



THE IMPORTANCE OF INDIAN WOMEN WRITERS TO WORLD LITERATURE

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ABSTRACT:

There are two primary reasons why Indian women authors who communicated their ideas and anguish via their works throughout the Postcolonial period were successful. The first point to make is that both patriarchy and imperialism may be viewed to exercise distinct types of dominance over people who are submissive to them. The experiences of women living under patriarchal influence needed to be brought to the forefront so that males might be exposed for the excessive brutality they were subjected to by their husbands and fathers. It was vital for the women to stand up to male authority over them in order for them to be heard. We can see that women have maintained their ability to establish the boundaries of their communities, classes, and races. Through their artwork, they attempted to communicate their misery and unhappiness with the male-dominated society they lived in. Despite the fact that Indian women authors strive to portray women as powerful and focused in their vision in order to thrive in life, women were most successful in their lives when they were given the room to do so by their male counterparts. The Indian women authors, on the other hand, have attempted to establish their authority in a male-dominated setting to the extent that it is feasible for them to do so. They are fully aware that it is a tough road to go, as the women have had to break through years of male supremacy, taboos, and ideas that have strongly permeated society. Furthermore, opponents contended that colonialism functioned in a completely different way for women than it did for males. Due to the fact that women are exposed to both general prejudices as colonial toys of subjects and special discrimination as women addressed as "double colonisation," the situation is dire.

Keywords: *Agony, dissatisfaction, toys, Male dominated society, discrimination.*

INTRODUCTION:

The United States and Britain are home to a critical number of Indian ladies creators who are additionally writers and authors. Others, as Jhumpa Lahiri, are important for the second era of Indians to be brought into the world beyond the country, while others, like Jhabvala and Anita Desai, are late foreigners. Most of creators who have invested energy in India as ostracizes have an unfortunate comprehension of the real factors of life in present day India and tend to reconsider the country through a crystal of nostalgic yearning. Their most achieved works are worried about the Indian foreigners since this is the fragment of society that they have individual involvement in. The most established creators are Sunithi Nam Joshi, Chitra Benerji, Divakarvas, and Bharathi Mukherjee, along these lines it's a good idea that they are additionally the most useful.

Furthermore, writers like JumphaLahari, Manju Kapoor, Kiran Desai, and Arundhati Roy have composed books that fall into the classifications of enchantment authenticity, social authenticity, and territorial fiction. These creators have profited from the developing consideration that this kind of fiction has gotten from public and worldwide honor associations. They researched human communications since the recent concern is profoundly associated with the astuteness and the heart, and the mission is aimed at respected structures that have been set up for quite a while. Ladies creators have willingly volunteered to embrace this critical undertaking to guarantee that the course of change is both consistent and really significant.

Away from the class of expounding on the existences of ladies, the best of the Indian ladies writers is Jhumpa Lahiri, who is credited similar to the person who laid out a differentiation between every one of the other Indian ladies journalists. She has an exceptional and spellbinding way with words as a narrator. She stands apart among other Indian writers who write in English as a result of her extraordinary voice. Most of creators who have a place with the original of Indian writing were both brought up in India. The main ties that Jhumpa Lahiri needs to India are those that she has with her folks and grandparents. At minutes, she couldn't help suspecting that India was brimming

with supernatural occurrences, while at different times, it was by all accounts full with poor people. Furthermore, creators who dwell in different nations and comment without hesitation on the financial, social, and political reality might appear to be either exaggerating their case or neglecting to get a handle on it. Notwithstanding this, Lahari is direct and certifiable in her record of her encounters.

