



AN ANALYSIS OF “EZUTHINTE LOKAM’ BY K R MEERA

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KR Meera is one of the leading writers in the field of Malayalam storytelling and novels. All their writings were taken up by the reading world as one. KR Meera's works that subvert the reader's perceptions with a strong and muscular narrative and take the situation of today's women beyond the boundaries of feminism.

Meera's stories and novels are full of femininity. The world of Meera's writing has evolved from short stories into beautiful novels and into a huge novel like The Executioner. Meera's story world is full of characters who fight with tradition and power by fighting with the world and time. All their stories are the source of the power of a new flow in writing. They have a very careful mind. Shurpanakha tells the story of Anagha, who is deeply and artistically intertwined with disease, love and lust, and Anagha, who believes that marriage and motherhood are hollow because feminism is the lifeblood, and Anagha's lactogen-loving daughter Sita. Krishnagatha, a beautiful Muslim woman infected with polio, tells the story of how cruel society treats poor human beings who have been victims of the loneliness of Sathyan's homicide for hundreds of years.

A calmer or softer emotion is more calming to the mind than an emotional expression. It brings relief, both in literature and in life. This principle is exemplified. K.R. Meera's short story Mohamanja.

The main theme of the story is the yellowish desire as the name suggests. Ave Maria is the life of Mariakutty, the wife of a communist who longed for a time when no one was hungry and everyone was happy.

The nerve of memory is the story that tells the story of a woman who is trapped in a family that is repeated in the new generation. The story of the carpenter of Machakatte proves that a two - thousand - year - old tradition does not require a green card or a visa to seek heirs. Women's issues are the main focus of Meera's story.

In each of Meera's collections, the narrator recreates her language, awareness and approach. Each of their stories is linguistically and sculpturally unique and exists in a different world. Facing the preattilerppetunna job in Antony and his grandmother's memories of enchantment and female, vanitapisacumayi peace with the kattannarum, homosexuality sankatannalil engaged geapalakrsnapillayum, son, mother and Sreekumary the garbhaphanrasi from the fantasy packend_link Socialist mariyakkuttiyum im'maluvelum, criminal Satyan, hundreds artist faint went to his girlfriend, is a couple of Goya's unfinished malikayilalla akhyannalute mirror, reflecting each other, svatantrabhramanapathannalil Although the author and the pen are the same in different rotating imaginations, the signatures are changing. This impersonation of the writer is one of his / her facial expressions. The story of Meera's Sologoyo is one of the best because it is enough to become the emancipatory symbol of today's Malayalam story. Sologoyo is the latest and most powerful sign of how the story can emerge from the wasted Malayalam anima and the compelling gestures of Malayalam. History, biography and facts take on wonderful forms and meanings in the magical light of the imagination. It is to be hoped that the unconditional personality of Meera's stories, which subverts the very nature of Malayalam storytelling, points to the next liberation of the story and Malayalam writing itself.

But there are peculiarities to the approach that touch all of these stories. They are born out of the writer's basic attitude towards language and life. Humor and irony are important. Shining through all the humor is the willingness to read life from completely unexpected angles without conservative muscle twitches. At the same time, contemporary and historical intelligence operates within humor. Humor is rare in Malayalam writers, both men and women in general. Irony exhibits a contradiction between history, contemporaneity, and traditional judgments. It can mark even the most complex tragedies with its subdued tones, and Meera's writing cleverly embodies humor and irony. The core of the resistance contained in these stories is not only in the case of patriarchal theology, but also in the case of a conscious young woman who lives and works in Kerala, where conservatism and traditionalism are prevalent at various levels of social life. The clever and subtle defense in Meera's stories is not the woman's complaints. It is a brilliant reconstruction of the condition of the woman. If these stories had become a definite tool or tool of feminism, they would have been trapped within those limitations. Rather, that awareness flies as part of our aesthetics and rebellion.

There may be a tendency to view Meera's story world with the constant prejudice of being a woman. That is the threat or challenge that every writer faces. The fact is that Meera's stories are in the field of best writing in Malayalam beyond gender. We do not call the stories of Basheer or Anand the stories of men. Because in the male-dominated world of Malayalees, men do not need signposts, only women. Meera was able to stand beyond the pointers.

Meera's writing contains the defenses that a woman has to accept in particular but ultimately express it. That is how the revolts against tradition, linguistic and humanistic clichés, and the orthodoxy, which are the defenses that make up all good writing, are effectively subverted by modernity. It will not be through revolutionary slogans, names or ideological propaganda. The author survives the stagnation of art and society through subtle, often subtle, subversion of language, emotion, relationship definitions, and narrative habits.

If not, why write? If postmodernism is possible in Malayalam literature, which emerges from a sadly conservative and reactionary society, it will only be this coup. But many of the postmodernities we see in Malayalam today are at the level of crying out that the world is coming in the throes of tradition. Meera subtly and elegantly subverts the traditional female and male characters.

Part of this is the ability to turn tradition into a hoop without stepping on it and trampling on the foot. Only then can tradition become energy. Tradition does not resonate in Meera's stories. Is echoed. Sex is an area that scares many of the mainstream writers. The ink on their pens dries up before that basic life reality. In her stories, Meera confronts sexuality with passion, panic and humor. The mainstream literary tradition has replaced romance and cliché-rich romance. Meera is able to uphold that tradition beautifully. The fact that Meera writes prose that is simple and straightforward makes those who firmly believe in the personality of the prose happy. Prose poetry is a habit in stories and novels not only for our traditional moderns but also for many postmodernists. There are those among us who have the habit of enjoying that good prose should be like verse. Awesome language. Deep Emotion These are all features of Meera's stories. Meera's works give a new experience of reading.

It was a time when it opened up a vast universe of female writing, a universe of boundless but vast life, the collapse of great narratives, celebrating postmodernism. Short stories sought readers at a time when postmodern conceptions of literature and art were influencing readers and writers. K.R. Although Meera's works are small in size, the life they express is deep and wide

REFERENCE

- **EZUTHINTE LOKAM K.R MEERA**