

**AN INDIAN AUTHOR, K. R. MEERA WHO WRITES IN MALAYALAM****J. Pavani**Ch.S.D.St theresawomen's college  
Pavanii0495@gmail.com**Abstract:**

*Her accounts and novellas in Malayalam convey the characteristics of the battle to break free from scholarly convention and male centric society. In the meantime, the voice is new, insightful and delicate, with a pinch of weakness. K.R. Meera has split far from the customary Malayalam artistic group to locate a unique voice. For the Sahitya Akademi victor, who rose to popularity with her work, Hangwoman, composing is a definitive demonstration of disobedience. The creator thinks about her own adventure and art in an email meet.*

**Introduction**

K. R. Meera (brought into the world 19 February 1970) is an Indian writer, who writes in Malayalam. She was conceived in Sasthamkotta, Kollam region in Kerala. She functioned as a writer in Malayala Manorama yet later surrendered to focus more on composing. She began composing fiction in 2001 and her first short story gathering Ormayude Njarambu was distributed in 2002. From that point forward she has distributed five accumulations of short stories, two novellas, five books and two youngsters' books. She won the Kerala Sahitya Akademi Award in 2009 for her short-story, Ave Maria. Her tale Aarachaar (2012) is generally viewed as a standout amongst the best abstract works delivered in Malayalam language. It got a few honors including the Kerala Sahitya Akademi Award (2013), Odakkuzhal Award (2013), Vayalar Award (2014) and Kendra Sahitya Akademi Award (2015). It was additionally shortlisted for the 2016 DSC Prize for South Asian Literature.

**MEERAYUDE NOVELLAKAL**

This digital book is from DC Books, the main distributor of books in Malayalam. DC Books' inventory principally incorporates books in Malayalam writing, and furthermore youngsters' writing, verse, reference, life story, self improvement, yoga, the executives titles, and outside interpretations.

**AARACHAR**

K R Meera recounts to the tale of such a girl. Executioner is a story dependent on the Indian culture of standing and religion. The story delineated in Kolkata describes about a family's way of life and calling of "killer" which was being performed by men from decades. Chetna that is the thing that the hero of the story called as dad was a killer a calling acquired by him. Be that as it may, today there is nobody to acquire this calling... Will a young lady Chetna have the option to acquire her family calling of Execution? The book "|Aarachar|Aarachar- -

**THE POISON OF LOVE**

At the point when Tulsi initially meets Madhav, she is irreversibly attracted to his etched great looks and appeal. Albeit careful about his numerous dalliances and the string of broken hearts left afterward, she is astonished by the serious want that Madhav stimulates in her. Also, a little while later, she neglects her family, her planned vocation, her life partner—just for the love of this questionable man. However, love can resemble poison. What's more, nothing can get ready Tulsi for the grief and selling out that lie ahead. A long time later, Tulsi departs to the antiquated city of Vrindavan, looking for reclamation in the midst of the cries and petitions of its anguished widows. In any case, when her past gets up to speed with her, old injuries reemerge with emotional outcomes. By turns savage and delicate, *The Poison of Love* is a hypnotizing story of affection and penance, agony and retaliation, affirming K.R. Meera as a standout amongst our most courageous and achieved journalists.

**SOORYANE ANINJA ORU STHREE**

At the point when a companion talented this book, much to my dismay I would turn out to be so connected to the lead character in this book - Jezabel. The development of Jezabel from a timid and studious young lady into a lady who at last starts to trust that she can't live by the standards of the world is the thing that structures the core of the story. The battles that a marriage carries her and her steady trysts with her dad in-law until she choose to battle back 2 years after the fact shapes the primary half. At that point there are episodes that occur in her life that flips around her reality. Jezabel is then left with a decision to safeguard her convictions and her privilege or do what the general public backers - endure peacefully in light of the fact that after all she is hitched. Yet, happens when she chooses to conflict with the general public and battle her case in a court? The whole story is an impression of her past while she faces inquiries in a court during her separation hearing. The story streams easily and has a few scriptural references all through the book. K.R Meera has by and by demonstrated her flawless style of composing with characters that consume into your spirit and leaves you thinking about after every part whether Jezabel would at long last be freed. An incredible read for all ladies

