyu lists the imaging technique first in the chapter titled "Putukkavitaiyin uruvamum uttiyum" (1-33). Significantly, he also mentions the allusive technique ("pālaiya ilakkiya varikkalappu utti vāṭivam," 25-26), and the technique of word-splitting ("moți citaintu poru̍j uṇartum utti vāṭivam," 26-28) in New Poetry.

Pa. Tamijcecelvaṇ in his M.Phil. thesis titled "Tamijkavitai varalāru — cîrītalja] (1978-1983)" states that Ci. Maṇi's "Maṟuppu" is the first image-centered poem in Tamil. Earlier, traces of image-centered writing could be found in the poems of Pārati and Na. Piccamūrtti. The magazines of the 4 movement published
image-centered poems to some extent. However, such poems declined after 1983 and disappeared by the year 1990. Tamilcvelan also classifies the image broadly into (i) the whole image ("muly paṭimam") and (ii) the part image ("ciṇu paṭimam") (164-65).

Cutantira Muttu in chapter three of *Kavitaip patimam* (the first two chapters of his thesis published as book) points out the various classifications of mental images in the Princeton and Collier's Encyclopedias (36-57). Besides, images are also classified on the basis of the literary school or movement to which they belong. Image is also classified on structural and stylistic bases. Cutantira Muttu presents the following typology: (1) Mental images based on psychology; he lists the seven types of mental images given by the Collier's Encyclopedia. (2) Poetic images, which are further divided into (a) images of sense perception, (b) figurative images, (c) symbolic images, (d) images from literary movements and (e) other images such as the traditional image, conventional image, private image, personal image, familiar image, primitive image, analytical image and the conceptual image.

In chapter six of his book, Cutantira Muttu attempts a classification of the poetic image based on the point of its occurrence as (1) transposed image (2) descriptive image (3) epithet-image (4) pattern poetry (5) metaphor-image and (6) simile-image (92-124). In chapter seven, he identifies poems of single, double, multiple and chain images, while discussing the structure of poems (125-34). Cutantira Muttu further classifies the simile and metaphor-images in line with the classification of simile and metaphor in Tamil poetics, based on the comparison of appearance, form, action and effect. Cu. AranKarācu too follows the same classification but with a slight modification — he introduces colour image instead of form (292-95).

Cutantira Muttu identifies brevity, clarity, experience, novelty and aptness as the characteristics of images in Tamil New Poetry in chapter three of his thesis (123-
He also divides the period of evolution of images in New Poetry into three stages in chapter four (187-264). The first stage, which corresponds roughly to the period of Ėḻuttu, includes poets like Ci. Maṇi and Es. Vaifsvaran. This stage reveals the influence of Imagism on New Poetry. Significantly, the new images crafted by these poets still retain their novelty. Ci. Maṇi and Es. Vaifsvaran are also identified as pioneers in the imaging technique; their influence on the later poets is noteworthy.

Cutantira Muttu also examines the contribution of images to the growth of New Poetry in chapter five of his thesis (265-314): (i) they help in determining the form of New Poetry, (ii) in making New Poetry a visual medium, (iii) in extending the scope of New Poetry and (iv) in aiding the operation of symbols.

Kamil Zvelebil writing about New Poetry in The Smile of Murugan states that New Poets have tried "to evolve a new Tamil idiom, to write, uninhibitedly, about unconventional or even prohibitive themes, to get rid of fashionable foreign influences and to create a truly modern Tamil poetry. . . . Further, modern Tamil poetry has taken giant strides in recent years and has come to stay" (335).

Zvelebil considers Ci. Maṇi's "Narakam," "a true milestone in modern Tamil poetry. The minor theme — of the unfulfilled relationship between man and woman — is set within the major theme of corruption in the city. Mani's [Ci. Maṇi] imagery is extremely effective; his technique is influenced by T. S. Eliot. . . . Raw naturalism and surrealism blend in Mani's poetry. As Chellappa [Ci. Cu. Cellappā] says, when reading the poem one gets the feeling of witnessing a movie, 'a panavision movie with stereophonic sound track' "(319-20). Zvelebil states that "according to some, S. Vaitheeswaran [Es. Vaifsvaran] is the best of all the lot" of New Poets. His poem "Iyalpu" is said to be "a very powerful poem" in the original. He is considered "first rate" and full of growth and promise (330).
Intention, Purpose and Scope of Study

This study intends to take contemporary Tamil poetry to a wider audience and to provide fresh insights into Tamil New Poetry, especially through the comparative study of the two poets, while also keeping in view the influence of the Western school of Imagism. Also, the study of imagery opens a window into the modern Tamil world and consciousness. This study is relevant in the modern context where efforts are made to understand other cultures, appreciate the differences, even while celebrating the unity in diversity.

