CHAPTER II
LIFE AND WORKS OF TUṆCATTU RĀMĀNUJAN EΖHUTTACCHAN

T.R.E. has a prominent role in the history of Malayalam literature especially in the world of Malayalam poetry where he showed the courage in breaking the conventional concepts of the so-called rigid understanding of ancient Malayalam literature and then moved forward to enrich Malayalam poetry giving it a new spirit of reformation. The genuine efforts of T.R.E. in making Malayalam language free from other linguistic dominance and popularizing the language important, so as to be used by any common man, should never go unnoticed.

Time and place of birth

The era of T.R.E. has been a topic of discussion for years. Ullūr S. Parameśvara Iyer and some other scholars are of the opinion that T.R.E. lived either in the beginning of 15th or in the latter years of 17th century. However, T.R.E. is commonly believed to have lived between A.D.1475 and 1575. No conclusion has been drawn about the name and era of T.R.E. and still 16th century is generally said to be the era of T.R.E. The 16th century was too known for the decline of the cultural atmosphere in Kerala due to
various reasons.\(^1\) No man can claim to have historical and scientific proofs concerning the era, birthplace, and works of T.R.E. and what is available are only various legends and beliefs that have been transmitted from one generation to the other.\(^2\) Many of the people agree with the statement of great poet Ullūr S. Paramēśvara Iyer in his literature who points out the era of T.R.E. to the latter part of 8\(^{th}\) century of Malayalam era which is 16\(^{th}\) century A.D.\(^3\) Sāhityapaṇcānan too agrees with the above statement.\(^4\) Almost all the scholars are of the opinion that T.R.E. lived in the early years of 16\(^{th}\) century.

The birthplace of T.R.E. is said to be nearer to the Trkkāntiyūr temple, at Tirur Taluk in Malappuram district, Kerala. He was born in a Cakkāla Nair family where the only means of earning was teaching that had been followed traditionally.\(^5\) According to the opinion of the great poet Ullūr S. Paramēśvara Iyer, T.R.E. was born in a Vattakāttu Nair family. The belief that T.R.E. was born as Brahmin has no basis to rely on and yet a not so famous Nair father might have brought him.\(^6\) He also states that there are no indications to the caste in the name of T.R.E. The name only means a Nāṭṭāsān. This is also a status in the society.\(^7\)
T.R.E. was born in Tūncan parambu which was located in the Ponnani taluk in the middle of the famous Veṭṭattunādu of old Malabar district, west of Trkkāṇṭiyūr Śiva temple of the same taluk and 1k.m. south west to Tirur railway station.8

T.R.E. by birth was a non-Brahmin and regarding his caste there is no room for doubt that he was born in a Cakkāla Nair family which itself is a lower caste among the Nair family.9 Thus, there seems to be no stuff in the story which says that the father of T.R.E. a Malayāḷi Brahmin or a migrant Brahmin.10

Nevertheless, T.R.E. was born in a lower caste. His writings give us clear evidence that his family was enriched and blessed, both in knowledge and in culture. In spite of being born in a lower caste, T.R.E. belonged to the chain of wise men.11

There has been no clear evidence concerning the name of T.R.E. and the era in which he lived. There have been different opinion about the name of T.R.E. Ullūr S. Parameśvara Iyer states that the name of T.R.E. has been known into four types as Śaṅkaran, Sūryanārāyaṇan, Rāmānujan and Rāman.12 There is no clear evidence and logic to the name of Śaṅkaran. Some of the people believe T.R.E. was a brother of Rāma and some other
people believe that he was a disciple of Rāmānuja, the founder of Viśiṣṭādvaita, and he received the name of his Guru. There is no evidence to believe this opinion. The great personality of T.R.E. could not simply be reduced to the brother of Rāma. When scholars split the entire name Tuñcattu Rāmānujan Ezhuttacchan in order to have a comprehensive understanding of the meaning of the name, we do come to know that the word Tuñcattu is but the name of a place and Rāmānujan, the brother of Rāma. There is no final conclusion to fix the names like Rāma, Rāmānandan, Śaṅkara, and Rāmānuja of T.R.E.

Ullūr S. Paramesvara Iyer moves a step ahead and assumes that the original name of Ezhuttacchan was Rāma, who after embracing monastery life, might have been named Rāmānanda from Ciṭṭūr Grummaṭhaṃ which was too known as Rāmānandapuraṃ. Although the names such as Rāmānuja and Śaṅkaran are being considered to be possessed by T.R.E., the majority of the scholars keep their faith in the name Rāma as true.

