

A Study on Rasa and Bhavas, the Expressive and Emotive Elements Skillfully Interwoven into the Musical Creation VISWARAGAM by SUMATHY RAM.**Dr.S. Suganthi ¹, Dr. V. Jayapoornima ²**

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Article Received: 05/06/2026**Article Accepted:**08/07/2026**Published Online:**09/07/2026**DOI:**10.47311/IJOES.2026.8.07.226**Abstract:**

VISWARAGAM – Part I, A Tribute Album to MSV by Dir. Sumathy Ram is an earnest musical offering by filmmaker, lyricist, and producer Sumathy Ram, honoring the legendary composer whose blessing moulded her artistic journey two decades ago. *VISWARAGAM* – Part II comprising twelve haikus is a heartfelt musical homage released on the solemn occasion of Smt. Vani Jairam's third death anniversary. Fondly known as the "Meera of Modern India," Smt. Vani Jairam was not merely a playback singer - she was a seer of sound. This album also commemorates the outstanding contribution of Shri. S.P. Balasubramanyam. All the haiku songs except *Vandhai* were penned by Dir. Sumathy Ram. Inspired by the brevity of Japanese haikus, the poetess chose this form to express the intense emotions, poured forth in varying moods. Additionally, Dir. Sumathy Ram holds a strong admiration for Japanese culture, which aligns with Indian culture. This paper purports to study the diction (enunciation), rasas (aesthetics) and bhavas (emotional state) exhibited in these exquisite poems.

Keywords: Haiku, Indian culture, diction (enunciation), rasas (aesthetics) and bhavas (emotional state) etc.,

Introduction:

VishwaThulasi and Viswaragam: Dir.Sumathy Ram's debut Tamil movie, *VishwaThulasi* was released in 2004. This period drama featured veteran actors Mammooty and Nandita Das as the key protagonists. *VishwaThulasi* won the Tamil Nadu State awards for Best Choreography and Second-Best Film in 2004. The film also won the Gold Remi-Award for Best Musical Composition, and the Gold Special Jury Award for Best First Feature at the 38th Worldfest-Houston International Film Festival in Texas, USA. A renowned satellite channel from India (Jaya TV) owns the broadcasting rights for the film *VishwaThulasi* and it has been aired several times, very recently on May 12, 2026. Art lives forever, the film has an interesting backstory, Dir. Sumathy Ram actually a poetess wanted to make a musical

album and that travel has been brilliantly narrated in the Tamil Magazine (*Kalki*) published on September 9 2004.

Motivated by people's opinion that her poems possessed musical intricacies, Mrs. Sumathy Ram wanted to make a melodious musical album shunning noise. Her husband, understanding the passion, took her to Mellisai Mannar, M.S. Viswanathan, a family friend in Chennai. Impressed by her poems, MSV chose and composed music for ten fantastic songs.

The journey began when Dir. Sumathy Ram met Mellisai Mannar M.S. Viswanathan with her anthology of poems titled *Viswaragam*. The melody king, MSV profusely cherished her poems, which resulted in the making of enduring and striking melodies. Dir. Sumathy Ram, an Indian-American film director of *Vishwa Thulasi* who lives in Texas is a pioneering filmmaker, screenwriter, poet, lyricist, and music producer. She can be honestly cited as a fine example of Auteur. The auteur theory proposed by François Truffaut in a 1954 article, 'A certain tendency of the French cinema', celebrated the film director as an auteur—an artist whose personality or creative vision could be read, thematically and stylistically, across their body of work. The identification of a particular film style that could be associated with a director was considered the ultimate authorial signature. Though *VishwaThulasi* was her seminal work, one could perceive the imprints of the director all through the film. Thus Dir. Sumathy Ram has effortlessly donned the hats of director, song and script writer.

[VISWARAGAM – Part I](#) A Tribute Album to MSV by Dir. Sumathy Ram is an earnest musical offering by filmmaker, lyricist, and producer Sumathy Ram, honoring the legendary composer whose blessing moulded her artistic journey two decades ago. This dedicated album comprises three songs along with a Veena recital. In the brief introduction to the Album, the lyricist expresses her thoughts,

In traditional Indian music, irrespective of whether it is from the North or South, the 'Raga' plays a pivotal role. A raga or raag is the melodic mode used to create different types of songs. In fact, one could say, that a raga forms the very basis of a song. In this perspective, *Viswaragam* is considered to be the very embodiment of various moods, as it exemplifies the essence of emotions embraced within *Viswaragam*.

