


Resounding Resistance: A Critical Assessment of Women's Contributions in Shaping the Literary Cosmos

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ABSTRACT

Women, the glorious creation of God, have contributed magnificently to the growth of human civilization performing distinctive roles as well as holding influential positions miraculously throughout the history of humanity. India's illustrious past passionately and proudly tells the inspirational stories of strong, independent women who glorified our society and culture with their forceful presence. If we look at the contributions that they have made throughout the history of human civilization, we can see that they have contributed in a variety of ways to the formation of society as a whole. They personify "Shakti," the living manifestation of divine force. Undoubtedly, the universe endows women with innate resilience, as they have demonstrated for decades. They have fought their battles by first recognizing and then publicly embracing their self-worth. Their achievements can be acknowledged as philosophers, global leaders, businesspeople, poets, playwrights, authors, artists, journalists, painters, musicians, and other creative types. Though women have contributed multifariously to society at large, this essay will focus on the contributions made by women to Indian English literature. This study places a significant emphasis on the contributions made by women to Indian English literature throughout the course of its magnificent history, which spans from before the country's independence to the present day. In addition, the paper will analyse a number of different Indian authors in order to get a deeper comprehension of women's writings and the role they have in the world of literature. This paper will comprehensively study the incredible contribution of writers such as Kamala Das, Shashi Deshpande, Bharti Mukherjee, Kamla Markandaya, Nayantara Sahgal, Arundhati Roy, Shobha De, Anita Desai, Manju Kapur, and Kiran Desai, who have paved the way for future generations of Indian women writers to express themselves. They are the progenitors of resistance, consciousness, and individualism.

Keywords: *Womanhood, Equality, Empowerment, Feminism, Individuality, Patriarchy, Identity Crisis, Culture, Sensibility, Stereotypes.*

Introduction

Writing is to me a process of discovering the truth....the truth that is nine-tenths of the iceberg that lies submerged beneath the one-tenth visible portion we call Reality. Writing is my way of plunging into the

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depths and exploring this underlying truth. All my writing is an effort to discover, underline and convey the true significance of things. (Anita Desai)

This powerful assertion is unquestionably the best affirmation for establishing women's distinguished identity and recognizing their existence as prominent authors. Entering deeper into the subject, we see women and literature share the equilibrium holding creative sensitivities since literary production relies on artistic originality to be successful. Unquestionably, there is a very strong connection between literature and women. Women's literature has been the key to understanding women's concerns, challenges, and aspirations from the earliest days of independence to the present. Their perspectives, values, sources of inspiration, emotive expression, and affective participation have dramatically shifted in every genre of writing in the twenty-first century. Indian culture, language, and social trends have been substantially impacted by the development of women's literature throughout time. As a consequence of constantly altering socioeconomic circumstances and increased media exposure, contemporary literature has brought in new trends in almost every field of literary and other activity. The form and the content are both being updated through a variety of experiments. Women, who are ready to play a significant part in ushering in a new era, are speaking up openly and with great flair while confirming equal creative sensibilities and intellectual heft. Certainly, their literary voyage has been astonishing and remarkable. They have ruled the horizon and spread their brilliance across the globe for seven decades since independence. They frequently appear in all literary corners, placing their thriving presence on the literary map of the world. Women's contributions to Indian literature have had a significant impact through the presence of exceptionally talented authors. However, when women began their literary journey, they lacked a voice of their own. To assert their position in literature, they began writing under the pseudonyms of men. Before they began writing, there was no platform feminine pen. It was entirely a "man's world," and women had to adhere to the parameters they established. Although this perception dominated the world literary corpus for many years, contemporary literature reflects the many facets of being a woman, and female authors have been more active in discussing and conveying this transitional spirit. As quoted by Rabindranath Tagore:

Should I only stare at the emptiness?

Why should not I found the path to fulfillment?

Why should not I drive fast the chariot of my quest

with the reins of the mighty horses firmly tied?