Although he is assumed to have been known by names such as Rāmānujan, Karuṇākaran, Sūryanārāyaṇan, Śaṅkaran, he is commonly known as T.R.E. Adhyātma Rāmāyaṇaṃ does give
some hints about the great Guru of T.R.E. who is none other than 'jyeṣṭhaḥ' (elder brother) Rāman. It is implied in the Harināmakīrttanaṃ that Nīlakaṇṭha guru too was a master of T.R.E.\(^{16}\)

\['Agra jan mama satāṁ viduṣāmagresaran
Madguru nāthanekāntevasikāloṭum
Uḷkkurunniṅkal vāzhka rāmanāmācāryanum
Mukhyanmārāya gurubhūtanmār maṭṭuḷḷorum.\(^{17}\)

This śloka of Adhyātma Rāmāyaṇaṃ of T.R.E. clearly states that he had an elder brother namely Rāma who used to have a group of disciples surrounded him.\(^{18}\)

Despite of the vague information available concerning the identity of the parents of T.R.E. it is generally believed that his father did belong to a Nambūtiri family and his mother was from a Cakkāla Nair family. But Ullūr S. Paramēśvara Iyer does not believe this opinion. He says there is no reality to believe that the father of T.R.E. was a Malayāḷi Brahmin or non-resident Brahmin.\(^{19}\) There is no evidence except some legends about the argument of T.R.E. being the son of non-resident or Keralite Brahmin.\(^{20}\)
A place, which was a thick forest on the bank of the river 'Cittur Śokanāsini', was registered for 4000 bucks from a landlord named Caṃbattil Mannādiyar and was possessed by T.R.E. with his first disciple Karuṇākara and another disciple Sūryanārāyaṇa. It is on this land T.R.E. built the historically significant temples both for Lord Rāma and Lord Śiva, and then started building 12 homes where the Brāhmaṇas were allowed to settle. After having completed this, he then built a maṭh for himself, which he regarded as his 13th home. This village was named Rāmānandāgrahārāṁ. He donated this village to the villagers. Nowadays the donated village is known as Āṭṭiṅkara, Puzhakkal, and Cittūr south. The number of maṭhs has increased from twelve to three hundred.21 The argument about the constitution of maṭh in Cittūr village has been recognized by the scholars.22

In the Rāmānandāgrahārāṁ, there is the tomb of T.R.E., which is covered with a large stone and a stool is kept with a yogadaṇḍu and a pair of wooden sandals that are thought to have been used by T.R.E. are still preserved. People of this village still perform solemn offerings to his departed soul, and conducts special prayers, praise and worship. In an outbreak of fire that occurred
during the Malayalam year 1043 except his wooden sandals and yogadandu many things including his priceless writings on the palm leaf were destroyed. The maṭḥ, which we see now, was renovated in the Malayalam year 1068.²³

There are various opinions with regard to the holy death of T.R.E. Some believe that he established his maṭḥ in Cittūr during his nationwide journey. While some think T.R.E. must have died during the Malayalam year 732 (A.D. 1557) on 24th of Dhanu in Utraṁ nakṣatraṁ at Cittūr.²⁴ However, Ullūr S. Parameśvara Iyer does not accept this opinion. He rejects this opinion and believes the era of T.R.E. was in between 670 and 750 of the Malayalam year.²⁵ According to the indications of 'kalidina saṅkhyā' some researchers leads us to the era of T.R.E. from 600 (A.D. 1425) to 800 (A.D. 1625) of the Malayalam year. Most of the people believe that T.R.E. lived in the 16th century A.D.²⁶ Majority of the people believe that he embraced death at Trkkantaṭiyūr.

The statement that the birthplace of T.R.E. was in near Trkkantaṭiyūr Śiva temple and he belonged to a Cakkāla Nair family and died at Cittūr maṭḥ in Palakkad district have been confirmed without controversies.²⁷
Many years later what remained in Tuñcanparambu were a well, a pond near which was a huge tree (Kāñjiramaram) and a raised platform of a building. Later on, the villagers raised a hut on that platform, and began to perform special pūjas on 'Navarātri days' and conduct special prayer during the commencement of every academic year. Devotees kept visiting the place because of the special prayers associated with initiation of academic year. The neighbours use the red soil of Tuñcanparambu in the rituals of 'vidyārambha'. 'Vidyārambha' ritual is organized in the Tuñcanparambu also.28

The life history of the great poet T.R.E. was reconstructed by the researchers from legends. Different opinions have been raised at different times about the family, parents, lifetime, community, teachers, disciples, name, contemporars, and literature works of T.R.E. This is continuing.29