The purpose of this research work is to compare and contrast the different types of poetic images and their functions in Ci. Mañi's Ituvarai... and Es. Vaiñisvaraṉ's Nakarac cuvarkal and to establish the differences in the techniques of imaging adopted by them.

This research work confines itself to and bases its conclusions on two collections of poetry — Ci. Mañi's Ituvarai... and Es. Vaiñisvaraṉ's Nakarac cuvarkal. Also, this dissertation purports to work within the conventional definition and typology of the poetic image.

The title of this research work is "Imagery in the Poetry of Ci. Mañi and Es. Vaiñisvaraṉ — A Comparative Study." This research work puts forward the following hypothesis: Though both Ci. Mañi and Es. Vaiñisvaraṉ write image-oriented poetry, image is not the foremost technique in Ci. Mañi as it is with Es. Vaiñisvaraṉ. To substantiate the hypothesis presented above, the research work is structured in the following manner.

Chapter I of this thesis is divided into six parts A, B, C, D, E and F. Part A presents various definitions of the image. The Webster's Dictionary lists eight different meanings for the term 'image.' Also included are the definitions of the

Part C lists the functions of the image laid down by Princeton Encyclopedia and Caroline Spurgeon. The role of image-patterns is highlighted by C. Day Lewis. Further, image functioning as symbol under certain conditions is explained by Princeton Encyclopedia and Theory of Literature. Part D gives an introduction to the image in the Imagism Movement. Part E presents 'New Poetry' as defined by Kamil Zvelebil and introduces EJUTTU poetry. Part F presents the different structures of poetic images in Tamil New Poetry as also a classification of the same attempted by Cutantira Mutu. He also evaluates the contribution of images to the form of New Poetry.

Chapter II is divided into four parts A, B, C and D. Part A provides an introduction to Ci. Mani's poetry. Part B deals with the mental images in Ci. Mani's poetry under the sections 1. Synesthetic Images and 2. Images of Sense Perception. The latter is further classified into a. Figurative and b. Literal Images.

Figurative images in Ci. Mani are broadly divided into (1) Metaphor which occurs as (a) Extended Metaphor, (b) Anthropomorphic Metaphor, (c) Pathetic Fallacy, (d) Mixed Metaphor, (e) Implicit Metaphor, (f) Conceits, (g) New Analogies, (h) Catachresis, and (i) Metaphors That Give Concrete Shape to Formless Things; (2) Simile which occurs as (a) Submerged, (b) Extended and (c) Sick Similes; (3) Metonymy and Synecdoche; (4) Allegory and Allegorical Imagery; (5) Symbolic Imagery which is dealt with under (a) Symbolic Images, (b) Archetypal Image and (c) Association of Ideas; and (6) Concrete Poetry. Descriptive images, occurring especially in the narrative poems, are dealt with in 2. b. Literal Images.
Part C identifies the nature and function of images under the following sections: 1. As Central Imagery: the central image of fire occurs in "Narakam," office imagery in "Varum pōkum" and the central images of sight and seeing in "Paccaiyam"; 2. As Poem: the image constituting the poem is dealt with in Chapter IV, A. 2. These are the image-centered poems of Ci. Maṇi.

Part D examines the technique of imaging in combination with the techniques of allusion and word-splitting establishing Ci. Maṇi as an experimental poet.

Chapter III is also divided into four parts, A, B, C and D. Part A provides an introduction to Es. Vaitisvaran's poetry. Part B deals with the mental images in his poetry under the titles 1. Synesthetic Images and 2. Images of Sense Perception. The latter is further classified into a. Figurative and b. Literal Images.

Figurative images in Es. Vaitisvaran are again broadly divided into (1) Metaphor which occurs as (a) Extended Metaphor, (b) Anthropomorphic Metaphor, (c) Implicit Metaphor and (d) Pathetic Fallacy; (2) Simile; (3) New Analogies, dealt with under sections (a) Images with Natural World as Subject, and Human World as Analogy, (b) Images with Subject and Analogy from the Human World, (c) Images with Natural and Human Worlds as Subject, and Natural World as Analogy; (4) Allegories; and (5) Symbolic Images. Descriptive images are dealt with in the section titled 2. b. Literal Images.