With indomitable expectation, even at the cost of my life,

why should I not win the treasure of my quest from its impenetrable fortress, and vain too would be the blooming of flowers? (Indian Butter Tree)

The above declaration marks women's resolute recognition of their distinct worth as individuals. This is the voice of today's woman who is not ready to end her calibres limiting independent access to the world outside the four walls. This, however, has never been an easy task in a society like ours that worships a woman as the Goddess, symbolizing the image of a mute sacrifice. In Indian culture, women have been encouraged for many decades to emulate the legendary figures Sita and Savitri in their whole personalities. Even today, the characteristics exemplified by these personified symbols are regarded as true examples of femininity. Certainly, these legendary figures have contributed to drawing an exceptional image of Indian womanhood, which positions women in a very higher place where they can be seen regulating the society as supreme power, holding the chariot of humanity in their many hands at one point and reflecting the image of 'Mother Earth', the supreme bearer of sacrifice on the other. However, this glorification and other things have crowned them with one highlighting virtue 'the silent sufferer'. Under this conception, they have been worshiped, particularly, for submitting their complete selves to the patriarchy narrowing down their identity to four walls. They can be seen depending on everything to the male members of their lives throughout, as suggested in 'Manu Smriti'. This division impacted their physical, emotional, social, cultural, religious, and financial contributions to society at every level.

However, things have changed remarkably today. Considerably, they journeyed miles to crown their success, fighting all ills dauntlessly. This journey dates back to the advent of Buddhism which is credited to the flourishing of women's writing in the form of poetry. This was a wholly religious procedure that offered women a platform where they could participate equally in the process, allowing them the chance to not only realise their religious commitments but also to affirm their individuality. Hence, for the first time, women had the chance to leave their homes and let go of the countless limitations placed on them by domestic life. This turned out to be a significant influence in the early sixth century BC growth of Indian women's literature.

Women's Literature

The most primitive women's literature, in this regard, belongs to this period. As Mutta, one of the nuns writes: "So free am I, so gloriously free, free from three petty things - from mortar, from pestle and from my twisted lord." (Tharu and Lalita p.68) Through her work, which was translated from Pali, Mutta has represented the idea of a 'New Woman' who is conscious enough to reveal her feminist self and present a wholly original and difficult vision of womanhood in the face of challenging social and literary contexts. Religion, undoubtedly, proved to be a potent tool in the hands of women who were looking for a legitimate identity in a male-dominated society. Women of the period desired to dismantle all the traditions and constraints put in place to restrict their rights and responsibilities in the name of marriage. It was something to lock them behind walls, which is still seen as the most essential obligation of a woman's life even in the twenty-first century. Consequently, they discovered a means of expression for their deepest desire to be free from domestic labour and sexual servitude in the guise of religious writings.

Certainly, these writers have effectively showcased their words' power. Savitribai Phule is one name that immediately springs to mind when discussing the reformist era. She gave her life to women's education. Her writing carries the imprint of a researcher and activist who was wholly dedicated to the cause of the untouchables. Despite the challenging circumstances of the time, she made selfless contributions to the education of women. She relished the honour of being the first woman in Maharashtra to take on the challenge of opening the first girls' school. Her writing has the imprint of a scholar and activist who fervently supported the rights of the untouchables.

Another name among these illustrious academics who have made a name for herself as a writer in both Sanskrit and English is Pandita Ramabai Saraswati. She made vehement intellectual objections to the patriarchal passages of the Hindu scriptures that advocate the subjugation of women in her work, *The High Caste Hindu Woman*.

Unquestionably, these early kinds of women's writing promoted a great deal of their freedom; nevertheless, with time, the literature evolved into a defence of womanhood in a more general sense. A famous Indian author known as the nightingale of India, Sarojini Naidu, rose to prominence towards the close of the eighteenth century. Her extensive knowledge and creative drive, which are exquisitely captured in her earlier poetry, were amazing. Her words reveal her openness and genuine concern for the state of her time's nation. She represented women as self-

sufficient and authoritative in her poems. She disapproved of the conventional picture of women as weak and subservient and often praised the tenacity and resiliency of Indian women in her poetry.