**Ezhuttacchan-Father of Malayalam Language**

T.R.E. is called the father of Malayalam language because; it is believed that T.R.E. was the first person who moulded the language with enchanting and poetical style, which is still accepted by people living in every nook and corner of the state.30
regard T.R.E. as the father of Malayalam language, it does not mean there was no Malayalam language before him. The poems of T.R.E. is the starting point (maṅgaḷa-nāndī) in which the Malayalam language had undergone fine filtration from the ancient Dravidian language to its current form. We may hesitate for a while to consider T.R.E. as the father of modern Malayalam language. Because, during the 14 to 15 centuries, both Malayalam poems and prose had been widely popularized among the people. T.R.E. would be better said as the reformer of Malayalam language during 16th century. T.R.E. through his devotional literary creation did influence people of different castes and soon became the initiator of a new era in the Malayalam language. T.R.E. who made a fine combination of song and 'Maṇipravāḷa', who proved his unquestioned talent as a maestro in literature through his great writing namely 'Kilippāṭṭu' and whose ideologies based on devotion, had helped a cultural reformation, is honoured as a great philosopher. The writings of T.R.E. have contributed in great sense to create a systematized form of language from the hands of a clump of various linguistic usages especially Tamil and Sanskrit. T.R.E. controlled and influenced the linguistic and literary flow of later periods.
T.R.E. freed Malayalam poetics from the devastating bondage of Tamil and Sanskrit. T.R.E. gave a new spirit to the strong folk songs and helped them reach the hearts of the common people. T.R.E. tried to make it into folk style. The 'Maṇipravāḷa' style of poetics of 13th and 14th centuries, which was in the developing stage. He proved that the 'Maṇipravāḷa' language would be more effective in expressing the comprehensible spiritual aspects of life. T.R.E. played a great role to bring about great reformation in the linguistic field, which did make both the language and Sanskrit beautiful. The glorious literary language we possess is but the contribution of T.R.E.

T.R.E. could draw a majority of the ignorant to himself and help them bloom their flowers in the garden of thoughts because he was able to transcend their emotions and show them the means to quench their spiritual seeking with the help of a poetical sense. Raising his voice against the foreign dominion, he aimed at redeeming the people of Kerala from the spiritual, physical and mental deterioration by empowering them from within and thus he held up justice to his people and to his era. His writings took up the task of enkindling the devotional movements and thereby
providing a spiritual solace to a great number of people drowning and perishing themselves in social inequalities and senseless segregation. His efforts were so sublime that it could bring all the people of Kerala under one roof through devotion and could sow the seeds of peace among them. Standardizing Malayalam as classical language, he proved that Malayalam language can be used to express any great and vast subject.

He had more focused on a mission the aim of which was to develop a language that would help to unlock the possibilities for imagination and better communication. In writing the poems, he touched the ground of simplicity. Therefore, it would help both the ignorant and the scholar to comprehend the complexity of spirituality, which was not possible for Śaṅkara and Melpattūr to achieve.

Ezhuttacchan and Bhaktiprasthāna

T.R.E. becomes first among the pioneer poets who took up the task of establishing devotional movements in Malayalam. Prior to the period of Buddha, people were taken up by deeds (karmakāṇḍas) of Vedas, and later what attracted them were knowledge (jñāna) and devotion (bhakti) means (mārgas). Śaṅkara
gave more attention to the jñānamārga in Veda. Although the theory of non-dualism (Advaita) had greatly been acknowledged, the intellectual inequality curbed the common person from adopting it, which narrowed the spread of Vedic religion. Thus came to existence the theory of devotion as a solution to all. As Sanskrit education was attainable to even a lower caste, T.R.E. the student of Rāmācārya, came to be known for his devotion for his writings in Kerala.

The spiritual masters or sages laid the corner stone for devotional movements in the important languages of India and they lived only for poetry. Devotional movements in Hindi poetry did have its golden time between the 14\textsuperscript{th} and 17\textsuperscript{th} centuries. The poems written during this period revolved around the devotion to Kṛṣṇa. Surdas, Meerabhai, Vidyapati are said to be the well-known poets of that period. The works of T.R.E. largely contributed to the development of Indian devotional movements. When other poets like Kabeerdas, Tulasidas, Surdas, Kambar, Ramanandan, Jnanesvar, Tukaram, Krttivasas etc. spread the spirit of devotion in various areas of the country, T.R.E. carried out the same task in Malayalam. It was during the period of T.R.E. that the devotional movement started to have its roots in Kerala. T.R.E. made use of
the characters of both the epics and Purāṇas to attain the desired effect. Devotion for Rāma and Kṛṣṇa were the subdivision of the Viṣṇu devotional movement and T.R.E. was successful in making all these people contemptuous. Keeping Rāma the incarnation of Viṣṇu, as central character, T.R.E. narrated Adhyātma Rāmāyaṇaṃ Kilippāṭṭu. He also wrote Mahābhārataṃ Kilippāṭṭu with Śrī Kṛṣṇa as the central character. T.R.E. had deep understanding about the devotional movements outside of Kerala and that inspired him to write devotional poems. T.R.E. was very keen to co-relate both spiritual and physical insights about life while presenting his works. To him devotion and spirituality became the direct lessons while the humanity and worldliness became the indirect lessons. He used literature as an instrument for social, cultural, and spiritual renovation. T.R.E. had clearly understood that the people of Kerala, who were backward in educational and culture, could only be raised up through devotion and for which purpose; he narrated Adhyātma Rāmāyaṇaṃ Kilippāṭṭu, Mahābhārataṃ Kilippāṭṭu and Cintāratnaṃ. The devotion he insisted was not merely devotion; rather it was deeply rooted in social values. The political situation in the 16th century inevitably demanded devotion.

