

**A SHORT SURVEY  
OF  
MALAYĀLAM LITERATURE**

**[Dr. K. GODA YARMA.]**

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## Part One

Malayālam, which takes its stand in the Dravidian family of languages, can claim to have developed a good literature of its own.

In surveying Malayālam literature, we can recognise more or less five ages in the course of its development. They are: (i) the Purāṇic age, (ii) the age of the Kathakaḷi and the Tuḷḷal, (iii) the age of the Drama and the Mahākāvya, (iv) the age of transition and (v) the Modern age.

### ( i ) The Puranic Age.

The beginnings of Malayālam literature are to be found in a number of popular and religious songs written in Dravidian metres. With the spread of Sanskrit learning and culture in Kēraḷa, largely due to the efforts of the Nambūdiri Brāhmins, Sanskrit literature began to wield a considerable influence over Malayālam. The result was the appearance of a large number of poetical works, being, for the most part, translations or free abridgements of the Epics and the Purāṇas. Thus *Rāmacaritam*, the works of the Niraṇam poets, *Kṛṣṇagātha*, *Adhyātma-rāmāyaṇam kiḷippāṭṭu*, *Bhāratam kiḷippāṭṭu*, and *Bhāgavatam kiḷippāṭṭu*, though Dravidian in form, had inspirations for their themes from Sanskrit.

Side by side with the school favouring Dravidian forms and Dravidian modes of expression, there arose a new school of literature which exhibited a great partiality towards the introduction into Malayālam of Sanskrit words not only in their crude form, but also in their inflected state. Such an artificial commingling of two different languages for serious literature, known as Maṇipravāḷa-prasthāna was adopted only in Malayālam of all the Dravidian languages. Another noteworthy feature of this school was that it employed the Aryan metres like Vasantatilaka, Mandākrāntā, etc., for Malayālam poetry. Among the representative works of this school may be mentioned *Unnunḷisandes'am* and the *Campus*.<sup>1</sup>

One main drawback of ancient Malayālam poetry was that it had for its themes mostly religious stories. Nevertheless, we could discern here and there works like *Vaṭakkan Paṭṭukaḷ*, *Unnunḷisandes'am*, *Unṇiyaccicaritam*, *Unṇiyāṭicaritam*, *Unṇicirutevīcaritam*, and *Candrotsavam*, catering to the popular taste and reflecting the social and cultural back-ground of the times.

## (ii) The Age of the Kathakali and Tullal.

The Purāṇic age was succeeded by the age of the literatures associated with the two independent Abhinaya-Prasthānas of Kēraḷa, namely the Kathakalī<sup>2</sup>

1. Elaborate literary compositions in which the same subject is continued through alternations in prose and verse. The Campus in Malayalam differ from those in Sanskrit in that they have developed a sort of poetic prose.
2. An Action play, the essential character of which is the total exclusion of the spoken word by the actors, the action being of a highly developed technique and almost as effective as speech itself.

and the Tuḷḷal<sup>1</sup>. Although Kathakaḷi had begun with Kottarakkara Tampuran, it appears to have received a recognised literary standing only after works like *Kirmīravadhā* and *Nivātakavacākāḷakeyavadhā* of Kottayathu Tampuran and *Nalacaritam* of Unnaayi-Variyar were produced. Kottayathu Tampuran's works evince his profound scholarship in Sanskrit and a high level of seriousness. The genius of a mastermind with marvellous literary tastes is detectable in *Nalacaritam Kathakaḷi* which is acknowledged, on all hands, to occupy a place among the foremost works in Malayāḷam. The golden age of Kathakaḷi was during the reign of Karthika Tirunal Rama Varma Maharaja of Travancore, who not only patronised Kathakaḷi but also contributed to its creative side, by himself writing a few Kathakaḷi's on an improved technique. His nephew Aswathi Tirunal, the author of *Paṇḍrakavadhā*, *Patanāmōkṣami Rukmiṇīsvayamvaram* and *Ambarīṣacaritam* is reputed for the introduction of a new kind of diction which was imitated later by Iryimman Tampi and Vidwan Koil Tampuran with greater success.

Kunchan Nambiar, the originator of the Tuḷḷal Prasthāna, marked a deviation in poetry in that he adopted in his writings the popular language of the country and viewed the Purāṇic stories in the perspective of contemporary life. His satirical criticisms of society, religion and morals are characterised by a boldness and individuality of their own. Although several poets after Kunchan Nambiar have attempted to write Tuḷḷal-kathas, no one has been able to rise up to the level set up by him, perhaps with the exception of Vidwan Koil Tampuran, the author of *Santānagopālam Tuḷḷal*.

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1. A dance in which the story is developed by recitation supplemented by elementary action confined to one actor on the stage.



### (iii) The Age of the Drama and the Mahākāvya.

This age begins with the time of Kerala Varma Valia Koil Tampuran, when there was a yearning on the part of scholars to revive Malayāḷam literature on the model of the types furnished by classical Sanskrit and English. Kerala Varma Valiya Koil Tampuran, the acknowledged leader of the literary activities of the time, was a staunch advocate of the *Maṇipravāḷa* school. Following Kerala Varma's Malayāḷam version of Kālidāsa's *S'ākuntala*, there appeared in Malayāḷam a large number of translations of Sanskrit dramas. Kerala Varma, further, seems to have given the impetus for the Mahākāvya-prasthāna in imitation of the Mahākāvya of Sanskrit. This new branch of literature is represented by *Rāmacandravilāsam* by Azhakathu Padmanabha Kurup, *Rukmāṅgadacaritam* by Pandalam Kerala Varma, *Umākeraḷam* by Ulloor S. Parameswara Ayyar, *Kēs'avīyam* by K. C. Kesava Pillai, *Citravīgam* by Vallathol Narayana Menon and *Yēs'uvijayam* by Kattakkayattil Cheriyan Mappilla. Among these, Parameswara Ayyar's work differs from the others, in so far as it is based upon a theme relating to Travancore history.

Some of the followers of Kerala Varma were led away by his partiality for the use of inflected Sanskrit words in Malayāḷam poetry; and the natural reaction was the rise of a school of writers aiming at a more elegant and simple style. Prominent among these may be mentioned the names of Venmaṇi, Kunjikkuttan Tampuran Naduvathu Acchan Namboodiri and Oduvil Kunjukrishna Menon. Thanks to the efforts of Prof. A. R. Rajaraja Varma, a reconciliation was effected between the two schools and it is this improved style of composition that has gained general recognition in modern

Malayāḷam poetry. A strict follower of Rajaraja Varma could be found in K. C. Kesava Pillai, the author of *Kes'aviyam*.

