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Want more? Advanced embedding details, examples, and help! August 07, 2021 Malayalam Novels 1 comment Copyright © 2023, Matrubharti Technologies Pvt. [tekekodifukafulub.pdf](#) Ltd. All Rights Reserved. Home » Free Malayalam Stories PDF Malayalam is a comparatively young language in South India and its literature dates back to more than five centuries. In this post, we are going to learn the firsts in the history of Malayalam Literature. Father of Modern Malayalam Literature – Thunchath Ezhuthachan. First Malayalam Prose Work – Bhashakautilyam (a commentary on Kautilya’s Arthashastra, written in the 12th century). First Malayalam Grammar/Literary Treatise – Lilathilakam (compiled in the 14th century, is considered the pinnacle of Mani-pravalam style). First Classic – Krishna Gatha (Cherusseri, 1500 AD). First Travelogue – Varthamanapusthakam (Ente Roma Yathra, 1786, by Paramekkal Thomakathanar). First Epic / Mahakavyam in Malayalam – Ramachandra Vilasam (Azhakath Padmanabha Kurup, 1907). First Poet – Cheeraman. First Vanchippattu – Kuchelavrittham (Ramapurathu Warrior). First Thullial Poem – Kalyanasaugandhikam (Kunjan Nambiar). First Champu Poem in Malayalam – Unniyachi Charitham. First Elegy in Malayalam – Oru Vilapam (V. C. Balakrishna Panicker, 1902). **First Collection of Malayalam Poems - Vellinakshtram (M.P. Appan). First Short Story in Malayalam – Vasanavikruthi (Vengayil Kunhiraman Nayanar, 1891). First History of Kerala – Vaikath Pachu Moothath (1860) First Autobiography in Malayalam – Vaikath Pachu Moothath (1871). First Autobiography in Malayalam written by a Woman – Oru Vyazhavatta Smaaranakal (B. Kalyani Amma, 1916). First Serialized Autobiography in Malayalam – Ente Kadha (Madhavikutty). First Work on the History of Malayalam literature – Malayala Bhasha Charithram (P. Govinda Pillai). First Malayalam Journal from Travancore – Gnana Nikshepam (1848). First Malayalam Book on Journalism – Vrithantha Pathrapravarthanam (പ്രതിബന്ധനാ പത്രപ്രവർത്തനം). Swadeshabhimanī Ramakrishna Pillai). First monthly magazine that gave emphasis to Malayalam Literature – Vidyavilasini (1881). First Malayalam magazine to be published entirely in poetry – Kavana Kaumudi. First Work in ‘Pachamalayalam’ Movement – Nalla Bhasha (Kodungallur Kunjikkuttan Thampuran, 1891). First Dictionary in Malayalam – Dictionarium Malabaricum (1746). First Novels in Malayalam/First Malayalam Novel – Kundalatha (Appu Nedungadi, 1887). First Novel printed & released in Malayalam – Fulmoni Ennum Koruna Ennum Peraya Randu Shreekalude Katha (ഫുൽമോണി എനും കൊറുന എനും പെരയാ രണ്ടു ശ്രീകല്പുത കത) - Rev. Joseph Peet, 1858). First Major/Social Novel in Malayalam – Indulekha (O. Chandu Menon, 1889) First Historical Novel in Malayalam – Marthandavarma (C.V. Raman Pillai, 1891). First Novel from Travancore – Marthandavarma (C.V. Raman Pillai). First Malayalam Novel to be a part of a Trilogy – Marthandavarma (C.V. Raman Pillai). First Malayalam Novel to have a Masculine Title– Marthandavarma (C.V. Raman Pillai). First Historical Novel in any South Indian languages – Marthandavarma (C.V. Raman Pillai). First Malayalam Novel to be adapted into film of same name (1933) – Marthandavarma (C.V. Raman Pillai). First Detective Novel – Bhaskara Menon (Appan Thampuran, 1924). First Satirical Novel – Premamrutam (C.



V. Raman Pillai). First Political Novel – Parappuram (K. Narayana Kurukkal; three parts; 1908). First Cyber Novel – Nrittam (M.