T.R.E. through his insights of devotion had opened a way to morality for a society that had a decline in moral values. Moreover,
he showed the right path to the people who were chained to the materialistic world of illusion. T.R.E. deserves appreciation for having developed a unified system of language while keeping the devotional movement at its zenith.

Kilippāṭṭu Movement

T.R.E. is well known for his Kilippāṭṭu movement. Both Adhyātma Rāmāyaṇaṁ Kilippāṭṭu and Mahābhārataṁ Kilippāṭṭu are narrated by T.R.E. as the presentation of a story through the mouth of a bird. T.R.E. developed this mode in the 16th century. According to Ullūr S. Paramesvara Iyer the presentation of poem by a bird or a parrot, was first introduced in Malayalam poetry by T.R.E. Before the era of T.R.E. there existed some songs like 'Gurudakṣiṇappāṭṭu', 'Setubandhanaṃpāṭṭu', etc. However, there is no case of a bird presentation. There existing different opinions about this.\(^5^2\) In this method of Kilippāṭṭu, particular linguistic plots namely, 'Kākaḷi', 'Kaḷakāṇci', 'Maṇikāṇci', 'Miśrakākaḷi', 'ūnakākaḷi', 'Keka', etc. are used.\(^5^3\)

Successful introduction of this method in literature especially in devotional subjects is that which differentiates T.R.E. from others. Gradually Kilippāṭṭu became a movement and the plots
used by T.R.E. assumed specialized names. Poetry as a whole never developed a structure nor had it a particular mode of presentation of various 'rasas' until it was touched by the blessed hands of T.R.E. Stories of epics had been presented in Malayalam for a long time like Kaṇḍaśaramāyaṇa and Bhāratamālā but these had to wait to acquire the enchanting power of attraction and feeling until presented by T.R.E. in Kiḷippāṭṭu.

There are many opinions with regard to the method followed by T.R.E. While some say that he used such a method to avoid a common fallacy namely 'araṇ' during the narration of poems but a few believe that a sage Śukan entrusted him to follow Kiḷippāṭṭu method. Some others believe that those Āśrama śukas (parrots) which were presented in Padmapurāṇa and those stories of Rāmāyaṇa to Sītā influenced T.R.E. to adopt the Kiḷippāṭṭu method. Other people believe that, T.R.E. adopted this method because of the influence of the parrot in the hands of Goddess Sarasvati. T.R.E. did culminate the beauty and glory of poetry with his Kiḷippāṭṭu movement. In the Tamil devotional movements, the Āzhvārs and Nāyanārs used to ask the bird to sing in order to introduce them the readers, but in the method of T.R.E. the bird says the entire tale.
T.R.E. brought the spirit of devotion to God. The Adhyātma Rāmāyaṇaṁ of T.R.E. has drawn inspiration from the Sanskrit edition of Adhyātma Rāmāyaṇaṁ. T.R.E. who had deep knowledge in Vedas, Upaniṣads and Purāṇas did very often mention synonyms for God, like eternal, innocent, unselfish, Saccidānanda svarūpaḥ, Paramātman, etc. in different situations, especially when presenting Rāma and Kṛṣṇa. He has beautifully presented occasions to praise both Rāma and Kṛṣṇa. Considering these entire facts, one can easily assume that the intention of T.R.E. was to disseminate the non-dualistic insights into the hearts of the people. However, the period of T.R.E. developed the Kilippāṭṭu movement which spread its branches as a linguistic movement that still holds significance in the current history.

**Adhyātma Rāmāyaṇaṁ Kilippāṭṭu**

The Sanskrit edition of Adhyātma Rāmāyaṇaṁ has been a perpetual aid to spread the devotion to Rāma. T.R.E. selected the text that combined devotional aspects and philosophical insights for translation, the aim of which was to evoke the moral consciousness among the people through devotion. T.R.E’s Adhyātma Rāmāyaṇaṁ is the text that has been unanimously acknowledged. The narration became famous as a means of bringing about a unity
and spirit de corps among the people of Kerala when they faced social and cultural crisis. Once the king of Ambalappuzha happened to get a Telugu copy of Adhyātma Rāmāyaṇa from a Brāhmaṇ. The king who had no much knowledge about Telugu approached Melppattūr to get it translated to Malayalam. But the king was advised to go to T.R.E who then was a great scholar in most of the Dravidian languages. T.R.E. instead of translating the text to Malayalam entirely revised the text and introduced it to Malayalam, which then became a sublime work that attracted many people all over the world. This marked the birth of Kiḷippāṭṭu movement and there by opened a new era in the devotional movements. Some people say Adhyātma Rāmāyaṇa is one of the eighteen great Purāṇas included in Brahmāṇḍa Purāṇa. This starts from the chapter 61 of later parts of this Purāṇa. But Ullūr S. Parameśvara Iyer didn't accept this argument. He says there are so many evidences to an unknown poet that he had manipulated to make the Adhyātma Rāmāyaṇa as ancient. Ekanātha, the poet of Maharashtra who lived between 1548-1598 A.D., says that Adhyātma Rāmāyaṇa is modern. There is no proof about Vararuci as the author of Adhyātma Rāmāyaṇa. Ullūr S.
Paramesvara Iyer also says this was written in the 14th century A.D.  

