

# The Efficacy of the Vaidarbhee Method : In the Poems of Vailoppilly

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The soul of the poetry is contained in its method. The three methods namely 'Vaidarbhee', 'Goudeeyam' and 'Panchali' which are named after the different characteristics associated with land help the readers to understand the richness of words and its meanings in poetry. Additionally, the ten 'sabdagnas' (ojass, prasadam, slesham, samatha, Samadhi, madhuryam, soukumaryam, udaratha, arthavyakthi and kanthi) and ten 'arthagnas' contribute extensively to the quality of poetry. However, according to Vamanan, the Vaidarbhee method alone is replete with all of these sabdagunas. In this paper, I wish to argue that the couplets of Vailoppilly brim with qualities especially because it is created in the Vaidarbhee method, making it an excellent model of poetic intelligence.

## Vailoppilly's Brilliance

Vailoppilly's poetry is deliberate and meticulous. In his autobiographical work 'Kavyaloka smaranakal' he mentions that he used to spend several hours writing poetry and evaluating it. It is said that even after completing a poem, he modified the diction to ensure that the emotions are conveyed using the precise words. This reflects his dedication towards his craft. According to Akkitham, the poetry of Vailoppilly is like the most beautiful lady in the world who hesitates to come out of the room even after spending several hours wearing make-up.

"Jalasechanam" (1950) is a poem that gives prominence to 'Sreerakha'. Dr. S K Vasanthan had observed that for Vailoppilly, loving mankind is akin to worshipping God. It can be seen that this observation becomes exact in

"Jalasechanam". He justifies his opinion by quoting the lines "Athra mahanmark-ke bhoothadayayil ninnitharavundavoo nirddayathwam" which means that if one ignores personal sorrows to reveal the sorrows of the society, it can be interpreted as cruelty. But the extreme compassion behind this cruelty should be respected! A closer analysis of Vailoppilly's "Jalasechanam" is sure to reveal how the Vaidarbhee method is merged with the other poetical qualities in the poem.

### **The Craft in "Jalasechanam"**

The poem is about river Kalindi who neglects Vrindhavanam which is suffering from severe drought. In order to solve the problems of the inhabitants of Vrindavanam, Balaraman blocks her flow and drags Kalindi with his plough to Vrindavanam. Thus, Vrindavanam becomes fertile with plenty of water and Raman becomes the first king of the farmers. Hence 'Jalasechanam' (irrigation) is the paean of the strength of humanity.

In the poem, the intense summer heat in Vrindavavam is described in several ways. The heat scorches all life at Vrindhavanam except the tears of the Gopars (people of Vrindavanam). The big trees and the mountain ranges of Govardhanam wilt in the summer rage. Only the sorrow of a small sparrow reverberates in the drought filled farm in the noon. The worries caused by the lack of rain are endless. Hence, the people of Vrindavanam find Balaraman as a suitable person who can save them. This is why the poem starts with these lines:

"dwaraka thannil ninnethiya ramano-  
Teriya dukham kadhichu gopar"

Raman is new to Vrindhavanam yet the people regard him as their savior. They know that they are safe in his presence and believe that their worries will end. They place their faith in him and inform him about the drought of Vrindavanam. It is seen that every word used in the couplet is precise. Also, the sabdaguna named prasadam is incorporated here acutely without breaking the ojass. No pre indications are given to emphasize that the people of Vrindavanam had prior faith in Balaraman. But the above couplet alone reveals the fact to us. Such occasions establish the expertise of Vailoppilly's creativity.

The charm of the work is also revealed through the noble character of Balaraman. Raman is not only a protector of poor people but also a kind hearted person.

'phalathil chuttezhum kaalikkittavu than  
Paalotha thrikkaram nakki ninnu'

Here, the poet describes the noble hand of Balaraman as the milk which is suckled by a calf. This clearly indicates that even the calf knows that he is a caring figure. This statement helps the reader to become pleasant after reading about the terrible condition at Vrindavanam. This method of presentation increases readability as well as triggers the emotions. No harsh or vulgar words are used here. Unpleasant emotions are filtered through description and this is the quality of soukumaryam. While drinking fresh toddy from a green leafed vessel, Balram get an idea on how to help the people of Vrindavanam.

"pachilakkumbilithullumilam kallil  
Majjanam cheyyukayaythan hrudayam  
Appozhutha madhupoorathil ninnavam  
Budbudam poloru chintha pongee."