- I. Intro song by host of renowned singers, Hariharan, Shankar Mahadevan, Unnikrishnan, Srinivas, Anantha Narayanan, Bombay Jayashri, Sujatha, Harini, and Kalpana.
- II. Second song, a soulful duet by Shri. M.S. Viswanathan and Shrimathi. Bombay Jayashri
- III. Tribute finale song by Shri. S.P. Balasubramanyam.
- IV. Veena played by Shri. Rajhesh Vaidhya

[VISWARAGAM – Part II](#) Comprising twelve haikus is a heartfelt musical homage released on the solemn occasion of Smt. Vani Jairam's third death anniversary. Fondly

known as the “Meera of Modern India,” Smt. Vani Jairam was not merely a playback singer - she was a seer of sound. It also commemorates the outstanding contribution of Shri. S.P. Balasubramanyam. SPB, one of the most sought-after singers of Southern Indian Cinema who had sung over a staggering 40,000 songs in films, private albums, TV Serials, which was a fete in itself. All the haiku songs except *Vandhai* were penned by Dir. Sumathy Ram. Inspired by the brevity of Japanese haikus, the poetess chose this form to express the intense emotions, poured forth in varying moods. Additionally, Dir. Sumathy Ram holds a strong admiration for Japanese culture, which aligns with Indian culture. According to Anmol Verma, a writer and artist, India and Japan share common Spiritual foundations like,



1.1 Young Thulasi Playing the Veena

- A shared reverence for the divine
- The concept of impermanence (Anitya in Sanskrit, Mujō in Japanese),
- Family and Social Structure: Harmony over individualism, Omotenashi (the Japanese spirit of hospitality) or our Indian concept of Atithi Devo Bhava (the guest is God) implied communication

The Sanskrit concepts behind the lyrics have been stated in the Sun Moon Stars Film Studio YouTube channel description for the haikus. The lyricist herself has elaborated the profound layers in the songs through the description mentioned below.

- I. *Jyoti* -A luminous invocation. Vani Jairam's voice rises like a lamp lit at dawn, steady and pure. -*JYOTI* (Sacred Light)
- II. *Vandhai* -Arrival as an emotion. Her phrasing carries the tenderness of reunion and remembrance. -Based on the lyrics by the great poet Saint Thirumangai Alwar – *Periya Thirumozhi* (Grand Sacred Verses of Tamil Hindu Literature - Hymn 1046) -*SVIKARA* (Acceptance)
- III. *Vandhazh* -SPB's voice reflects quiet acceptance, like footsteps fading into memory. -*SVIKARA* (Acceptance)

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- IV. *Veena Sa Ri* -Rajesh Vaidya's veena expresses what words cannot, thus echoing MSV sir's classical touch with the classic touch of Vani Jairam. - *SARA* - (Essence)
 - V. *Kan Moodi* -A rare meeting of two legends, where voices blend and merge together. -*MOHANAM* (Enchanting)
 - VI. *Vayadhu* -Youth remembered, not celebrated, SPB sings with wisdom rather than nostalgia. -*JIVITASHA* (A Wish for Life)
 - VII. *Thaagam* -Longing distilled. Desire expressed with dignity, yet never in excess. -*TRISHNA* (Longing)
 - VIII. *Vetkamum* -Bashfulness as in poetry. Subtle, restrained, yet deeply Indian in spirit. -*SANKOCH* (Demure)
 - IX. *Enn Kanmani* -A tender monologue, rich with affection and melodic grace. -*ALOLIKA* (A Lullaby of Admiration)
 - X. *Lullaby* -Perhaps the most poignant moment — Vani Jairam's voice cradles the listener with deep affection. -*LALANAGITHAM* (Nurturing song)
 - XI. *Yenga* -A shared sigh. A duet that feels like unanswered questions floating in air. -*VIRAHA* (Yearning)
 - XII. *Enn Kann* -A gentle closure, leaving behind warmth rather than finality. - *DRISHTI* (Gaze)
 - XIII. *Viswaragam* -A raga that holds many moods as one, magical, with melody and voice united in homage. -*SHRADRANJALI* (Homage)

