



The Contributions of Indian women writers in Indian Literature

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ABSTRACT: The Indian women writers have always expressed their opinion and agony through their writings at all times. Patriarchy and imperialism have exerted dominance over the subsidiary women, so it was important to come out to the front position and expose the undue cruelty be held on them by men. It was necessary for the women to oppose this male dominance over them. Indian women writers portray the injustice, the suffering and the misery they received in a male dominated society. In this man centric world they are trying to bring out the feminine individuality through their works. Though the Indian women writers try to depict the women as strong and focused in their vision to succeed in lives, they were, however, abled to succeed in their lives only in the space fixed to them by the men.

Indian women writers never attempted to take up any masculine roles to achieve themselves as equal as men, but through their writings they came across all the barriers of class, gender and space boundaries. Through their works the Indian women writers aim to project women's responses to gender questions. However, they tried to depict the fact that writings of women need not be differentiated by language or location.

KEYWORDS: Male dominated society, agony, feminine sensibility, discrimination, identity.

I. INTRODUCTION

Majority of Indian women are still not aware of their rights, not provided with facilities and opportunities to exercise them though perpetual efforts are made in the awakening and liberation of their rights. History has proved that an Indian woman is capable of becoming a leader, good in the management, a wonderful organizer, and a tough fighter. It's the society that compressed her aspiration. Women are essentially artistic in nature. The assistance of Indian Women writers is valued in all literary categories. Their writing brings out that support for autonomy and to break all those domineering forces. They have depicted the life woman who is fascinated between their own aspiration and the constricting forces of patriarchy. Women find literature the most expressive form of art, which is true to women's experience. Women's writing falls as a separate category, which articulates the gender specific concerns of women – feminist viewpoint.

There are many Indian women writers both novelists and poets. The Indian women writers like Shashi Desh Pande, Nayanthara Seghal, Arundathi Roy, and Kamala Markandaya articulated the role and situation of women through their writings in English. They have expressed the real oppression and fight of women to achieve gender equality. Jhabvala and Anita Desai are late immigrants while others, like Jhumpa Lahiri belong to the second generation of abroad Indians.

Writers like Jumpha Lahari,, Kiran Desai, and Arundhati Roy too have written novels of Magic Realism, Social Realism and Regional fiction, and benefited from the increasing attention that this fiction has received National and International awards. They have gone deep into human relationships, since the present problem is closely concerned with mind and heart and the campaign is against age-old recognized systems. In order to make the process of changes smooth and really meaningful, women writers have taken upon themselves this great task.

Away from this line of writing the lives of women, the most successful of the Indian women writers is Jhumpa Lahiri who created the difference among all the Indian women writers. She is a stunning teller of tales with a distinguishing voice. She is different from other Indian writers writing in English. Most of the first generation writers of Indian fiction are born and brought up in India. But Jhumpa Lahiri's association with India is through her parents and grandparents. The writer resides outside comments confidently on economic, social and political scenarios and may appear very often exaggerating or considerate. However, Lahiri is truthful and genuine to her experiences. Writers like Shashi Desh Pande, Nayanthara Seghal, Arundathi Roy, and Kamala Markandaya articulated the role and situation of women through their writings in English. They have expressed the real tyranny and fight of women to achieve gender equality.

Anitha Desai is the author, best known for her contemporary women writings. Of all the contemporary novelists, she is unquestionably the most popular and powerful novelist. She has made praiseworthy contributions to Indian English fiction. She is a novelist of urban milieu and is a fine mixture of Indian European and American sensibility. She is essentially a psychological novelist. She claims that her novels are not a manifestation of Indian society or nature. She does not reflect on social issues in her works like Mulk Raj Anand. She sees social realities from a psychological point of view and does not look at them as a social intimate expression of the inner world of her characters.. Her last novel Baumgartner's Bombay, written at Griton College, Cambridge, was published in 1988. In the nineties, she had not published any novels. Thus, she has double sensibility, which gives her novels an objective effect. She however travelled widely in almost all the parts of India and her experience of different sorts of people and places have enhanced her writing.

The novelist with the most sustained achievement is Shashi Deshpande who is labeled as feminist novelist succeeded in portraying the plight of a successful educated woman and problems of being a woman. She has written eight novels, six collections of short stories, and four children's books. Her popular novel *The Dark Holds No Terror* (1980) depicted the life of a woman who marries a doctor and becomes the victim of brutalization. It is a story of bravery and determination that she developed from within herself to break loose of society's traditional norms to gain her individualism and freedom. She has achieved a tremendous amount of fame through her writings. She depicts the Indian middle class mind set in all her novels. Her protagonist emerges from cultural rootedness in middle class Indian Society. Deshpande generally has the heroine as the narrator and employs a kind of stream - of - consciousness technique. In another novel *Roots & Shadows* (1983), we are introduced to another defiant woman who refuses to accept customary family life and escapes to the city to work. She later marries a man of her own choice. As time goes by, she realizes that life in the city is no different from the village. Almost all her novels deal with a crisis in the heroines' existence. Her work is women-oriented, but it would not be correct to term her a feminist, as she consistently rebates with the feminist identity. She simply portrays, in depth, the meaning of being women in modern India.

