

## **CONTRIBUTION OF WOMEN WRITERS IN RAMPING UP THE INDIAN WOMEN: WORLD OF WORDS**

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*Abstract: The woman is dynamic in the many roles she plays though for centuries the sacrifices and dedication of her went unnoticed. This paper briefly describes the growth and progress of women as writers in Indian perspective. Periodically writers have also come out of their Cloak of "non-attachment" and have started acknowledging the status of the Indian woman in a male-dominated society. The status of women in India has witnessed many ups and downs. Beginning from the ancient period till the present day women writings have contributed much to the growth of literature and have presented issues in the spotlight highlighting a women's world. Be it social world or professional world these writers have done it in a new magnitude and still continues conveying their strong notions in the form of writing.*

**Keywords:** The growth and progress of women, Early Women Writings, Ancient Indian Women World, Modern Women Writers

### **I. INTRODUCTION**

Gender plays an important role in the life of a human being. In a country like India, the role of a man and woman is being defined clearly, and most of the time people are naturally learned to adopt a protocol of behaviour that dissents depending on genders. Thus men and women are forced to receive life only from their outlook as men or women. Art is said to be a reflection of life. When the life of a man is being reflected in his work of art, a woman's experiences and suffering can be brought out in words accurately only by a women. Men who write from female perspectives bring forth life only from a man's view. In patriarchal societies men define strict roles and rules for women in their work of art. Women represent almost half of the total population of our country. No schemes whether in the field of economic development and social development can be successful unless women play their constructive role in such programmes. In spite of the social imbalances existing in the society, there has been considerable improvement in their social status. The status of women in India has encountered many fluctuations. In the Vedic age they were worshipped as goddess. During the Muslim age and British governance they were abhorred as "slaves of slaves". Since independence the wave goes in favour for women. Today the fact cannot be denied regarding the progress of women in social legislation, in the field of education health and economy. One can witness women is almost all spheres of life.

## II. EARLY WOMEN WRITINGS

1947 - 1967: Combining the yesteryears and measuring the today.

During the years right away after independence writers wrote and published many books on Mahatma as well as soaring patriot women. In this span of combination works and the publication of P. Thomas's "Indian Women Through the Ages" (1964), Neera Desai's "Woman in Modern India" (1957) as well as Manmohan Kaur's "Role of Women in the Freedom Movement" 1857-1947 (1968) summarizing women's role in political and in the struggle for freedom enlightens the darker phase of independent India. The sovereign Indians talked of the Hindu code bill, saw women who operated for the freedom of nation with M.K.Gandhi as well as Congress constituted to prestigious positions, and heard the salient women's administrations. This appeared a worthy time to manifest on the past from the view of the coming into existence Indian state.

Living in compound India, writers were more concerned with their Indian sisters and less preoccupied with convincing the world that Hindu civilization was humble to women. Desai took a schematic framework, identifying modern history in a context that commenced with Vedic society and transiting the Buddhist period, ancient Hindu fellowship, and Muslim dominate ("one of the darkest periods") to the British rule. Her words supposes that there was no "golden age" for women, ancientness was patriarchal, and even "great women" were under male supremacy. Under Muslim reign, women endured further confinements on rights and freedom as the duple traditions of purdah and having more than one spouse at a time took hold. A bright patch for women was the Bhakti movements with its democratic trends, advancement of vernacular languages, and acceptance of women as spiritual composers. The British made for new ideas and technology to India that had both positive and negative aspects. While considering the relatively positive spot, few Indian men absorbed these ideas to seek to change their social mindsets, hence women benefited from the changes set in motion. Desai retraced women's introduction into political as well as social organizations in the new brighter twentieth century, coming with the accomplishments by them while strongly disapproving their rational quality. She came on to the conclusion which distinguished the constitutional importance for heightening inspiration for gender equality, but riveted aid on its strike on lives of the women's. Her view viz. "the old fossilized, oppressive institutional and ideological legacy" brought to forbid women from delighting rights allotted under India's constitution.

Although outmoded in lot ways, Desai spelled women focused texts, adopted defended democracy, pluralism and feminism. These all words have been written only two decades after Altekari's Position of Women, though these books mark the commencing of scholarship on women that placed women and gender questions at the centre of the analysis in new ways.

## III. RETURNING TO THE "THIRD WORLD WOMAN"

1970-1990: Considering relatively brighter era i.e 1986, the substantial growth has been noticed in journal articles revolved around women plus sexuality in Asian region, the bunch of books, journals as well as arising international interest in the topics covered in these publications. Importantly, celluloid works re-emerged throughout this span of the time.

The publication of two volumes viz. "Recasting Women" (1989) edited by Kumkum Sangari and Sudesh Vaid, "Women in Colonial India" (1989), edited by J. Krishnamurthy,

indicated a novel way in the study of gender and women in India. However these both books admitted antecedent released work, but while aggregating the set as single appearance and the tone for next scholarship.