Indian classical literature comprises yardsticks like the diction, rasa and bhava to review any work of art. Tamil, one of the antique languages in the world possesses remarkable sound patterns, syntax and semantics. Diction in Tamil refers to சொல்நடை- *solnadai* (style of speaking/writing) or சொற்றேர்வு - *sottervu* (choice of words). It also denotes the clarity, style, and choice of words used in speech or writing. The lyricist has exhibited her great acumen in Tamil language through these songs. Each song enhances the pleasure of listening and indisputably, a feast to ears. Compelling lyrics paired with stellar tunes result in enchanting songs.

The rasa theory has been employed to scrutinize the dominant emotion in any form of performing arts like dance, music and drama. 1. *Shringara* (Love), 2. *Hasya* (Laughter), 3. *Karuna* (Sorrow), 4. *Raudra* (Anger), 5. *Veera* (Courage), 6. *Bhayanaka* (Fear), 7. *Bibhatsa* (Disgust), 8. *Adbhuta* (Wonder), and 9. *Shantha* (Peace) were the *Navarasa* propounded by sage, Bharatha Muni. Bhava, on the other hand, denotes the subjective state of mind, often categorized into three types (*Sattvic*, *Rajasic*, *Tamasic*) or five emotional attitudes in devotion, Bhakti Yoga- including *Shanta*, *Dasya*, *Sakhya*, *Vatsalya*, and *Madhurya*. This paper purports to study the diction (enunciation), rasas (aesthetics) and bhavas (emotional state) exhibited in these exquisite poems.

Viswaragam- I elaborates the limitless nature of love and music. Om, the primordial sound from the depths of the Earth, is the sound from which all other sounds emanate. The

rhythmic rise and fall of these sounds are what becomes music to ears. Different patterns of these sounds evolve into the different ragas. One such beautiful raga is – *Viswaragam*. Elixirs of human existence since time immemorial, love and raga have shaped the lives of people into mellow and aesthetic havens. The poetess, Sumathy Ram artistically conveys this through these lines,

Om

*The raga that floated infinitely like the breeze
The raga that offered abundantly like the Ocean...*

Raga, here stands as a symbol of love. The term Viswam refers to the limitless cosmos. Similarly, this raga of love is infinite like the breeze and abundant as the ocean, hence this title, *Viswaragam* is well-matched. The origin of this mighty lyrics could be traced in a song from the Sangam literature that says,

*நிலத்தினும் பெரிதே; வானினும் உயர்ந்தன்று;
நீரினும் ஆர் அளவின்றே- சாரல்
கருங் கோல் குறிஞ்சிப்பூக் கொண்டு
பெருந்தேன் இழைக்கும் நாடனொடு நட்பே.
குறுந்தொகை 3*

*How strong is the love between them?
It is larger than the Earth.
Again, it is loftier than the Heaven.
It is as great as the sea water.
She says about his friendship.
He is a man of country where the bees gather honey from Kurunji flowers
And save in cave-rock-hive.*

Viswaragam

In this song *Viswaragam*, a gamut of moods has been beautifully brought out in intelligible lyrics by Srimati Sumathy Ram and the melodic interpretation by the Evergreen God of Music, the late Shri. M.S. Viswanathan and rendered by Shri. S.P. Balasubramanyam.

The song is a remarkable piece of art that celebrates love as the essence of life. Furthermore, this melody insists that love is a concoction of *madhuram* (sweet), *mantram* (chant), *azhagu* (beauty), *anantham* (bliss), *inimai* (pleasant), *ilamai* (young), *vasiyam* (enchantment), *vasantham* (spring), *nalina* (grace), *navarasam* (nine emotions), *atmam* (soulful), *adhisayam* (wonder), *malaippu* (amazement), *mayakkam* (trance). Love is the most perfect sign of Raga which is all encompassing. Filled with poetical devices like alliteration and assonance, the rhythmic pattern of the song is astounding.

