



Novel Movement in World Literature and Novel Trends in Malayalam Literature - An Overview.

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1. The Way to a New Literary Form

The literary form of the novel is a literary movement that has influenced the entire world for the past few centuries. It has been developing at various levels. If we look at the evolution of the novel, the narrative changes that have taken place in each period will become clear. The world created by postmodernism, which has overtaken modernism as a great movement in literature, continues to evolve today with many definitions and interpretations. Even today there are critics in Malayalam who think that the confusion created by modernity has not disappeared from the literary world. The political fever of the mid-seventies and mid-eighties and the image-based language that was formed by it still haunts the writings of many like a ghost. Great efforts are being made to take hold of such writing environments which are stagnant again to the spaces filled with writing and reading. What those who re-establish the elitism of language through intoxicatingly boring expressions fail to recognize are the resonances and idiosyncrasies of language that postmodernism has produced. Even today, the places that modernity gets are the ones that keep them in spite of their obsolescence. It is a fact that any literary historical construction today is impossible without looking at the lived expressions of tribal, Dalit, environmental, women's and LGBT queer communities that have shaped the aesthetic milieu of postmodernism. The fact is that new writings take place in the midst of such eliteization, both conscious and unconscious.

2. The Novel is a Literary Form

Poetry and drama are centuries old all over the world but the novel is an entirely new form of literature. In modern times, the novel has managed to create more fans than poetry and drama. The novel tries to express what cannot be expressed through poetry and drama. That is, the novel is the result of a comprehensive and holistic view.

A large number of prose stories were written in the Sanskrit language as early as two thousand years ago. Dandi's Dashakumaracharita and Banan's Harshacharita are examples of it. But none of them developed into novels. One of the earliest examples of the novel is 'The Tale of Genji' written in Japanese prose by Lord Murasaki in the early 11th century. The romance, fassliou, and novella that emerged in the Middle Ages gave rise to picaresque and the novel in the Renaissance. Romance is a literary form that originated in France in the early 12th century. Originally written in verse, romance later changed to prose and spread to most European languages. The romance is an imaginative story of the upper class, including kings, nobles, religious figures and heroes. The intolerable artificiality and life-centeredness of the romances gave birth to the novel, which possessed the opposite characteristics.

The novella, which developed in 14th century Italy with Boccaccio's 'Dacamarone', is closer to the novel. A novella is a short story in prose form. Presenting different aspects of Italian life at that time, 'Dacamarone' can be said to decorate the birthplace of the novel and short story.

3 The Notable Novelist of the Last Century, E.M.

Foster defined a novel as 'a prose story of a definite length'. The novel has grown out of definition and created new levels of meaning. Today it is a form of literature bounded by the time and space of society with unique value systems. The novel re-examines the values formed by the experiences and experiences of the man involved in any socio-cultural environment. Narratives that are able to arouse emotions without making value criticism are also called novels. But it does not fulfill the function of the novel. Criticism of values in life and literature increased in relevance and scope when the people, who had been slaves to the feudal and priestly hegemony for thousands of years, emerged as a middle class. The novel is essentially a middle-class literary form. As middle-class life developed, so did the variety of the novel. Moreover, there are different definitions of the novel.

The Oxford dictionary defines a novel as "a fictional prose story with a more or less complex plot and a considerable length". Ernest A. Bayer, who wrote the history of the English novel, noted that "a novel is a narrative of human life in the form of a fictional prose story". Coming to the Malayalam critic M. .P. Paul has commented that "the novel is a prose book that illuminates the sentiments of people and creates a poetic feeling". The first novel in Malayalam, 'Indulekha', followed the trend of the Western novel. Complex stories, novels, and short stories of social importance all began to be formed. Writer's imagination The novel movement evolved when the address became more about the social environment. Historical novels and social novels influenced the dynamics of the Malayalam novel according to the social context.

4. The impact of postmodernism on world literature

Postmodern literature is a literature characterized by metafiction, unreliable narration, self-reflexivity, and intertextuality, often dealing with historical and political issues. This experimental literary style emerged strongly in the United States in the 1960s through the writings of writers such as Kurt Vonnegut, Thomas Pynchon, William Gaddis, Philip K. Dick, Kathy Acker, and John Barth. Postmodernists often challenge authority, which is seen as a sign that this literary style first emerged in the context of the political trends of the 1960s.

Forerunners of postmodern literature include (1) Miguel de Cervantes's *Don Quixote* (1605–1615), Laurence Sterne's *Tristram Shandy* (1760–1767), James Hogin's *Private Memoirs and Conventions of a Justified Sinner* (1824), [2] Thomas Carley. 's *Sartre Resartus* (1833–1834), [3] Jacques Kerouac's *On the Road* (1957), [4] but postmodern literature was particularly prominent in the 1960s and 1970s. In the 21st century, American literature still features a strong stream of postmodern writing, post-modern Dave Eggers' *A Heartbreaking Work of Staggering Genius* (2000), [5] and Jennifer Egan's *A Visit from the Goon Squad* (2011). [6] These works also develop the postmodern approach, making it stronger and more creative. [7]

Sometimes the term "postmodernism" is used to discuss a variety of things, from architecture to historical theory to philosophy and film. Because of this fact, many people distinguish between different forms of postmodernism and thus suggest that there are three types of postmodernism: (1) Postmodernism is understood as a historical period from the mid-1960s to the present, which is different from (2).) theoretical postmodernism encompasses theories developed by thinkers such as Roland Barthes, Jacques Derrida, and Michel. Foucault et al. The third category is "cultural postmodernism", which includes cinema, literature, visual arts, etc., which contain postmodern elements. Postmodern literature is in this sense part of cultural postmodernism.

5.New Trends

Dramatists who influenced the aesthetics of postmodernism include August Strindberg, Luigi Pirandello, and Bertolt Brecht in the late 19th and early 20th centuries. [Another precursor to postmodernism was Dadaism, which challenged the authority of the artist and emphasized elements of opportunism, whimsy, parody, and satire. In "How to Make a Dadaist Poem," Tristan Sara claimed that to create a Dadaist poem, one simply had to put random words in a hat and pull them out one by one. Another way Dadaism influenced postmodern literature was through the development of collage, particularly collages using elements from advertisements or illustrations from popular novels (for example, Max Ernst's collages). Artists associated with Surrealism, which

developed from Dadaism, continued to experiment with chance and parody while celebrating the flow of the subconscious. André Breton, the founder of Surrealism, suggested that automatism and the description of dreams play a large role in literary creation. He used automatism to create his novel *Nadja*, and used photographs instead of description as a parody of the overly descriptive novelists he often criticized. Jacques Derrida and Michel Foucault use Surrealist René Magritte's experiments with signification as examples. Foucault also uses examples from Jorge Luis Borges, who directly influenced many postmodern fiction writers. Though he began writing in the 1920s, he is frequently listed as a postmodernist. The influence of his experiments with metafiction and magical realism was not fully realized in the Anglo-American world until the postmodern period.

It is considered the highest classification of criticism among scholars. Other early 20th-century novels such as *Locus Solus* (1910) and Giorgio de Chirico's *Hebdomeros* (1929) have also been identified as important "postmodern precursors".

Postmodern literature represents a break from nineteenth-century realism. In character development, modern and postmodern literature explores subjectivity, turning away from external reality to examine internal states of consciousness, in many cases drawing on modern examples in the "stream of consciousness" styles of James Joyce and Virginia Woolf, or exploratory poems such as T.S. Eliot's *Waste Land*. Additionally, modern and postmodern literature explores fragmentation in narrative and character building. *Waste Land* is often cited as a means of distinguishing between modern and postmodern literature. [citation needed] The poem is fragmentary and uses pastiche like postmodern literature, but the speaker of *The Waste Land* says, "These fragments I have gained against my ruins". Modern literature sees fragmentation and intense subjectivity as an existential crisis, or Freudian inner conflict, as a problem to be solved, and the artist is often cited as its solution.