T.R.E. never selected the famous Vālmīki Rāmāyaṇa for translation but the infamous Adhyātma Rāmāyaṇaṃ because T.R.E. must have thought that Adhyātma Rāmāyaṇaṃ would better help spring up the seeds of devotion and moral consciousness among Keralites than Vālmīki Rāmāyaṇa. Vālmīki Rāmāyaṇa is a marvellous work that is rich in literary qualities and values where Vālmīki picturises Rāma only as an ideal man not as God. Vālmīki Rāmāyaṇa does not give much significance to devotion. T.R.E. was more interested in Adhyatma Rāmāyaṇaṃ that considered Rāma as one of the incarnations of God than Vālmīki Rāmāyaṇa, where Rāma is looked up as an ideal man. Adhyāṭma Rāmāyaṇaṃ is a Sanskrit poetry written in the 15th century.

No reliable evidence is available about both the era and the author of Adhyātma Rāmāyaṇaṃ. Some believe that Vyāsa might have written Adhyātma Rāmāyaṇaṃ, which is deeply rooted in Purāṇas and Vedas. Moreover, some others say that the authorship could also be attributed to Veda Vyāsa, Viśvāmitra, Vararuci, Vidyāranyaswāmi, an unknown Telugu Brahmin scholar etc. In
spite of all these, the majority of the scholars are of the opinion that the text need not necessarily belong to ancient times, rather it might have been written between 15th and 16th century A.D.

T.R.E's narration (Kiṭippāṭṭu) even surpassed the root text he used but never used word-to-word Sanskrit translation. The root text remained only as a basis on which he developed his creativity to present Rāma as the incarnation Lord Viṣṇu. Adhyātma Rāmāyaṇaḥ attempted at elevating man as God and not vice versa.65

The immense desire of T.R.E. to show a path of liberation to the entire humanity, ended up in the narration of his work.66 Praise given to different characters of Adhyātma Rāmāyaṇaḥ like Ahalyā, Kausalyā, Nārada, etc. has been a fine example for projecting devotion. It is this unending clinging towards devotion which led him to develop the concept of devotion more than in the root text.67 It is this for reason T.R.E. avoided Vālmīki Rāmāyaṇa and preferred Adhyātma Rāmāyaṇaḥ, which was a blend of both devotional and philosophical insights. T.R.E. systematically avoided translating the 'Uttarakāṇḍa' which had no devotional significance.68
Adhyātma Rāmāyaṇaṃ contains 66 sargas and 4310 ślokas and the kāṇḍas have been divided in the method followed in Vālmīki Rāmāyaṇa except Uttarakāṇḍa. The root text contained 3698 ślokas which when translated by T.R.E. became 7736 couplets. Adhyātma Rāmāyaṇaṃ has been divided into 6 kāṇḍas namely, Bālakāṇḍa, Ayodhyākāṇḍa, Āraṇyakāṇḍa, Kiṣkindhākāṇḍa, Sundarakāṇḍa and Yuddhakāṇḍa and each kāṇḍa begins by addressing the bird. However, the first kāṇḍa namely Bālakāṇḍa as a commencement of the text opens with the praise of Rāma. While praising Rāma, the poet never forgets to mention Lord Śiva many at time and goes to praise him as well.

T.R.E. takes up the task of gathering the moral and philosophical insights scattered in the pages of Adhyātma Rāmāyaṇaṃ and thereby lifting the sense of morality of the people high. In addition, those devotional aspects and moral sense that have been handed over by T.R.E. through his writings still shine like a morning star in the culture of Kerala.

Mahābhārataṃ Kīṭippāṭtu

It is vast and glorious epic consisting of 18 parvas, 2000 chapters and more than one lakh verses with variety of plots and
characters where in the poetical beauty, observation of life, philosophy, and moral consciousness have been over looked. Although Mahābhārata had opened ways for beautiful narrative possibilities, the goal of T.R.E. was not to translate the text as it was, rather he accepted what was good and rejected that was not necessary and combined it to be a much developed work. Most of the scholars are of the opinion that Mahābhārataṁ Kiliippāṭṭu as a literary art reflects more poetical beauty than Adhyātma Rāmāyaṇaṁ.