The first letters of the words *madhuram* (sweet), *mantram* (chant), *azhagu* (beauty), *anantham* (bliss) are akin and this literary device is referred to as “*monai – மோனை*”. To enhance the *Santha Nayam* (சந்த நயம்), plethora of other literary devices like simile, metaphor have been meticulously employed. *Santha Nayam* in Tamil translates to "rhythmic beauty", "poetic rhythm" and "cadence" in English. பதியே, மதியே, சகியே (Pathiye, Mathiye, Sahiye) stand for synchronous “எதுகை- Edhugai”, the poetic technique of matching the second letter of consecutive words or lines.

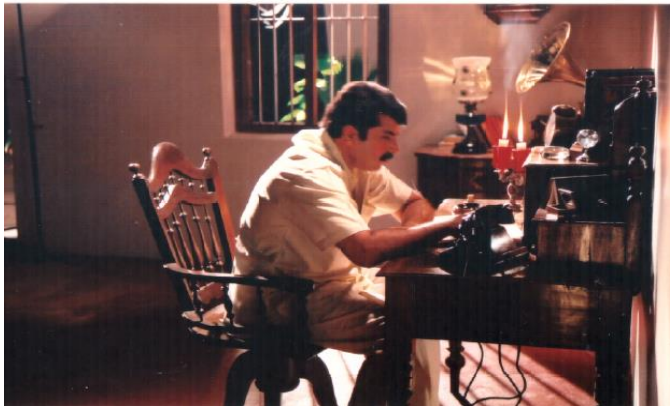
Kaatru polae kangal

Manasu is a heart- wrenching duet that speaks of deep longing and desire between the lovers Vishwam and Thulasi, the protagonists of the film. Vishwam is an epitome of *Karuna* with the divine traits of God Vishnu and Thulasi is an embodiment of feminine energy and grace like his consort and devotee Andal. In this song, hidden passion and secret wishes are woven together to create a tapestry of emotions, while bringing out the melancholic mood of the song. Mind plays an important role in the love between two individuals. The love-stricken mind suffers in separation and succors in union. Mind does magic in the lives of people especially the ones secret but ardent in love. This song vividly brings out the torment of love.

மனம் தானே மனித வாழ்வில்
மந்திரம் செய்யும் மாய ஆத்மா
The mind, in man's life
Is the soul of illusion, that creates magic?

Moreover, the emotional bond between the lovers is so sturdy that a short parting pricks them. Soulmates long for the company of each other eternally.

உன்னை விலக்கினால் மனம் மறந்து போகும்
உடல் உருகும் உயிர் தவிக்கும்



1.2 Vishwam reminiscing the past.

Will life not deeply grieve?

As I avoid you... avoid you?

The following lines describe the souls' turmoil in passion, "*Your condition, my condition Is the fateful situation.*" Mental status is the result of tumultuous emotional state of the souls knotted together. Though physically apart, mentally they are connected as stated in the Rathi -Manmadhan couple bond. An iconic quintessence of love has been quoted in the next lines,

பதியே நான் உந்தன் ரதியே
மதியே நான் உந்தன் கதியே
Beloved, I am your beauty queen
My Lord, let me surrender to you,

Rathi (beauty queen) loves her formless husband, Manmadhan also known as Kamadeva with all her heart. Her love is self-less and pure. Believed to be the most beautiful woman in the world, her devotion and loyalty stand testimony to her unwavering affection to her husband. According to *Matsya Purana*, the legend of Manmadhan narrates thus (verses 227-255), Lord Shiva was devastated by the death of his wife Sati and decided to renounce the world and the gods were terrified for the fate of the universe. They knew that unless Shiva became happy again, the world was doomed. They wanted him to fall in love again and have children. They asked Kamadeva to help for the greater good.

Rathi -Manmadhan went to a remote forest where Shiva was deep in meditation. For Shiva to fall in love, a suitable woman was needed. Luckily Uma, the daughter of Himavan, the king of mountains had vowed to marry Shiva. She was an incarnation of Parvati and was therefore a suitable wife for Shiva. Shiva was not aware of her presence. He was still mourning Sati's death. Kamadeva fitted one of his best flower-arrows in his bow of sugarcane and let the arrow fly, aimed at the heart of Lord Shiva. The arrow struck its target and Shiva opened his eyes. He instantly fell in love with Uma.

