

Contribution Of Women Writers Of Indian Writing In English Since Post Independence Era

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Indian writers of English are broadly classified into two categories such as the pre-Independence writers and post-Independence writers. The Post-Independence writers manifest the Indian reality. The Post Independence writings have a deep insight on profound understanding and a basis of discussion. The writers of the post-Independence are more psychologically inclined and they more or less assess the socio-economic factors that have an impact on human behaviour.

Women Indian Writers such as Kamala Markandaya, Nayantara Sahgal, Ruth Praver Jhabvala, Anita Desai and Shashi Deshpande have significant place in the Indian English literature. The focus on human behavior against social and cultural aspects are the major concern among the Indian Writers in English such as Ruth Praver Jhabwala, Kamala Markandya, Kiran Desai who spent qualitative time in finding collective expectations, actions, and reactions among group of individuals. The Indian Women Writers in English incline to deal with human relationships and move on to explore their new ventures.

The Indian woman writers in English were and are the winners of prestigious literary awards and honours. Most of them are renowned for penning on the themes of love, family and child-care. They are pragmatic in the treatment of human behaviour and in particular for the women's quest for identity.

Anita Desai is one of the most prominent writers amongst many voices of the modern Indian English fiction. Anita Desai is renowned for writing short stories before stepping herself into writing novels. Many of her novels spoke about the tumbles of an individual in the Indian urban set up. The theme of her writings was centralized towards Human behavior. Her first novel, *Cry, the Peacock* (1963) is the depiction of the tragic breakdown of a young Indian woman character. *Voices in the City* (1965) has a satirical touch on the middle classes, with despotic parents. This novel is mainly a tragic examination of suffering of young intellectuals who are lost in the wilderness of contemporary India. Despondency, frustrations and failures of individuals do not give rise to the anarchy in human behaviour and relationships. As K.R.S. Iyengar has described it:

...the exploration of sensibility - the particular kind of Indian sensibility that is ill at ease among barbarians and the philistines, the anarchists and the amoralists (Iyengar 464-465).

Most of their writings of Post independence Indian women writers get centred round the women who are traditional in their way of living but modern in their outlook and who wish to retain their

individuality. There seems to be rigidity between awakenings of the individuals with that of the dominant conventional social system.

Kamala Markandaya in most of her works has written about the Social problems in the lives of middle class people. English writing in India such as *Nectar in a Sieve* (1954), *Some Inner Fury* (1955), *A Silence of Desire* (1960), *Possession* (1963), *A Handful of Rice* (1966) and *The Coffee Dams* (1969) brought Kamala Markandaya to the fore for her readers. Most of her themes revolve around love failure, realization of the self, socio-economic problems. All her themes are now becoming popular in the novels of the developed Countries.

Ruth Praver Jhabvala, a German born woman married an Indian Parsee Jhabvala, wrote her first novel on the refugees living in India. Her writings revolved around how the women overcome challenges in family life, social issues, personal relationship, and marital clash, thereby strive to attain self-fulfilment. Her popular writings are *To Whom She Will* (1955), *The Householder* (1960), *Esmond in India* (1958) and *A Backward Place* (1965). In most of her novels, she has dealt with the theme of life after arranged marriage in middle class families particularly living in Delhi during the Post Independence era. K. R. Srinivasa Iyengar rightly calls her novels, "exquisite comedies of urban middle class life in the nineteen-fifties and sixties" (Iyengar 453).

Shashi Deshpande is one other female keynote writer of Indian writing in English. Her writings are popular in few of the National magazines such as *Femina* and *Eve's weekly*, *The Illustrated Weekly of India* and *The Junior Statesman*. She effectively communicates about feminine sensibility. Her writings revolve around how woman maintains a balance between family and society. She offers varied interpretation of imperishable Indian values and on Indian cultural heritage. Few of her writings are *The Dark Holds No Terrors* (1980), *That Long Silence* (1988). She received the Sahitya Akademi Award and Nanjangud Thirumalamba Award from Government of India.

Nayantara Sahgal is also considered to be one of the followers of Ruth Praver Jhabvala. In her writings, she explores the various factors relating to marriages in India and she quotes many incidents related to Indians' Political affairs. Her writings revolve around feminism and how female characters opt to be true to themselves.

Shobha De, one of the fondest of writers has contributed her writings towards upper class society. She is a taboo for the upcoming women writers. She states as,

Nothing is that important to me career wise, there are no goals. I'm feverishly working towards, no ambition that I'm going to kill myself for. I'm doing what I enjoy and at this stage of my life it's what I want to do (De, www.rediff.com).

Arundhati Roy, a Booker Prize winner is the most prominent and exalted Indian woman writer and the screen playwright of the present time and social activist. Her first book *The God of Small Things* has won the Booker Prize in 1997. She was awarded Sydney Peace Prize in 2004. Her writings advocate on the social righteousness and economic justice for the oppressed minorities of the

Society. Arundhati Roy is sturdily associated with anti-globalization movement and is a critic of neo-imperialism.