Postmodernists, however, often demonstrate that this chaos is intractable; The artist is powerless, and the only recourse against "destruction" is to play within the chaos. There is playfulness in many modern works (for example, Joyce's *Finnegans Wake* or Woolf's *Orlando*), which may seem very similar to postmodern works, but with postmodernism playfulness becomes central and any real achievement of order and meaning becomes impossible. Alice B. Gertrude Stein's playful experimentation with metafiction and genre in Toklas's *Autobiography* (1933) is interpreted as postmodernism.

Jacques Derrida's discourse "structure, sign, play" was used by Ihab Hassan in 1966 or 1971 in *The Dismemberment of Orpheus*. Although developed by many postmodern works, Brian McHale explains his main thesis about this shift. Modernism is characterized by an epistemological hegemony, while postmodern works are primarily concerned with questions of ontology.

6. Postwar Developments and Transition Figures

Although postmodern literature does not include everything written in the postmodern period, it has significant similarities to postwar developments in literature (such as the Theater of the Absurd, the Beat Generation, and magic realism). These developments are frequently collectively labeled "postmodern"; More generally, some key figures (Samuel Beckett, William S. Burroughs, Jorge Luis Borges, Julio Cortázar, Gabriel García Márquez) are cited as significant contributors to postmodern aesthetics.

The work of Alfred Jarry, the Surrealists, Antonin Artaud and Luigi Pirandello also influenced the work of playwrights from the Theater of the Absurd. "Theatre of the Assumption" was coined by Martin Esslin to describe a trend in theater in the 1950s. He associated it with Albert Camus' concept of the absurd. The plays of the Theater of the Absurd run parallel to postmodern fiction in many ways. For example, *The Bald Soprano* by Eugène Ionesco is basically a series of clichés taken from a language textbook. Samuel Beckett is one of the most important figures to be classified as an absurdist and postmodernist. [citation needed] Beckett's work is often seen as marking the shift from modernism to postmodernism in literature. He was closely associated with modernism because of his friendship with James Joyce; However, his works helped shape the development of literature away from modernism. One of the exemplars of modernism, Joyce celebrated the potential of language; Beckett had a revelation in 1945 that, to escape Joyce's shadow, he must focus on the poverty of language and man. His later works featured characters stuck in inescapable situations, playing and making the

most of what they had. According to Hans-Peter Wagner, Beckett's experiments with narrative form and the fragmentation of narrative and character in fiction and drama succeed in what he sees as the impossibilities of fiction (identity of characters; a sense of believability; the credibility of language itself; in the categorization of literature). In 1969 he was awarded the Nobel Prize for Literature. Most of his works were published after 1969.

Meta-literary attempts to deconstruct literary forms and genres, to be read in the light of his own theories and earlier works. Beckett's last text published during his lifetime, *Stirrings Still* (1988), breaks down the barriers between drama, fiction, and poetry, and the texts in the collection are composed almost entirely of echoes and repetitions of his earlier works... He was one of the fathers of the postmodern movement in fiction. The plot, the regular time sequence, was explained psychologically. The presentation of the characters was very important.

The "Beat Generation" was America's youth in the materialistic 1950s; Jacques Kerouac, who coined the term, called the ideas of automatism "spontaneous prose" to create a maximalist, multi-novel epic, *Duluze Legend*, in the mold of Marcel Proust's *In Search of Lost Time*. More broadly, the "Beat Generation" often includes several groups of postwar American writers from the Black Mountain Poets, the New York School, and the San Francisco Renaissance. These writers are also occasionally called "postmoderns" (see especially Charles Olsen's references and the Grove anthologies edited by Donald Allen). Although it is no longer a common usage of "postmodern", references to these writers as "postmodernists" still appear, and many writers associated with this group (John Ashbery, Richard Brautigan, Gilbert Sorrentino, etc.) often appear in lists of postmodernists. Writers. A writer associated with the Beat Generation who often appears on lists of postmodern writers is William S. Burroughs is. Burroughs published *Naked Lunch* in Paris in 1959 and in America in 1961. Some consider it the first truly postmodern novel Because it's fragmented, with no central narrative arc; It uses pastiche to fold in elements from popular genres such as detective fiction and science fiction; It is full of parody, irony and play; Also, according to some accounts, the book was edited by friends Kerouac and Allen Ginsberg as a casual guide. Along with Brion Gies, he is noted for creating the "cut-up" technique, a technique in which words and phrases are cut out and rearranged from a newspaper or other publication (like Sarah's "Dadist poem"). A new message. This is the technique he used to create novels like *Nova Express* and *The Exploded Ticket*.

Magic realism (which can be considered a genre in its own right) is a style popular among Latin American writers, in which supernatural elements are treated as mundane (a famous example is the pragmatic and ultimately dismissive treatment of an angelic figure in Gabriel García Márquez's "An Old Man with Many Wings"). Although the technique has its roots in traditional storytelling, it was a central part of the Latin American "boom," a movement associated with postmodernism. Some of the key figures of the "boom" and practitioners of magic realism (Gabriel García Márquez, Julio Cortázar, etc.) are sometimes listed as postmodernists. However, this labeling is not without its problems. In Spanish-speaking Latin America, modernismo and postmodernism refer to early twentieth-century literary movements not directly related to modernism and postmodernism in English. Octavio Paz argued that postmodernism was an imported great writing that did not correspond to the cultural production of Latin America.

Along with Beckett and Borges, a commonly cited transformative figure is Vladimir Nabokov; Like Beckett and Borges, Nabokov began publishing before the dawn of postmodernism (1926 in Russian, 1941 in English). Although his most famous novel, *Lolita* (1955), can be considered a modernist or postmodern novel, his later works (notably 1962's *Pale Fire* and 1969's *Ada or Ardor: A Family Chronicle*) are more distinctly postmodern.

Some of the earliest examples of postmodern literature are from the 1950s: William Gaddis's *The Recognitions* (1955), Vladimir Nabokov's *Lolita* (1955), and William Barozin's *Naked Lunch* (1959). [25] Later in the 1960s and 1970s, it rose to prominence with the publication of Joseph Heller's *Catch-22* in 1961, John Barth's *Lost in the Funhouse* in 1968, Kurt Vonnegut's *Slaughterhouse-Five* in 1969, and many others. Thomas Pynchon's 1973 novel *Gravity's Rainbow* is "often considered the postmodern novel that redefines postmodernism and the novel in general."]

However, the 1980s saw many important works of postmodern literature. It was also the period in which literary critics wrote some of the classic works of literary history, cataloging Don DeLillo's *White Noise*, Paul Auster's New York trilogy, and American postmodern literature: the works of Brian McHale, Linda Hutcheon, and Paul Maltby. Arguably, the term "postmodern" did not catch on as a label for this style until the 1980s.

David Foster Wallace, William T. A new generation of writers—such as Vollman, Dave Eggers, Michael Chabon, Sadie Smith, Chuck Palahniuk, Jennifer Egan, Neil Gaiman, Carol Masso, Richard Powers, and Jonathan Lethem—and *Believer*, as well as the fiction pages of *The New Yorker*, are either a new generation of postmodernism. heralds a chapter or perhaps a new chapter of postmodernism. Many of these authors emphasize a strong drive for sincerity in literature.

Many themes and techniques characterize postmodern writing. These themes and techniques are often used together. For example, metafiction and pastiche are often used for irony. These are not used by all postmodernists, and are not an exclusive list of characteristics.

Satire, humor, black humor etc. have gained importance.