"Each visit was a close to home teeter-totter across landmasses and societies," expressed Lahiri of their movements (204). Lahiri was brought into the world in the United Kingdom however has Indian beginning. She moved to the United States. She does this intentionally to interest Western crowds by portraying the existences of Indian Americans. She additionally adds, "I figured out how to notice things as an untouchable but I knew that however unique as Calcutta seems to be from Rhode Island, I had a place there in some principal way." She is alluding to the way that she didn't feel like she had a place in the United States (The Times of India, 13 April 2000). This sensation of opportunity is one of the most invigorating parts of composing fiction for her, and she found some peace with her own authorial opportunity when she distributed her most memorable book, which was a compilation named *Interpreter of Maladies* (1999). This book is an assortment of brief tales that investigate various parts of one's personality. Her subsequent notable book, "The Namesake," which was distributed in 2003, is for the most part an account about individuals' lives in the United States. Be that as it may, as indicated by Lahiri, the original Namesake is about Indian foreigners and their posterity who have gotten comfortable the United States. For instance, despite the fact that she was brought into the world in the United States and her folks were brought into the world in another country, she actually feels like an untouchable as a result of her folks. Following the consummation of her Ph.D. in Renaissance learns at BostonUniversity, she expected to distribute a book about her family ancestry and foundation. Apparently "She is more American than her folks," and that "her characters move continually between two universes while courageously wrestling with this social relocation" (The Times of India, April 7, 2000).

Among every one of the ongoing ladies creators, Anitha Desai is by a wide margin the most notable. She is beyond a shadow of a doubt the most notable and compelling creator working today. Her prevalence and height can't be challenged. Her commitment to Indian English writing genuinely deserve acclaim for the work that she has done. She is a writer who expounds on metropolitan settings and consolidates Indian, European, and American sensibilities in a magnificent way. She is for the most part known for composing mental fiction. She keeps up with that neither the way of life nor individuals of India are reflected in her works in any capacity. As opposed to Mulk Raj Anand, she doesn't utilize her composition to think about cultural worries. She sees social real factors according to a mental point of view and doesn't view at them as a social personal appearance of the characters' internal universes. All things being equal, she sees social real factors according to a mental perspective. All of her pieces is a creepy examination concerning the internal operations of the mind. Her latest work, Baumgartner's Bombay, which she composed while going to Griton College at Cambridge, was delivered in 1988. In the ten years of the nineties, she yet had no books distributed. Because of the way that she has a double reasonableness, the books that she composes have an effect that is more goal. She did, be that as it may, travel widely over for all intents and purposes the entire of India, and the bits of knowledge she acquired from her collaborations with an expansive assortment of individuals and spots have added to the improvement of her work. Furthermore, the equivalent is valid for Nayantara Sahgal, who won the Sahitya Academy Award for her composition in the wake of getting acknowledgment for her book Plans for Departure, which was delivered at the turn of the ten years.

Shashi Desh Pande, who is known as a women's activist creator who prevailed with regards to conveying the difficulty of a knowledgeable lady as well as the challenges related with being a lady, is the author who has the most persistent achievement. She has composed an aggregate of sixteen works, including eight books, six assortments of brief tales, and four books for youngsters. Her top of the line book, "The Dark Holds No Terror," distributed in 1980, portrayed the existences of a woman specialist and afterward gets herself

the objective of his vicious way of behaving. It is an account about the dauntlessness and industriousness that she developed from inside herself to break liberated from the traditional guidelines that society maintained to procure her uniqueness and autonomy. Through her works, she has accumulated a tremendous measure of recognition and distinction. In every one of her works, she depicts the disposition of Indians who have a place with the working class. Her hero starts from a socially rootedness in the general public of the Indian working class. Desh Pande's accounts frequently have the courageous woman go about as the storyteller, and the writer utilizes a technique like continuous flow composing. In the book *Roots and Shadows* (1983), by similar writer, we are acquainted with another autonomous woman who challenges the standards of traditional day to day life by escaping to the enormous city to seek after her profession. She in the long run marries a person fitting her very own preference when she gets hitched. As additional time elapses, she arrives at the resolution that life in the city isn't exceptionally not quite the same as life in the village. A tough spot emerges for the hero in pretty much all of her books. Her work is centered around ladies, but it would be incorrect to allude to her as a women's activist since she consistently dismisses the women's activist mark. Her work is centered around ladies. She does just convey, exhaustively, being a lady in contemporary India.