Mukundan). First Malayalam Audio Novel – Ithanente Peru (Paul Zakariya). First Realistic Novel in Malayalam –Dhoomakethuvinte Udayam (Sardar K.M. Panicker, 1929). First Historical Novel translated into Malayalam – Akbar (Kerala Varma Valiya Koi Thampuran, 1894). First Malayalam Novel to gain a readership outside Kerala – Chemmeen (Thakazhi Sivasankara Pillai, 1962). First Malayalam Novel that dealt with the Socially Backward Classes (Pulaya) –Saraswathi Vijayam (Potheri Kunjambu, 1892). First Malayalam novel written in stream of consciousness narrative style – Swargadhoothan (Ponjikkara Rafi; 3 parts; 1958). First Female Novelist in Malayalam – J. Parukkuttiyamma. First Drama in Malayalam – Mani-pravala Shakuntalam (translation of Kalidasa’s Abhijana Shakuntalam by Kerala Varma Valiya Koi Thampuran, 1882). First Historical Drama – Seethalakshmi (E.V. Krishna Pillai). First Musical Drama – Sangeetha Naishadam (T.C. Achuthamenon). *First Political Drama – Pattabakki (K. Damodaran). First Social Drama – Mariamma (Polachirackkal Kocheppan Tharakan, 1878). First Sanskrit Drama – Ascharyachoodamani (Sakthibhadran). First Psychological Drama – Bhagnabhavanam (N. Krishna Pillai). First Women’s Drama – Ajnathavasam (Kuttikunju Thankachi, 1890). First Solo Play (പുസ്തക നാട്യം) – Munnattu Veeran (പുസ്തക നാട്യം). Appan Thampuran, 1926). [SideNotes: Muslim Kalidasa – Moyinkuti Vaidyar Kesari – Vengayil Kunhiraman Nayanar Kerala Ibsen – N. Krishna Pillai. Niraman Poets – Madhava Panikkar, Sankara Panikkar & Rama Panikkar. Kerala Panini – A. R. Raja Raja Varma. Preface to Kerala Panineeyam of A.R. Rajaraja Varma was written by – Kerala Varma Valiyakoithampuran. Preface to Ramachandra Vilasam was written by – A.R. Rajaraja Varma. Kerala Scot – C. V. Raman Pillai (after writing the first historical novel in Malayalam, Marthandavarma). First Mystic Poet in Kerala – G. Sankara Kurup. First Malayalam Language Critic – Kerala Varma Valiya Koi Thampuran. First Woman Dramatist in Malayalam – Thottakkat Ikkavamma (Subhadrajunam). Most no. of travelogues in Malayalam were written by – S.K. Pottekkatt. *Some references says it’s Sadarama by K. C. Kesava Pillai, however Sadarama is a Tamil musical play. ** Translation of Thomas Gray’s ‘Elegy Written in a Country Churchyard’ by Vatakkappatt Raman Menon can be considered as the first elegy in Malayalam literature. 20504483506.pdf Novels in the Malayalam language The Malayalam novel is an important part of Malayalam literature. This article focuses on novels, written in Malayalam language, a Dravidian language spoken predominantly in the Indian state of Kerala and the Lakshadweep islands. Old novels Fulmoni Ennum Koruna Ennum Peraya Randu Shreekalude Katha (Phulmōni ennum kōruna ennum pēraya rāṇṭu śrīkaluṭe katha), a translation of Rev. Joseph Peet Hana Catherine Mullens’s Bengali novel Fulmoni O Korunar Biboron, is a novel printed and released in Malayalam in 1858. Chathakavadham (Chātakavadham, 1877) by Rev. Richard Collins was the first novel printed and published in Malayalam with a story based in Kerala and around Malayals.



However, it was not originally conceived in Malayalam but was a translation of The Slayer Slain (English, 1864–1866) by Mrs. (Frances) Richard Collins and Rev. Richard Collins. Pathminiyyum Karunayum, another translation of Fulmoni O Korunar Biboron, came out in the year 1884 (author unknown), world-famous novels like Ameer Hamza, Gulshanober, etc. were also translated to Malayalam and published in Arabi-Malayalam script during the same era. The first novel conceived and published in Malayalam was Appu Nedungadi’s Kundalatha (1887).[1] Though Kundalatha is not considered a major novel, it gets the pride of place as the first work in the language having the basic characteristics of a novel. It was also the first novel to be written by a Malayali Keralite and the first novel published in Malabar region. [business.mathematics.and.statistics_b.com/2nd_year_notes/](#) It had a historical narrative centred on Kundalatha, the daughter of the king of Kalinga.