The end of the nineteenth century saw the emergence of many other women writers who broadened the literary horizon with their growing command of language and literature and their commendable handling of the sensitive subjects dominating the very scene of the social setup.

This literary as well as social journey of women began charting its wheel swiftly at that time. The name of Rokeya Sakhawat Hossain, who initially celebrated the realm of feminist ideals, appears in this major spectrum. In her fearless literary work *Sultana's Dream*, she could picture a world where women rule, and males are imprisoned. But the art was more than just a woman's long-suppressed frustration; it was much broader than these constricting preconceptions. The writer, a woman, could undoubtedly articulate her innermost restlessness well, and in her ideal world, she might demonstrate her ability to control society fairly. In this woman's world, constant scientific advancement and a love of nature and people combine to create a magnificent calm and positivism. Some constantly dazzling stars have brightened up the literary horizon in modern English writing. Indian women writers like Sarojini Naidu, Kamla Das, Mahasweta Devi, Bharti Mukherji, Kamala Markandeya, Nayantara Sahgal, Anita Desai, Shashi Deshpande, Shobha De, Sudha Murthy, Jhumpa Lahiri, Manju Kapur, Arundhati Roy, Kiran Desai, and many others, who forcefully maintain their originality with the well-known feminine grace in their writing expressing their initial rejection, dejection, familial ties, and domesticity, are examples of this great tradition. Their use of societal and personal themes in their writings is admirable. Arundhati Roy, Kiran Desai, and Geetanjali Shree have all been awarded the Booker Prize, Manjula Padmanabhan has been awarded the Onassis International Competition Prize, and Jhumpa Lahiri has been awarded the Pulitzer Prize; all of these authors have attained international renown. It reflects the illustrious and intricate legacy of their diverse writings.

In the sphere of literature, Indian women writers have made numerous significant contributions. They have been the focus of criticism worldwide since the turn of the twentieth century. Now, their literature shifted to a modernist style in which political messages were mixed with feminist and womanist assertions. Women writers like Hamsa Wadkar, in her work

You Ask, I Tell: An Autobiography has created a vivid picture of a society in which women were portrayed as autonomous individuals with distinct personalities.

Mahasweta Devi is the author of almost a hundred books and twenty collections of short tales, as well as many journalistic investigations on various forms of injustice in rural regions. She is an activist, journalist, and writer who portrays the exploitations of the tribal people as well as their typical resistance, Mahasweta Devi's works are a sort of protest literature because of her strong sense of justice and compassion for the exploited, disadvantaged people. In her popular novel *Draupadi*, she imagined a universe of tribal rebels who oppose the political system of imposed capitalism. Despite widespread identification as a feminist author due to her empathy for the plight of underrepresented women and her celebration of their resilience, she rejects such labels which limit her literary horizon. She asserts:

I never consider myself as a woman writer, as a feminist. I write of such people who live much below the poverty line. They are men, women children. I don't isolate the woman... They come to my stories naturally, not just to uphold the woman." (SenandYadav224)

Kamala Das, the first Indian woman to write in the English language, is regarded as the founder of modern Indian English poetry. Her main topics of writing were love, its betrayal, and the suffering that followed. She makes her identity known without feeling embarrassed. She is dark and proud of being Indian, therefore she embodies nationalist values rather than trying to emulate the traits of a Western nation. It was a period when feminist ideas began to spread abroad. Her words, "dream in one," make it plain how much she loves her mother tongue and culture. It indicates that the language is spoken outside of the region. The introduction is an autobiographical poem by Kamala Das in which she openly expresses women's personal experiences entering deeper into the feminine psyche. She boldly takes her stance saying:

Don't write in English, they said, English is
Not your mother tongue. Why not leave
Me alone, critics, friends, visiting cousins
Every one of you? Why not let me speak in
Any language I like? The language I speak.
Becomes mine, its distortions, its queerness
All mine alone is half English, half Indian
Funny perhaps, but it is honest, it is a human

As I am, do not you, see? It voices my joys,

My longings, my hopes, and it is useful to me as cawing

Is to crows or roaring to the lions, it is human speech. (Kamala Das-A Biographical Note)

It was a time when feminism started to gain traction worldwide. She reveals her identity without being ashamed. She exemplifies nationalist beliefs and is proud to be Indian rather than attempting to adopt characteristics from a Western canon. It is clear from her use of the phrase "dream in one" how much she adores her native tongue and culture. It shows that the language is used outside of the local area. It's easy to comprehend how she defines herself as a free individual from the lines, 'Every one of you? Why not let me speak in Any language I like?' Kamala Das was a teenager when India earned freedom from colonial control and was therefore unaware of the intricacies and power struggles because politics had previously been the domain of males.

Man-woman relationships preoccupy post-colonial Indian women writers in English more so than other subjects. Women are portrayed by authors like Kamala Das as individuals seeking liberation rather than as objects of sex. Her *My Story* is the perfect example of a woman's liberation. Here we see the unsatiable emotions of a woman boldly penned by the celebrated author. She introduces the world with a new face of women in her second poetry collection, *The Descendants*. She was both nominated and shortlisted for the 1984 Nobel Prize. In addition to many others, she received the Kent Prize for English Writing from Asian Countries, the Kerala Sahitya Academy Award, and the Sahitya Academy Award.

The famous Indian author and journalist Kamala Purnaiya Taylor wrote under the pen name Kamala Markandeya. She gained considerable acclaim for her debut book *Nectar in a Sieve*. The growth and artistic expression of feminine sensibility were both parts of the modern Indian Renaissance. The female protagonists in Kamala Markandeya's novels are subjected to binary pulls, caught between tradition and modernity, between her need for nurturing and her yearning for autonomy and independence. In light of the nation's rapidly evolving social, economic, and political conditions, she has depicted the actual experiences of women. She is best identified for her fictional depictions of cultural conflict, East-West interactions, and conflicts between rural and urban areas. Her 1954 debut book, *Nectar in a Sieve*, is a story about class, gender, and geography. The story is centred on a woman who appears to be overcoming every barrier, both personal and external, and emerging victorious. It is set in a rural setting to represent the

struggles of the peasant class. And she has represented this exact concern for how women are perceived and treated throughout all of her novels, from the first, *Nectar in A Sieve*, to the most recent, *Pleasure City*.

Another well-known author is Sashi Deshpande, who has been writing about women's lives both within and outside of the home ever since she first began. She has shown today's woman, who is at a crossroads of complexity and must strike a balance between her personality and the responsibilities that have been given to her by her family and society, with great finesse. She claims that writing is a gift, at times acting as a "verbal fountain". Although being the daughter of a famous Kannada playwright and Sanskrit scholar, her father's brilliance could never outshine her true literary talent. She might successfully market herself as a prospective author. She views writing as a "patchwork quilt," requiring pieces to come together at random moments and locations before being combined into a coherent whole that ultimately comes to a satisfying conclusion. As she asserts:

Most of my writing comes from my intense and long suppressed feelings about what is to be a woman in our society: it comes out of the experience of the difficulty of playing the different roles conjoined upon me by society, out of the knowledge that I am something and something different from the total of these roles. My writing comes out of my consciousness of the conflict between my idea of myself as a human being and the idea that society has of me as a woman. (Sashi Deshpande)

Shashi Deshpande is one of those Indian authors whose novels explore the crises in the lives of their supersensitive, introverted, and highly educated female heroes who are looking for their actual selves and the purpose of life. Her writings address both the internal turmoil that constantly exists within her heroes as well as their outward behaviour. She extensively describes the experiences of women from various social groups in *Binding Vines*. Her accomplishment as a novelist is that she manages to represent half of humanity. As said in an interview:

We know a lot about the physical and the organic world and the universe in general, but we still know very little about human relationships. It is the most mystifying thing as far as I am concerned. I will continue to wonder about it, puzzle over it, and write about it. And still find it tremendously intriguing, and fascinating. (Shashi Deshpande to Geeta Gangadharan)

Among the numerous novels written by Shashi Deshpande is *The Dark Holds No Terrors*. It is the story of a female doctor Sarita. By writing such a powerful and amazing story that exemplifies what a woman in the 21st century looks like, Shashi Deshpande has gained fame.

Sarita has a rooted love for both freedom and authority. She sees society's dual attitude as a destructive force threatening her ability to be herself.

One of the most notable Indian women authors, Nayantara Sahgal creates a different world for women in her fictional works. Nayantara Sahgal has introduced a new perspective on how to understand women. The juxtaposition of the intimate world of a man-woman relationship has been wonderfully set in the differing backgrounds depicting the socio-political history of the nation, east-west conflict, the interaction between men and women, the lack of harmony and breakdown in marriages, and the search for one's identity, etc. The main female protagonists in Sahgal's works are appropriate for the occurrence of metamorphosis, and they successfully navigate the negative effects of tradition and modernity in their quests for identity, independence, and love either inside or outside of marriage. The novels of Nayantara Sahgal express her fury as a feminist author and call for separate spaces for women. Her most celebrated novel *Rich Like Us* won the 1985 Sinclair Prize for fiction from the United Kingdom and the Sahitya Akademi Award for English in 1986. In 1987, she was also given the "Commonwealth Writers Prize" (Eurasia). The different types of prejudice, unfairness, and violence have been depicted in this novel through the characters of Rose, Mona, and Ram, Sahgal explores themes of love, marriage, and fidelity to a partner in this work. She has highlighted the very concept of marriage for a man, which entails receiving all the benefits at every stage, but for a woman, it entails a lifetime of unwavering dedication to her spouse, much like serving a master.

One of the most well-known writers and social commentators in modern India is Arundhati Roy. She focuses mostly on social equality through her works like *God of Small Things*, *Ministry of Utmost Happiness*, and *Capitalism: A Ghost Story*. Anita Desai appears to have had a straightforward middle-class upbringing with a strong German influence. German woman Toni Nime was her mother. Her compositions frequently illustrate this blending of language and culture. By exploring the inner lives of her female folk, Anita Desai has undoubtedly brought a new dimension to the accomplishments of Indian women writers in English. In Indian English literature, Arundhati Roy is recognised for bringing up themes relating to regionalism. By referencing a few theories and ideas from post-modernist and post-colonial discourses, her writings are studied to see how well they meet the diversified structure of Indian society. Within the theoretical framework, the fictional works are set side by side.

Roy conveys socially significant subjects with a sincere and spontaneous wit that surpasses all overt emotion. She makes use of a number of conventional strategies, such as irony, hyperbole, and sarcasm, in order to argue against the distorted values of the male-dominated culture. She examines family conflicts and middle-class women's estrangement in her writing. She began her literary career with *The Peacock*, a novel about a lady who is trying to figure out who she is and has a difficult time surviving. *The Voices of the City*, a tale about three women, came after that. Her outstanding contributions to Indian English writing, including several outstanding books, have maintained this journey to this day. She is a brilliantly subdued writer who uses stealth rather than overt action to create her stunning and poignant effects.

Shobha De has skillfully and unreservedly captured the world of glitter in the Indian upper middle class. The way girls think, fantasise, and talk to each other when they are alone about taboo subjects, discuss openly the issues, desires, and aspirations of career women, and highlight in general gender awareness, self-definition, existence, and destiny are all successfully portrayed in all of her published novels. She is currently transitioning her literary work from projects that focused on an opulent, elite society with a focus on extramarital affairs to a more mature and philosophical work on life and the numerous twists and turns in relationships. You may gauge her genuine compassion for women: “I write with a great deal of empathy towards women. Without raising a feminist flag, I feel very strongly about the woman’s situation.”