Linda Hutcheon has claimed that postmodern fiction as a whole can be characterized by ironic quotation marks, much of which can be taken tongue-in-cheek. This irony, black humor, and the general concept of "play" (related to Derrida's concept or ideas advocated in Roland Barthes' *The Pleasure of the Text*) are one of the most recognizable aspects of postmodernism. Although the idea of using them in literature did not originate with the postmodernists (modernists were often playful and ironic), they became central features in many postmodern works. In fact, many novelists later labeled postmodern were first labeled black humorists: John Barth, Joseph Heller, William Gaddis, Kurt Vonnegut, Bruce J. Friedman, and others. It is common for postmodernists to deal with serious issues in a playful and humorous manner. : For example, the way Heller and Vonnegut address the events of World War II. The central idea of Heller's *Catch-22* is the paradox of the now linguistic "Catch-22", and the narrative revolves around a long series of similar paradoxes. Thomas Pynchon's *The Crying of Lot 49*, in particular, provides prime examples of play including silly wordplay within a serious context. For example, it contains the characters Mike Fallopian and Stanley Kotex and the radio station KCUF, while the novel as a whole has serious subject matter and a complex structure.

Postmodernism represents a noble conception of the universe in which individual works are not isolated works, and the study of postmodern literature focuses more on intertextuality: the relationship between one text (for example a novel) and another or a text. A woven fabric of literary history. Intertextuality in postmodern literature can be a reference or parallel to another literary work, an extended discussion of a work, or the adoption of a style. In postmodern literature, this is usually evident as references to fairy tales or references to popular genres such as science fiction and detective fiction, as in the works of Margaret Atwood, Donald Bartholomew, and others. Often intertextuality is more complex than a single reference to another text. Robert Couver's *Pinocchio in Venice*, for example, connects *Pinocchio* with Thomas Mann's *Death in Venice*. Also, Umberto Eco's *The Name of the Rose* takes the form of a detective novel and references authors such as Aristotle, Sir Arthur Conan Doyle, and Borges. An example of intertextuality that influenced postmodernists in the early 20th century is Jorge Luis Borges's "Pierre Menard, Author of *Quixote*," *Donne*. A story with significant references to *Quixote*. Intertextuality and References to Medieval Romances.

Don Quixote is a common reference by postmodernists, such as Cathy Acker's novel *What Was a Dream?* [34] References to *Don Quixote* can also be found in Paul Auster's postmodern detective story *City of Glass*. Another example of intertextuality in postmodernism is John Bartholomew's *The Soot-Weed Factor*, which refers to Ebenezer Cook's poem of the same name.

. A story in the book "How to Tell a True War Story" questions the nature of storytelling. The narrator says that objective retellings of war stories can be unreliable, and that heroic, moralistic war stories do not contain the truth. David Foster Wallace of *The Pale King* writes that the copyright page claims that it is fiction for legal purposes only, and that everything within the novel is non-fiction. He uses a character in the novel David Foster

Wallace. Giannina Braschi has an eponymous character, and her Yo-Yo Boing! The United States of Bananas presentation on the decline of the American Empire is noteworthy. .

Fabulation is a term sometimes used interchangeably with metafiction, and is associated with pastiche and magic realism. It is a rejection of realism that embraces the notion that literature is a created work and is not bound by notions of mimicry and verisimilitude. Thus, fabulation challenges certain traditional notions of literature—for example, the conventional structure of a novel or the role of the narrator—and incorporates fantastical elements such as magic and myth or popular. Integrates other traditional concepts of storytelling, including elements from genres. Science fiction. According to some accounts, Robert Scholes coined the term in his book *The Fabulators*. Strong examples of fabulation in contemporary literature can be found in Salman Rushdie's *Haroon and the Sea of Stories*.

7. New Levels of Novel Writing in Malayalam Too

We have got many post-modern novels and there have been many studies about them. New perspectives on gender equality, exploring the authorship of people excluded from the public space, creating a deeper awareness of the environment, and the changes brought about by the growth of science and technology in writing are the characteristics of the post-modern novel. Studies can be done in different categories. The narrative variation in the novel in each period should be studied in this way.. There are different opinions about the evolutionary stages of the novel. Each study should be conducted keeping it as such debate.

Post-modern novels are generally described as novels published after 2000. The post-modern novel approaches land, time and language as a whole. The specialty of the modern novel is that it renews the language itself. Post-modern novels attempt to maintain subtleties in narrative as well as emotional discontinuity.

The post-modern novel represents different concepts of individual, family history, visions of gender justice, gospels of the rejected, new images of green humanity and new worlds of calling.

It is imperative to check whether the novel's basic quality of logical storytelling has been followed.

Let's remember the story of *Fulmona & Coruna*. Secondly, the novel's predecessor is *Ghatakavadha* (1877) written by Mrs. Richard Collins. The theme of the novel is the conflict between the upper caste Christians and the Dalits who were their slaves. Many critics have recorded different opinions about the novels of this period.

P.P. Ravindran says

"It doesn't take any deep insight to see *Fulmoni* as the tongue of colonial modernity. The social transformation that took place in 19th century Kerala as a result of the work of Christian missionaries presents a comforting face of modernity." (The story of *Fulmoni* and *Koruna* is found in the study of the story of two women named *Fulmoni* and *Koruna* by Anubhavayan and Translation Experience).

Many observations indicate that the cultural awareness created by colonial modernity has influenced the novel more in the history of Malayalam literature.

SS Sreekumar writes: "Whether we take the history of the English novel written in India or the history of the Malayalam novel, *Ghatakavadha* has the same relevance as a guide. It was written in 1859 and published as early as 1864. (Massacre: History and Politics, from the study of the novel *Assassination*)

The novel revolves around the lives of Dalits who, despite being converted to Christianity, are unable to rise to social status. Those who thought that literary history should be shaped by Hindu elite convictions started studying novel literature from *Indulekha*.

Sanal Mohanan writes thus:- "Another important point in the study of *Pulleli Kunju* is the analysis of religious consciousness and social structure that existed in traditional Kerala. The subordinate slave classes did not belong to the religious group that we call Hindus today. Therefore, their sacred realm could be penetrated and changed by missionaries. In this subaltern consciousness there were openings for elite forces to penetrate, even as they determined and ensured life and living." (From the study *Pullelikunju Complexities of New Psychology*).

Through this novel, the injuries inflicted by colonial modernity on the Kerala social body, which was based on the caste system, were expressed. Then the Malayalam novel goes through different streams. This is the occasion for re-reading old novels.

In the later years, many people have done the disconnection from modernity and the futuristic environment of post-modern novels and the study of novels that came out after two thousand years. There have been many novels in 18 years with raised features in narrative and care. An important fact is that all of them represent different spatial constellations.

Elsewhere, one can see novels where micro-politics enter. A Home Lesson for Babu Bhardwaj's Riots, E. Santhosh Kumar's Andhakaranazhi explores how the narrative environment of such novels interacts with political history. M Mukundan's views and narration skills are different in each work. M. who criticizes modernity and travels with the postmodernists. It must be said that Choi, who is repairing Mukundan's umbrella, is discovering the changes in the political history of the country.. and the contemporary political The situation also adds to it.

Studies have been written by prominent reviewers. E.V. Ramakrishnan writes: "Any discussion of history is about the time in which it takes place. What we do depends on our concerns and desires. There are many indications that history is a major theme in the Malayalam novel today. In the feverish pace of life we are alienating ourselves. "Urbanisation, diaspora, encroachment of digital culture on private lives, encroachment on family privacy, changes in family structure and gender justice, the unrecognizable signs around us have faded" is thoughtful and meaningful.

Another dimension is the study of novels that examine how underrepresented communities are represented in the Malayalam novel. This includes writing by and for Dalits. Some people tried to put the story of Takazi's shrimp in such an environment, but many did not accept it. Some say that the scavenger's son can command that way " Kadana Katha of a Dalit Woman" (M Mukundan) and Kocherathi (Narayan) represent such writings.

Another premise of the novel is the quest for green humanity. These types of studies deal with environmental novels. G. who wrote General Studies. Madhusu Danan says:- "Environmental themes have been influencing the Vishwa novel since the very beginning of fiction. Vishwanovel has a rich world of great environmental novels. In the post-modern era, environmental influences became visible in the Malayalam novel in the second half of the 1980s". (Sketches of Green Humanism, Writing Novels in the Age of Capital).