In addition to the original Mahākāvyas mentioned above, translations of *Raghuvams'a* and *Kumārasambhava* by Kuntoor Narayana Menon and A. R. Rajaraja Varma respectively, appeared during the period. Both the works are beautiful assets to Malayāḷam literature, since they are model translations couched in a style in keeping with the spirit of Malayāḷam.

The prose literature in Malayāḷam also owes a great deal to Kēraḷa Varma; for, it was he who in the capacity as chairman of the Text-book Committee wrote and caused to be written several essays of ethical value. He further paved the way for the historical romance by himself translating into Malayāḷam from English the book entitled Akbar which had, as its original, the Dutch work of Dr. Van Lingberg Bower.

#### (iv) The Age of Transition.

The age of transition commenced when English began to wield its influence more and more over Malayāḷam. Acquaintance with the standard works in the various branches of English literature brought home to the educated in Kēraḷa the utter lack of prose works and the necessity of poetic compositions free from the shackles of the time-worn and stereotyped forms. This feeling led even authors of the old school to turn to new themes and to new modes of expression. The journals and newspapers such as *Bhāṣapōṣini*, *Rasikarañjini*, *Vidyāvinodini*, *Kairāḷi*, *Ātmapōsini* *Malayāḷamanōrama*, *Maṅgaḷodayam* and *Gurunāthan* of Kēraḷa have contributed not a little to the general awakening of the spirit of literary appreciation. Scholars who took to the study of

English wrote a number of articles giving information on various aspects of literature not hitherto known to the ordinary reader. Consequently, several new forms in prose and poetry came into being.

In the field of prose, translations and adaptations of English and Bangali novels, and essays were produced in large numbers. Original novels of a social character such as *Indulekha*, *S'ārada* and *Virutan S'añku* were also published. A towering personality among the prose litterateurs of the period was C. V. Raman Pillai whose erudition, powers of observation and humour gleaned forth in his historical romances *Mārtāṇḍavarma*, *Dharmarāja* and *Ramarājabahadar* which equal, if not excel, first rate English fiction of the type. Raman Pillai may also be said to be the father of Malayalam farce. Essays of the type of loose sallies of the mind calculated to give pleasure and at the same time food for thought to the readers, were also to be had in the works of writers like Vengayil Kunjiraman Nayanar, Appan Tampuran and M. Rajaraja Varma. Studies and dissertations on more serious subjects have also been written by several scholars like R. Easwara Pillai, C. P. Atchutha Menon, K. R. Krishna Pillai and P. K. Narayana Pillai.

So far as poetry is concerned, simplicity of style coupled with an attempt on the part of the poets to put more emotion into their works forms the main characteristic of the productions of the age of transition. *Vis'varupam* by V. C. Balakrishna Panicker was perhaps the first poem in which we could discern a leaning to the lyrical element. *Viñapavu* of the late lamented Kumaran Asan was the first ode in Malayalam in the spirit of Nineteenth Century lyrics.

Subsequently Asan wrote *Naṭini*, *Līla*, *Caṇḍālabhikṣuki*, *Duravastha*, *Prarōdanam* and *Karuṇa*, all of which are characterised by psychological insight and criticism of life of a rare order, with the inter-mixture of a subtle form of pessimism. Mahakavi Vallathol was caught by the feeling of patriotism which pervaded throughout India at the time. Taking Rabindranath Tagore as his model, he successfully tried to instil into the hearts of his countrymen the spirit of nationalism by extolling the greatness of the political leaders and by appealing to us in an emotional language our duty to our mother country and to our glorious heritage. The marvellous manner of pattern-making and the elegant and inimitable diction which characterise the poetry of Vallathol have won him many followers. Vallathol is also to a great extent responsible for the revival of Dravidian metres in Malayāḷam poetry. Mahakavi Ulloor who is the scholar-poet of Kēraḷa is esteemed for his great erudition and his passion for the past glory of our country. His wide range of themes and his imageries on the classical as well as on the modern type, are reflected in his later works like *Maṇimanjūṣa*, *Cītras'āḷa*, *Karṇa-bhaṣaṇam* and *Kalpas'ākhi*.

It may be observed here that the main feature of the age of transition consisted in the gradual liberation of Malayāḷam from the clutches of Sanskrit and the cultivation of a wider outlook on the part of authors in the choice of themes and forms, consequent upon the contact with English and Bengali literatures.

### (v) The Modern age.

The Modern age may be said to have commenced some twenty years ago when poets looked up to



Rabindranath Tagore's works for new inspiration. Poets were caught by the emotional appeals of a national character, the strange mysticism, the perfect pattern-making and the musical harmony characterizing the works of The Great Poet. At first, translations and adaptations of Tagore's works were attempted on a large scale. Later, original works on the Bengali model began to be produced by several poets of the younger generation. Among those who have made their mark in writing poetry on the improved ideals, G. Sankara Kurup occupies the foremost place. Vennikkulam Gopala Kurup, K. K. Raja, P. Kunjiraman Nair, Nalappattu Balamani Amma, Edappalli Raghavan Pillai and Changanpuzha Krishna Pillai have also contributed to the development of this new form of poetry. Many short stories and prose-dramas based on social, political and historical subjects also arose during the early years of the modern age. Though not in poetry, the Tagore school received a set back when new ideals of literary forms came to be propagated through the writings of A. Balakrishna Pillai, the great appreciator and upholder of continental literatures. This, together with the spread of socialistic and communistic ideas, was responsible for the birth of the realistic and progressive school of writing in prose and poetry, which is gaining more strength than any other schools today.

## Part Two

It is attempted below to give a short account of the history of the development of the different branches of literature in Malayalam, drawing attention, at the same time, to certain representative writings and the main tendencies at work in each branch.

(i) **Poetry.**

The Mahākāvya containing elaborate descriptions and farfetched imageries with an abundance of figures of speech based on worn-out conventions, had already yielded their place to Khaṇḍakāvya characterised by brevity of expression, dramatic treatment of subjects and an artistic selection of situations giving scope for the display of emotions and philosophical speculations. These short Kāvya may be said to have given an impetus for the production of newer forms on the model of the forms of poetry obtaining in other literatures. Small pieces akin to sonnets and odes, representing intensity of emotions and the poet's ideas of truth and beauty arose as a sequel.