De argues against the positive and ideal image of women in her portrayal of Karuna in *Socialite Evenings*. In a society where male hegemony and gender inequality are pervasive, Shobha De's books explore the cultural shift in women's thinking and beliefs. Shobha De establishes for her female characters the normal Indian societal constraints; these restrictions are oppressive enough to cause them to rebel against the male-dominated society, at least in their attitude and beliefs.

The magnificent spectacle of women's literature is being witnessed by modern society. Indian novelist Manju Kapur is a well-known name. In 1998, she published her debut book, titled *Difficult Daughters*. The Commonwealth Writers Award was given to this work as the finest debut. This book achieved global popularity. The struggle of a woman named Virmati is described in the book. The narrative follows a woman as she travels to her mother's past. Three

generations of women's lives have been described by her. Her novels, *A Married Woman* and *Home* present the social problems of the present society.

The works of South Asian immigrant author Bharati Mukherjee deal with the dominant themes of female resilience and the search for identity within a diasporic context. Through her narrative techniques, she articulates the sensitivity of migrants as they reconcile their native and host countries. Her collection of short stories, *The Middleman and Other Stories*, was awarded the National Book Critics Circle Award in 1989. *The Tiger's Daughter*, *Wife, Jasmine*, *The Holder of the World*, *Leave it to Me*, *Desirable Daughters*, *The Tree bride*, and *Miss New India* are among her most notable works. Her additional short story collections are *Darkness*, *A Father*, and *The Management of Grief*. Bharati Mukherjee is fully aware of the complexities produced in the lives of immigrants by relocating to a new location with a completely different culture. Mukherjee's novel is situated in both India and the United States. She has attempted to illustrate the disadvantages and limitations of multiculturalism in the two nations, as well as the distinctions between a policy of cultural disparities, the American ideal, and Individualism.

A renowned author from the Indian diaspora, Jhumpa Lahiri is adept at luring women away from their social and domestic spheres. The unique allusions to nationalism, gender equality, cultural ethnicity, etc., serve as a source of identification for her female folks. Her novel *The Lowland* was shortlisted for the 2013 Man Booker Prize. It received the US National Book Award for fiction. Lahiri writes about strong, independent women who are conscious of their inner selves, flaws, and strengths.

Jhumpa Lahiri and Kiran Desai's works include refreshingly original depictions of female protagonists. Both authors' female protagonists reimagine what it means to be a woman. Women are presented as strong, autonomous characters who challenge the status quo and forge new paths for themselves. They disprove stereotypical views about women and mothers. They bravely face dangers in their personal lives, their connections, and their finances. Lahiri, in her works, examines topics such as Gauri's identity expression, her battle with love, and Bela's independence and realism.

Kiran Desai, on the other hand, presents the female character who aspires to great heights via Nimi and Sai. Desai, in my opinion, is one of those authors who is gifted with the ability to

deal with a highly sensitive subject in a superbly humorous style, deliver the topic by weaving moving stories in the miseries of characters contradictorily set to face various life circumstances and succeed in abruptly drawing the reader's attention towards the seriousness of the subject. We see Kiran Desai's narrative rising beyond all human frailties and desires almost in every one of her works, finding an ironic sense of satisfaction in the midst of all differences.

Contribution to Literature and Society

These female authors have remarkably enhanced Indian literature. Women started appearing in modern literature at about the same time as men, although they faced many challenges along the way. Due to patriarchal presumptions about the superior value of the male experience, Indian women writers' work has historically been underestimated. The majority of these women write about the enclosed domestic space and how women perceive their experiences there, which is one aspect that contributes to this prejudice. As a result, it is expected that their writing will always be seen to be of lower quality than that of male authors who write about "heavier" subjects.