O. Chandu Menon’s Indulekha was the first major novel in Malayalam language. It was a landmark in the history of Malayalam literature and initiated the novel as a new flourishing genre.[2] The title refers to the main character in this novel, a beautiful, well educated Nair lady of 18 years. The novel was written at a time when there was an emerging class of upper caste men (mostly Nairs) who received a Western style education, and were achieving prominent positions in British India. The response to Indulekha was so good, that Menon felt encouraged to write another novel. Thus he started writing Sarada and completed writing the first eight chapters in 1892. He released the first volume of the book but the author could add only three more chapters before his death in 1895. C. V. Raman Pillai’s Marthandavarma (1891) had many distinctions: it was the first historical novel in any South Indian languages, first novel from Travancore, first Malayalam novel to be a part of a trilogy and the first Malayalam novel to have a masculine title. Marthandavarma was completed even before Indulekha but could not be published until 1891 owing to lack of finance. The novel recounted the history of Venad (Travancore) during the final period of Rajah Rama Varma’s reign and subsequently to the accession of Marthanda Varma. iambic pentameter worksheets The novel had a film adaptation of the same name in 1933 and was the first Malayalam novel to be adapted into film. The first Malayalam novel that dealt with the socially backward classes was Saraswathi Vijayam by Kunjambu in 1892. Kochuthomman (1892) written by Kocheppan Tharakan was one of the earliest novels on Christian life in Kerala. 2004_volve_xc70_manual.pdf List of Malayalam-language novels before the 1900s Title Author Year Make Other notes Fulmoni Ennum Koruna Ennum Peraya Randu Shreekalude Katha (ഫുൽമോണി എനും കൊറുന എനും പെരയാ രണ്ടു ശ്രീകല്പുത കത) - Phulmōni ennum kōruna ennum pēraya rāṇṭu śrīkaluṭe katha) Rev. Joseph Peet 1858 Translation First novel printed and released in Malayalam/First novel translated to Malayalam which was originally conceived in an Indian language/Translation of The History of Phulmani and Karuna (English, 1853) by Hana Catherine Mullens which is a translation of Fulmoni O Korunar Biboron (Bengali, 1852) by Hana Catherine Mullens Ghatkavadhham (ചാതകവാദഹം - Ghātākavadhām) Rev. Richard Collins[3] 1877 Translation First novel printed and published in Malayalam with a story based in Kerala and around Malayalees/First novel translated to Malayalam which was originally conceived in English/Translation of The Slayer Slain (English, 1864–1866) by Frances Richard Collins and Rev. Richard Collins Pathminiyyum Karunayum (പത്മിനിയ്യം കരുണയ്യം) - Patminiyyum karunayum) Anonymous Writer 1884 Translation First repeated translation of a novel to Malayalam/Translation of The History of Phulmani and Karuna (English, 1853) by Hana Catherine Mullens which is a translation of Fulmoni O Korunar Biboron (Bengali, 1852) by Hana Catherine Mullens Kundalatha (കുന്ദലത) – Kundalāta) Appu Nedungadi 1887 Original First novel conceived and published in Malayalam First novel by a Malayalee Keralite/First novel from Malabar/First Malayalam novel to have a story outside Kerala and without Malayali characters Indulekha (ഇന്ദുലേഖ) - Indulēkha) O. 54683394146.pdf Chandhu Menon 1889 Original First social novel in Malayalam/First novel made in Malayalam with Malayali characters and a story based in Malabar, Kerala Indumathee Swayamvaram (ഇന്ദുമതീയേ സ്വയംവരം) - Indumatīsvayamvaram) Padinjare Kovilakattu Ammanam Raja 1890 Original Meenakshi (മീനാക്ഷി) - Mīnākṣī) C. traveller intermediate bi student's book answers Chathu Nair 1890 Original Marthandavarma (മാർത്താണ്ഡവർമ്മ) - Mārtāṇḍavarmma) C. V. Raman Pillai 1891 Original First Historical novel in Malayalam, Kerala and South India/First novel from Travancore/First Malayalam novel to be a part of a trilogy/First Malayalam novel to have a film adaptation Saraswathēvijayam (സരസ്വതീവിജയം) - Sarasvatīvijayam) Potheri Kunjanbu 1892 Original Parishkarapathi (പരിഷ്കരപ്പതി) Kochuthomman Appothikari 1892 Original Parangodee Parinayam (പരാംഗോദീപരിനയം) - Paṛāṅṅōṭṭiparinayam) Kizhakepattu Raman Menon 1892 Original First satirical novel in Malayalam Sarada (സാരദ) - Sārāda) O. Chandumenon 1892 Original First novel foretold to have sequels in a trilogy Lakshmeekeshavam (ലക്ഷ്മീകേശവം) - Lakṣmīkēśavam) Komattil Padu Menon 1892 Original Naluperioruthan (നാലൂപേരിരൂത്തൻ) - Nālūpēriōruttan) C. Anthapayi 1893 Original Chandrahasan (ചന്ദ്രാഹസൻ) - Chandrahāsan) P. capello.toc.charge.clock.manual Krishnan MenonT.