Mahābhārata of Vyāsa is a comparatively bigger work consisting of more one lakh ślokas whereas T.R.E's Mahābhārataṁ is only 1/10th of Vyāsa's work, and yet it is considered as a fine example of the art of summation. In the translation, he sometimes goes to make a literary translation of the words and sometime fully immerses in devotion. However, the core of Vyāsa's Mahābhārata namely Bhagavad Gītā, T.R.E. summarizes with a short statement. 'Adi parva' of Vyāsa Mahābhārata T.R.E. further divides into three as 'Poulomaṁ', 'Āstikaṁ', 'Saṃbhabavaṁ' and so does with 'Souptika parva' which has two divisions as 'Souptikaṁ' and 'Aisikaṁ'. Thus the number of 'parvas' increased into 21
against the already existing 18 'parvas' such as 'Poulomaṃ', 'Āstikaṃ', 'Sambhavaṃ', 'Sabha', 'Araṇyaṃ', 'Virātaṃ', 'Udyogaṃ', 'Bhīṣmaṃ', 'Drōṇaṃ', 'Karṇaṃ', 'Śalyaṃ', 'Souptikaṃ', 'Aisikaṃ', 'Strī', 'Śānti', 'Anuśasanaṃ', 'Asvamedhiṃ', 'Āśramavāsaṃ', 'Kausalaṃ', 'Mahāprasthānaṃ', 'Swargārohaṇaṃ'.

The subject matter of Mahābhārata is the enemity that existed between the Pāṇḍavas and the Kauravas and T.R.E. might have developed interpretations to substantiate the needed theme.

One who makes a comparison between Mahābhārata of Vedavyāsa, which is of almost 1,20,000 ślokas and T.R.E's Mahābhārataṃ will not dare to consider him as a mere translator. T.R.E. has highlighted the core of the story, and while doing so, he too has rejected unimportant and obscure areas and even certain ideas in the text have been well summarized. These additions and substitutions to the text have enormously revealed the magical talent and imaginary power of the poet. Kilippāṭṭu, which summarizes more than one lakh ślokas of Mahābhārata, gives more account of such incidents.

As for T.R.E., Mahābhārataṃ is nothing less than the story of Nārāyaṇa himself. The 16 parvas of Mahābhārata commence
either praising Kṛṣṇa or remembering his deeds. Mahābhārataṁ of T.R.E. thus has further strengthened the Malayalam language because of which the language was crowned with the glory and novelty. Hence, Mahābhārataṁ Kilippāṭṭu became the stepping-stone that had been awaiting for four decades. Besides Adhyātma Rāmāyaṇaṁ Kilippāṭṭu and Mahābhārataṁ Kilippāṭṭu, there are also other three works, which belong to the category of Kilippāṭṭu, namely Śrī Mahābhāgavataṁ Kilippāṭṭu, Brahmāṇḍapurāṇaṁ Kilippāṭṭu, and Kaivalyanavanītaṁ.

Śrī Mahābhāgavataṁ Kilippāṭṭu

Scholars stand in the extreme ends about the authorship of this text to T.R.E. While there are negations and assertions of his authorship; some believe that T.R.E. would not have been in a position to complete the text if he had written it. Nevertheless, there have been situations and methods that would resemble the style followed in the narrations of T.R.E. The praise given to Prahlāda in the saptama skandha is an example of this.

Brahmāṇḍapurāṇaṁ Kilippāṭṭu

The text has all the technical style associated with writings of T.R.E. Although the text directly does not have any connection to
the theme of Śrī Rāma, the prelude of the text begins with his praise. Only the end of the text reveals the author who could not be other than a devotee and disciple of Lord Rāma, and this is assumed to be T.R.E. The same couplets with the similar structure and sometimes with a bit of alteration are repeated in both Adhyātma Rāmāyaṇaṃ and Brahmanḍapurāṇaṃ. These have only two known plots namely 'Keka' and 'Kākaḷi'.

Kaivalyanavanītaṃ

This is entirely narrated in Vedic essence. The original text was written by a Tamil poet from the place Nannilaṃ of Taṅcāvūr district namely Tandavaraya Swami. The translation of this text is considered to be by T.R.E. The subject of the text Vedānta is known for its complexities which otherwise could not be managed by anyone other than T.R.E. Kaivalyanavanītaṃ is metaphorically compared to the ocean of milk from where one is quite able to fill the pots of all science to churn them to such a glorious work. The author requests the bird to explain the meaning of the text in Malayalam for those who do not know Tamil and this makes the scholars assume T.R.E. be the author.

