

## **Beneficiation of Women's in English Literature**

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### **Abstract:**

Women are inherently artistic. Women and literature are closely related to each other because it requires a lot of artistic creativity to be good at literature and women are too good when it comes to artistic creativity. Women novelists from India are the ones to add a new dimension to the English literature of India. The current Indian English literature is due to the effort of many prolific writers. The best part is that most of these writers are women. Common examples include Sarojini Naidu, Nayantara Sehgal, and Rama Mehta at the time, when novels were not so popular in the world of literature, women writers in India used to create lyrics for songs, write short stories, and small plays too.

Profound literary personalities believe that women writers were the ones who supported the old tradition of narrating tales in India. In the 19th century, more women became English writers, and as time went on, women writers were able to inculcate the emotions of ladies in their writings. This had a great impact on the language patterns of Indian literature.

Women writers introduced new styles in Indian writing, and such novels have become very popular among Indian readers these days. The work of the women writers has not been given its due importance in the past, most probably due to male chauvinism. In the past, the basic subject matter of women writers was the feelings of a woman while she is confined in the walls of a house, while the main authors used to write on vibrant themes. So, the work of male authors was able to collect more praise from the readers. Indian Nation In the last century, the readers acknowledged the work of women writers as a strong way to spread modernism and feminist statements. In the past 20 years, there has been remarkable progress when we talk about feminist writings in Indian literature. In today's generation, women writers are wealthier and are foreign qualified too.

**Keywords:** Effective and impressive, Ample opportunity, Revamped, Curriculum

## **Introduction:**

It has been observed that the early Feminists Satyajit Ray's depiction of women in films was outstanding. She is a passionate writer who has been writing Poetry, Essays, Articles, Website Content, and Literary Reviews. She has been managing blogs and websites independently. A feminist at heart, she has coached various writers as well. Her works in various niches and genres have been published in print as well as online ezines and websites

There are many Indian women writers both novelists and poets, based in the USA and Britain. Some like Jhabvala and Anita Desai are late immigrants while others, like Jhumpa Lahiri, belong to the second generation of Indians abroad. Most expatriate writers have a weak grasp of actual conditions in contemporary India and tend to recreate it through the lens of nostalgia. Their best works deal with the Indian immigrants, the section of society they know at first hand.

Sunitha Nam Joshi, Chitra Banerji, Divakarvas, and Bharathi Mukherjee are the oldest, and naturally, the most prolific. Writers like Jhumpa Lahiri, Manju Kapoor, Kiran Desai, and Arundhati Roy too have written novels of Magic Realism, Social Realism, and Regional fiction, and benefited from the increasing attention that this fiction has received National and International awards. They have probed into human relationships since the present problem is closely concerned with mind and heart and the crusade is against age-old established systems. To make the process of changes smooth and meaningful, women writers have taken upon themselves this great task.

Away from this line of writing the lives of women, the most successful of the Indian women writers is Jhumpa Lahiri who created the difference among all the Indian women writers. She is a dazzling storyteller with a distinctive voice. She is different from other Indian writers writing in English. Most of the first-generation writers of Indian fiction are born and brought up in India. But Jhumpa Lahiri's connection with India is through her parents and grandparents. India would appear to her sometimes full of wonders, sometimes full of beggars. Moreover, the writers who live outside comment confidently on economic social, and political scenarios may appear very often exaggerating or understanding. However, Lahiri is honest and authentic to her experiences.

For Lahiri “Every visit was an emotional see-saw across continents and cultures”.

Lahiri is an Indian by ancestry, British by birth, American by immigration. She targets the Western audience by deliberately portraying the Indian American life. She also admits, “I learnt to observe things as an Dr. Racheti Anne Margaret outsider and yet I knew that as different Calcutta is from Rhode Island, I belonged there in some fundamental way, in the way, I didn’t seem to belong in the U.S.”

(The Times of India, 13 April 2000). This sense of freedom is one of the greatest thrills of writing fiction for her and she discovered her authorial freedom by publishing her debut book i.e., Interpreter of Maladies (1999) her debut anthology is collected stories that deal with the question of identity. Her another famous novel The Namesake (2003) which is essentially a story about life in the United States. But Lahiri says that Namesake deals with Indian immigrants in the United States as well as their children. For instance, though she is much more American than her parents she inherited a sense of exile from her parents. After her Ph.D. in Renaissance studies from Boston University, she had planned to write about her roots and origin.

It appears “She is more American than her parents .... her characters move constantly between two worlds grappling bravely with this cultural displacement” (The Times of India, April 7, 2000).

### **Objective:**

- The intelligence of the selected feminist shows the power in day to day life.
- To find the influence of socio-economic factors of family, the influence of the environment, and the influence of personality traits.
- To study the influence of pedagogical factors such as study habits locus control, learning approaches, living style, and learners' effectiveness on the language of the females.

## **Methodology:**

The present study is a case study. The study was designed to address the following two main questions:

1. Why women are not getting equal treatment like men?
2. Why women are not allowed to get education in earlier time?

## **Cultured Heritage:**

The voice of new Indian women writers through their writings, published in between the 1980s and 1990s, has ushered in a literary renaissance is the third generation of women Indian English writers like Nayantara Sehgal, Anitha Desai, Arundhati Roy, Shashi Desh Pande, Gita Mehta, Bharathi Mukherjee, and Jhumpa Lahiri. These are the foremost third-generation women novelists and who hold centrality in the contemporary literary Scenario. They have made a distinct mark on the World literary scene with their rich cultural heritage and skilled language control. They have received national and international recognition, fabulous royalties, and prestigious awards.