**HANGWOMAN**

Malayalam tale, *Aarachaar*, composed by K R Meera. The plot follows the grim existences of the main group of executioners in Kolkata. Set in Chitpur, Kolkata, the novel rotates around twenty two-year old Chetna. The Grddha Mullick family follows its history back to four hundred Hangwoman: *Everyone Loves A Good Hanging* is an interpretation by J Devika of a years prior to Christ. They have been observers to hangings that have changed the course of history and they want to entertain others with their stories of executioners and hangings. In the present day, the perusers meet Chetna, who subsequent to helping her dad, Phanibhushan, succeeds him in conveying the custom of the family. She turns into the primary lady killer in India. Eclipsed by a



commanding dad and a hostage of her mercilessly manipulative sweetheart, she discovers her actual, charming self when pushed under the cruel open eye. As situations develop she is constrained into a circumstance where she would need to balance an individual from her very own family. *Hangwoman: Everyone Loves A Good Hanging* was distributed by Penguin Books Limited in 2014. This transitioning novel has 448 pages and is accessible in hardcover. J Devika has completed a fine employment of making an interpretation of this Malayalam epic into English.

### **THE UNSEEING IDOL OF LIGHT**

One portentous day, Deepti evaporates bafflingly. Puzzled by her vanishing and overwhelmed by distress, Prakash, her significant other, loses his visual perception. For Prakash, the mystifying loss of his better half is doubly agonizing on the grounds that she was pregnant with their tyke. What's more, no measure of relief can bring him comfort in the years that result. Into this void advances Rajani, a lady with a tormented past. Notwithstanding her underlying contempt of Prakash, she consistently winds up attracted to him. Furthermore, in spite of the fact that an extreme want unites them, Prakash is unfit to give Rajani the adoration she needs similarly as he is weak to disperse the brilliant memory of Deepti. In any case, where will this grave fixation lead? *The Unseeing Idol of Light* is an unpleasant story that investigates love and misfortune, visual deficiency and sight, fixation and enduring and the impactful interconnections between them.

### **Conclusion**

As a writer I was entertained by the amazingness and unusualness of reality. A story will stand the trial of time just when it is believable. Also, for an a story to be believable, you need to make a trustworthy domain. Authentic accuracy or even the impression of likelihood is the easy method to construct the establishment of believability on which you can raise any number of anecdotal stories. The male centric condition is genuine not just for Malayalam or the South Indian dialects, yet for every single Indian language. Nonetheless, it is more mentally forceful in Malayalam in light of the fact that in Kerala, a large portion of us ladies resemble feathered creatures in a confine, who understand that there is a sky outside. We, the Malayali ladies, are more engaged than men of particular age bunches as far as data and instinctive information. There are just two different ways to take them on — be totally dutiful or totally insubordinate.

### **Reference**

1. <https://www.goodreads.com/book/show/34748164-meerayude-novellakal>
2. <https://www.amazon.in/Aarachar-K-R-Meera/dp/812643936X>
3. <https://www.amazon.in/Poison-Love-K-R-Meera/dp/0670089397>
4. <https://www.goodreads.com/book/show/40301280-sooryane-aninja-oru-sthree>
5. <https://www.amazon.in/Hangwoman-Everyone-Loves-Good-Hanging/dp/0670086541>



6. <https://www.amazon.in/Unseeing-Idol-Light-K-R-Meera/dp/0670089389>
7. <https://www.thehindu.com/lit-for-life/kr-meera-author-of-hangwoman-has-broken-away-from-the-traditional-malayalam-literary-canon/article22373794.ece>