Beyond mere environmentalism, there are also studies of novels that have developed the realm of imagination to create awareness about the environment. There is a study of novels with science fiction, cyber and exile backgrounds. Let's remember the alpha law of nature. To write science fiction, Dr. Soumya Baby points out (New Worlds of Narrative).

Science-based writings and expressions in cyberspace mark the contemporary debate environment of the postmodern novel.

At the same time as studying about the post-modern Malayalam novel, many novels are coming out. They call for further development studies. It is true that the environment of writing created by postmodernism has silenced many writers. That is why they try to attack this writing in many ways. The emergence of never-before-seen language, land, human beings, and cyberworlds in postmodern writing is troubling conservatives and traditionalists. It is a fact that the story structure and plot are subject to change with the evolution of appearance and form. The mind of the connoisseur should also be matured accordingly. In this thesis, the achievements of the Malayalam novel movement are reconsidered in the light of some novels.

MP Paul writes in Novel Literature :- "The essence of the word 'novel' is fiction. The term novel was first used in the 15th century Irarely and in the 16th century in France and England. But then it did not have the reality that we are criticizing now. The apocalypse happened in the 18th century. Defoe's 'Robin Son Crusoe', Swift's 'Gulliver' and Bunyan's 'The Fireman's Travels' are considered precursors of the novel position." In 1710, he notes that Richardson wrote 'The Assassination'.

Keralites today are familiar with novels of all genres—classical, romantic, surrealist, psychological modernist, not to mention the postmodernist novel. All these have specific symptoms. The beginning of the cyber novel category was M Mukundan's "Dance". The novel is not a folk tale, a grandmother's story or a mythological story; It is an art form bound by the time and place of the society with its unique value systems. The novel reexamines the values formed by the experiences and experiences of a person embedded in any socio-cultural environment. It is not that the narrative terms that can evoke emotion without making value criticism are not called novel; But they do not fulfill the purpose of the novel. As the people, long enslaved to Janmitha-priestly supremacy, emerged as a middle class, the re-critique of values in life and literature increased in relevance and scope. The novel is essentially a middle-class literary form. With the passage of time, its range and diversity increased; Thus it has had countless definitions.

8. The Novel - Various Interpretations

E.M. Foster defines a novel as any fictional story of more than fifty thousand words. The Oxford English Dictionary defines a novel as "a fictitious story of considerable length, depicting events and characters representing real life that happened or are happening, with a plot of more or less complexity." A. Baker says that a novel is a "fictional interpretation of human life". Arnold Kettle notes that "the novel is a self-contained, realistic prose story of fixed length". "The novel is a prose book that creates a poetic feeling by narrating a possible caste cycle that illuminates human emotions," said M.P. Paul defines. As in other Indian languages, the literary form of the novel in Malayalam did not emerge by itself; It is transplanted from the soil of western literature.

The novel is a literary form of lesser antiquity than poetry and drama. Yet during this period the novel managed to gain more admirers than poetry and drama had for millennia. The novel, like most literary forms, has its roots in ancient literature. Notable among them are Petronius's 'Satire Cone', Apuleius's 'Golden Ass' and Longus's 'Daffy and Chloe'. There is a great distance from these to the novel, which is loose, full of improbability and does not care about character development.

9.The Novel: Before and After Western Influence

Before and after Christianity, there were many prose stories in Sanskrit. Dandi's "Dasakumaracharita" and Banan's "Harshacha Rita" and "Kadambari" deserve mention. They did not develop into the novel, and Kayo did not give rise to it. The story of Ganji, written in Japanese prose by Lord Murasaki at the beginning of the eleventh century, is one of the important prototypes of the novel. Faslai and the novella The picaresque, formed during the Renaissance, also provided the background for the emergence of the novel.

'Romance' is a literary form that emerged in France in the early twelfth century. It was originally written in verse. Gradually its writing spread to prose and other European languages. The romance is an imaginative story of the high class of kings, princes, warriors and religious figures. The tragic artifice and lifelessness of the romances gave birth to the novel with its opposite characteristics. With Boccaccio's 'Dacamarone' stories, the novella developed in 14th century Italy is closer to the novel. A novella is a short story in prose form. Presenting different aspects of Italian life at that time, the 'Dacamarone' adorns the birthplace of the novel and the short story.

10.Malayalam Novel : First Phase

The first book published in Malayalam in the form of a novel was 'Thirtheadaka Pradhyam'. Rev. Joseph Peet's translation of John Bunyan's work appeared in 1840. It is a translation of Mrs. Collins' 'Ghatakavadha', published in 1878. It is considered by many to be the first novel in Malayalam.. because it is set in Kerala; It also examines the value system of the Syrian Christian community here. It has similarities with the work of Harriet Beecher Stowe. Like later social novels, Ghatakavadha presents a message of social reform along with a love story. However, it does not claim any physical or stylistic superiority. Archdeacon Koshy's 'Pullelikunju' published in 1882 is merely a dialogue between a Christian preacher and a Hindu on the merits of Christianity. However, such narratives, foreign missionaries such as Guntert and Benjamin Bailey, and indigenous missionaries, Rev.

Articles by George Mathen and others gave Malayalam prose more flexibility and expressive power; It also helped the geniuses who were about to enrich the novel as a literary form in the late 19th century.

Appu Nedungadi's 'Kundalatha', published in 1887, was the first novel in Malayalam to be criticized by some critics. The heavy influence of Shakespeare and Sir Walter Scott's writings is evident in Kundalata. Kundalata is a romantic adventure story; It tells the story and entertains. The prose is simple and the dialogue natural. But it does not make social criticism. There is no need for value verification.

11.The transformation brought about by Indulekha - The First Acceptable one

O. Chanthumenon, a storyteller, humorist and judge by profession, published 'Indulekha' in December 1889. This is the first perfect novel in Malayalam. Chanthumenon ran out of time before completing his next novel, 'Sharada'. The social commentary in 'Sharada' is strong. 'Indulekha' and 'Sharada' present the system of in-laws that prevailed among the Kerala Hindus. Presents critically.

In 'Sharada' we see characters taken from everyday life. Apparently the theme of the story is the issue of a daughter's right to her own mother's property. The mother left her first husband, an old Brahmin. Nair drew the young man who felt sympathy. The characters in Sharada have diversity. On the one hand, Sankaran Nair, a sattvik; On the other hand, the malevolent Vaithipattar. As in 'Indulekha', in 'Sharada', Chanthumenon exposes the many contradictions in individuals and society and creates humor and social criticism. When Sarada went to stay at Udayantalimath, a news spread there; Sarada is a girl born to a Muslim. Then Chanthumenon humorously narrates the uproar that took place there! He criticized and satirized the hollowness of taboos among upper castes in Kerala with unusual foresight. 'Indulekha' and 'Sharada' are strong creations. Solid sculptures that examine social values, they capture human emotions with a sense of humour.

12.Beginning of the Historical Novel in Malayalam

While Chanthumenon portrayed the middle class of Malabar, CV Ramanpilla focused on creating a cast of heroes who would sustain the merchant kingdom and uphold its moral masculinity for several successive generations. He gathered the raw materials from the historical records of Travancore to create the valiant Nair chieftains who maintained the dynasty who took the vow of 'Dharmosmatkuladaivatham'. According to CV Raman Pillai, the best governance should be to ensure the progress of all under the leadership of the all-capable and wise. CV Raman Pillai wrote one novel based on Marthandavarma and two novels based on Dharmaraja. CV's language is generally elegant and expressive. Diversity of expression is also experienced in style. It is able to illuminate the pure simplicity of rural life as naturally as it does the lavish splendor of royal life.