In the earlier works of this type, the patriotic element had a predominant place. Nationalism which was introduced for the first time by Vallathol (vide *Mātṛvandanam*, *En̄te Gurunāthan*, *Narendran̄te Prārthana*, *Ākram Tirippin*, *Pōrā Pōrā*, *Aikyagātha*, and *Ninnaltanpōkku viparītamākolā*), has always found a place in the poems of the later poets from G. Sankara Kurup down to Changampuzha Krishua Pillai (vide Sankara Kurup's *Svātantryagītam*, *Prabhātavātām*, *Rājyattinuvēṇṭi* and *Kairāḷistavam*, Bodheswaran's *Kēralagānam* and Changampuzha's *Raṇāṅkanattil*).

The translations of Tagore's works into Malayālam were responsible for creating, for some time, a craze among Malayālam poets for the introduction of mysticism in poetry. Only a few poets have succeeded in original mystic poetry; and among them the name of G. Sankara Kurup deserves mention. *Innu Nān Nāḷe Nī*, *En̄t'e Vēḷi*, *Candrakkala* and *Ātmagītam* are some of the best types of mystic poetry that have come

from him. A philosophical mind with an inclination towards mysticism could be noticed in N. Gopala Pillai, the author of several short pieces like *Katirpōle Parannen*, and *Eñt'e Daivam*. Examples of mysticism being attempted in poetic prose are also to be found in *Āmagitam* by T. K. Narayana Kurup and *Ātmālāpam* by Kainikara Kumara Pillai.

A set of younger writers giving predominance to pessimism in poetry and raising it almost to an art arose subsequently. The fore-runners of this cult were Edappalli Raghavan Pillai and Changampuzha Krishna Pillai, whose defeatist mentality found itself expressed in pieces like *Jivitam*, *Maranam* and *Asvāsthyam* of the former and in the majority of pieces contained in the latter's *Bāṣpāñjali*. The utter disappointment met with by poets of the kind in the realisation of their ideals brought, in its turn, a rebellious spirit. Thus a condemnation of the existing state of affairs was made the subject of many a poem. As instances of such rebellious poetry may be cited Changampuzha's *Koṭumkāṭṭu* and *Vipḷavattin't'e Viḷi*, Sankara Kurup's *Nāḷe* and Bodhesvaran's *Kīruvin Smṛtikāḷe* and *Svatantrakēraḷam*.

The clash between capital and labour and the attempt to create a new order of society giving equal opportunities for all peoples of the State alike, began next to wield their dominating influence on Malayāḷam literature. It was felt that literature could be made use of to impress upon the people at large the pressing problems of the day, and to suggest ways and means for the common progress of countries. The evils of the caste system, prostitution, drink-habits, the tyranny of the powerful and many kindred subjects consequently loomed large as themes in poetry. Side by side with this, there developed an anti-fascist mentality also. Sankara Kurup's *Cēṅkatiruka!*

K. P. G, Nambudiri's *Āsannaviplāvam*, Vallathol's *Īnd'yayūte Karaccil*, Changampuzha's *Raktapuṣpañña!* and Ketamangalam Pappukkutty's poems published under the caption of *Kaṭattuvañci* are some of the representative works of the progressive school of writing.

However much Malayāḷam poetry may have enriched itself and risen to great heights by impulses derived from other literatures, it is regrettable to note that in the majority of poets originality has suffered as a result of a blind imitative mentality. The under-current of pessimism running throughout the literary productions of to-day has, to a considerable extent, stood in the way of the manifestation of the inborn taste for humour in the people of Kēraḷa. Nevertheless, it is gratifying to note that there are a few poets like P. Sreedharan Pillai and M. R. Nair who, under the pseudonyms of Seetharaman and Sanjayan respectively, have written a good number of parodies which have won popular appreciation.

## (ii) Drama.

The dramatic literature in Malayāḷam commenced with the translation into Malayāḷam of Kālidāsa's *S'ākuntala* by Kerala Varma Valia Koil Tampuran. With this arose a general craze for bringing out Malayāḷam renderings of Sanskrit dramas and some of Shakespeare's dramas. Among the translations of Sanskrit dramas, approximately seventyfive in number, *Maṇi-pravāḷas'ākuntalaḷam* of Kerala Varma and *Uttararāma-caritam* by Chattukutty Mannadiar are, perhaps, the most popular ones. Some of the original dramas on the classical style are *Subhadrārjunam* by Thottakattu Ikkavamma, *Sukanyācaritam* by Kilimanoor Ittambar



Koilaṭṭampuran and *Bhagavadḍatu* by Naḍuvattu Acchan Nambudiri. It was *Uakkīcaṅkaram* by Rama Kurup which ridiculed the classic types of dramas, that put an end to their increasing numbers.

A new field for dramatic literature was opened before the eyes of Malayāḷam authors by C. V. Raman Pillai in his farces picturing in a humorous way the social life of the time. We find a true follower of C. V. Raman Pillai in E. V. Krishna Pillai, the author of *Kaḷḷapramāṇam*, *Vismṛti*, *Bī Ē Māyāri*, *Peṇṇaras'unāṭu* and similar works; the only difference being that he combines along with C. V.'s models the type of comedy of manners to be found in Moliere and Sheridan. E. V.'s *Māyāmānuṣan* which is an adaptation of R. L. Stevenson's Dr. Jekyll and Mr. Hyde, marks a deviation from his other works in so far as it attempts to interpret abnormal psychology. His *Vivāhakkammaṭṭam* deals with a social problem. In both these works E. V. cannot be said to have been very successful; for he was by temperament most fitted for the depiction of comedy of manners. Appan Tampuran's *Kālaviparyayam* also deserves mention as one of the popular farces. Pursuing the lines chalked out by E. V. Krishna Pillai, N. P. Chelleppan Nair and M. G. Kesava Pillai brought out a number of works. Chief among them are Chelleppan Nair's *Minnalpranayam*, *Vanarājakumarī*, *Prēmavaicitryam*, *Iṭṭyum Minnalum*, *Vikāṭayōgi*, and *Pranayajāmbavān* and Kesava Pillai's *Pranayarōgi*, *Sāhityappittalaṭṭam*, *Kuṭikkallē Madyam*, *Pranaya-prāyas'cittam* and *Māṅkōṭṭinṇē Vaṅkattam*.

A different type of prose dramas came into being with the attempt on the part of actors to put on stage the historical romances like *Mārtāṇḍavarma* and *Dharmarājā* of C. V. Raman Pillai. When they exhausted all such

works for the above purpose, they naturally looked for new themes which could appeal to the audience. To meet this need, and at the instance of the members of the working committee of Sri Chithira Thirunal Library and Reading Room, Trivandrum, E. V. Krishna Pillai wrote his *Sitālakṣmi*, *Rājakes'avadāsan* and *Iravikkuttippi!!a*. These dramas, by virtue of their literary merits and their appeal to the patriotic sentiments of the readers became highly popular. Among the other historical prose dramas, *Vēluttampi Daḷarā* by Kainikkara Padmanabha Pillai is accredited to be the best. Mention may also be made in this connection of smaller historical prose dramas like *Munnāṭṭuvīrau* of Appan Tampuran, *Taccō!!iccantu* by Chelanattu Atchutha Menon and *S'aktan Tāmpurān* by Ammavan Tampuran.

