

“THE ROLE OF INDIAN WOMEN WRITERS EMPOWERING THEIR RIGHTS”

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Abstract

This article analyzed Indian Women writing in English is being renowned as major contemporary current in English language- Literature. The like of Salman Rushdie, Amitav Gosh and Anita Desai have won worldwide acclaim for the excellence of their writing and their creative use of English. These consist of the role of English as global lingua franca: the position of English in India. The Indian writers in English are writing, not in their resident language but in a next language, and the consequential trans cultural character of their texts. 3.1. Conventional and Modern Indian English writing Traditionally, the work of Indian Women Writers has been undervalue due to patriarchal assumptions about the superior worth of male experience. The factors contributing to this intolerance is the fact that the majority of these women writers have observed no familial space. The Indian women's perception of their aspirations and prospect are within the construction of Indian social and moral commitment. Indian Women Writers in English are victims of a second prejudice vis-a-vis their regional counterpart's. Proficiency in English is available only to writers of the intelligent, affluent and educated classes. Writer's works are often therefore, belong to high social strata and cut off from the reality of Indian life. As, Chaman Nahal writes about feminism in India: “Both the knowledge of woman's position in society as one of shortcoming or in majority compared with that of man and also a desire to remove those is advantages.” 1 3 2 the majority of novels written by Indian women writers depict the psychological sufferings of the frustrated homemakers.

Keywords: Women, empowerment, writing, English, knowledge, contributing.

INTRODUCTION

Indian Women writing in English is being renowned as major contemporary current in English language- Literature. The like of **Salman Rushdie, Amitav Gosh** and **Anita Desai** have won worldwide acclaim for the excellence of their writing and their creative use of English. **Chaman Nahal** writes about feminism in India: “**Both the knowledge of woman’s position in society as one of shortcoming or in majority compared with that of man and also a desire to remove those is advantages.**” the majority of novels written by Indian women writers depict the psychological sufferings of the frustrated homemakers. This subject matter is often considered superficial compared to the depiction of the replaced and oppressed lives of women. Indian writing in English is now gaining ground rapidly. **Kamla Markandaya, Nayantara Sahgal, Anita Desai, Geetha Hariharan, Shashi Deshpande, Kiran Desai and Manju Kapur** and many more have missed an ineradicable impress on the readers of Indian fiction in English. A major growth in modern Indian literature is the growth of a feminist or women centered move toward, that seek to project and interpret experience, from the point of a feminine awareness and responsiveness., " we call a women's point of view on outlook sufficiently distinct to be recognizable through the countries.". The theme is from childhood to womanhood-developed society respecting women in general. **Santha Rama Rau's' Remember for the House,' (1956), Ruth Prawar Jhabvala's first novel 'To whom she will', 1955 and her later novel 'Heat and Dust' (1975)', Kamla Markandya's 'Two Virgins' (1994), Rama Mehta's 'Inside the Haveli' (1977), and Gaeta Hariharan 'The Thousand Faces of Night (1992)'. The representation of women in imaginary tale has undergone a change during the last four decades. Women writers have stirred away From conventional portrayal of enduring self- 3 sacrifice women, towards conflicts, female characters piercing for self; no longer characterized and distinct simply in terms of their fatality condition..**

Shashi Deshpandeis :The second daughter of the famous Kannada dramatist in Karnataka and Sanskrit Scholar **Shriranga**. She did a graduation day in reporting at the Bharatiya Vidya Bhawan, Mumbai and worked for a combine of months as a journalist for the magazine 'On Looker'. Her first novel 'The Dark Holds No Terror' was in printed in June 1999. She is a conqueror of the **Sahitya Akadami** award, for her tale '**That long silence**'. Her third famous novel is '**Roots and Shadows**'. She has humdrum impartially a new female face with prejudiced experiences with a geocentric apparition. She reflect on the tribulations and concerns of the center division Indian women. Her writings are entrenched in the traditions in which she lives. Her remarks are insightful to the frequent everyday events and experiences and give an artistic expression to impressive that is simple and ordinary. Her feminism is mainly Indian in the brains that it is borne out of the dilemma of Indian women placed between contradictory identities.. Deshpande brings Rushdie's novel out from lamentation New York City to a calm and mediating Karnataka and his hills in the gaps a booklover strength include had left craves for. The essential theme in Shashi Deshpande's novels is human being relations specially the ones that exist amid priest and daughter, husband and wife, between mother and daughter. In all relationships, the women reside in the innermost stage and appreciably, the recitation shifts through her feminine realization. In her novels, three types of anguish women typeset reoccur with slight changes. The first type belongs to the protagonist's mother or the mother shape, the traditional woman, who believes that her consign is with her husband and family. The second type of woman is bolder more self- dependent and disobedient.

Manju Kapur's writings: The other, famous novelist beneath the study is Manju Kapur: a professor of English at Miranda House in Delhi. Her first Novel 'Difficult Daughters' conventional the Common Wealth Award for the Eurasian region. Her novel 'A married woman' is a seductive story of a adore at a instance of political and religious turmoil, and is told with empathy and cleverness.' A wedded woman' is the story of an performer whose canvas challenges the constraint of center class continuation.