There are an extraordinary number of creators and writers of Indian plummet who are situated in the United States and the United Kingdom. Some, like Jhabvala and Anita Desai, are instances of late foreigners, while others, like Jhumpa Lahiri, are instances of individuals from the second era of Indians living beyond India. Most of creators who have invested critical energy living beyond India have an unfortunate comprehension of the real factors of life in present day India and tend to reconsider the country through a crystal of nostalgic yearning. Their best works community on the Indian foreigners, a fragment of society that they are personally acquainted with from individual experience. These four ladies, Sunithi Nam Joshi, Chitra Benerji, Divakarvas, and Bharathi Mukherjee, are the most established and, subsequently, have delivered the most work.

Books of Magic Realism, Social Realism, and Regional Fiction have been written by writers like Jhumpa Lahiri, Manju Kapoor, Kiran Desai, and Arundhati Roy, every one of whom have profited from the developing consideration that these subgenres of fiction have gotten from both public and worldwide honor associations. They researched human communications since the recent concern is profoundly associated with both the head and the heart, and the campaign is coordinated against toppling well established laid out structures. Ladies creators have elected to take on this tremendous test to make the course of change more consistent and more critical.

Jhumpa Lahiri, who isn't known for expounding on the existences of ladies, is the best of the relative multitude of Indian ladies creators. She is the person who made a differentiation between every one of the other Indian ladies journalists. She has a spellbinding way with words and an extraordinary tone in her conveyance. She is unmistakable in contrast with other Indian writers who write in English. Most of Indian fiction's original creators were brought up in India. They composed solely in the Indian language. Notwithstanding, Jhumpa Lahiri has connections to India that go through her family, including her folks and grandparents. India would some of the time shift focus over to her as being brimming with supernatural occurrences, and different times as being full with poor people. Furthermore, creators who dwell in different nations and without hesitation comment on the financial, social, and political environment might emerge as either misrepresenting or understanding the circumstance. Lahiri, then again, is honest and certifiable in her record of her encounters.

"Every visit was an emotional seesaw across continents and cultures," Lahiri said of his experiences travelling (204). Lahiri is of Indian descent; however, she was born in the United Kingdom and later immigrated to the United States. She portrays the lives of Indian Americans on purpose so that her work may appeal to Western audiences. She also acknowledges, "I learnt to observe things as an outsider and yet I knew that as different as Calcutta is from Rhode Island, I belonged there in some fundamental way," but she believes she does not belong in the United States (The Times of India, 13 April 2000). This feeling of freedom is one of the most exhilarating aspects of writing fiction for

her, and she came to terms with her own authorial freedom when she published her first book, which was an anthology called *Interpreter of Maladies* (1999). This book is a collection of short stories that explore different aspects of one's identity. *The Namesake*, published in 2003, is her other well-known book and tells a narrative that is mostly set in the United States. However, according to Lahiri, the novel *Namesake* is about Indian immigrants living in the United States as well as their offspring. For example, despite the fact that she is far more American than her parents were, she still feels like an outsider as a result of her parents' upbringing. She intended to publish a book on her origins and origin when she graduated from Boston University with a Ph.D. in Renaissance studies. It would seem that "She is more American than her parents," and that "her characters move constantly between two worlds grappling bravely with this cultural displacement" (*The Times of India*, April 7, 2000).

Anitha Desai is often considered to be the most well-known of the modern woman authors. She is without a doubt the most well-known and influential of all of today's authors, which makes her the clear frontrunner for the title. Her work in Indian English literature is notable for the contribution she has made to the genre. She is an author who writes about urban settings and has a wonderful blend of Indian, European, and American sensibilities. To a large extent, she writes psychological thrillers. She asserts that her books do not represent the culture or personality of the Indian people in any way. She does not, like Mulk Raj Anand, use her writing to reflect on societal concerns. She looks at social realities from a psychological perspective, and she does not consider them to be an intimate or social depiction of the reality that her characters live in. She converts each of her works into a spooky investigation into the psyche of the audience. Her last work, *Baumgartner's Bombay*, was written at Griton College in Cambridge and published the same year. She did not have any novels published throughout the decade of the nineties. As a result, she has a dual perception, which lends an air of objectivity to her works. She did, however, travel extensively over practically the whole of India, and the experiences she had with a diverse range of people and locations have improved her work. In addition, this is also true of Nayantara Sahgal, who was awarded the Sahitya

Academy Award for her writing after the publication of her most recent book, *Plans for Departure*, at the turn of the decade.