However, his anger rose immediately, when he realized that Kama had intervened with his affairs. He opened his third-eye, the seed of destruction and gazed with raging anger at Kamadeva. Such was the power of Shiva's gaze that Kamadeva was instantly reduced to ashes. Seeing her husband's death, Rati fell at the feet of the Lord and beseeched him to spare her husband. Touched by her desperate pleas, Shiva revoked his actions and brought Kamadeva back to life. However, there was a condition. Kamadeva would be formless from this day onwards. Only Rati, his wife could see his handsome form, he would now be invisible to all others that is why he is called Ananga (form less).

On the other hand, the Vishwam sings,

சகியே நீ எந்தன் சக்தியே
சகியே நீ எந்தன் சாந்தியே

*My Darling
You are my strength
My Sweetheart
You are my serenity*

Vishwam openly acknowledges that Thulasi's love offers him strength and serenity. Pain and pleasure have been indispensable aspects of love since time immemorial. Thulasi induces the pain and also serves as the panacea for him. Tiruvalluvar splendidly portrayed this contradiction in the couplet,

*பிணிக்கு மருந்து பிறமன் அணியிழை
தன்னோய்க்குத் தானே மருந்து (1102)*

Which translates into, "The cure for a disease is always different. But this jewel is both disease and cure." Usually, any disease will have some other medicine but to lovers, their communion is the only solace. A boundless and great love will always comprise an indestructible profound silence that impedes the lovers from expressing their feelings. These constraints have been expressed through these lines,

*வார்த்தை கொஞ்சம் வலித்துப் போகாதா?
பொழுதும் கொஞ்சம் தேய்ந்து போகாதா?
வயதும் கொஞ்சம் வாடிப் போகாதா?
Will words not be painful
As I hesitate... hesitate?
Will time not fade away?
As I lose myself... lose myself?*

The lovers' helplessness is pretty obvious. Looking back fondly, Dir. Sumathy Ram, recalls that this particular song was liked so much by the composer Late Shri. M. S. Viswanathan, that though this song was initially intended to be sung by another famous singer, MSV explicitly expressed his desire to sing it himself, because it had captured a very special place in his heart. Reminiscing about the above incident, the lyricist, Srimati. Sumathy Ram strongly felt that the composer, Late Shri. M. S. Viswanathan, had done complete justice to his composition by bringing out the essence of the lyrics in his beautiful rustic voice. Even today, whenever she listens to it, it never fails to bring tears to her eyes.

Viswaragam- II comprises thirteen haikus. Haiku- a form that initiated in Japan, is traditionally composed of three lines with seventeen syllables, written in a 5/7/5 syllable count, and often stresses on images from nature. There might arise a question as to why an Indian poetess should choose this Tamil Haiku form of poetry. According to the poetess, no

other form of poetry captures one freezing thought or emotion as a haiku precisely does. Though a few haikus like, *Jyoti*, *Kanmoodi* and *Thagaam* had been analyzed in a previous paper titled, “A Study of Poetical Aesthetics of Dir. SUMATHY RAM’s *VISHWA THULASI*” published in the journal, IJRAR January 2025, Volume 12, Issue 1, a brief note on those songs here describes their uniqueness. The remaining haikus will be discussed elaborately.



1.3 Thulasi glancing at the Jyoti

Jyoti Nee – (Sacred Light) Jyoti refers to the light that vanquishes ignorance. “*Tamaso - maa Jyotirgamaya.*” Lead me from darkness (ignorance) to light (knowledge) is a Vedic chant.

You are the source of my life's light!
You are the source of my mystical light!
You are the source of my magical light!
You are the source of my life's light!

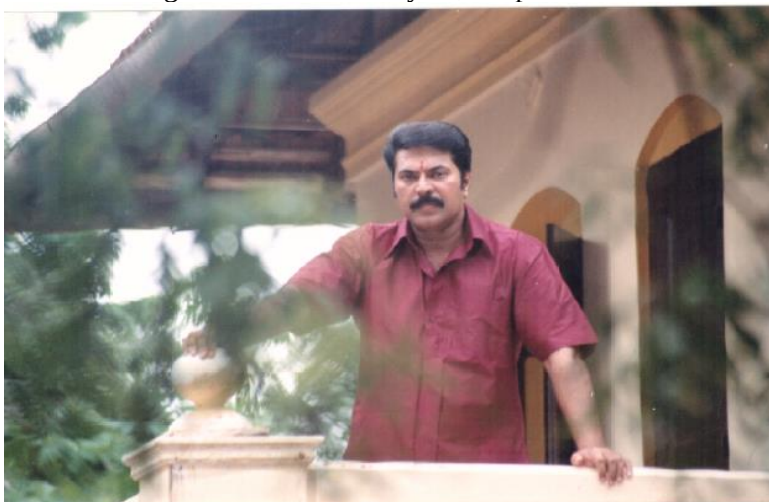
Kanmoodi – *Mohanam (Enchanting)* Vishwam is searching for Thulasi while keeping his eyes closed. Since Thulasi is present in Vishwam's heart, it's needless for him to keep his eyes open. When the internal vision is clear, love blossoms in its spiritual form.