Instances of prose dramas having mythological themes also arose subsequently; and of these *Haris'candran* and *Mōhavum Muktiyum* by Kainikkara Kumara Pillai, *Kālvariṇile Kalpapādapam* by Kainikkara Padmanabha Pillai, *Karṇan* by N. P. Cellappan Nair, *Uṣa* by V. Nilakanta Pillai and *Kairaḷi* by Kappana Krishna Menon are worth mentioning. Recently Mahakavi Ulloor has made a substantial contribution to dramatic literature by the publication of his drama entitled *Amba* dealing with the tragic story of the woman of that name in Mahābhārata.

Among translations from Bengali dramas are included ten works of D. L. Roy, one of Girischandra Gosh and two of Rabindranath Tagore.

A revival of the classical school of dramas with prose and poetry interspersed was made on an improved technique by K. M. Panicker in his works *Maṇḍōdari*, *Dhruvasvāmint* and *Bhīṣmar*. *Kādambari* by K. Goda Varma is another drama written more or less on this line.

The model for the opera in which the characters sing their parts was introduced by V. K. Tampi in his *Urvas'ī*; and in later years this sort of literature was attempted by Changanpuzha Krishna Pillai in his two pastoral elegies *Ramaṇan* and *Devayāni*.

Symbolism is seen attempted for the first time in the drama *Sandhya* by G. Sankara Kurup. An attempt at expressionism in drama has also been successfully made, of late, by Pulimana Parameswaran Pillai in *Samatvā-vādi*, a work dealing with the decline of aristocracy as an institution.

The translations or adaptations from the works of the famous continental dramatists Maeterlinck and Ibsen, as embodied in *Sāpatnyam* by Nalappattu Narayana Menon (from Maeterlinck), *Mullakkal Bhavanam* by C. Narayana Pillai (from Ibsen) and *Frētaññaḷ* by A. Balakrishna Pillai and A. K. Gopala Pillai (from Ibsen), mark a turning point in the development of the Drama, in that they gave the Malayāḷam dramatists an idea of the western technique of prose dramas.

The first to write on Ibsen's lines was K. Ramakrishna Pillai, the author of the realistic dramas *Niḷalukaḷ* and *Taptabāṣpam*. He was followed by R. S. Kurup in his *Poliñña Dīpam*, constructed on the model of the film version of Kipling's 'Light that failed'.

The first dramatist to plead for the proletariat's cause was K. Damodran, who, in his *Pāṭṭabākki* and *Raktapānam* deals with the disabilities of the tenant and the cruelties of the landlord and his unscrupulous bailiffs.

Among other dramas on Ibsen's technique may be mentioned *Bhagnabhavanam* and *Kanyaka* by N. Krishna Pillai and *Pratidhvani* by T. N. Gopinathan Nair.

One act dramas of a social as well as a progressive character find a prominent place in the weeklies and journals of to-day. Works like *Vālyakkāratti* and *Tapah-phalam* of Kainikkara Kumara Pillai come under the former type, while *Citrakāran* by Guptan Nair, *Vilāsini* by N. Krishna Pillai and *Takkumuriyil* by K. Ramakrishna Pillai are illustrative of the latter.

### (iii) **Nove<sup>l</sup>.**

It is said that the first novel to be produced in Malayalam was *Kundalata* by Appu Nedungadi. However, it cannot claim any great originality since it is based upon a plot which has only very little bearing on the social and cultural background of Kēraḷa.

An early writer of original novels was O. Chanthu Menon who, in his *Induleka* brought to public notice a number of social evils prevailing at the time. Following this, several translations and adaptations of English novels grew like mushrooms, so much so that it evoked the satirical criticism of Vengayil Kunjiraman Nayanar.

Later, the great literary genius C. V. Raman Pillai set the example for the historical novel by his *Mārtāṇḍavarma*, *Dharmarājā* and *Rāmarājabahadur* which stand unrivalled, even to this day, by their elaborate plot-construction, powerful characterisation and vivid portrayal of historical settings. Inspired by C. V.'s works, several romances dealing with some period or other in the pages of Kēraḷa history were attempted by subsequent writers. Of these Appan Tampuran's *Bhatarāyar* deserves special mention in that the author has been able to put in it, by stretches of his imagination, an apt back-ground for a story conceived to have taken place during the time of the Perumāls. Some other notable works on the line



are *Kuñcutampimār* by K. Parameswaran Pillai, *Kēraḷa-putran* by Ambadi Narayana Poduval and *Uṣeramān-perumāl* by Kappana Krishna Menon. K. M. Panicker also has contributed to this branch of literature four interesting works namely *Parāṅkipṭayāḷi*, *Kalyāṇamal*, *Puṇarkōṭṭusvarūpam* and *Kēraḷasimham*.

To satisfy the growing need for variety and novelty, several authors began to ransack other Indian literatures. Inspired by the beautiful translations of Bankim Chandra Chatterjee's *Durgē'sanandini* by C. S. Subramanian Potti, scholars like R. Narayana Panicker and Kunnathu Janardana Menon began to bring out Malayāḷam versions of Bengali novels in large numbers. We have, as a result, been fortunate to get in Malayāḷam almost all the works of Bankim, several of R. C. Dutt and a few of Saratchandra Chatterjee, Nirupama Devi and Sita Devi. Such large output of translations must have stood in the way of original productions, mainly because of the lack of confidence on the part of authors to rise to a level higher than the one set before them in the translations. Yet we come across original social novels of the type *Prēmāṁṟ'tam* by C.V. Raman Pillai, *Bāṣpavarṣam* by E. V. Krishna Pillai, *Apṭhan't'e makaḷ* by M. Bhavatratan Nambudiripad, *Suḥalata* by Kannan Menon and *Hēmalata* by T. K. Velu Pillai. Socio-political novels also could be found in *Pārappuram* and *Udayabhānu* by K. Narayana Kurukkal.