The images of the vessel made with a green leaf, the fresh toddy filled in it and the intoxicated Balaraman appear in the readers' mind while reading these lines. At this point, importance is given to how Balaraman receives the idea by drinking. The description shows how the idea rises like bubbles forming in the jerking toddy filled in the leaf vessel. When the sparking of the idea is compared with the foam of the toddy, the readers get a clear picture. Continuity of incidents, sharp 'alankaras', 'upapathi', resemblances with worldly affairs etc. are joined together to form the arthagunam named 'slesham'.

Many poets, at times, are unable to keep the continuity of incidents while presenting different ideas. Such a problem cannot be seen in "Jalasechanam". A reader feels that each idea is stacked one after the other in a particular order. The structure of the poem shows that there are multiple ideas that are thrown to the readers before Kalindi is deviated by Balaraman. The intention of the poet is to

describe how Balaraman becomes the first king of the farmers. To achieve this goal, he joins the ideas effectively as seen in:

"Bhooloka sevini, karunyasalinee  
Goloka mukhya payaswini kel  
Aksheenamambhassu chorthiyabhishechi-  
Chujjeevippichalumoozhiye nee.  
Vrindavankkarim koovala maalike  
Thannalum nin danathoomarandam.'

The purpose and duty of a river is to serve the whole world. Hence the word 'bhooloka sevini' becomes meaningful. Kalindi should be ready to serve Vrindavanam also. Kindness is the basis of the service. Thus, the word 'karunyasalini' becomes relevant. She should give water to the people with kindness. And she is the garland of karimkoovalam for Vrindavanam people. The systematic presentation of ideas without breaking the order shows 'samatha', one of the kavyagunas. Kalindi should have obeyed Balaraman by considering these four vocatives. But that does not happen.

In a real Samadhi (death by meditation), materials are seen in a new way. Similarly, in the arthagunam named Samadhi, new ideas are seen. It is called arthadarsanam.

"katal kundalam cheekichirichangu  
Kattile sundari panjupoyal"

Arthadarsanam in these lines is the result of Samadhi. The nature of a river is to flow continuously. But the poet says that Kalindi runs without purpose. She ignores the effect of toddy in Balaraman. This imagination has novelty. This shows that Kalindi is considered as a woman. She takes the words of Balaraman as the babbles of a drunkard and neglects him. The waves formed in the river by the wind are imagined as the curly hair of a woman thus personifying the river. Moreover, these lines also paint the picture of an adorned beautiful lady moving joyfully without considering the calls of anyone. The reader can also see the arrogance in Kalindi as the wind combs her hair while she runs. Thus, Vailoppilly

entwines the beauty of nature with the beauty of life. Such instances of Samadhi are aplenty in his poetry.

We see that Balaraman cuts and drags Kalindi to Vrindavanam. He thinks that it is his duty to save the people who are suffering from poverty and starvation. The poet says that the mountain Govardhanam raises its head to see what is happening and the ocean panics on seeing the brute force used by Balaraman. He changes the route of Kalindi to save Ambady.

"than gathimuttuyuzhannupoy, Kalindi-  
Yankusameta krinipole.  
Ponthum mutikalal nokki govardhanam  
Enthithennazhi paribhramikke"

Thus, the poet expresses the greatness of the work done by Balaraman by deploying familiar words separately. Applying words separately is the sabdapaksham of Madhuryagunam. Arthagunam of Madhuryam is the application of words in an ingenious manner.

"Athra Mahanmarkke bhoothadayayil ni-  
Nnitharamundavoo nirdayathwam.'

Also, we see that Balaraman breaks the banks of the river to bring water to Vrindavanam. The poet discovers that there is kindness behind this harshness. He indicates that it is the love for humanity that is working behind the cruelty of Balaraman. He describes this by saying that Balram has to bring the strong cow forcefully into the wild cattle shed and milk it. Cruelty and kindness are shown in one person simultaneously. Also, cruelty is described as a good quality. Sabdaguna of soukumaryam is the combination of tender words without harsh letters.

"daham ketuthuvan moham porukkathe-  
Yahandtha chalvakkil mankattakal  
Neetilatichu kuthirnnu, kumilayay  
Neettiya niswasathodukoote"

When Vailoppilly writes these lines, emotions are evoked in the readers' mind. The phenomena of a dried mud piece dissolving in rain water is natural. But

no one else other than a poet thinks about the desires or thirsts of the clod. The poet realizes that the bubbles which come out of the clod when it is soaked are its deep sighs. This concept has a touch of reality. A natural phenomenon is presented without using any harsh images. This is indeed commendable!