CV's social novel 'Premamrita' was not effective. It does not succeed in criticizing social values or criticizing the distortions and contradictions of individuals and society. As a creator of historical novels, C.V. Kind regards. He has made the scenes of Kerala history unforgettable. Subhadra, Chantrakaran, Rajakesavadasa and Dharmaraja are placed in Sahridaya Manas. It inspires followers to realize great human ideals. CVs as powerful citations. His historical novels stand tall in Malayalam. CV talks about the grandeur of life, its inherent tragedy and the ultimate triumph of the human spirit over it. Raman Pillai had a profound sense. At the same time, CV proved his social commitment by writing a social novel called Premamritham. In the beginning, Chanthumenon and CV Raman Pillai brought the Malayalam novel to a great level and through their own creations, created legacy sources that inspire future generations. Later on, the historical novel Sardar KM Panicker made history is the way that it grew. The social novel, on the other hand, comes in many ways.

13. Revaluation in C V Raman Pilla's Works

It is a peculiarity that he was ready to criticize the system, the customs and the absurdity of the in-laws. Thus, he wrote many humorous novels that examine the social values. Farhasanas are also important in this way.

In 1891, CV Ramanpilla entered the scene with the novel Marthandavarma, which was based on the historical events of the Travancore kings. After Marthanda Varma, he also wrote historical novels 'Dharmaraja' (1913) and Ramaraja Bahadur (1918). It has already been mentioned that the background and characters in these

novels were Travancore and the kings of Travancore. For these novels, CV collected raw materials from the historical records of Travancore. The language used in CV novel is elegant and expressive. One can feel the diversity of expression in the style he used. In these novels, Sivi was able to illuminate the simplicity of rural life and the luxury of royal life with character. As mentioned earlier, it is a fact that his social novel 'Premamritham' did not attract much attention compared to other novels.

Through historical novels, CV has made some of the events of Kerala history memorable. CV has managed to immortalize three-dimensional characters like Dharmaraja, Marthandavarma, Subhadra, Chantrakaran and Rajakesavadasan. CV's historical novels stand tall in Malayalam as powerful works of art. It is a fact that Chanthumenon and CV Ramanpilla inspired the posterity with their works and showed a new path in the early days of the Malayalam novel...

14. Imitation and Continuity

'Indulekha' had many imitators. A large number of novels have appeared with beautiful names of heroines. Parangoteeparinayam (1892) written by Akishkepatu Raman Menon, satirizing these, introduced the form of satirical novel in Malayalam. 'Viruthan Shanku' written by Karatuachutamenon (1867-1913) was the pioneer of 'Taskaranovali' in Malayalam. Viruthan Shanku is comical. In the early decades of the century, there were detective novels and foreign novels in Malayalam. The K. Narayana Kuruks, who hated the tyranny of the Travancore Dewan, used the framework of exotic historical fiction to point out the pitfalls of rule. Kuru's powerful works 'Parapurath' (1906) and 'Udayabhanu' (1925) were the first to introduce satirical novels to Malayalam. The first Apsarpaka novel is 'Bhaskaramenon' written by Appan Tampuran. Neither this work nor Murkothu Kumar's 'Kanakamoolam' (1905) and Keshavakurup's 'Madhavakurup' could have a strong impact on the followers. Bhootarayar (1923), notable for the sardonic sweetness of Appan Tampuran's style, did not succeed as a historical novel. The Dutch novel 'Akbar', translated from English to Malayalam by Keralavarma Valiya Koithampuran, has managed to gain many followers, let's just say because of the integrity of the narrative.

In the early decades of this century, C.V. Due to the delicacy of his sculptural technique, devotees have developed an affinity for historical narratives. There was an abundance of historical fictions of struggle, adventure and love, unburdened by the burden of evil. Raman Nambeeshan's Keralaswaran (1941), Kappana Krishna Menon's Cheraman Perumal (3rd ed., 1952), K. M. Panicker's Kerala Simham (1941), Kalyanamal (1937), Ambadi Narayanapothuwal's Keralaputra (3rd ed., 1924), C. Kunjirama Menon's Valluvakammaran, Pallathu Raman's Amritapulinam (1923) etc. became popular. Among the early social novels, a few novels captured the special attention of the friends with strong social criticism. Kunukuzhiil Kochuthomman's Saifikarampathi (1925) captures the customs of Syriac Christians at the beginning of this century and depicts the freedom brought to women in the community due to English education. Potheri Kunjhambu's 'Saraswati Vimaya' portrays an outcaste Brahmin woman succeeding in life through education and a Harijan boy rising in the society through self-effort. KM Panikkar's 'Dorassini' is a depiction of women who become ridiculed due to their imitation of Western women in their proper and inappropriate manner. 'Haridasi' is an imaginative representation of the joy that the temple entry ticket gave to the Harijans. Bhavatrathan Namboothiripad's 'Affante Makal' (1933) surprises them with their artistic value and power of social criticism. Unraveling the inconsistencies in Namboothiri marriage customs and contradictions in social castes, the novel portrays the growth of an introvert Kumari as she changes with time. The presentation in lively style and simple language is delightful.

15. Progressive Thinking in Malayalam Novel Literature

During the nineteen thirties, in Kerala, as in other parts of India, workers, farmers and the lower middle class gained self-awareness and rose to the forefront of society. It was not possible for the sculpture of a social novel like Indulekha to capture the spirit of the new class. In the thirties, a group of young writers who were lovers of social reform entered the field of short stories and molded enough story forms to capture new themes. The success achieved in the short story gave them the courage to enter the field of novels. They were determined to create a novel capable of reexamining values according to the impulses of the times and the inner impulses of the people. Marxism provided them with innovative tools for analyzing society. Freudian psychology provided

the literary man with the power to penetrate the multi-layered interior of the human psyche. Gandhiji's call to liberate man from the caste system, foreign domination and the framework of birthright awakened the Indian people and literary men from lethargy. However, most of them took inspiration from the socialist revolution in Russia, which realized the dream of emancipation of the working class. They believed that only the socialist way could ensure economic freedom along with political freedom. The progressive literary movement under the leadership of Harindranatha Chattopadhyay and Premchand in North India exerted a decisive influence on the Kerala literati who were full of revolutionary spirit.

Kesari and M.P. Kesari, who were academicians, provided the essential new power to the literati in the progressive literary movement. It was Paul. There was no progressive difficulty in ripening the social novel as a support for the spirit and impulse of the new phase. Thoughtful short story writers had no difficulty in this regard. Talented writers like Takazi Keshadev Basheer created a social revolution by writing novels and short stories.

16. Some kind of new trends in Malayalam Novel

Most of the novels written in Malayalam language were socially responsible, the problems affecting the society and the complexities of life's relationships were the subject of all of them. It is also well known that novels based on psychology were written later. And the beginning and growth of the Consciousness novels is pointed out as another peculiarity. The post-modern trends that started from the time of Kakkanad had increased the power of the novel. Kesavadev, who wrote many novels and other stories like Padalayam, Neighbors, Odaatla which are part of the medieval novels, is an undeniable leader among the literary writers of the said period. It is a fact that Takazi, who was also a lawyer, was able to accept from his own life and the life problems he saw around him. We can see that he has also composed the most massive novels such as Kayar through the works that started with the works like Thotti's Son and Thalayo. It should also be remembered that the specialty of the novel Kair is that it is the novel that tells the story of the period. It tells the story of generations that lived for 250 years. At the same time, the greatest novel in Malayalam has been known for a long time as the Heirs written by Vilasini alias MK Menon. Punatil Kunjabdulla and NP Muhammad MT Vasudevan Nair etc. have written in a unique way. While all of them wrote in modern times, the influence of Basheer who wrote in the medieval period is still evident in our society. There are critics who describe Vaikom Muhammad Bashir as a movement in itself. Vaikum Muhammad Bashir alias Vaikum Sultan of Beypur had an inimitable style of language and presentation of themes. He was active in the field of journalism and freedom struggle, and as a writer he is a person who has inspired the vernacular style in his works. Short stories such as Neela Nayam have paved the way for Bhargaveen's big films. A work called Walls has been made into a movie, Balyakalasakhi Pathumma's Aad Uppapa Had an Elephant and many other works reflect his personality as a writer. World renowned translators and researchers have pointed out that his unique vernacular style never lends itself to translation. The works Anavari and Ponkurishum and the composition Shabdam have been the subject of various discussions. But by modern times, many others like M Mukundan Satchidanandan alias Anand came in along with MT Vasudevan Nair. Starting from the writings of God's mischiefs on the banks of Mayyazhipuzha and reaching to the laments and songs of Kesavan, the experience is unique. Later many new novels were born in our society. Subhash Chandran S Harish Susmesh Chandroth KP Ramanunny KL Mohanavarma Benjamin K R Meera etc are some of them. A new generation of young writers are now entering the field of novel writing.