The author with the greatest consistent accomplishment is Shashi Desh Pande. Shashi Desh Pande, who is known as a feminist novelist, was effective in expressing the hardship of a well educated woman as well as the difficulties associated with being a woman. She has written eight full-length novels, six collections of short tales, and four books for younger readers. Her best-selling book, "The Dark Holds No Terror," which was published in 1980, depicted the lives of a lady who gets married to a doctor and then ends up being abused by him. It is a narrative of strength and tenacity that she built from inside herself in order to break loose of society's conventional conventions in order to obtain her uniqueness and independence. This storey is told in the first person. Through her books, she has garnered a considerable degree of renown and success. In each of her works, she illustrates the mindset of the Indian middle class. Her protagonist originates from a culturally entrenched position in the middle class of Indian society. Desh Pande's stories often are told in a stream-of-consciousness fashion and feature the heroine in the role of the story's narrator. In the book *Roots & Shadows* (1983), we meet another independent woman who defies convention by fleeing to the big city in order to pursue her career instead of starting a family. In subsequent years, she tied the knot with a partner of her own choosing. She comes to the conclusion that life in the city is not all that unlike to life in the country as time goes on. Nearly every one of her books has a difficult situation that the protagonist must overcome. Her work focuses on women, but she has never identified as a feminist, thus it would be inaccurate to call her a feminist. Instead, she continually rejects the feminist label. She does it by depicting, in great detail, the significance of being a woman in contemporary India.

CONCLUSION:

In the scholarly scene of present day India, Indian ladies who write in English and who depict the real factors of Indian life are turning out to be more unmistakable. They are burdened with a lot of liability in the domain of composing. They complete their jobs as anthropologists, sociologists, authors,

writers, travel journalists, and instructors with magnificent effortlessness, and they additionally slide into the job of representatives, accepting the overall obligation for the foundation of harmony. They have succeeded past the post-provincial and postmodern scholarly standards laid out by people creators like as Salman Rushdie, Vikram Seth, Vikram Chandra, Sashi Tharoor, and Arundhati Roy, among others. These people have amassed critical assortments of work, which has drawn in the consideration of individuals from one side of the planet to the other. They have arisen as central parts in socio-scholarly ordinances. They have additionally turned into the sole middle people who can determine the essential social and social issues that plague India and different nations that were once colonized. Every one of their fundamental works have gotten a lot of scholastic consideration from one side of the planet to the other, and subsequently, they have been the subject of a huge amount of scholarly analysis, especially that which centers around women's liberation. They definitely stand out enough to be noticed of genuine scholastics and researchers, which is displayed in the size of their crowd as well as the strength of the basic recommendation. All of the postcolonial and postmodern quandaries are fought to display a serious level of reluctance, and these battles keep on researching the social, philosophical, and social challenges of assault and inappropriate behavior of guiltless ladies in the ebb and flow Indian culture. Their collections of work laid the preparation for the improvement of an analysis of women's liberation that is educated by patriotism. Their calculated, hypothetical, and text based investigations have investigated and deciphered the convoluted provincial and postcolonial settings. Their scholarly bits of knowledge. They have additionally settled an impossible to miss conundrum of perusing and appreciation by expressively answering the issues of physically irritated ladies in both post-provincial and postmodern issues of assault and double-dealing on the Indian ladies in the contemporary society. This conundrum has been laid out by the way that they have perused and valued the issues.

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