Women writers, notably in the 19th century, continued to extol the ideal of the feminine, the all-suffering, all-forgiving lady, even though they may have critiqued things like the precarious status of widows. With ever-growing media exposure and frequently shifting societal contexts, the modern era in literature has sparked 'new trends' in virtually every aspect of literature and other activities. Experiments are being conducted everywhere to update both the content and the form. Women are now in a new age of development as a result of these changes and are prepared to contribute significantly and actively. Toni Morrison's words can be aptly used to summarise women's orientation as writers:

I write without a gender focus...I regard the whole world as my canvas and I write out of that sensibility of what I find provocative and the sensibility of being a woman. But I don't write women's literature as such. I think it would confine me. I am valuable as a writer because I am a woman. After all, women, it seems to me, have some special knowledge about certain things. [It comes from] how they view the world and form women's imagination. Once it is unruly and let loose it can bring things to the surface that men-trained to be men in a certain way- have difficulty getting access to. (Unspeaking Things Unspoken)

Findings

Women's literature in India has developed over time to show shared experiences, a sense of sisterhood, and a variety of female experiences that question the pervasive face of patriarchy. This development can be attributed to the political instability that affected Indian society as a whole as well as to a wide range of other influences that have impacted culture, language, and social patterns. The cultivation of strong female role models has been one of the key social benefits of the literary representation of Indian women. Authors have portrayed women as strong, competent, and powerful in their writings, questioning conventional gender stereotypes and showcasing the hardships and successes of women from various backgrounds. These representations have had a significant impact on enabling women to assume leadership roles in their communities as well as inspiring and motivating them to accomplish their goals and dreams. The way Indian women are portrayed in literature has also been significant in bringing attention to the particular difficulties that women in Indian culture confront. Literature has aided in raising awareness of problems like gender-based violence, discrimination, and uneven access to education and work, which has sparked campaigning and legislative reform to advance women's rights and gender equality. Thus, the literary representation of Indian women has been very important in advancing gender equality and women's empowerment in Indian culture. Authors have questioned conventional gender norms and stereotypes via writing, promoted good role models, and heightened awareness of the difficulties women confront. We may endeavour to create a more fair and equitable society where women are free to pursue their goals and dreams by continuing to promote empowering and positive representations of Indian women in literature.

In general, how Indian women are portrayed in literature has a big impact on how women are seen in society and how free they are to achieve their ambitions. Literature may have a significant impact on public views and the development of a more fair and equal society by supporting empowering and positive portrayals of women. Certainly, the literature has proved a potent weapon to help voice the deep-rooted gender stereotypes and fight against all ills attributed to women, considering her the meek and docile creation.

Conclusion

The twenty-first century has seen a huge shift in how women are perceived as writers throughout the world, affecting their attitudes, values, sources of inspiration, modes of emotion, social norms, and effective participation in all areas of literature. We can now affirm that women have made significant progress as writers. They have been incredibly successful in significantly expanding and enhancing Indian works in English. To quote Rabindranath Tagore:

The present age has sent its cry to women, asking them to come out from their segregation to restore the spiritual supremacy of all that is human in the world of humanity. She has been aroused to remember that womanliness is not chiefly decorative. It is like that vital health, which not only imparts the bloom of beauty to the body but joy to the mind and perfection to life. (Woman and Home)

The strong appreciation of women's importance as distinct individuals is beautifully expressed in these lines. Women, with their powerful presence and substantial contributions, are credited with transforming the world. Women have been the driving force behind the advancement of every entity stated here, whether it be a country, a culture, a system, or an institution.

To conclude, as a woman, I believe that we should embrace the value of coexistence for healthier and progressive societies. It is especially relevant in societies like ours, which are governed by deeply patriarchal foundations that celebrate female oppression as a fundamental aspect of tradition.

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