Of late, novels reflecting the modern progressive and realistic outlook are gaining prominence. Among them are included *Bālyakālasakhi*, giving us a picture of Muslim life by Mohammed Bashir, *Paramārthañṇaḷ*, giving us a realistic and psychological study of marriage as a social institution, by Thakazhi Sivasankara Pillai, *Ōṭayilninnu*, depicting the innate goodness to be found in

the '*Lower-depths*,' by Kesavadev and *Nāṭan Prēmam* and *Prēmas'ikṣa* which hold the mirror to village life, by S. K. Pottakkad.

It may also be observed in this connection that Malayāḷam has acquired recently the translations of a few outstanding continental novels. They are *Kāmukan* by A. Balakrishna Pillai from Maupassant's *Bel Ami*, *Cumappum Karuppum* by A. Balakrishna Pillai from Stendhal's *Scarlet and Black*, *Kut't'avum S'ikṣayum* by Edappalli Karunakara Menon from Dostoesvsky's '*Crime and Punishment*' and *Pāvaṇṇaḷ* by Nalappattu Narayana Menon from Victor Hugo's '*Les Miserables*.'

Malayāḷam is not wanting in detective novels also. Most of them are adaptations from Conan Doyle and the like. The first original detective novel to be produced in Malayāḷam was *Bhāskāra Mēṇon* by Appan Tampuran.

#### (iv) Short Story.

The beginnings of the short story in Malayāḷam are traceable to a number of historical, semi-social or detective types of stories as represented in *Kathāsaudham* by Ampadi Narayana Poduval, *Cerukathakal* by C. Kunjirama Menon and *Kathāmukuḷam* by K. Vasudevan Moossad.

The introduction of humour in short story was first attempted by Sukumaran whose stories like *Jadjiyute kōttu* gained high popularity. Next we come to E. V. Krishna Pillai who has produced more than sixty stories, most of them being adaptations from English. These stories have their settings in contemporary society and display the author's quickness of mind to perceive the lighter side of life and the idiosyncracies of individuals. Stories of a

genial vein are also to be met with in *Rajanīrangam* by V. T. Raman Bhattathiripad and in *Kathāloka* by C. A. Kittunni.

A new conception of the short story was placed before the younger set of story writers by A. Balakrishna Pillai with the publication of his translation of a few of Maupassant's short stories. This, together with the model furnished by the translations of the short stories of Tagore, served to give a new turn to the development of this branch of literature. Imbibing the new spirit, Thakazhi Sivasanka Pillai wrote his *Putumalar* which contains a number of psychological and realistic stories with a grim analysis of society and its evils. *Putumalar* was succeeded by his *Atiyolukkuka!* and *Nityakanyaka*, more or less written in accordance with the technique of Maupassant.

Among the short story writers belonging to the school of progressive literature, Kesavadev occupies a unique place. Kesavadev's collections of short stories in two volumes as well as his *Annatte Nāṭakam*, *Jīvitacakram* and *Pravāham* smack very much of the propagandist trying to inject revolutionary ideas into the minds of his readers. Another progressive writer of short stories is S. K. Pottakkad. His stories collected in the two books *Nis'agandhi* and *Rājamalli* disclose his wide experience and his profound artistic sense. It may also be remarked that he is more racy of the soil than Kesavadev. We see a short story writer with an anarchist and iconoclast mind behind the writings of Vaikṣam Mohammad Bashir, the author of several short stories embodied in the book *Janmadinam*. Ponkunnam Varkey is another short story writer of the present day, who has vividly portrayed the evils obtaining among Christians, especially those who are

engaged in missionary work. We find in P. C. Kuttikrishnan a true follower of S. K. Pottakkad as is evidenced by his *Nīrcāluṭaḷ*. A vehement pleader on behalf of the low class society could be met with in Karur Nilakantha Pillai, the author of several beautiful short stories.

Among the modern women story writers, mention may be made of the names of Lalithambika Antharjanam and Saraswathi Amma. The former in her *Ambikāñjali* deals with the disadvantages of the Nambūdiri community. The latter, through her *Strījanmam* and *Ponnin-kuṭam*, has been widely known for her vehement attack of faithlessness and deception on the part of men.

The short story in Malayāḷam has made tremendous progress in the selection of plots and in the technical tricks by which authors have been able to transmit their personalities interestingly and forcibly. The fact that a Hindī translation of a few Malayāḷam short stories has recently been brought out by the Saraswathi Publishing House, Benares, is itself a testimony to the high literary and artistic level this branch of literature has risen to, in Malayāḷam.

### (v) Essay.

Essays in Malayāḷam fall into two types, one which provides scope for the entertainment of the readers without unduly taxing their patience and the other dealing with literary, social or ethical topics in a serious way. Although there has been in Malayāḷam an abundant output of essays of the latter type, essays of the nature of the table talk of Hazlitt with a lighter style of composition are limited in number. Vengayil Kunjiraman Nayanar is remembered as the pioneer writer of humorous essays. The contributions he made at various



times to the journals of his days, have been published in a collected form in a book entitled *Kesari*. Some of Appan Tampuran's essays also can be brought under this category, his *Maṣikkāṭal* being an instance in point. Another writer who has contributed to this branch is M. Rajaraja Varma who, in a discursive style, discusses in a half-humorous way, the everyday problems of economics. We find in Sukumaran, the author of a series of interesting and instructive essays on subjects like *Bhakti*, *Peṭi* and *Cital*, a more humorous writer. Humour combined with an undercurrent of cynicism, characterises the writings of Puthezhathu Raman Menon and E. V. Krishna Pillai. An eye to detect the comic side of things and the capacity to represent it in a popular and delightful way, could be discerned in their works. E. V.'s essays have been published under the caption of *Ciriyum Cintayum* (two volumes) and *Trilōka-saṅcāri*; while Puthezhathu's works are contained in the two books *Eṇṇakkuṭam* and *Cavat't'ukuttā*. In more recent times, we find a facile writer of humorous essays in P. K. Rajaraja Varma of *Pancumēṇōn* and *Kuñciyamma* fame. Though not of the above type, Moothiringottu Bhavathrathan Nambudiri has produced a number of essays couched in a homely style and containing light humour, on common-place subjects like *Maṭi*, *Maravi* and *Nirās'ata*.

Essays by way of dissertations on subjects of literary, social, ethical or cultural value have appeared in enormous numbers down from the days of Keralavarma Valia Koil Tampuran. To name them all in a brief survey like this, will be impossible. However, attention may be drawn to a few collections like *Prasaṅgatarāṅgiṇi* (three parts) by P. K. Narayana Pillai, *Maṅgaḷamāla* (five parts) by Appau Tampuran, *Vijiñānadīpika* (four volumes)

by Ulloor S. Parameswara Ayyar, *Samudācāravīcāram* by M. Rajaraja Varma, *Cintāsantānam* (seven parts) by R. Easwara Pillai, *Paris'ramas'ilam* by K. R. Krishna Pillai, *Sanmārgapradīpam* by Keralavarma Valia Koil Tampuran, *S'ilam* by A. Govinda Pillai, *Svabhāvaracana* by K. Paramu Pillai and *Vidyābhyāsam* and *Sahakaraṇam* by Kunjan Menon.