As she gently closes her eyes, is the damsel looking for something?
Is she gazing at the mirror to feel her trembling?
Do her eyes give a fleeting glance while running and playing?
Is she enigmatic and has a strong passion for singing and playing?

Thagam – *Trishna (Longing)* In this song sequence, Thulasi has Maruthani on her hands and suddenly has hiccups. She is offered water by Vishwam to quench her thirst. Thulasi sings, “*Thagam Theerthum Ean Thagamagudhu Kanna?*” (Even after drinking water, my

thirst is still unquenched). He replies, '*Thagam Ennadi Mogam Kolludhu Kannae!*' (I am always killed by the enchantment of my love, not by my thirst)

Vandhai – the essence of Svikara (acceptance) is based on the poem by the great poet Saint Thirumangai Alwar's *PeriyaThirumozhi*. In his *PeriyaThirumadal* and *Siriya Thirumadal*, the Alwar sings as the ParakalaNayaki, the passionate bride of God Vishnu.



1.4 The Cow-Pooja ritual of Thulasi holds fascination for Vishwam

This bridal mysticism is an expression of the overflowing, boundless love for the divine. The Alwars speak in their own words and voice when in full command of their self and speak as the *Nayaki* (the lady in love) when their love overflows." Opines Smt. Radha Muralidhar in her tribute to Thirumangai Alwar:

வந்தாய் என் மனம் புகுந்தாய் மன்னி நின்றாய்
எந்தாய்! இனி யான் உன்னை என்றும் விடேனே
இனி யான் உன்னை என்றும் விடேனே

You have come, you have entered my mind, you have stayed in me
My divine mother, I will not leave you forever.
I will not leave you forever...

Vayadhu - *Jivitasha* (A Wish for Life). Triumph is always bestowed on people, who pursue their goals with passion. Age is just a number for the passionate. Regardless of age, many people have ascended the success ladder in the twilight period. In this pensive haiku, Vishwam consoles his depressed lady-love who suffers from பசுமை- "Love-sickness". Thulasi laments that youth will transcend soon but Vishwam placates her with these soulful words,

வயது என்பது வெறும் எண்கள் தானடி
வாழ்வு என்பது உன் சொந்தம் தானடி
அதில் காதல் என்பது
உன் கண்கள் தந்த கவிதை தானடி

Age is just a number, after all

Life is our own

In it, love is the poetry that your eyes have bestowed

Love is the poetry that your eyes have bestowed

He relishes the love that overflows from his lady's eyes and reads it like a poem. Moreover, he comforts her not to worry about age as their love is eternally youthful.

Vetkamum - Sankoch (Demure). A demure woman is characterized by shy, modest, reserved, and polite behaviour or appearance. Coyness (*வெட்கமும்*) and coquettishness (*சுகமும்*) never go hand in hand, Thirukural sensibly projects that

காமக் கடும்புனல் உய்க்கும் நானொடு

நல்லாண்மை என்னும் புணை (1134)

Whirling in the stormy sea of love, I find no shore;

Even at midnight I am alone.

He further states,

தாம்வீழ்வார் மென்றோள் துயிலின் இனிதுகொல்

தாமரைக் கண்ணான் உலகு. (1103)

Is heaven sweeter than slumbering on the soft shoulders

of the women you love?

Slumbering on the shoulders of beloved is a boon. Here Vishwam is denied that opportunity and no wonder he is sorrowful because of Thulasi's shyness.