Gita Mehta is yet another female writer who proclaimed about the troubles of the modern immigrant women with sublime standards. She wrote *Snakes and Ladders* and *Glimpses of Modern India* in 1997. It has become the most widely read book particularly by those not familiar with India. In an interview, she said that her intent was "to make modern India accessible to westerners and to a whole generation who have no idea what happened before they were born" (24) (An Interview with C.J.S.Wallia). Gita Mehta's first novel is *Raj* (1989) which is a very influential and informative readable novel. It is considered to be one of the great historical novels of our time. *Raj* is the story of Maharani Jaya Singh, as well as the drama of India's fight for Independence. However, Mehta's unique nature is to collect the richness of living is this uncommonness of perspective that gives her a sharp capability to describe her idea for India by her novels.

Arundhati Roy is the celebrity among the contemporary women writers. She is one of the women writers who wrote about the plights of the browbeaten and the repression of women in a male dominated world and the power of Marxism on the lives of the downtrodden. When women writers maintained their qualms in offering a serious assessment of Indian politics, Arundhati Roy emerged as a bonfire to guide the Indian women writers. She has received an overwhelming reception with *The God of small things* (1997), which has put her in the vanguard of all the other writers. Her success with just the publication of her single book has already positioned her on equal terms with Salman Rushdie and others. Moreover, She has surpassed even Vikram Seth's *A Suitable Boy*. The characters are entirely unreal, with no factual correspondence to real life characters. Arundhati Roy mentions the Veteran Marxist E.M.S Namboodiripad by name, but proceeds to invent fictions about him, which led to widespread protests in Kerala, the state where he headed the first elected communist Government in world history. It is also a wide-ranging protest novel, which describes violence against the powerless, children, women and untouchables. She is the only novelist, who, being an activist, is constantly writing about social problems. Her monograph, *The Greater Common Good* (1999) reveals the truth about the Narmada Project. The book also shows her talent as an playwright and social reformer. She is the winner of the Booker Prize as well as the Sidney Peace Prize.

Nayanthara Sehgal is another novelist who portrayed the image of women who suffered due to the sexist bias in the patriarchal world. Through her writings she envisions a world which is based on parity and the merits of women to be uniformly appreciated as that of men. Her Novel presents the image of Indian independence. Women are the principal characters in her novels. She remarks on the liberty of females. Her feminist tone of voice is strong and louder which is the result of her unhappy nuptial life. Sehgal's woman from *A Time to be Happy* (1957) to *Mistaken Identity* (1988) is all about the journey of women's struggle towards self-discovery. Nayanthara Sehgal's last novel *Plans for Departure* got her the Sahitya Academy Award.

Kamala Markandaya's *Nectar in a Sieve* (1954), projects women's matters and problems very densely. She explores and interprets the poignant reactions and pious responses of the women and their dilemma with compassionate indulgent and shows that women are not lesser than human; rather they are sometimes more distinguished than men due to their greater human qualities, individuality and creativity. They suffer bravely, though they are strong willed. She describes that an Indian woman has to features between practice and modernity. Kamala Markandaya's main focal point, which she successfully presents, is the predicament of women in these situations. Her *Rukmani*, no doubt, may be a victory of the strength of tradition.

The predominance of writings by Indian women writers portrays the sufferings of the upset homemakers and questions of the well-known old patriarchal dominion. Anita Desai, Shashi Deshpande, Arundhati Roy represent their heroines defying patriarchal philosophy and they possess their own uniqueness and individuality. They want to show the way they lead their life autonomously. They are daring, strong and independent human beings. They want to live without restraint and abundant. With the help of their novels these female writers attempt to deal with the systems that dominate and overpower women.

II. CONCLUSION

Indian women writers in English have made a great contribution in the world of literature. Women's writing of all kinds is well thought-out to be important as that of men. Indian women writers in English who replicate the fact of Indian realism. It has come of era in terms of excellence and diversity. So the praise goes to women novelists whose role counts a lot in the writing and publishing of novels. They try wide-ranging themes, techniques or styles, raise issues of social order, class, gender, uniqueness and individuality. They bear numerous responsibilities in the world of literature. They perform with commendable assurance as the anthropologists, sociologists, novelists, essayists, travel writers, teachers and slip into worldwide task for establishing peace as the ambassadors. So the contribution of Indian women writers to Indian novels in English is incredible. They are the intermediaries who reflect the hub social and political problems. They also have become the only negotiators to reconcile the core social and cultural problems of India and other colonized nations. All their main works have enjoyed enormous academic awareness across the globe and which have invited and produced a great amount of literary criticism especially on feminism. Their writings have excelled in the global fictional field and their writings have established much academic consideration.

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