Among modern essayists mention may be made of K. Godavarma who in his *Utkrṣṭabandhaṇa!* makes a study of human relations as reflected in literature and P. N. Kunjan Pillai, the author of a number of literary and philosophical reflections as embodied in his books *Sahityabhaṣaṇam* and *Puṣpāñjali*. Kuttipuzha Krishna Pillai is another writer whose thought-provoking essays are contained in the two books *Vicāravip̣lavam* and *Navadars'anam*. We find in N. Krishna Pillai, the author of essays like *Nallapiḷḷa*, *Ghōṣayātra* and *Divāsvapnam*, a budding writer of reflective fantasies. Two writers who frequently contribute to the *Matr̥hhami* under the pseudonyms of Arunan and Thikkotiyan also deserve a place among the essayists of the present day. Their works which, for the most part, are literary and social criticisms are marked by an individuality of style and a peculiar type of banter.

### (vi) Biography and Autobiography.

Interest in the lives of great men was first created in Malayāḷam with the publication of *Mahaccaritasāṅgraham* by Keralavarma Valia Koil Tampuran. Closely following Keralavarma's book, T. K. Krishna Menon brought out *Ind'yayile Mahānmār*, a compilation of brief sketches of the lives of a few eminent personalities of India, being translations by several scholars from an English work by G. P. Pillai.

Perhaps the first biography to be written in Malayalam was Booker T. Washington by K. Paramu Pillai. Among the earlier biographies dealing with the distinguished sons of Kerala, *Vidvān Koil Tampuran* by Matavoor C. Narayana Pillai and *Citrameluttu Koil Tampuran* by V. N. Narayana Pillai may be mentioned. Malayalam has, further, acquired the lives of Sri Ramakrishna Paramahansa, Swami Vivekananda and Ravindranath Tagore through the efforts of P. R. Narayana Ayyar, K. V. Raghavan Nair and P. Kunjiraman Nair respectively.

The dearth of biographies in Malayalam prompted the authorities of the V. V. Publishing House, Trivandrum to bring out a Malayalam Men of Letters series; and as a result, short studies of the lives of Unnayi Varier, Vengayil Kunjiraman Nayanar, Kotungalloor Kunjikkuttan Tampuran, V. C. Balakrishna Panicker, Oduvil Kunjikkrishna Menon, Chandu Menon, Asan and Pandalam Keralavarma Tampuran have been made available to us. Another series of shorter biographies, more useful for the ordinary reader, was attempted later by the same publishers in the four volumes of *Sāhityapranayikal*. None of these or of the previous mentioned series can claim itself to be a good biography. A. D. Harisarma has produced three biographical works namely *Raṇṭu Sāhitya Nāyakanmār*, *K. C. Kes'ava Piḷḷa* and *Mahākavi Uḷḷar*; and these too fall short of ideal biographies in as much as they fail to impress upon the readers the personality of the heroes. Among later biographies, mention may be made of *Velu Tampi* by Venkulam Parameswaran Pillai, *S'ri Taravattu Ammaḷu Amma* by Taravathu Ammini Amma, and *T. K. Mādhavan* (in two volumes) by P. R. Madhavan. Of more literary merit are *Keraḷapāṇini* by P. Anantan Pillai and

*Keraḷavarmadevan* by M. R. Balakrishna Varier. The most outstanding biographies that have come in Malayāḷam, of recent years, are *Caṇṇaṇās'eri* by C. Narayana Pillai and *Sāhityapañcānanan* by P. K. Parameswaran Nair.

Malayāḷam can claim only four auto-biographies besides the translations of the three well-known auto-biographies of Mahatma Gandhi, Javaharlal Nehru and Rabindranath Tagore. They are *Vyāḷavattasmraṇakaḷ* by B. Kalyani Amma, *Jayilsmaraṇakaḷ* by K. P. Kesava Menon, *Smaraṇamaṇḍalam* by P. K. Narayana Pillai and *Jīvitasmaraṇakaḷ* (in two volumes) by E. V. Krishna Pillai.

### (vii) General Prose.

This branch of literature in Malayāḷam has been enriched in recent years by a large output of books dealing with popular sciences and various subjects of a cultural and historical value. Perhaps the first book on scientific subjects to be written in a non-technical language was the book *Haḷsilyute S'āstraprathamapaṭhaṇṇaḷ* which claims the joint authorship of M. Udayavarma, N. Krishnan Pandalay, M. Rajarajavarma and T. K. Krishna Menon. Another work, more or less on the same lines, could be found in *Pā'scātyas'āstra-siddhāntasaṅgraham*, a free translation from Tyndell's 'Belfast Address' by K. R. Krishna Pillai. No one has more contributed to the popularisation of everyday science than M. Rajaraja Varma. We owe a number of books on the various problems of economics like *Artha-s'āstrapraves'ikam* and *Arthanirapaṇam*, to this scholar.

Other sciences also have been treated by him in his three books *Navīnas'āstrapīṭhika*, *Navīnas'āstrādars'am* and *Vihāyasavihāram*. The names of P. N. Moossad, author of *Dhanatattvas'āstram* and Manavikraman Raja, author of *Dhanas'āstram* may also be mentioned among those who have attempted to make the principles of economics available to the common reader. *Vaidyutivilāsam* of T. K. Joseph and *Akās'avāṇi* of Balakrishna Varier and M. V. Chacko attempt to explain, in a simple style, the fundamentals of electricity and radio. It is gratifying to note that, of late, the University of Travancore is trying to bring out a series of publications on popular sciences. Among their recent publications are included *Mānuṣōdayam* on anthropology by P. Balakrishna Pillai, and *Pariṇāmam* on evolution by K. Bhaskaran Nair. The last mentioned writer is also the author of *Ādhunikas'āstram*, a book dealing with the achievements of modern sciences. It must be said to the credit of Bhaskaran Nair that his works display an analytical approach and beautiful presentation of the subject. An exposition of sexual science is to be met with in Nalappatan's *Ratisāmrāṇyam*. Treatises on psychology are to be had in books like *Manassin't'e Manadaṇḍam* and *Manodharmas'āstram*. Philology or the science of language too, has been brought to popular understanding by a number of interesting essays by K. Godavarma, collectively published in his books *Vicāravṛtci*, *Prabandhalatika* and *Kairāḷidarpaṇam*.