K. Krishnan MenonC. Govindan Eledam 1893 Translation Akbar (അക്ബർ - Akbar) Kerala Varma Valiya Koi Thampuran 1894 Translation First Historical novel translated to Malayalam/Translation of Akbar (English, 1879) which is a translation of Akbar (Dutch, 1872) by Dr. P. A. what does return to sender mean shein S. recognizing lab safety worksheet answer key.pdf van Limburg Brouwer Kalyani (കാലിയാനി - Kalyāni) Anonymous Writer 1896 Original Published in Vidyavānindī periodical Sukumari (സുകുമാരി - Sukumārī) Joseph Mooliyil 1897 Original Saguna (സാഗുന) - Saḡuna) Joseph Mooliyil 1898–1899 Translation Translation of Saguna (English, 1896) by Kirubai Sathyathanan Ammal Kamala (കാമല) C. Krishnan Nair 1899 Translation Translation of Kamala (English, 1896) by Kirubai Sathyathanan Ammal Early 20th century During early 20th century, Malayali received outstanding novels, either as translations or adaptations of Western literature. Important among them include Kerala Varma Valiya Koi Thampuran’s Akbar (translation of Van Linberg Brouwer’s Dutch novel of the same title, 1894), independent translations of Samuel Johnson’s Rasselas by Pilo Padu (1895) and Kanaran (1898), Robinson Crusoe by C. V. fanuc.cnc.lathe.programming.examples.pdf Raman Pillai (1916, translation of Daniel Defoe’s English novel Robinson Crusoe), Satyaktircharitam by P. N. Krishna Pillai (1930, translation of The Vicar of Wakefield by Oliver Goldsmith), Rajasimhan by K. Govindan Thampi (1930, translation of The Count of Monte Cristo by Alexandre Dumas). Pavangal (1925), a translation of Victor Hugo’s Les Misérables by Nalappat Narayana Menon, was a milestone in the history of Malayalam literature and it set off a social reformation of sorts in Kerala. Despite being a translation, it gifted Malayalam a new prose style. Literary critic M. ghirardelli brownie mix box instructions.pdf Leelavathy notes: “The translation was an extraordinary phenomenon as it prepared the ground for the Communist movement to take roots in Kerala. With its philosophy of human equality, the heart-wrenching tale of the oppressed left a profound impact in our society. For E.M.S. Namboodiripad, this was Nalapatani’s best work. Its influence was both sociological and philological.”[4] More than translations, what influenced Malayalam novels of this era was the works of C. V. 2351.1292864.pdf Raman Pillai and Chandhu Menon. This era saw many pioneering works in Malayalam literature. Important social novels of the period include Virutan Sanku by Karat Achutha Menon (1912) and Bailkassadanam by Kocheppan Tharakan. Appan Thampuran’s Bhuta Ravar (1923) along with six novels by Sardar K. M. Panicker, four based on Kerala history and two based on Indian history, were the significant historical novels of the time. There also have been some attempts to write detective novels, most of them deriving inspirations from popular fictitious detectives in English. The first was that of Appan Thampuran, whose Bhaskara Menon was published as early as 1905. Another novel of the detective genre, Kaalante Kolayara, was written by O. M. Cheryan in 1918. The first political novels were written by K. Narayana Kurikkal—Parappuram (three parts, 1908) and Udayabhānu (four parts, 1905). The late forties was the time of Progressive literature in Kerala which gained momentum after India’s independence in 1947. Post-independence period The post-independence period saw a fresh start in the history of longer fiction in Malayalam as in many other Indian languages, parallel to the evolution of post-world war fiction in other parts of the world. It was both a break and a continuation. P. Kesava Dev, who was a Communist in the thirties and forties turned away from diehard ideologies and wrote a symbolic novel called Arku Vendi? (For Whose Sake?) in 1950, challenging the philosophy of Stalinist liquidation of political enemies. It had a special significance in the context of the ‘Calcutta thesis’. After portraying the class struggle of farm labourers in Randidangazhi (Two Measures) in 1949, Thakazhi Sivasankara Pillai turned away from party politics and produced a moving romance in Chemmeen (Shrimps) in 1956. For S. K. Pottekkatt and Vaikom Muhammad Basheer, who had not dabbled in politics, the continuity is marked in the former’s Vishakanyaka (Poison Maid, 1948) and the latter’s Nuppuppakkoranendarnamu (My Grandpa had an Elephant, 1951). The non-political social or domestic novel was championed by P. 62487296908.pdf C. Kuttikrishnan