Other Works of Ezhuttacchan

There are almost 13 works said to have been written by T.R.E. namely, Uttara Rāmāyaṇaṃ, Devīmāhātmyaṃ,
Harināmakīrttanaṁ, Śatamukha Rāmāyaṇaṁ, Cintāratnaṁ, Rāmāyaṇaṁ irupattinālu vṛttam, etc. Among these works, except Adhyātma Rāmāyaṇaṁ, Mahābhārataṁ, and Devīmāhātmyaṁ, the authorship of the rest is still a matter of dispute. According to Ullūr S. Parameśvara Iyer Adhyātma Rāmāyaṇaṁ Kīlippāṭṭu, Mahābhārataṁ Kīlippāṭṭu, Devīmāhātmyaṁ are written by T.R.E. and are facts without controversy. But the authorship of Brahmāṇḍapurāṇaṁ, Śatamukha Rāmāyaṇaṁ, Harināmakīrttanaṁ, Cintāratnaṁ, Kaivalyavanītāṁ, Rāmāyaṇaṁ irupattinalu vṛttam, Keralanāṭakaṁ are yet to be decided.

Uttara Rāmāyaṇaṁ

Some scholars believe that Kuñcan Nambiar must have written this, but Ullūr S. Parameśvara Iyer gives the counter argument saying the text does not follow the language nor go with method used during the period of Kuñcan Nambiar. Therefore we may need to give green signal to the latter argument. The particular linguistic technique of T.R.E. and repetition of certain passages from Adhyātma Rāmāyaṇaṁ, and above all the devotional aspects that encircle the text further cement the above argument.
Devīmāhātmyaṃ

Once T.R.E. happened to pay a visit to Lokaṇārkāvū temple at Malabar, and this work was written at the request of the temple authorities there. The theme of the text speaks about destruction of Asura by the goddess which is found in Mārkanaṃdeyapurāṇa. Stating the following line that 'we should more support to Rāmachārya' (Rāmacāryanumāvolāṃ tuṇakkeṇaṃ) which is in the form of guruvandana, Uḷḷūr S. Parameśvara Iyer strongly argues that the text should be of T.R.E.

Rāmāyaṇaṃ Irupattinālu Vṛttam

This well-known text in Kerala can be said to belong to the period of T.R.E due to the linguistic similarity of methods. It could not be justified to attribute the authorship of this text to such a great poet like T.R.E.

Harināmakīrttanaṃ

Harināmakīrttanaṃ of T.R.E. is comparatively vast text consisting of 66 ślokas, and the subject discussed here is but Vedānta philosophies. Though the text describes the non-dualistic Vedāntic insights, it too has the theoretical principles of devotional movement for Lord Śiva. The generally accepted 17 theories of
Advaitins are still subdivided to form them into 96 principles among which 60 are Śākteyaṁ' and remaining 30 are Śaiva. Harināmakīrttanaṁ says that these 96 principles have been well combined to create the human body. The first śloka of this text begins with 'Om', the 'Pranava Mantra'. Then 5th to 13th ślokas use the letters of 'Hari/śṛī/ga/ṇa/pa/ta/ye/ṇa/mah' respectively to begin its ślokas. From the 14th śloka it follows the Malayalam alphabets which start with the letter 'a'. As the name indicates, the text hails the name of Hari (Lord Viṣṇu). The praises in the text open with an alphabetical order, which gives example for the existing alphabetical system, called 'Ārya ezhuttu'. Although T.R.E. was aware of this alphabetical system, only his Kīlippāṭṭu movement could strongly enrich it. Down the ages, it has been thought that T.R.E. was mere a giver of knowledge to whomever approached him, and to this purpose he ran an educational institution. It is also believed that T.R.E. made a deliberate of endeavour through Harināmakīrttanaṁ to reach the hearts of the people.89

Each śloka of the text is incomprehensible and therefore interpretation to their meaning is not that flexible. Some scholars state that T.R.E. being the author of both Adhyātma Rāmāyaṇaṁ
and Mahābhārataṃ Kīlippāṭṭu is unlikely to have written Harināmakīrttanaṃ, but the majority of scholars in Malayalam believe that none other than T.R.E. is capable of writing this text.

Cintāratnaṃ

This provides a fine example for the deep Vedic insights of T.R.E. The non-dualistic philosophy, which radiates its luminosity as a jewel when pondered over, becomes the subject matter of discussion of the text. The text picturises a woman who being tied to the materialistic world and to the sorrows of life and whose request to be freed from all bondages for inner peace becomes worth advising, gave room for the simple explanation of the vast Vedic ocean of knowledge.\textsuperscript{90}