## **Feminist Writing:**

In the 20th century, women's writing has been considered a powerful medium of modernism and feminist statements. The last two decades have witnessed phenomenal success in feminist writings of Indian English literature. The Indian women writers expressed the role and position of a woman through their writings in English, have enlightened the literature with its quality and vividness. Truly, it represented the culture, history, and all the variants necessary for the enrichment of the literature worldwide. India is the third-largest producer of the novels after the USA and UK.

Although the writings profoundly deal with regionalism, they crossed the natural boundaries with universal themes. India is a land of diversity with so many languages, religions, races, and cultures. This multiplicity gave the writers enormous liberty to deal with various themes. The voice of Indian women writers also dealt with historical, cultural, philosophical, and much more basing their themes around mankind. The Indian women writers have concentrated their themes around sociological, Diasporic elements, feminine subjects, science and technologies, explorative writings, and much more.

## **Factors That Women Face While Writing Novels:**

The Indian women have significantly contributed to the overall world literature as equal with men writers. This contribution of India has been chiefly through the Indian writing in English, novelists being in the forefront in this respect. Several novelists on the contemporary scene have given expression to their creative urge in no other language than English and have brought credit to Indian English fiction as a distinctive force in world fiction.

To attempt creative expression on a national scale in an alien medium has seldom happened in human history, and it speaks of the prolific quality of the Indian mind to assimilate the newly confronting situations and the complex dilemmas of the modern world. The new English fiction exhibits confidence in tackling new themes and experiments with new techniques and approaches to handle these themes.

The novelists come to their task without any preconceived notions of what constitutes literary content. This encourages them to focus on a vast and comprehensive canvas and to invest their themes with epic dimensions. All these Indian women writers could compete with best in the World, perhaps that best in their own right: “It would be no exaggeration to say that the best English fiction in the World is being written by the Indian women writers or those of Indian origin” (1992:21-22). As far as Indian literature is concerned, it has perhaps been easier for these women novelists to reflect on the new challenges and changes because of the simple fact that its vehicle itself is a globalized language.

Again, the writers of the new fiction have mostly been a part of the Indian diaspora. Living in the west, and using English almost like a mother tongue, they have been thoroughly exposed to significant modern western literary movements like Post-Modernism, and various narrative techniques like magic realism. This has enabled them to give a fresh orientation to fiction. At the same time, the best of them continues to have strong roots in India, so that they remain true to the kindred points of India and the west.

## **Reasons:**

All these writers were born after Indian Independence, and English does not have any colonial associations for them. Their work is marked by an impressive feel for language and a

completely authentic presentation of contemporary India, with all its regional variations. They generally wrote about the urban middle class, the stratum of society they know best. There are many women writers both novelists and poets, based in the USA and Britain. Some like Jhabvala and Anita Desai are late immigrants while others, like Jhumpa Lahiri, belong to the second generation of Indians abroad. Most expatriate writers have a weak grasp of actual conditions in contemporary India and tend to recreate it through the lens of nostalgia.

Their best works deal with Indian immigrants, the section of society they know at first hand. Sunitha Nam Joshi, Chitra Banerji, Divakarvas, and Bharathi Mukherjee are the oldest, and naturally, the most prolific. Writers like Jhumpa Lahiri, Manju Kapoor, Kiran Desai, and Arundhati Roy too have written novels of Magic Realism, Social Realism, and Regional fiction, and benefited from the increasing attention that this fiction has received National and International awards.

They have probed into human relationships since the present problem is closely concerned with mind and heart and the crusade is against age-old established systems. To make the process of changes smooth and meaningful, women writers have taken upon themselves this great task. Away from this line of writing the lives of women, the most successful of the Indian women writers is Jhumpa Lahiri who created the difference among all the women writers. She is a dazzling storyteller with a distinctive voice. She is different from other Indian writers writing in English.

### **Solutions:**

To Significantly, the spirit of the age is more pervasively and effectively reflected in the Indian woman's fiction than in other forms like poetry and drama. The novel, by its very nature, is better equipped to deal with social reality, whatever, liberties it may take in projecting it. It is hardly surprising therefore that the most substantial contribution of the period comes from the Indian women's writings of the fiction.

The voice of new Indian women writers through their writings, published in between the 1980s and 1990s, has ushered in a literary renaissance is the third generation of women Indian English writers like Nayantara Sehgal, Anitha Desai, Arundhati Roy, Shashi Desh Pande, Gita Mehta, Bharathi Mukherjee, and Jhumpa Lahiri. These are the foremost third-

generation women novelists and who hold centrality in the contemporary literary Scenario. They have made a distinct mark on the World literary scene with their rich cultural heritage and skilled language control. They have received national and international recognition, fabulous royalties, and prestigious awards.

Among these Indian women novelists, the most talented are: Nayantara Sehgal, Anitha Desai, Arundhati Roy, Shashi Desh Pande, Gita Mehta, Bharathi Mukherjee, and Jhumpa Lahiri are according to these women American Research Journal of Humanities and Social Sciences (ARJHSS) novelists, as Anthony Spaeth has pointed out, are making conscious efforts to redefine English prose “with myths, humor or themes as vast as the subcontinent.”

### **Conclusion:**

English communication skills are recognized as an important element in the academic life and career of the engineering students. It requires making use of integrated methods to facilitate advanced communication skills, which is the demand of industry as well as society. The rural area engineering students should effectively make use of the faculty, education system, and the amenities provided to them in combination with the self-efforts, to emerge as a competent user of English communication to become successful in life and career.

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