(Uroob) with his Mamechu (1955) and Sundarikalum Sundaranmarum (Men and Women, 1958). In 1957 *Basheer's Pathumayade Aadu* (Pathum's Goat) brought in a new kind of prose tale, which perhaps only Dostoevsky could handle with dexterity. The fifties thus mark the evolution of a new kind of fiction, which has impacted on the short stories as well. This was the suspicious moment for the entry of M. T. Vasudevan Nair and T. Padmanabhan upon the scene. It was recognised that politics often reduced the larger concerns of life to mere ideological issues, while the life of the individuals constituting the entire population has many other interests and perspectives. Any reductive over-simplification of life results in the emaciation of literature. *ibm wheelwriter 3 repair manual* The trend away from social realism interpreted in a narrow sense led to the growth of the Malayalam novel in the post-independence era. With the phenomenal success of Chemmeen as a novel and as a film made Thakazhi turn to write on a larger canvas the inclusive accounts of the people around him. The mature works of Pottekkatt, Basheer, Dev, Thakazhi and Uroob make the third quarter of the 20th century one of the brightest periods of the novel in Malayalam. Pottekkatt's Oru Theruvinte Katha (The Tale of a Street) and Oru Desathinte Katha (The Tale of a Locale) gave the author ample canvas to narrate the stories of a number of individuals and groups. The day-to-day lives of this common humanity is the stuff of great fiction and Pottekkatt got the Jnanpith Award for his magnum opus Oru Desathinte Katha. Thakazhi took up the portrayal of generations of families in Ouseppinte Makkal (Children of Ouseph) and extended it further to write a brihad akhyayika or grand narrative covering the lives of hundreds of characters and dozens of families and several generations. He was writing an entire era and entire region in his magnum opus Kayar (Coir), which procured him the Jnanpith Award. Pottekkatt was perhaps the first to experiment with the writing of an entire region; Thakazhi added the historical dimension by bringing in centuries and generations. In Kayar the life of a whole community in the village complex of Kuttanad covering two centuries and a half, beginning with the land settlement and ending with the land legislation under the first Communist government in Kerala, is narrated. The central concern of the novel is the relation between man and the earth he cultivates. Already Uroob had developed the concept of an extensive canvas in Sundarikalum Sundaranmarum. The grand narrative found its rightful place in Malayalam fiction during the period after independence. Kesava Dev, in Ayalkar (Neighbours), used the large-framed novel to recount the intricate relationships between different castes and communities. The Nairs, Ezhavas and Christians figure dominantly in the complex and involved story of the people who live in any Kerala village as neighbours. These novelists were holding a mirror up to life in all its diversities, without identifying individual heroes and heroines or villains. M. K. Menon (Vilasini, 1928-93) attempted the biggest novel in Malayalam, perhaps also in any Indian language, in Avakasikal (Inheritors), probably motivated by the desire to write the grand narrative centering around a family. His other novels like Inangatha Kannikal (Unfit Chains) and Chundeli (Mouse) were also experimental. Unnikrishnan Puthoor (b. 1933) reveals his control over fictional material with remarkable narrative skill in Balikkallu and Aanappaka. K. L. Mohana Varma (b. 1936), author of novels like Chambal, Ohari (Share) and Cricket, extended the thematic range of fiction, bringing in urban concerns. Another tendency that could be found during this period is the attempt to retell puranic episodes. P. K. Balakrishnan set the trend with his popular redaction of the Mahabharata from the point of view of Droupadi: she is reflecting on the circuitous course of her life during the last night of the battle of Kurukshetra (Ini Njan Urangatte). M. T. Vasudevan Nair's Randamoozham (The Second Turn) recounts the story of Bhimasena, supposed to be the son of Vayu; this is demystified or demythified in the novel. Other writers have also tried to retell other classics in the form of the novel, since the novel has become the most popular form of the narrative in Malayalam. Some of the novels of Kovilan (V. V. Ayyappan, b. 1923) are region-based like his masterpiece Thattakam, but some others are located away from Kerala, in the Himalayas as in his military tales. His works have a remarkable philosophical insight and are written in an answerable style, unique to himself. K. E. Mathai (Parappurath, 1924-81), who also served in the army, is well known for his popular novels such as Panitheeratha Veedu (Unfinished House) Aranzhika Neram (Half an Hour). His friend K. Surendran (1922-97) authored several popular novels like Thaalam (Rhythm), Maya and Kattukurangu (Wild Monkey). The post-independence novel has been enriched by the contribution of writers living outside Kerala. The pravasi novel has added a fresh chapter, bringing in new landscapes and new characters. The nagara tinai (city landscape) has provided the milieu for some of the best novels in Malayalam. Kakkanadan, O. V. Vijayan, M. Mukundan, Anand and others have annexed these new areas to the concern of the Malayali fiction readers. Not that all of them have located the action in all their writings outside Kerala, but they have brought a new perspective or sensibility, as the pravasi poets have done of late. Kakkanadan (George Varghese, b.1935), once attached to leftist ideology, turned away from it to write one of the most powerful narratives based on that experience in his novel Ushnamekhala (The Tropics). O. V. Vijayan (1931-2004), having spent a number of years in Delhi, locates his classic novel Khasakkinte Itihasam (The Legend of Khasak) in the remote village in his native Palakkad. It has a simple plot but the inlaid narration invests it with a metaphysical or even mystical aura, which marks it out among the works of fiction attempted by Malayalis during the post-freedom period. It may be said that in novelettes like Khasakkinte Itihasam and Gurusagararam, he was turning away from the grand narrative in the realistic mode in favour of metaphorical or allegorical fiction, which was the forte of narratives in ancient India. To suggest a symbolically large design with a short physical frame, in other words to use a microscope as a magnifying glass, is the kind of technique that Vijayan resorted to. It was perhaps better suited to his world vision. Anand also seems to take a cue from Vijayan, but moves away from it so as to make fiction read less like fiction and more like pseudohistory, without abandoning the allegorical element. His Jaivamanushyan and later works follow this pattern, although his first novel 'Alkkoottam ' (The Crowd) had all the ingredients of normative fiction.