This advice to the woman consists of 2448 lines with a linguistic plot namely 'Keka'. This does not uphold the concept of bird singing the tale; rather the text is all about imparting the wisdom of non-dualism to a disciple from a master. The text is completely intended to influence the women readers which pointed out T.R.E.'s readiness to untie the bundle of wisdom in front of woman. A few do not deny the possibility that T.R.E. might have written these advices either for his kids or kins.\textsuperscript{91}
It would be more right to state that this scientific text is a revised presentation of the Vedic mysteries which have already been described in Upaniṣads. This text does throw light into the following aspects like Brahman, illusion, ignorance, creation of life and appearance of universe, protection of universe, liberation, action etc. C.R. proclaims that the one and only path to liberation is knowledge (jñāna) through which he/she realizes that he/she is but God alone (Ahaṁ Brahmāsmi). The so-called speciality of the text is its quality of simplicity, vigour, clarity, and legibility, which help any common person who is capable of both written and verbal presentation of Malayalam, understand the Vedic philosophies in his terms. The text has a great amount of devotional touch, and besides the author's deep knowledge in non-dualism, he is also admired for having opened the Sanskrit world of wisdom to women.92

T.R.E. explains that it has essence while thinking and so devotionally naming it as C.R. He explained in his lyrics as:

Cintikkumtorum sāramuṇṭilatumūlam

'Cintāratna'mennu perितुnnu bhaktiyōtu.93
He also requests the great men who have studied the verses, and plays not to condemn this philosophical science. He also requests the people to be patient because these lyrics are written for the information of women.\textsuperscript{94}

Maṅgalaśīle bāle! ninakku bodhipāna-yiṅgane connen paribhāṣayāyatmatatvam.

Ennuṭe guruvaran tannute kāruṇyattāl

Nannennu samastarum bodhiccu vazhipole

Sammatikkaṇamatinnāyaham guruvaram

Pinneyum muhurmuhuraṅjali ceyṭīṭunnen.

Bhāṣayennorttu nindābhāvattetteṭīṭolā

Kāvyanāṭakādikal dharicca mahajanam.

Yoṣamārkkarivānāykkoṇḍu ņān curukkamāy.

Bhāṣayāyuraceyten kṣamikka samastarum.

Whole lyrics contain Vedānta principles. C.R. is the re-manifestation of the secrets of Vedānta dealt within the Upaniṣads. It elaborately describes the Vedāntic concepts like Brahman, Māyā, Ignorance or Ajñāna, creation, sustainence, dissolution, Vidyā, Avidyā, Karma, Jīvanmukti, liberation etc. Knowledge is the right way for the liberation. C.R. also leads us to the zenith that 'I am
Brahman' (Aham Brahmasmi) through the way of knowledge. Philosophical knowledge with devotion is the theme of this poem. Ultimate human appearance is devotion. Devotion is the way to repel bad thoughts and avoid the immoderate passion for the materialistic pleasures and its bad effects. The person with a mind that which is devotedly lucid becomes the mould of Brahman.

Body is the lamp. Karma is the oil. We should lighten this lamp with the wick of mind by the Atman as fire. Niskamakarma is the Dharma. Karma based on Dharma is liberated. The light of Atman is able to remove the darkness of ignorance. Atman is self-light. To know this, we should have the knowledge of Atman.95

Kāyamām vilakkatil karmamām tailamozhi-
Ccāyatil manassāyīṭunna vartiyumīṭṭu
Ātmāvākunnoragni kalarña dīpaprabha-
yajñānāndhakārattekkalayumariṁñālum.

T.R.E also advices the way to acquire the knowledge of Atman. The 'aṣṭarāgas' like 'kāma', 'krodha', 'moha', 'lobha', 'dambha', 'mada', 'mātsarya' and 'ahaṅkāra' obstruct and make difficult the knowledge of Atman. By the removal of 'aṣṭarāgas' we get the knowledge of Atman. Atman known by the Atman is the knowledge of Atman or Atmajñāna. This is also known as liberation.96
Ultimate Bliss is possible only through the virtuous actions or 'Puṇya karma'. This has been clearly stated in the beginning of this poem.  

Puṇyamuṇṭāyāl puruṣārthavum sādhicciṭā-
mennu collunnu vidvajjanamennariṇīnālum,
Dhanyāṅgi! keḻka paramārtthajānānamenni ma-
ttonnināl kaṇṭukittā paramānandapadam.

This poem is not as famous as the other poems as Adhyātma Rāmāyaṇam Kiḷippāṭṭu, Mahābhārataṃ Kiḷippāṭṭu, Śrī MahāBhāgavataṃ and Harināmakīrttanaṃ of T.R.E. This is because of the mystic contents of the poem. It deals with pure Vedāntic Advaīta principles. There is also a controversy about the authorship of this poem. Most of the people say that C.R. is written by T.R.E. But some do not believing this. However, the writing style of this C.R. and the other works of T.R.E are same. Because, its style is very strong and attractive.
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प्रतिविचित्तं सारोप्यसि यं तत्समावेशते।
विन्तार्तमिति च कल्यते भक्त्वा नाम।।