Arundhati Roy's : Writings The other famous and renowned novelist under the study is Arundhati Roy, born in 1961 in Bengal. Arundhati grew up in Kerala; she skilled herself as a designer at the Delhi school of structural design but discarded it in stuck between. She believes that, "A feminist is a woman who negotiates herself into a position where she has choices." The International community knows Arundhati Roy as an artist with her unveiling novel. 'The God of small things' won Britain's premier Booker prize, the Booker McConnell in 1997. Arundhati has never admitted that she is a feminist but 'The God of Small Things', reveals at many places her feminist stance and her central character stand for feminine emotional response.

Anita Desai's Writings Anita Desai : The other great novelist of the Indian English fiction was born in 1937. Anita Desai is unquestionably one of the celebrated Indian - English fiction writers. Anita Desai's women characters in her novels rebel against patriarchal community in order to explore their own potential or to live on their own terms, regardless of the consequences that such a rebellion may have on their lives.. Desai's women, thus, want freedom within the community of men and women, as it is the only way that will succeed in fulfilling them. In fact, Desai's model of an emancipated woman, **Bimala** in the novel *Clear Light Of Day*, is an unmarried woman. Her married women characters like Maya in *Cry, a Peacock*, Monisha in *The City*, Nanda in *Fire in the Mountain*, and Sita in *Where Shall We Go This Summer?* become depressed, violent or self-destructive. They either lose their sanity or kill others, or they kill or destroy themselves. **The Second Sex**, where she asserts that, "Ceases to be a parasite, the classification based on her confidence disintegrates; between her and the creation there is no longer any need for a masculine mediator." Anita Desai's first novel, '**Cry, The Peacock**' is worried with its lead character Maya's psychosomatic problems. As a youthful responsive woman, Maya aspires to love and to live.

Ashapura Devi's : Popular women writer, Ashapura Devi. She has focus on the revival of a reformed traditional womanhood that would accommodate women's need

for self-expression. Like Desai and Bhandari, she considers instruction of women to be of greatest importance. In her **Trilogy, 'Pratham Pratishruti', Subarnalata and Bakul Katha**. Ashapura Devi traces the progression of the feminist movement from colonial to postcolonial periods in India. She finds that the contemporary, educated and economically independent women, like Bakul in Bakul Katha, the last part of her trilogy, have become more self-centred than, the women of earlier generations, like Satyavati and Subarnalata in Pratham Pratishruti and Subarnalata respectively. Ashapura Devi advocates a re-vision of traditional community where the relations between men and women and between older and younger women are not based on the subservience of one to the other, but where women enjoy the same rights and privileges as men in an affirmation of human values.

Ismat Chugtai's : The other prominent writer attracts our attention with her novel '**The Hearts Breaks Free**', brings the story of oppressed people like Bua. Here, Chugtai shows the youthful, vital, nonchalant and exuberant Bua is in trouble, physically and in spirit, when she submits to the so-called reforming control of the traditional family.

Chhaya Dattar and Popati Hiranandani :Try to create self-authenticating philosophical spaces that unshackle by disconnecting their women typescript commencing their patriarchal constructed social ties. Chhaya Dattar, in her autobiographical story '**In Search of me**', describes her experiences as a social worker in the tribal world. While recording, the unionized activities of the farm labours, who are mostly, women. These women are cut off temporarily from her own feminist problems.

Bharti Mukherjee, The other post- colonial writer was born on July 27, 1940 at Calcutta she has done her M.A. Mukherjee's works focusses on the phenomenon of migration, the status of new immigrants and the feeling of alienation often experienced by expectation as well as an Indian women and their struggle. Her important works are '**The Tiger's Daughter 1972**' and '**Days and Nights**'. The Tiger's Daughter is a story about a young girl named 'Tara' who ventures back to India after many years of being away to

return to poverty and turmoil. The second phase of her writing encompasses works such as 'Wife', 'An invisible woman' (Essay), '**The Sorrow and the Terror**'. In 'Wife', (1975) Mukherjee writes about a woman named Simple who has been suppressed by such man and attempts to be the ideal Bengali wife. Out of fear and personal inability. She murders her husband and eventually commits suicide.

Kamala Markandya's writings Another renowned novelist of the modern Indian fiction is Kamala Markandaya born in 1924- A Silence of Desire (1961), Possession (1963), A handful of Rice (1966), The nowhere man (1972), The Rising (1973), The Golden Honey Comb (1977) and Pleasure City (1982). Kamala's 'Nectar in a Sieve' is about a strong hero, character by the name of Rukmani. As she narrates her story, the readers are involved in her pain. Losing sons and seeing her daughter become a prostitute, Rukmani still stands strong.

Nayantara Sahgal : was born in 1927 and is an Indian writer in English. Her fiction deals with India's elite responding to the crises engendered by political change. She was the first female Indo-Asian writer to receive wide recognition. Her main works are: 1) **Prison and chocolate cake 1954** 2) **This time of morning, 1965** 3) **Storm in Chandigarh, 1969** 4) **The day in shadow, 1971** 5) **Rich like us, 1988** 6) **Lesser breeds, 2003**

Conclusion :The above study shows that women writers have gone up from difficult to tribal and rural areas too, but all of them have expressed their concern for women and their problems. The variety of subjects, they have touched upon is a great contribution in creating 16 awareness for the modern women all over the globe. The variety of subjects handled by them considering Indian environment needs an appreciation. Some of the writers have not claimed that they belong to feminist's movement yet their writings suggest that their inner spirit and feelings are for the welfare of the women only.

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