If the reader feels that the words are in motion then it is termed as udaratha. This can be seen in the poem when the delight of people in Vrindavanam after the arrival of Kalindi is described.

"ammanamatee pazhangalalambady-  
Themmadikuttikal vaadi thorum  
Pongee dadhimthanothsava samgeetham  
Kankanarimkhana sankalitham."

The naughty children play with fruits in the gardens of Ambady. The hearts of good people also dance along with them. Here, the play of words makes the reader dance as well. The intent is to express the prosperity of Ambady. Words like 'dadhi mathanothsava samgeetham' and 'kankanarimkhanasamkalitham' remind the footsteps of an expert lady dancer adorned by ornaments. This kind of writing has the sabdagunam of udaratha.

When rustic things are presented in a non-rustic way, the arthaguna of udaratha is expressed. Vrindavanam, where jalasechanam (irrigation) takes place is imagined as a village. A farmer has the most important role in the village. The drama of life is displayed in the wide spread paddy fields. The enthusiastic farmers defeat the natural forces which is eloquently described in 'Jalasechanam' and Balaraman who brings Kalindi to Vrindavanam is made the first king of farmers.

"Ramano Mangaladevatha than kali-  
Thamarapponmudi pole choodi  
Adyathe karshakarajavay sobhichan  
Parhattin nanmakkay seermarnnon.'

In this way, the poet presents Balaraman as the farmers' king using noble and tender words. As the story takes place in a village, the poet wants to use the words representing such atmosphere. He knows that the words that are associated with a rural

setting can perfectly stage the village culture. No word used in Jalasechanam is non-rustic. Hence, the poetry satisfies the arthagunam named agramyathwam.

"aahalaaghaatham sahichu dharithriyal  
Aasannasadphala bhavanayal"

In this way, presenting the romantic situations without crossing the limits of propriety also comes under this guna. Artha vyakthi is the guna by which the meaning of the words is revealed immediately. Here we will discuss the Sabdagunam of arthavyakthi.

"veerthorkitumayepaikkal yamunaye-  
Pparthu thanalathayavirakki;  
Aarthu nelppadathilatakal theerathu  
Koothu parannu pasukkitangal"

The prosperity of Vrindavanam is revealed in these couplets. Cows, sparrows in the paddy fields and the calves playing in the banks of river Yamuna are the symbols of this prosperity. The happiness of Ambady which has survived the drought and is flourishing seeps into the hearts of the readers also. Vailoppilly evokes this emotion in the readers by using the appropriate word combinations.

When the creation glitters like a diamond, there is sabdaguna of kanthi. According to Vamanan in "Kavyalankara Soothrvrithi", 'oujjlyam kanthi'. Any usage which does not seem old or which is not old increases the richness of the poetry. This gunam emphasizes the freshness.

"neeyonnu nokkoo kalindajE, chorayum  
Neerum valinjnoree gokulathe,  
Sankatam kaankilum kaanathe pokayo  
Mamgale neeyoru mankayalle?"

The line "mamgale neeyoru mankayalle" is to be noted specially. Usually, kindhearted women are always a subject of poets. It is an old fact that the mind of a woman melts faster than that of a man. But Vailoppilly could present Kalindi without any such old concepts.

Deeptharasam is lighted up by the combinations of 'vibhavadikal' and rasas like sringaram. Its bhavam is deeptharasathwam. This quality or guna is Kanthi. This gunam can be obtained through bhavam rather than through rasam. They are very important for the 33 'vyabhichara bhavas' during rasa aswadanam. When the delight of the people of Vrindavanam is described, the sanchareebhavam named Harsham easily appears.

"vettiya vettinal kalindiyatinu  
Pottiya sakhopasakha thorum

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Pongeedadhimathanothsava samgeetham  
Kamkanarimkhana sankalitham."

The festival celebration of Vrindavanam is expressed in these lines. The water from Kalindi becomes available for all living beings. It is vibhavam. The reader feels great enthusiasm and joy. As seen in Jalasechanam, the reethichintha (thought of methods) of Vamanan is deep and is aptly reflected in the poetry of Vailoppilly. Thus, Vailoppilly exhibits great finesse through the use of Vaidarbee method.



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