Part C deals with the nature and function of images under the following sections: 1. As Central Imagery: the central image of darkness occurs in "'Mailāy' viti"; 2. As Narrative Device: it functions as narrative device in a. "Kēḷvi," b. "Ēval," c. "Kūḷam" and d. "Orvalam"; 3. As Poem: image constituting the poem is dealt with in Chapter IV, A. 1. These are the image-centered poems of Es. Vaitisvaran.
Part D studies the different techniques of imaging in Es. Vaisisvaran. It presents the technique of imaging in stages and that of presenting a series of images as poem in Es. Vaisisvaran.

Chapter IV is divided into parts A, B and C. Part A deals with the similarities in Es. Vaisisvaran and Ci. Manji's image-centered poems. Image occurs as poem in both Es. Vaisisvaran (A. 1) and Ci. Manji (A. 2) and is dealt with under a. Poems Presenting Images of Sense Perception. Those poems that show a preoccupation with form, light and colour are listed here.

Further, Es. Vaisisvaran's poems in figurative language are brought under (1) Figurative Poems, sub-divided into (a) Metaphorical Poems, (b) Poems Presenting New Images, (c) Poems Presenting Anthropomorphic Metaphors and (d) Poems Presenting Instances of Pathetic Fallacy; and poems in literal language under (2) Non-Figurative Poems.

In A. 2. Image as Poem in Ci. Manji, figurative poems are studied under (a) Metaphorical Poems, (b) Poems Presenting Anthropomorphic Metaphor, (c) Poems Presenting Metaphysical Conjects, (d) Poems Presenting Symbolic Images and (e) Poems Revealing Imagist Influence.

Part B of Chapter IV presents other similar features like the treatment of the sun and the moon, images on poems and creativity and influence on other poets. Part C presents the differences between the two poets as evidenced in Es. Vaisisvaran's animal poems and Ci. Manji's images influenced by Cankam literature.

The first chapter attempts

(i) to define and classify images, especially poetic images, and list their function;
(ii) to provide an introduction to New Poetry, especially to that of Ci. Mañi and Es. Vaitisvaran.

The second and the third chapters deal with the following:

(iii) to identify the different types of poetic images in Ci. Mañi and Es. Vaitisvaran, with reference to *Ituvalai...* and *Nakarac cuvarka!* respectively;

(iv) to establish image as the foremost technique in Es. Vaitisvaran;

(v) to examine the technique of imaging in combination with the technique of allusion in Ci. Mañi.

The final chapter purports

(vi) to compare and contrast the function of their images, especially in the image-oriented poems,

(vii) to highlight the influence of Cañkam literature in Ci. Mañi's imagery, and

(viii) to evaluate the role of Ci. Mañi and Es. Vaitisvaran as pioneers in image-making.

The thesis adopts the comparative method and the structure is symmetrical. The first chapter titled "Introduction to Images and New Poetry" provides the definition of the image and the background for New Poetry. The second chapter titled "Poetic Image and Imaging Techniques in Ci. Mañi's Poems" examines the technique of imaging in combination with other techniques, while also classifying the types and functions of his poetic images.

The third chapter titled "Images: The Different Types and Techniques in Es. Vaitisvaran" attempts to classify the types and functions of images in Es. Vaitisvaran, and highlights the different techniques of imaging adopted by him. The fourth chapter titled "A Comparative Study of Ci. Mañi's and Es. Vaitisvaran's
Imagery" compares and contrasts the function of their images in the image-centered poems.

Apart from the purpose stated above, some other inferences were also drawn:

(i) Metaphor and simile are the most prominent figures in Ci. Mañi, while metaphor and symbol are the most predominant figures with Es. Vaiśisvaraṇ,

(ii) Concrete poetry and the technique of word-splitting occur in Ci. Mañi, establishing him as a poet experimenting with form,

(iii) The potentially symbolic figures of birds and animals occurring in Es. Vaiśisvaraṇ's early poems acquire force and intensity in his later poems that can be called his "animal" poems.

Note on Transliteration

The system adopted in this research work is the same as the one provided in the Tamil Lexicon of the University of Madras in six volumes (reprinted 1982).

Transliteration Table

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The names of Tamil authors who have written books in English (e.g., M. Varadarajan, A. K. Ramanujan) are not transliterated.

About End-Notes

Free translations by the researcher of the cited portions of poems are provided in the End Notes appearing at the end of each chapter.

About Parenthetical References

Parenthetical references that follow the titles of poems give page numbers, while those following a cited portion give the line numbers of the quoted text.

About Capitalisation

In general, Tamil words are not capitalised. However, the first letter of Tamil titles and personal names as also that of the initials of Tamil writers are capitalised.