17. A different wave through Thakazhi Sivasankara Pillai

Among the medieval novelists, Takazi Sivasankarapillai was notable for his simplicity of writing, style of language, and plot acceptance of revolutionary themes. It is not inappropriate to compare Thakazhi Sivasankarapilla with Prem Chand, Yashpal, Mulk Raj Anand and others. He started writing novels in his thirties. But those initial efforts were not very successful. Published by Takazhi in 1948, 'Randitangazhi' immediately captured the public's attention. It was similar to 'Oda from' and 'Balyakalasakhi' in its novelty of subject matter and power of reproduction; Along with them, 'Randitangazi' also helped in elevating the Malayalam novel to the level of a distinguished Indian novel. The story of 'Raandangazi' is simple. Two friends. Chatan and Koran. They fell in love with the leopard. Chatan was not dismayed at choosing Chirutha Koran as her husband. When Koran went to jail for killing Janmi's estranged son who tried to rape his wife, Koran handed over the pregnant

Cheetah to Chatan. Chatan accepted Koran, who was serving his prison sentence. The leopard and his son were handed over to him. A beautiful life story that attracts friends. What makes it unique

The dynamism of the socio-cultural background established at that time and the enthusiasm that the class struggle imparted to it. Koran, Cheetah and Chatan are Pulayas, 'untouchables and uneaten'. After India became independent, they too became self-conscious. Under the leadership of the Marxist Party, people like Koran started a struggle for liberation. 'Randitangazhi' has also attracted the attention of Indian literary writers. Whether it is thoti in Totti's Son (1948) or Mukkuvara in Chemmini (1956), the oppressed classes everywhere awaken Takazhi's conscience. He wanted them to be free.

The socialist realist way is the failed one. Like Dev, Takazi also wrote prolifically. In addition to the works mentioned above, he wrote 15/76 (1948), Nura Yum Patayum (1970), Erinpadikal (1964), Kair (1978) etc. 'Stairs' is a three-dimensional political and social film of pre-independence Travancore. 'Kair' traces the evolution of man's relationship with the soil over many generations in Travancore. 'Kair' heralds Thakazhi's ability to imbue several characters across a wide span of time.

18. Novel writings of a Travel writer

The work of Euseb Malpant in Varthamana Putusha is the first travelogue in Malayalam literature, later in prose and verse, many travelogues have been written in modern and contemporary times.

But the travel writers are all other forms of literature. SK is one of the well-known travel writers in India. Along with his many travelogues, Kairali has been gifted with original literary works and especially novels. Yet in none of his works does he propose Marxist solutions to social change. Although he sympathized with the downtrodden and the poor and made it clear that their pleas were essential for national progress, he did not seem to have an opinion that it should be realized through armed revolution as well. The emotions ignited by the Hindu-Muslim riots that erupted during the partition of India took shape in the novel 'Mudupadam' (1955). Potekkat opposed all socio-economic religious structures that shackled man. In 'Nadan Prema', published in 1954-108, one can see the protest against the sly rich urban boys who polluted the innocent village maidens. In 'Vishakanyaka', the wickedness of the capitalists who used the sweat, pain and labor of the poor workers to acquire new land in the forests of Malabar was revealed. In this work, we can see many human souls struggling with the death of the wild land.

Apart from being a novelist, Potekattu is also a travel writer, short story writer, poet and essayist. He utilized all these accomplishments to write his great novels, The Story of the Street (1963) and Orum Desath Katha (1972). These are not only complete stories of complete lives but also complete stories of streets and villages with many lives. The story of a land described as Potekkat's natural beauty (which won the Jnanpeeth award) is autobiographical. This is the story of a good man named Sreedharan who was born and brought up in a Kerala village called Athiranipadam. In this many characters appear with their own characteristics. Each of them is classified and remembered. Comical mercies are inexplicably mixed in this work. The natural beauty of Athiranipadam is breathtaking; There the people of the community live happily. Every community has its own characteristics. The drama of life; Potekkat captures it powerfully with color and composition. In this novel we see a writer who is aware of moral and immoral forces, contradictions and mysteries in life. There is no doubt that Potecott was a great humanist who believed that goodness in life ultimately succeeds and that human beings are fundamentally good.

19. Contributions by PC Kuttykrishnan

PC Kuttikrishnan aka Urub is a writer who tried to think into the human mind in Malayalam literature, to express more complex characters and to show how mental changes happen in people by presenting complex stories and characters.

The Renaissance novelists considered the emancipation of the oppressed sections of the society as one of their life duties. They also believed that literature was an effective tool to educate people for social revolution. Life is a battlefield where men and women constantly fight for financial freedom. Among the literary forms, there are those who argue that the novel does not deal with the depths of life or the philosophical problems that plague

the human mind. Eminent novels prove that human freedom in world literature is not validating human life. Kesavadev's vitally important subject. Takazi believed that the forces of nature and history played a major role in blackening. Basheer saw life as a big puzzle. He explored how to make human life selfish in the shadow of death. Potekkat believed in the ultimate triumph of man and goodness.

PC Kuttikrishnan saw man as a social being with many desires and many failures and a beautiful moral man.

Initially, Urub wrote about the natural humanity of the villagers. Man who confronts evil is fundamentally good. Only those with a strong imagination can penetrate the human heart and discover its secrets. Urubin's 'Ummachu' (1954) and crime

It is also a study of punishment, suffering and tolerance. In 'Mindappenni', written in 1958, Urub reconciles the conflicts between traditional attitudes and mercantile attitudes, and rural urban perspectives. The central character in Urubin's novel world is an omnipotent woman. Such women are Kunjulakshmi in 'Mindappenni', Ummachu in 'Ummachu' and Radha in the novel 'Sundari Nimu Sundaranim' (1958). Devaki who dies for her own son in 'Ayalkari', Suha in 'Balyakalasakhi' and Karthyaani in the ladders are similar to them in Malayalam literature. Ammini (1972) is a psychological study of a complex character who dies at the hands of her lover. Aniyara (1967) is a determined novel about unrequited love. Urubin's magnum opus is 'Beauty and the Handsome'. This is the story of man's quest to realize his uniqueness.

20. New forays into the novel field

Kainikkara Padmanabhapilla's 'Ozhukkus' (1953), Joseph Mundassery's 'From the Bead to the Cross' (1953), Vettur Raman Nair's 'Jivikaan Bharuipaya Shri' (1952) and Nagavalli RS Kurupin's 'Totti' (1947) are the works that enriched Malayalam Renaissance novels. and Along with the social novels, the psychological novel, the intellectual novel etc enriched the Renaissance novel.

With an innate sense of humor and an insight into social structure, E.M. In Kovoov's novels Kaad (1964), Kodumudikal (1968) and Malakal (1970), the Christian middle class is depicted comprehensively and powerfully. In Guhajevee (1975) he captures the sense of alienation of Keralites living outside India. G. Vivekanand's 'Kallichellamma' (1965) is about the plight of a young woman from the lower classes who is brutalized by members of her own community⁶. 19/76 y. 'Muthassi' (1959), 'Shanidasa' (1959) and Manninin Maaril (1954) by Marxist Cherukat belong to the socialist realist style. 'Mannin Maril' is the story of a man who is in the shackles of his birth system. Malayathur Ramakrishnan has written novels belonging to various departments. 'Yakshi' (1967) is a psychological novel. Nostalgia is the theme in Roots (1966). Yantram (1967), a Mahakavyopama novel by Urub and Takazhi, details the workings of government machinery. Kovilan, Parappuram, Ekalavyan, Vinayan and Nanthanar are the writers of military history. But Kovilan and Parappuram have grown beyond military stories.