After a stint at the existentialist novel a la Sartre and Camus, M. Mukundan is a front runner in the post-modern trend with such works as Mayyazhippuzhayude Theerangalil (On the Banks of Mayyazhi), Daivathinte Vikruthikal (God's Mischief) and Kesavante Vilapangal (The Lamentations of Kesavan). He had also written a critique of modernism much earlier, called Enthanu Aadhunikaata? a level computer science notes pdf (What is Modernism?). But he has apparently moved on from that position. N. P. problem solving and data analysis sat practice questions pdf Mohammed (1928-2003) too tried his hand at political allegory in Hiranyakasipu high-lighting the horrors of totalitarianism, but moved on to the social novel as in Ennappaadam (Oilfield) and Maram (Tree), which are very sensitive portrayals of the life of the Muslim community, different in style from that of Vaikom Muhammad Basheer. The novel is perhaps the best-seller in the consumerist book market today, and hence there are a large number of writers catering to that trend. Muttathu Varkey (1918-89) has a number of popular novels to his credit, such as Inpravukal (A Pair of Doves), and Padatha Painkili (The Bird that Doesn't Sing). These works set a trend in story-telling, involving simple domestic characters in their everyday life with their joys and sorrows told in a rather sentimental melodramatic language. No wonder it attracted a vast number of readers and considerably helped to promote the popularity of the novel form. Today it commands the largest readership of all literary forms. It is even said that it contributed to the growth of literacy. They probably dominate the field of serial fiction in the pulp weeklies and magazines and are Kanam EJ (E. J. Philip, 1926-87), Pulinkunnu Antony, Kottayam Pushpanath, P. V. Thampi, Mallika Yunis, M. D.

Ratnamma, etc. etc. It is not easy to list the novelists in this category; their name is a legion. Among the more serious and gifted of these novelists are Sarah Thomas (b. 1934, author of Narmadipudava), P.