Studies on eminent personalities of history, mythology or literature attempted by several authors have also contributed to the growth of general prose. *S'rī Rāman* by R. Easwara Pillai, *Rāmārāman* and *Rāvaṇapakṣam* by Kannan Janardanan, *Suyodhanan* by M. Rajaraja

Varma, *Kṣemenḍran* and *Kalidāsan* by Vatakkumkoor are a few of the books that come under this category.

Of more interest to the common reader are books on world history and travel. M. Rajaraja Varma's *Lokālokaṁ* in four parts surveys in a readable way the story of the human civilisation. Also, a true translation of H. G. Well's Outline History of the World has been brought out recently by Chelat Achutha Menon. Among books of travel may be mentioned *Bilattivis'eṣam* by K. P. Kesava Menon, *Nān Kaṇṭa Yurōppu* by Mrs. Kuttan Nair, *Nān Kaṇṭa Amerikka* and *Navalōkaparyāṭanam* by E. A. Varghese, *Ent'e Bhāpradakṣiṇa Vṛttāntam* by N. J. Nair, *Himagirivihāram* by Tapovanasvami and *Ent'e Āpal-kkaramāya Yātra* by K. M. Panikkar.

### (viii) Criticism

Literary criticism in Malayāḷam was started by Professor A. R. Rajaraja Varma whose keen powers of analytical study and correct judgment could be noticed in a number of essays he has written by way of introduction to books. Rajaraja Varma, as a critic, could be seen at his best in the foreword he has written to *Kēraḷīya-s'ākuntalam*. After Rajaraja Varma, we find two powerful critics in his disciples P. K. Narayana Pillai and K. Ramakrishna Pillai. The former's scholarly studies on Cerus's'ēri, Unṇāyi Vāriyar, Eluttachan and Kuñcan Nampyār evince his wonderful critical acumen. Perhaps it was his pungent criticism on contemporary literature that earned him the name of *Sāhityapañcānanan*. The latter, who took to journalism as his profession, has written several reviews of books which bear ample testimony to his intellectual approach and definiteness of views. Vallathol also appears as a critic in his *Grantha-vihāram*, a collection of reviews he had written in his

capacity as the editor of *Ātmapōṣini*. Appan Tampuran in his *Maṅgaḷamāla* and Ammavan Tampuran in his various contributions to the *Sāhityapariṣattraimāsikam* have also displayed their critical aptitudes. When we come to modern times, we find in A. Balakrishna Pillai, a constructive critic guiding the literary activities of the younger generation, with his knowlege of continental literatures and a readiness to recognise real talent. Among critics who have made their mark, of late, may be mentioned the names of Kuttikrishna Marar and Joseph Mundasseri. Though of reactionary tendencies, Marar is known for his penetrating criticisms and capacity for getting into the merit of things. Mundasseri, on the other hand, approaches things with an unbiassed mind and attempts at a revaluation of values. We find a critic of the analytical type in K. Goḍavarma in his studies on eminent literary works like *Naḷacaritam Kathakaḷi*, *Caṇḍālabikṣuki*, and *Rāvaṇaviḷayam*. Among the younger generation, the name of K. Bhaskaran Nair who has written a series of excellent critical essays on C. V. Raman Pillai's works deserves mention.

Historical criticism helping us to put pieces of literature in their places among the literature of their times, has made considerable progress in recent years. P. Govinda Pillai's *Bhāṣācaritram* is the pioneer work in the field. This was supplemented subsequently by P. Sankaran Nambiar's *Malayāḷasāhityacaritrasaṅgraham* and Attoor Krishna Pisharoti's 'A critical survey of the Malayāḷam language and literature'. A detailed account of the origin and growth of the Malayāḷam literature has been attempted by R. Narayana Panicker in his four big volumes of *Bhāṣāsāhityacaritram*. Ulloor S. Parameswara Ayyar's *Bhāṣacampukkaḷ* which confines itself to one particular class of works, has thrown a flood of light on the authors,

the chronology and the comparative merits of the Campūs. A similar work on a different class of literature is P. Krishnan Nair's *Āṭṭakkatha*. Studies like *Eluttacchan* by P. K. Narayana Pillai and *Kuñcan Nampyār* by M. R. Balakrishna Varier help us a good deal in assigning the places of these poets in Malayāḷam literature. Of recent publications, the book *Ās'ān* consisting of critical essays written by various authors, though ideally concentrated in the same poet, has been useful in evaluating Asan's works among contemporary literature.

Malayāḷam has further acquired a vast literature dealing with the principles of literary criticism. Of course credit must be given to Professor Rajaraja Varma for being the earliest worker in the field. In his *Bhāṣā-bhaṣanam* and *Sāhityasāhyam*, he explains, in as lucid a manner as possible, the fundamentals of the science of literary judgment. A supplement to the *Sāhityasāhyam* can be found in A. Balakrishna Pillai's *Rupamañjari* in which he has attempted, in a forcible way, an analysis of the western literary forms with suitable illustrations. Other books discussing the various aspects of form and content in poetry and prose are *Prasthānatrayam* by P. Sankaran Nambiar, *Sāhityalōcanam* by P. M. Sankaran Nambiar and *Kavitātattvanirapaṇam* by K. M. Panicker. The eastern ideals of literary criticism are enquired into by Vadakkumkoor Rajaraja Varma in his *Sāhityasarvasvam*. Mention may also be made of *Kāvyaajīvitavṛtti*, a work elucidating the canons of literary criticism in Sanskrit by P. Krishnan Nair and the new critical edition of *Līlātilakam*, an ancient treatise on *Maṇipravāḷa*, with a valuable introduction by P. N. Kunjan Pillai. M. P. Paul makes a useful and interesting study of the novel and the short story in his two works *Nōvalprasthānam* and *Khaṇḍakathāprasthānam*. The modern conception of the



drama with its technique forms the subject-matter of *Navīnanāṭakādaras'am* by Mekkola Parameswaran Pillai. Quite recently a comparison of the eastern and western methods of literary approaches and values, with a view to establish that content is the most important thing in poetry and that it is the same in all literatures, will be found to have been made in *Kāvyaṭīthika* by Joseph Mundasseri.

### Part Three

#### Translations.

Malayāḷam literature has been enormously enriched by a vast output of translations from other literatures.

Until the days Malayāḷam fell under the increasing influence of English, it used to look up, for its inspiration, to Sanskrit with which it had cultivated long cultural contact. Not only the Epics and Purāṇas, but almost all the notable dramas, Mahākāvyas and Sandeśakāvyas of Sanskrit came to be rendered into Malayāḷam during this time.