Santha Rama Rao is a follower of Ruth Praver Jhabvala who recommends old standards of living. Her writings revolved around tragedy and heroism during the period of Indian Independence. This is as well represented in her writing *Remember the House* (1956).

Kiran Desai, daughter of a well acclaimed writer Anita Desai. Her first writing was *Hullabaloo in the Guava Orchard* (1998), she speaks about her first book as,

I think my first book was filled with all that I loved most about India and knew I was in the inevitable process of losing. It was also very much a book that came from the happiness of realizing how much I loved to write (Desai, www.bookbrowse.com).

She won the Booker prize in 2006 for her second novel *The Inheritance of Loss*. When speaking about the characters in *The Inheritance of Loss*, and of her own life, she says,

The characters of my story are entirely fictional, but these journeys (of her grandparents) as well as my own provided insight into what it means to travel between East and West and it is this I wanted to capture. The fact that I live this particular life is no accident. It was my inheritance (Desai, www.bookbrowse.com)

Kamala Das, an eminent Indian English poet and litterateur and also a leading Malayalam author from Kerala state, South India. Her writings speak about the open and honest treatment of female sexuality in her generation. She is renowned for many short stories written in Malayalam as well as many poems written in English. She is now acclaimed as one of the most formative influences on Indian English poetry.

Mahashweta Devi, a renowned Bengali writer. She hailed from a family of literary luminaries. She was a journalist and was a college lecturer. Her writings focus on the treatment imposed upon the tribal minorities by the government and the Upper class society. She was conferred The Jnanapith Award in 1996 which is the India's highest literary honor given for a lifetime's work and the Raman Magsaysay award in 1987 for her distinctive contribution to the literature.

Indira Goswami, a renowned Assamese Author and contemporary Indian literature and a social activist. She won the Jnanapith Award, India's highest literary honor given for a lifetime's work, in 2000. She was the winner of the Sahitya Akademi Award (1983) and Principal Prince Claus Laureate (2008). Her writings are known for her attempts to structure the social change that focus on women and various aspects of Assamese society. She refers herself as an observer of the peace process rather than as a mediator or initiator. Her most celebrated works are *Pages Stained with Blood* and *The Moth-Eaten Howdah of a Tusker*.

Sudha Murty is a Computer Scientist, an engineer, the Chairperson of the Infosys Foundation and a celebrated writer, working as a member of public healthcare initiatives of the Gates Foundation. She is the recipient of the R.K.Narayan's award for literary art and the Padmashri award in 2006. She contributes writings in both Kannada and in English. Almost all her works are translated into other languages too. Mrs. Sudha Murty's writings are noted by their simplicity, minute observations, and wide knowledge of human behaviour. She portrays vulnerability of her unsusceptible views on charity, kindness and fulfilment through her fictional narratives.

Manju Kapur, a middle class Indian writer wrote five novels on the developing new women in India. She portrays women as not silent and feeble ladies but as bold, candid, resolute and action oriented. Her first novel *Difficult Daughters* that dealt the lives of middle class women in Delhi is given the Commonwealth Writers prize for the best book. As Dr. Sharma remarks:

She wants her heroines not to be rubber dolls for others to move as they will. They nurture the desire of being independent and leading lives of their own (Sharma, www.literaryindia.com).

Chitra Banerjee Divakaruni is one of the Indian Diaspora writers. She advocates the principle of humanism. Few of her writings are *The Vine of Desire* (2002), *Queen of Dreams* (2003), *Sister of my Heart* (1999), *One Amazing Thing* (2009) and *The Mistress of Spices* (1997), *Oleander Girl* (2013) .

Jhumpa Lahiri, is a renowned immigrant feminist writer. Her writings focus on Indian customs and civilization. *Interpreter of Maladies* is a powerful writing of solitariness of human being. Lahiri states, "India is an inescapable presence in this strong first collection's nine polished and resonant tales" (Lahiri, www.kirkusreviews.com).

Namita Gokhale is one of the coveted writers of the Indian literary arena. Her writings deal with unreciprocated love, sufferings, vigilance, and other issues related to psyche. She has written five novels in English, out of which *Paro: Dream of Passion* (1984) creates division of Indian society that is suitable to its stalwarts.

Nergis Dalal is a renowned writer of English in India. She is known for her writings that include the marriages in villages. Few of her writings are *Minari* (1967), *The Sisters* (1973), *The Inner Door* (1975) and *A Birthday Party* (1976) and *The Nude: Collected stories* (1977).

Conclusion

Literature is a representation of human life and behavior. Literature is a part and parcel of the day to day activities in human life. It acts as a change of circumstances that deals with hopes, despairs, joys, sorrows, pleasures, pains of a human being. Changes in human behavior are common at various stages of life. At different ages, the human relationship varies. Literature focuses on the social, cultural, political situations of the society.

Indian Writings and writers have their own perception to show case certain messages to the contemporary society. Post Independence women writers focus their writings on how women live

and the challenges that they face in their day to day activities. Such writings make the Indian women to be more powerful and competent to lead a challenging life in today's society.

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