R. Syamala (1931-90, author of Shyamaranayam among other works), K. B. Sreedevi (b. 1940, author of Yajnam), P. Vatsala (b.

1938, author of Nellu, Agneyam), S. K.

Marar (b.

1930, author of Sharapolimala), G. N. Panikker (b.1937, author of Iruttinte Thazhvara) and George Onakkoor (b. 1941, author of Illam, Ulkkadal). Perumbadavam Sreedharan (b. 1938) has several novels to his credit, the best known among them being Oru Sankeerthanam Pole (Verily like a Psalm), based on the life of Dostoevsky. Among those who have explored the regional novel with an intense flavour of the local language and local social fabric may be mentioned G. Vivekanandan (1923-99, author of Kallichellamma) and U. A. Khader (b.1935, author of Thrikkottoor Peruma).

Several writers are there who portray the decline of the feudal system and of the old order of the joint family, among whom easily the most gifted is M. T. Vasudevan Nair (b.1933), author of a large number of popular favourites like Nalukettu (Four-chambered House), Asuravithu, etc. The landscape and ethos of the Valluvanad region and the transformations undergone by them in the course of the century, involving relics of the tarawad and the communal tensions provide a challenging theme for the highly evocative style of Vasudevan Nair's narrative art. The novels of V. K. N. (Narayanankutty Nair, 1932-2004) belong to the small subgenre of satirical fiction, not largely explored after C. V. Raman Pillai's Premarnritam. His Pitamaham and General Chathans take us to the rarefied world of spoofs, giving us occasions for guffaws of laughter. Malayattoor Ramakrishnan (1927-97) wrote Verukal (Roots), depicting the story of his family or community, but he also fictionalised his experience as a senior civil servant in Yanthram (The Machine).

Something of the latter kind we find in Chuvappunada (The Red Tape) by E. Vasu (b. 1939), exposing and denouncing the stranglehold of officialdom in the life of the average citizen. C. Radhakrishnan (b. 1939) is a prolific writer of both novels and short stories, with a wide variety of themes and experimental in the narrative mode. Narayan (b. 1939), perhaps a late entrant in the field, came up with his own account of tribal life, otherwise not adequately presented in Malayalam fiction. His short stories as well as his novelettes like Kocharethi have their own special narrative mode and flavour. Punathil Kunhabdulla (b. 1940) is rightly famous as the author of popular novels like Smarakasilakal (Memorial Stones) and Marunnu (Medicine).

Madampu Kunjukuttan (1941–2021) authored a few very powerful novels, including Ashwathamavu and Bhrashtu (Ostracism). Among the younger generation of novelists born after independence, there are many who have proved their mettle and may yet spring surprises in the years to come.

N. S. Madhavan (b. 1948), in his short stories as well as his novels, chooses unfamiliar themes or unfamiliar treatment, as may be seen in Choolaimettile Savangal (The Corpses of Chulaimedu) and Higuita. U. K. Kumaran (b. 1950) is indefatigable in his search for new themes and plots. C. V. Balakrishnan (b. 1952) is the author of Ayussinte Pustakam and T. V. Kochubawa (1955-99) that of Vriddhasadanam (Old Age Home), both eager to explore new areas of experience. Akbar Kakkattil (b. 1954) keeps widening his canvas from time to time. Shihabuddin Poythumkadavu (b. 1963) is a rising novelist and short story writer. Young novelists today are deeply interested in experimentation both in theme and technique, taking long strides in the post modern direction. Twenty-first-century Malayalam littérateurs include T. D. Ramakrishnan (Francis Itty Cora), Benyamin (Aadujevitham), K. R. Meera (Aarachaar), T. P. Rajeevan (Paleri Manikyam; Oru Pathirakolapathakathinte Katha), Subhash Chandran (Manushyanu Oru Amukham), Khadija Mumtaz (Barsa), Susmesh Chandroth (Paper Lodge) V. J. James (Nireeswaran) and Sajil Sreedhar (Vasavadatha) References ^ ~Seminar in memory of Appu Nedungadi" ^ "Voice of rebellion" ^ Journal of Kerala Studies , Volume 9. Thiruvananthapuram, Kerala, India: Kerala University. 1982. p. 159. ^ "How Paavangal enriched Kerala..." Further reading English T. K. Krishna Menon (1939). A Primer of Malayalam Literature. New Delhi: Asian Educational Services. P. K. Parameswaran Nair (1967). History of Malayalam Literature. Translated by E. M. J. Vennyoor.

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