Next arose translations from English which were for the most part novels, stories, essays and books on history, sciences and general information.

Translations from Bengālī and Hindī are mainly confined to the branches of drama, fiction and short story. Thus works of Bankim Chandra Chatterjee, R. C. Dutt, D. L. Roy, Nirupama Devi, Suvarnakumari Ghosal, Prem Chand and Rabindranath Tagore are being made available to the general reading public, through their Malayāḷam versions attempted by various authors. Among works of Rabindranath Tagore, Malayāḷam can claim beautiful renderings of *Gītāñjali*, *Citrāṅgadā*,

*Caṇḍālikā*, *Naṭirpājū*, *Dāk Ghar*, *Naukāḍabī*, *Cōkher Balī*, *Jīban Smṛti*, *Gharē Bāirē* and most of his short stories.

Interest created in continental literature by the writings of A. Balakrishna Pillai has prompted many scholars, of late, to bring out Malayāḷam versions of the works of great authors like Ibsen and Dostoevsky. Some outstanding works by way of translation of continental literature that have become widely popular during the course of the last fifteen years are *Pāvāṇṇāḷ* (Victor Hugo's *Les Misérables*) and *Sāpatnyam* (Maeterlinck's *Aglavaine and Selysettee*) by Nalapattu Narayana Menon, *Mullaykkal Bhavanam* (Ibsen's *Rosemersholm*) by C. Narayana Pillai, *Preṭaṇṇāḷ* (Ibsen's *Ghosts*) by A. Balakrishna Pillai and A. K. Gopala Pillai, *Kāmukan* (Maupassant's *Bel Ami*) by A. Balakrishna Pillai, *Pranayaraṅgam* (Flaubert Gustave's *Madame Bovary*) by N. N. Elayathu, *Bubhukṣa* (Johan Bojer's *The Great Hunger*) by P. V. Rama Varier, *Kārmēn* (Meri Mee's *Carmen*) by A. Balakrishna Pillai, *Cuvappum Karuppum* (Stendhal's *Scarlet and Black*) by A. Balakrishna Pillai, *Kuṭ't'avum S'ikṣayum* (Dostoevsky's *Crime and Punishment*) by Edapally Karunakara Menon, *Mappsaṇṇiṇt'e Cerukathakaḷ* (Short stories of Maupassant) by A. Balakrishna Pillai, *Ēkalōkam* (Wendell Wilkie's *One World*) by V. T. Induchuda Menon, *Moṇṭayinte Upanyāsaṇṇāḷ* (Montaigne's *Essaies*) and *Mārkkas Arīliyas* (Marcus Aurelius) by P. Seshadri Ayyar.

Among recent additions from English may be mentioned *Othello* (Shakespeare's *Othello*) by M. R. Nair, *Javaharalālīṇt'e Ātmakatha* (Javaharlal's Auto-biography) by Kunjappa, *Enṭe Satyānveṣaṇaparīkṣakaḷ* (Gandhi's *My experiments with truth*) by Kunjappa and Madhavan R. *Lōkacaritrasaṅgraham* (H. G. Wells' *An*

outline History of the world) by Chelat Achutha Menon, *Poypōya Lōkam* (Conan Doyle's The Lost World) by S. Narayana Pillai and three versions of Fitzgerald's Omar Khayyam, namely *Rasikarasāyanam*, *Vilāsalahari* and *Jīvitotsavam* by K. M. Panicker, G. Sankara kurup and Medayil M. P. Appan respectively.

## Part Four

### The Chief Literary Organizations in Kēraḷa.

#### 1. Tagore Academy, Trivandrum.

Patron	G. D. Birla
President	V. S. Subramania Ayyar
Secretary	K. C. Pillai

The Academy has been started with a view to popularising the works of Tagore, by bringing out their translations and holding study classes. A few classes in *Gītāñjali* were given a few years ago by G. Ramachandran. Under the auspices of the academy, arrangements are also made for the teaching of Bengali. Affiliated to the academy, there is a Writers' Association called The *Sāhityakārasamiti* of which P. Ananthan Pillai is the president and S. Guptan Nair, the secretary. The Association holds group meetings on Sundays to discuss literary matters. The academy has recently started a Magazine *Suprabhātam*.

#### 2. The Pen-Wielders' Association, Trivandrum.

President	P. Anaathan Pillai
Secretary	P. K. Gopalan Nair

The object of the Association is to perpetuate the memories of the eminent authors of Kēraḷa by holding celebration-weeks. *Nampyar-vāram* and *Ās'an-vāram* were celebrated by them in the year 1944—45.

### 3. The Progressive Writers' Association, Kottayam.

President	M. P. Paul
Secretary	C. Achutha Kurup

The Association has for its aim, the encouragement of the production of progressive literature and giving due publicity to it. It also brings out a weekly called *Citrōdayam*.

### 4. The Appan Tampuran Sahitya Samiti, Trichur.

President	Attoor Krishna Pisharoti
Secretary	Joseph Mundasseri

The Samiti has been organised for the purpose of promoting literary activities of an advanced character. The magazine *Maṅgaḷodayam* published under the auspices of the Samiti, is the best of its kind in Kēraḷa.

### 5. The Kēraḷa Library Association, Calicut.

President	E. Raman Menon
Secretary	Madhuravanam Krishna Kurup

This Association is a branch of The All-India Library Association and has for its object the chalking out of a common programme of work for the various libraries of Kēraḷa. As a branch of this Association, works the Sahādayasamājam, among the literary activities of which included the celebration of Tuñcan Dinam in the year 1944—45.

### 6. The Samastakēraḷasāhityaparīṣat, Ernakulam.

President	Ulloor S. Parmeswara Ayyar
Vice-President	Nalappattu Balamani Amma
Secretary	A. D. Hari Sarma

The Pariṣat holds annual conferences and runs the *Pariṣattraimāsikam*, a quarterly noted for its scholarly articles of research and literary criticism.

### Conclusion

What has been attempted above, is only a bird's eye view of the development of Malayāḷam literature. Considering the vastness of the field to be covered and the limited compass of a paper like this, it is not to be wondered, if one meets with in this survey omissions of details. The writer's aim has been to present, in as brief a manner as possible, the main forces behind the growth of Malayāḷam literature and to refer to some representative authors and productions of the different ages; and he will consider himself immensely recompensed if that object is achieved. Before concluding, the writer has to express his thanks to his colleagues S. Guptan Nair and N. Krishna Pillai who have been of great service to him in the collection of materials.



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