Pohnikara Rafi deserves the honor of writing the first novel using Bodhdharasanketam. Swargadhootan (1958), a boy's reminiscences in search of a people's heritage, set the precedent for the innovative novel writing tradition by making clever use of characters and the music of words. The path of K. Surendran's novels was psychological realism rather than socialist realism. Surendran portrayed humans as slaves to emotions. His Taalam (1960), Maya (1961), Kattukurang (1952), Shakti (1970) and Matami Ughamam (1972) show that life is a contest between ego and superego, common sense and emotion. Surendra's approach to the human mind is honest.

21. Compositional Techniques Introduced by Parappuram and Kovilan.

Kovilan and Parappuram have taken separate paths in the Malayalam novel movement. Kovilan and Parappuram were able to foresee the changes that were coming in the society and correspondingly in the cultural field as if by touch. For human society to survive, traditional values must be strengthened; But in the evolving cultural situation, it was not possible to deny the fact that the values of life which the rural communities have been following for ages are being defied. The innovative experiences gained from the military society, which was different from the civilized rural societies in terms of structure and value orientation, helped to see life in a

new Kovilan and Parapuram perspective. People who are transplanted from villages to cities lose their roots. They do not find soil to grow new roots. These flightless human beings sigh nostalgically, unable to retrieve lost heritage values. In his novels 'Ninamaniinja Kalpapadul' (1955) and 'Anveshichu Nadya Nilla' (1958) he grieves over the lost heaven on the rock. His 'Unfinished House' echoes the imperfection of human effort and the pain of the human soul that aches at the inability to do the good it hopes for. Aranajikaram (1967) is also presented in Bodhdhara Sanketam as an elderly man who collapses and dies after seeing the futility of his life. Charting incremental growth. The birds of the sky illuminate the futility of life on the rock, just as it did at midnight. In his novels A Minus B (1958), Dhivavara (1969) and Ejahamedamal (1965), Kovilan shows how military life grinds a man to dust.

Even beloved novelists are not necessarily aware of the changes that time, masses or society will bring to them. The novelists of the common people kept entertaining them by stirring emotions in the hearts of the followers, who were unaware of what was going on in the country. The language of Mutathu Varki, Kanam E.J., Moitu Padiyat etc. is simple; The plots both arouse and satisfy the viewer's curiosity. SK Marar, Perumbatavam Sreedharan, GN Panicker, Puthur Unnikrishnan, George Onakure, Sarah Thomas, Joseph Vaitila, Joseph Kunnassery, Pamman, Joseph Mattam, VT Nandakumar, Ayyaneth, K.M. The novels of Joseph, T. K. C. Vaduthala, Madhav, T. V. Varki etc. are as critical as they are entertaining. NGO E. Vasu's novels are notable as works that reveal the pain and helplessness of people. Many such novels have given way to academic texts.

22. The beginning of a new phase

The writings of Franz Kafka and Camus had a strong influence on the new novelists. The novel of new awareness was presented in Malayalam by Kakkanad. Such works are novels of skepticism or disillusionment, according to Russian critic Yuri Bondarev. American critic Epstein described this novel as a novel of innovative sensation. This section includes novels by Hermann Hesse, Sartre, and Beckett. No wonder they influenced Indian writers. Many felt that the socio-cultural conditions in India in the sixties also called for the traditional way of thinking here. Later, many people have tried to destroy the writing style.

23. Modern Period

Kakkanad's works mark the beginning of a new phase in the Malayalam novel. But NP Muhammad, V.K. N. It is not possible to make a direct jump from the works of Takazhi and Urub to the works of Kakkanad without mentioning the satirical works of and M. T. Vasudevan Nair's modern romantic works. In 'Hiranyakasipu' (1968) NP shows how a strong hero can grow into a monogamous ruler by all means including democratic system, with the skillful application of Bimbakalpana. clarifies. VKN is a satirical work of political leaders who come to power by using all kinds of tricks and tricks. Wrote Aarohana (1969) and Syndicate (1970). The most popular of his works was Pitamaha (1976). The paternal grandfather's background is the pre-independence state of Kochi. But Sir Chathu's ascension to power presents a sharply satirical way of gaining power for all political leaders today.

MT Vasudevan Nair must have taken inspiration from Urubin's works in the early days of his literary career. 'Nalukett' is reminiscent of Urubin's novels in terms of plot, large-scale backdrops and three-dimensional character creation. We see the difference between Urub and Vasudevan Nair in the difference between the attitudes of their protagonists. The universe creates its own world with the attitude of a dispassionate karma yogi. On the other hand, Appu in 'Naluketti' is about to renovate his own 'Naluketti' due to his unending anger towards those who have harmed him. Cast out by both the society in which he was born and the society in which he was drawn, Govindankutty in 'Asuravithi' (1962) returns to dig up and cover the dead people in his village, which is suffering from poverty. He longs to build a new idol of a new humanity by channeling the horrors of crumbling traditional values. Sethu in Vasudevan Nair's 'Kaala' rejects traditional values and embraces the values of the sphere of power that capitalism creates with its swagger. Sethu values pleasure, money and power. In 'Vilapayatara' (1978) Vasudevan Nair adopts Camus's 'outsider'-perspective almost entirely. In the novel 'Snow', the pains of the soul resound as it waits for the mercy that should pour down from heaven. Vimala's

teacher's thoughts and the entrance of other characters are presented in the most beautiful way possible by adopting the Bodhdhara method.

Rajalakshmi is a notable novelist who has brought modernity to the Malayalam novel. They powerfully convey the complexities of the female heart. Rajalakshmi's works include 'Oru Nishya and Kure Nilayam' (1959), 'Nhanenennabhavam' and 'Uchaveli Vilum Pale Nilavum'.

Rajalakshmi, who committed suicide at the age of thirty-four, wrote tender and beautiful novels that evoke despair and loneliness. They did not deny human values. At the same time the shades of melancholia, gradually intensifying, gave their works a twilight-like light. There are many types of novels in the modern phase which can be described in various ways such as dealing with social problems, instigating social revolution, consciousness oriented, affirming traditional values and disturbing them.

Kovilan's Thotamal (1970), Vatsala's Nell (1972), Agneyam (1974) and Lavurungunna Via (1975); Vilasini's colored shadows; AP Novels like Kalaikkadin's Sankranti (1975) and Idukki (1979) proved that social novels were not obsolete. M. Sukumaran's 'Seshakriya' is a harsh verdict on the shortcomings of the Marxist party which he accepted until recently. Vilasini's 'Unconformable Eyes' highlights the Bhagavad Gita's penchant for indifference even today in private life. Life values are evaluated like these. A novel by PK Balakrishnan centered on Karna from the Mahabharata, 'Ini Mana Suprayte'.

Vilasini and Balakrishnan tell stories and also focus on the consciousness of the characters. Their works are reflections of consciousness, generally speaking; It is noteworthy that they do not reject traditional values as many new works do. Today's society has many levels and faces, and today's writers are also flowing in 268 channels. At the same time, at least some developing self-consciousness see the novel as a reflection of powerful consciousness movements. Modern novelists are concerned not with the creation of plot or character; It is the figurative representation of some unique attitude or attitude, whether personal, psychological or social. Following any strong vision.

The novels written by PC Gopalan, Nanthanar, who is a storyteller of army life, have not been so important. The main works are Unknown Human Beings, Novels of Atman, World of Feelings, Unnikuda Manjaketitadam and Experiences.