J. Krishnamurthy emphasized the grandness of probing women as players in their own right and, simultaneously, as indistinguishable part of the men's life. They were concerned with subject position focused attention on a major issue for historians striving to represent women's lives in ways that are faithful both to how women see themselves and how they are viewed from the outside. Lucy Carroll and Gregory Kozlowski discussed how meliorate colonial law affected women and challenge Altekar simple-minded assumption that women's liberation began with British prevail. Tanika Sarkar, writing about the Gandhi's movement, and Madhu Kishwar, Arya Samaj schools for girls, fore grounded the continuity of traditional elements in the reform movement. Together these authors challenged accounts acclaiming the work of Indian social and political reformists.

The lookup for voices of women's had been of larger importance in this span of time. "Women Writing in India", edited by Susie Taru and K. Lalita, is one of the most inspirational as well as worthwhile aggregations published to the date. Furthermore first Volume released in 1991 admitted renderings of women's writing starting from the 5th century BCE to the early on twentieth century and second Volume released in 1993: "twentieth century women writers" representing bunch of regional languages. There have also been a number of single memoirs of prominent women, e.g., Manmohini Zutshi Sahgal, *An Indian Freedom Fighter Recalls Her Life* (1994), edited by Geraldine Forbes, and Lakshmi Sahgal's *A Revolutionary Life: Memoirs of a Political Activist* (1997), and also collective memoirs such as Sumitra Bhave's *Pan on Fire* (1988) which gave voice to dalit women and Stree Shakti Sanghatana's 'We were making history of . . .' Life stories of women in the Telangana People's Struggle (1989). These projects to recall women's authorships and voices have induced reflection on a wide range of issues from agency and dupe to women's cultural deviations.

This last period has also seen the publication of a number of synthesizing works that sum up the existing scholarship and depict women as factors constrained by patriarchal positions and institutions. The first of these published, Radha Kumar's *A History of Doing: An exemplified Account of Movements for Women's Rights and Feminism in India, 1800-1990* (1993), is a wonderfully illustrated look at women's movements and activism. My own *Women in Modern India* (1996) focused attention on how women comprehended their world and acted in it. In 1994 two important books for understanding women in society were published: Bina Agarwal's *A Field of One's Own* and Susan S. Wadley's *clambering with destiny in Karimpur, 1925-1984*. Agarwal has written an encyclopaedic account of gender and land rights while Wadley's lengthways study of this north Indian village lets the villagers tell their own story.

#### IV. MODERN INDIAN WOMEN WRITERS

This Section is dedicated to modern Indian women representatives, representing modern Indian women world through words.

The contribution of Gujarati writer Kajal Oza Vaidya cannot be unnoticeable. Kajal Oza Vaidya's works and speech shows her mastery over language. The work in writing by Vaidya

boldly reveals the untold/unheard stories of human emotions that are caught in various conversations with family, custom, race, class, gender, culture and the politics of living in the challenging post compound societies in present era. In a tiny span of 7 years she has been author of 56 books which includes range of novels, short stories, plays, translations, essays & collections of poetry along with bunch of audio books in her own voice. She is the most intellectually productive and soaring woman writer in Gujarat. Kajal Oza Vaidya extends to serve as a role-model for women and youth through her sacred and inspirational writing and talks, forming and transforming social awareness of issues affecting women and youth in present-day implications. Kajal Oza has been recognized for her truth and honesty in writing as well as in speeches. Furthermore, her forte is fearless expression. Her character conceptions are real and the feelings identify with the readers easily.

Sudha Murty was born in 1950 in Shiggaon located in north Karnataka. She accomplished Master of Technology in computer science. She is leading Infosys Foundation as a chairperson. She is a productive writer in Kannada and English. More ever she is the author of around dozen of novels, books related to technical knowledge, and three travel based books, a collection of short stories, total three non-fiction pieces collections and few books for child brought up. She received R.K. Narayan's Award for Literature. Furthermore she has been honoured with the Padma Shri in 2006. Mrs.Murthy is a fecund fiction author in Kannada and English. Runa, Dollar Sose, Kaveri inda Mekaangige, Athirikthe, Guttondu Heluve, Hakkiya Teradalli are some of her most loved books in Kannada. Her book "How I Taught My Grandmother to Read" has been translated into 15 different Indian languages including Assamese, Hindi and Marathi. Other famous books by her are "Wise and Otherwise", "Old Man and his God", "The Magic Drum and Other Favourite Stories" and "Gently Falls the Bakula". Furthermore Marathi movie "Pitruroon" is based on a story written by her.

### V. CONCLUSION

Concluding the writing of women's history in India is nearly impossible because it is beyond the scope of anyone. However somehow if one can put some words then those would be "the candle in the dark room those kept blowing facing the storm".

Assimilators are now more concentrate on investigating "why women and their issues seen as problematic are" rather than "women's problems".

- The prevalence of difference in the literary works of men and women is a topic for much further research.
- The success of women writings is highly acclaimed that it has won international recognitions breaking the barriers of Gender, Race and Region.
- The imbalance between women writing in poetry, prose and drama still exists. Indian women novelists are progressing leaps and bounds. But poetry and drama still waits to be treated with the profound and rich dynamic dimension from a woman's perspective.

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