En Kanmani - Bhakti literature underscores that the relationship between the Jeevatma (human soul) and Paramatma (supreme soul) resembles the bond between the mother and child. This kinship is unconditional and self-less. Only maternal love could bring sleep to the tiresome baby. This emotion is brilliantly captured in this song,

என் கண்மணி நீ ஏங்கவே மனம் தாங்குமா

என் பைங்கிளி நீ தூங்கவே நான் தாங்கவா

My dear, how can I bear your yearning?

My little parrot, shall I hold you when you are drowsy?



1.5 Thulasi in reveries of her beloved Vishwam

Arariro – (*Lalanageetham*) is a devotional Sanskrit composition that expresses a mother's tender love and care for her child through poetic verses. This song sounds more like the Kurunthogai song, *yaayum ngyaayum yaaraagiyaro? endhaiyum nundhaiyum emmuraik kelir?* Arariro makes a beautiful lullaby.

Yenga – the sigh or *Viraha* denotes separation. Another haiku,

ஏங்க வைப்பதும் ஏனோ ஏனோ கண்ணே?
தூங்க வைப்பதும் நானே நானே கண்ணா
Alluring me to long for you why? Why? My dear
Kanna! the one to lull you to sleep is also, me...

Viraha is of two-types: *Viraha-vedanā* - The pangs of separation. *Viraha-vyathā* - The sorrow of separation. Thulasi makes Vishwam yearn for her. He burns from unrequited love but when he glances at Thulasi, the mere glimpse softens him. This particular *Thirukural* poetically projects it,

இருநோக்கு இவளுண்கண் உள்ளது ஒருநோக்கு
நோய்நோக்கொன் றந்நோய் மருந்து (1091)
Her painted eyes have a double effect: One glance brings pain
and the other cures.

Irrefutably, eyes act as the starting point of love. Love blossoms at the meeting of the eyes. This first meeting has been categorised by Tholkappiyar, the renowned Tamil grammarian into four stages. Those phases are: காட்சி (vision), ஐயம் (doubt), தெளிவு (clarity) and தேறல் (choice). Of the four stages, the first stage, vision holds utmost

importance. Kambar has also signified the effect of eye connection in the *Ramayanam*, where Lord Rama beholds princess Sita for the first time

...கண்ணொடு கண் இணை கவ்வி ஒன்றை ஒன்று
உண்ணவும் நிலை பெறாது உணர்வும் ஒன்றிட
அண்ணலும் நோக்கினான் அவளும் நோக்கினாள்!
And each of their eyes wanted to steal the other and eat it,
And due to this both their consciousness became one single one,
And he saw her and she also saw him.

Here in another haiku, the poetess describes the power of the man's gaze that pierced the lady's heart that too through the perspective of the man. Concerned, he asks her in a subtle tone, “என் கண்பட்டு போனதா பூமியிலே ஏகப்பண்பட்டு போனதா மனந்தனிலே.” “Has my sight offended you? Has your heart been hurt by that thoroughly?” Both these songs are in a monologue form where in Vishwam poses the question and Thulasi responds with her silence. Versatile and timeless, these haikus bear the mark of the auteur, Dir. Sumathy Ram who penned them.



1.6 Dir. Sumathy Ram at the launch of Symphonic Cantata, ‘United We Stand Tall’ in Budapest.

A patron of innovative art forms and an ardent admirer of music, recently, Dir. Sumathy Ram has developed a strong enthusiasm for the avant-garde libretto, which is exceptionally expressive and emotive, and stands apart from conventional commercial song lyrics, classified as a contemporary sacred-dramatic piece well-suited for symphonic composition, an artistic marvel of high esteem.

The purpose of any vocal or visual art is to instill noble and humane qualities in the audience. Indisputably, these songs in the part 1 & 2 *Viswaragam* albums have achieved that in all facets. Though the haikus resemble Vishnu's Vamana Avatar, (a dwarf Brahmin) these minuscule songs when analyzed reveal magnificent ideals with implicit rasas and bhavas like

His Trivikirama form, the colossal, cosmic Avatar who measured the universe and the three worlds (earth, sky, and underworld) in just three strides. A fitting tribute to the masters of Tamil film music, Dir. Sumathy Ram's *Viswaragam* stands as a magnus opus in honoring Indian culture, heritage, artistic expressions, and emotional depth. The forthcoming release of several tracks is truly good news for music enthusiasts.

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