NP is a novelist who traveled the path of satire. 'Arabipponni' is a novel written by NP Muhammad and MT Vasudevannair, the author of novels like Muhammad.Maram, Ennapadam and Daiwathinin Kann. But the most famous novel is 'Hiranyakashipu'.

M.T. & C. Radhakrishnan is a writer who saw an open path and entered through that path and left an indelible mark in the history of Malayalam novels. His famous novels are Shadowlands, Ulpirivus, From River to River, The Sea that Erases Everything, Leopards and Silver Stars, Birds Flying Before, Thanks to the Spapandamapini. K.Surendran is a creator of soulful novels. Surendran has written notable novels such as Thalam (1960), Maya (1961), Kattukurang (1962), Jwala (1965), Shakti (1970), Matami Ughamam (1972) and Guru (1972). It is an environment that was not familiar to Malayalam literature at that time. Vilasini created it and successfully tried the Bodhadhara system in storytelling. He authored novels such as Varna Nijalal (1965), Inangatha Kannili (1968), Unjaal (1969) and Hathilikal (1980).

24. The growth of modernity

The danger brought about by the advent of modernity is the collapse of the sense of value. Unable to hold onto dreams, the mind has become empty. Amidst this emptiness the only thought is one's own existence. There is only one thing true in life; Death In the face of imminent death, human nature is revealed. The effort is to fulfill the remaining time. Make sense, for instincts

The moderns feel that they are in a crisis where they cannot determine what their characters should be and how they should behave. He creates his characters without the help of literature, psychology, or even realism itself. The characters speak of confusion and the hallmarks of our times. Kama of purposelessness is one

25 Kakkannad and some other writers

Kakkanadu was the first to create a riot of modernity in a Malayalam novel. Sakshi, Smallpox, Ejammudra, Ushnameklam, Ajnatha Valley, Orotta etc. are novels of Kakkanadan. Kakkanadan presents the face of a man who becomes an outsider without being able to adapt to the normal course of society. The novels Delhi, Avila Sunrise, Under the Sky, On the Banks of Mayyazhipuzha, God's Mischievous are notable for their artistic excellence. Apart from M Mukundana, OV Vijayan is a name to be remembered and remembered in Malayalam novel literature. OV Vijayan's notable works are the novels of Khazak's Epic, Dharma Purana, Gurusagaram, Maduram Gayati, Prophet's Path and Generations. OV Vijayan became a distinct voice in the noise of modernity OV Vijayan is a name to be remembered and remembered in Malayalam novel literature. OV Vijayan's notable works are the novels of Khazak's Epic, Dharma Purana, Gurusagaram, Maduram Gayati, Prophet's Path and Generations. OV Vijayan stands as a distinct voice in modernity. Anand is a remarkable writer in the modern era for his unique writing style and plot acceptance. Anand became the new voice of modernism with novels such as Crowds, Formation of Deserts, Death Certificate, Uttarayan, Refugees, Travels of Govardhan, Vyasa and Vighnaneswaran.

"Shiva, the protagonist of Tropic (1969), protests against the working style of the Marxist Party and loses faith in traditional values and becomes a self-imposed exile. He suffers intense loneliness and depression. He cannot escape his grief. In 'Valley of Ignorance' (1972) he digs his own grave for a moment. He captures the philosophic sorrow of a man doomed to live in ignorance and unknowing. In 'Ezhamudra', he shows the hollowness of Christian Pentecostalism. 'Pox' has a connection with Kafka's Ngalamoweesh. M. Mukundan (b. 1943) is the same as Kakanadu. The novel 'Haridwaril Mani Muzhangundu' (1974) is the story of a man who has lost his faith in life's accepted visions. The protagonist's attempts to find the depth of existence through contact with the woman fail. Mukund's 'Delhi' (1969) and The Shores of Mayyazhipuzha (1975) give artistic form to the material and philosophical futility of life. Neither Aravinda in 'Delhi' nor the slave on the banks of Mayyazhipuzha can find purpose and meaning in life. One can see many novelists in the sixties who were looking for sound-images for the meaninglessness of life. C. Radhakrishnan revealed that life is a mirage in mirage. "His works like All Erasing Sea and Puzha To Puzha also show innovation.

26. Continuity of modernity

In 'Ashwatthama' (1971), Madambu Kunjukuttan suggests that Aswatthama, not Arjuna or Krishna, is the main exponent of the modern sensibility. He is an eternal wanderer whose mind is full of hatred and whose body is full of pain. The protagonist of Ashwatthama does not achieve anything in life. Kunjukuttente Bhrashtam (1973) and Nishad (1977) are mirrors of the new consciousness. In Padmaraja's view the basic human emotions are lust and anger. His 'Nakshatramale Kaval' (1971) is purely a social novel; Whereas 'Watakakoru Hridiya' (1975) and 'Ita Iyara Pa' (1972) show that our society has become very violent in recent times. In Sethu's view, the main emotion of man is greed. For him, money is the soul, and his 'Pandavapuram' (1979) revolves around an illusion that takes the place of reality.) is constructed. An estranged woman dreams of the city of Pandavapuram, and she imagines that she has conquered him. Anand's 'Crowd' and 'Death Certificate' are great works of art based on the future of India. Sanka displays scattered in the cities. This novel, which investigates the meaning and meaninglessness of human lives, tries to achieve philosophical grandeur at least at some points. Its biggest flaw is that it is not blessed with beauty. Like Sethu's 'Death Certificate', 'Thaliyola' (1977) and Karur Sasi's 'Khitchum Pararam', which portrays the futility of life. Kuti is revealed in the vicissitudes of man. Visually, figuratively and philosophically, OV Vijayan's The Legend of Khazak (1969) is a highly controversial novel.

In the third phase, as mentioned earlier, there were not only works of advanced awareness. Novels of acceptance have also appeared in recent times, rendering the novels of skepticism and disillusionment largely ineffective. The values of modern consciousness have not been able to supersede or weaken traditional values. Today's effort is to integrate modern values into traditional values. Kunjabdullah was able to realize this sadudyama in his 'monument stones'. The 46/76 hero is the embodiment of generosity and nurturing generosity. They are the life center of the Muslim community. The local church cemetery is the source of the village's past strengths and weaknesses. How many men sleep in that cemetery! How many people live by themselves! When they are killed, the family system maintained in the society is shaken. This may lead the people to revolution. The portrayal of their lives is a perfect endorsement of the traditional novel concept. At the same

time, the terror and silence of that cemetery and Kunjali's fear awakens new emotions. Decays will rot away. The order of innovation will be established. If this kind of progress is to be possible, it cannot be achieved without harmony between traditional and innovative ideas in the field of literature.

The Malayalam novel continues its triumphant journey. Innovative topics and innovative writing techniques abound today. There is no doubt that modern psychology will show them new horizons. Vilasini's "Awakashikal" (1980), spread over four massive volumes, utilizes the technique with conscious disparate characters. Vilasini tells the story of heirs. "Awakashi" should be recognized as a rare attempt at sustaining emotion at length, including many sentiments.

Urbanization and industrialization continue to exert a great influence on the imagination of the Malayalam novelist. New scientific and technological visions have not yet influenced Indian novelists as much as they have influenced American novelists. Existentialism and modernism still appeal to at least a few young people today. Like other Indian literatures, Malayalam literature is still changing. It has its roots in ancient rural Indian culture. It readily embraces new trends, ideas and sensibilities. No storm shakes its roots. It is fundamentally humanistic. No literary form, especially the novel, can exclude the 'man'; It is hopeful that the Malayalam novel is progressing like a pilgrim towards the bright realms of the future, absorbing all that is meaningful in the past and present and nurturing humanity. Even as new writers enter the Malayalam novel movement, experiments continue. The fact is that the novel reigns as an enjoyable literary movement or art form that will last as long as this universe and living things and life and life and men exist. There is no doubt that they will inspire future generations to learn more and learn life lessons.

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