A List of the Author's Original Stories

Realistic

1. Putiya Ǫli
2. Koṭukkāppulimaram
3. Pālvannām Pillai
4. Köpālayyankār manaivi
5. Kuppanin Kanavu
6. Pittukkuḷi
7. Kaṭavulīn Pritiniti
8. Nikumpalai
9. Oppantam
10. Gelvam (more like an essay)
11. Cittam Pōkku (reflective essay)
12. Nontī
13. Tēkkankanṟukal
14. Māya Valai
15. Doctor Campat
16. Nalla Vēlaikkāran
17. Anta Muţṭal Vēnu
18. Irańṭu Ulakankaḷ
19. Pāṭṭiyin Tipavāḷi
20. Conna Col
21. Kayirraravu
22. Pūcaṇikkaḷ Ampī
23. Kaṭitam
24. Nānmai Payakkumenin
25. Valī
26. தாணி ஓற்வனுத்து
27. புதியா நாணன்
28. விபரிதா அசாய
29. சிவசின்னபரா செவகம்
30. புராதை மணப்பான்மை
31. பதாபதாப்பு
32. புராணம் நீநிப்பும்
33. காந்தனை
34. புதியா புண்டு
35. வெலிப்புச்சு
36. மஹாமாசானம்
37. உனாச்சையின் ஆத்மாகியல்
38. நூயாயண்டன
39. குப்பாயிய பில்லாயின் காத்தால்
40. சேலாம்மால்
41. மாக்ஷம்
42. தைககுர்யிதை
43. நூயாயம்
44. காதுவுளம் காணசீமிப்பில்லயும்
45. சித்தி
46. நாசகாரந்துப்பஸ்
47. கன்னப்பன் கோலி
48. போய்க்குதிரை
49. வாதமல்கை
50. காருய்குத்தாவு
51. திருத்துருல் சேஷ்டா திருக்குட்டு
52. மானிலல்
53. துண்பாக்கேனி
54. சிரியின் நாராகம்
55. கால்யைனி
56. ஓர் நால் காலிது
57. விநாயகா காத்துர்தி
II. Symbolic, Gothic, fantastic, mystic, allegorical and parodies

73. Kāli koil (gothic)
74. Gévvāy tōsam (gothic)
75. Pramma rākṣaś ("")
76. Camāti (Fantastic)
77. Payam ("")
78. Kolaikāran kai ("")
79. Kapaṭapuram ("")
80. Vētālam conna katal (symbolic)
81. Manakkuhāi Oviyankaḷ ("")
82. Nānakkhuhaï ("")
83. Gāmiyārūm Kulantayam (mystic)
84. Avatāram ("")
85. Upatēcam ("")
86. Tirukkural Kumarēca Pillai (Parody)
87. Putiya Kantapurānām (,, )
88. Kattilai Viṭṭirankātā katai (,, )
89. Eppōtum mutivile inpam (allegory)

III. Puranic and Romantic

90. Anru Iravu
91. Čapa Vimōcanam
92. Ahalyā
93. Kanavuppeṇ
94. Konra cirippu
APPENDIX - II

PUTUMAIPTTAN - A PROFILE

Born in 1906 as the eldest son of Chockalingom Pillai, a Tahasildar near Cuddalore in S. Arcot District. Putumaipittan was called Virudachalam in his early days. He had his education in St. John's High School at Palayankottai and the Hindu College at Thirunelveli. He graduated in 1931 and in the same year married a girl from Trivandrum. His father's ambition of seeing his son as a law graduate didn't come to fruition. Soon after his marriage, friction between the father and son began to grow and Putumaipittan after sending his wife to Trivandrum journeyed to Madras with no definite plans for his future.

With his article 'Gulabjan love' in the periodical 'Gandhi', Putumaipittan launched his career as a writer. The monthly 'Manikkodi' that was born in the year 1933 or so, was formed as forum for new and budding artists like B.S. Ramiah, Pichamoorthy, Sundararajan (Chitty), Ku. Pa. Rajagopalan and others. These writers formed the linchpin of the journal which gained great popularity as a magazine devoted exclusively to experimentation in short-story writing.
Putumaiyittan's stories like 'Ponnakaram', 'An Cinkam' and 'Kavantanum Kamanum' saw the light of day in the journal 'Manikkodi'. These tales created a near revolution amidst the reading public in those days by their boldness of approach to problems like poverty and prostitution when he was working as an associate Editor of the journal 'Uzhiyam', he published a few more of his stories like 'Ahalya', 'Tekkankanrulkal' 'Teru Vilakku' etc. Before long, he had to leave this position and take charge of Manikkodi along with B.S. Ramiah. Contributors like G.S. Chellappa, Ku.Pa. Rajagopalan, Pichamoorthy etc. enriched both the quality and quantity of the magazine's contents.

Manikkodi ceased publication for a short while for paucity of funds. But when it was resurrected again in the middle of 1936, by the efforts of B.S. Ramiah, A.N. Sivaraman, T.S. Chockalingom and a host of others, Putumaiyittan once again started contributing short-stories. In due course Manikkodi came under the stewardship of Navayuga Publishers who undertook the publication of a collection of stories under the title 'Putumaiyittan Kathaikal'. His translation pieces, 'World Short Stories' and a few of his dramas like 'Paktha Kucela' were also brought out by the same publishers.
The vicissitudes in the author's life are many. For about six years, until 1943, he worked on the Editorial board of the Tamil Daily 'Dinamani' along with T.S. Chockalingam. His association with another daily 'Dinassari' marks the next phase in his career. A virtual rolling stone, Putumaipittan soon made his exit from the news paper industry and entered the film world as a story and dialogue writer. His colleagues, B.S. Ramiah and Ilangoovan had by then migrated to the film industry. Putumaipittan took to this new profession solely because he wanted to earn a substantial amount as a nest-egg for his family which consisted of his wife and a daughter.

He was a prolific writer and he has to his credit nearly some ninety and odd original stories, a good number of adaptations, 'Cirrannai' his only novel, and a few dramas like 'Vakkum Vakkum', 'Niccayama Nālaikkku', 'Pakta Kucēla' etc. In connection with dialogue-writing for the picture 'Raja Mukthi', Putumaipittan boarded the train for Poona in 1947. After a short stay in the city, he returned to Trivandrum in May 1948, a victim of Pulmonary consumption. This disease must have been brewing for sometime even before his departure to Poona.
Putumaipttan breathed his last in June 1948. Regunathan in his book on Putumaipttan laments over the privation and hardships that threw a shade over the writer's life and he compares him with a character in the narrative 'Mahāmacānam', written by Putumaipttan himself wherein a beggar dies on a pavement in Madras, unwept and unsung. In fact Putumaipttan died a penniless man just like the beggar in his story.