

RECENT TRENDS IN INDIAN WOMENS' LITERATURE: 21ST CENTURY PERSPECTIVE

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ABSTRACT

This article is a humble endeavor to manage the condition of women in a man centric culture from the Vedic time frame to modern contemporary society. From one perspective, a lady is praised to the statures of paradise by embodying her as a goddess; then again, she is accursed as an abla, a weakling who relies on man for her reality and sustenance. The effect of pre-colonial literature proceeded for at some point after opportunity of India .People liked to peruse long books and stories. In any case, the mentality of the pursuers out of nowhere kicked changed and they off reading short stories and short ballads. The class of literature like Drama, Novels and Poems acquired a gigantic change its texture and appeal. The veritable intrigue and attitude of the modern individuals especially in the 21st century towards reading have changed. Advent of PC and availability of web made individuals way of life simpler and agreeable. In this paper we will examine about the Indian Women Literature.

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1. Introduction

The Indian epic has been a vibrant and energetic expressive space in the 21st century. While the amazing postcolonial motions normal for the late-twentieth century Indian tale have been in proof in new books by built up writers, for example, Vikram Chandra, Amitav Ghosh, and Salman Rushdie, a record of new writers has emerged in this period also, graphing a scope of new novelistic modes. A portion of these creators are Kiran Desai, Aravind Adiga, Githa Hariharan, Samina Ali, Karan Mahajan, and Amitava Kumar. When all is said in done, there has been a move away from eager scholarly fiction as the "enormous, loose beast" that prompted the publication of a few monumental postcolonial books during the 1980s and 1990s; progressively the most unique and powerful Indian composing utilizes new novelistic structures and artistic styles attached to the changing scene of India's present contemporary social and political issues. The more up to date age of creators has likewise shunned the goal to speak to the aggregate of life in modern India, and rather meant to investigate significantly more restricted regional and cultural story structures.

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expressive space in the 21st century. While the great "postcolonial" signals normal for probably the most powerful twentieth century Indian books have been in proof in new books by built up writers like Vikram Chandra, Amitav Ghosh, and Salman Rushdie, a record of new writers has emerged in this period too, outlining a scope of new novelistic modes. As a rule, there has been a move away from eager scholarly fiction as the "enormous, loose beast" that prompted the publication of a few monumental postcolonial books during the 1980s and 1990s (Rushdie's *Midnight's Children* [1981], Vikram Seth's *A Suitable Boy* [1993], and Rohinton Mistry's *A Fine Balance* [1995] being three take these examples). Such books are as yet being distributed—two imperative models may be Chandra's *Sacred Games* (2006), and Ghosh's *Ibis Trilogy* (2008–2015)— however progressively the most unique and powerful Indian composing is exploring new novelistic structures and abstract styles.

NEW TREND IN LITERATURE

The take a stab at translation of regional literature into English turned into the new pattern in literature in the 21st century. In Odia literature additionally the books of Fakirmohan Senapati have been converted into English. The



nearby culture, the informal language and the financial state of odisha of that time is presently outstanding to everyone. It is a decent sign that individuals on the planet are coming nearer to one another. A trade of ideas, traditions and societies are presently conceivable simply because of the translation of regional literature into English. Kessava Reddy's "He vanquished the Jungle" Sundara Ramasamy's "Story of a Tamarind Tree" U.R. Anantha Murthy's Samsara, etc are extraordinary commitments to literature in English Translation. Now of time, a one of a kind pattern of women journalists emerged in the national scene. Mahesweta Devi of west-Bengal is an extremist and author who supported the reason for minimized ancestral individuals in west Bengal. He has composed a novel called "Draupadi" portraying the misuse of the ancestral women. Another fascinating piece of the creative translation is crafted by Girish Karnad. In the play "Tughlaq to wedding" demonstrating the authentic and social issues looked by the nation.

It is hard to characterize one ordinary trait of twentieth and 21st century. This age is loaded with experimentation and it is talked about in various sorts. The scholarly ordinance of twentieth and 21st century forefronts a tasteful

move which is increasingly transitional; exploratory, progressively restless, progressively liberal and self-questioning as well. The lines from Sunita Sinha's book mark the soul of both the hundreds of years: "The two universal wars, the social and political changes, the combination and extension of worldwide free enterprise, the emergence of the educational age, the struggle of post-colonial voices after the finish of the British Empire and the changing configuration of another multicultural populace have prompted a rebuilding in the circle of scholarly investigations." Presence of an extraordinary scope of styles, and approaches drove the authors to rethink the particular limits of literature.

In pre-world war period, generally scholars stayed faithful to the patterns of Victorian age. Darwin's Origin of Species (1859) drove the world towards grieving over the loss of God. However, a change could be seen with H.G. Well's Utopian Study of A Modern Utopia that caught hopeful state of mind and gave an articulation that science and innovation would change the world. In the interim, Esthetic Movement picked up prevalence because of its being agreeable to Catholicism and supernatural



quality. People of good taste put stock in the possibility that the workmanship is futile in the event that it is in duty with the ideas of ethical quality and standard of direct.

Modernism has emerged from two developments: „symbolism“ and „Imagism“ which profoundly influenced the beautiful making of the time. Symbolism is a response against naturalism and authenticity. Imagism discovers its foundations in the tasteful way of thinking of T.E. Hulme. The artists had confidence in using regular discourse; in making new rhythms and dispositions; interminable decision of topic; excessive utilization of images and pictures; yet giving clearness in style. Charles Baudelaire’s verse volume *Les Fleurs Du Mal* marks the start of symbolism. Amy Lowell is an American Imagist who advanced crafted by imagists in England. Ezra Pound is eminent name in Imagism and he distributed a collection under the title *Des Imagistes* to advance crafted by the imagists. The entirety of the modernists endeavored to liberate themselves from the shackles of customary restraining infrastructure of composing structure and substance.

Post-colonial Literature surpassed the International field of battle for the privileges of “Third-World”. Emergence of the authors or writers or dramatists from “Black or Dark continent” or “Orients” dazed the English scholarly world. Aboriginals from various provinces all through the world thought of topics and plots revealing the brutal deeds submitted under the veil of “Christian Burden”. Not just neighborhood craftsmen like Chinua Achebe in his novel *Things Fall Apart* or Wole Soyinka in his play *Lion and the Jewel* yet additionally white authors like Joseph Conrad in his novella *Heart of Darkness* mirrored their solid misery towards Imperial government’s deception. Numerous British scholars accepted that it is the obligation of administering government to take care of the individuals being dominated.

With emergence of specialists from once-colonized nations, another pattern emerged as well, for example utilization of vernacular and casual language in English literature. Scholars like Mulk Raj Anand in his books *Untouchable* and *Gauri*; Chinua Achebe in the novel *Things Fall Apart*; Bapsi Sidhwa in her novel *Ice Candy Man*; Kamala Markandya in her books *Nectar in a Sieve* and *A Handful of Rice* have contrived



regional dialects like Hindi, Punjabi, Parsi and so on with institutionalized English. The significant explanation has been the critical need of presenting the First Nations with the Idea that the countries once being controlled, are not in the slightest degree without literature and culture. Likewise, to give them how they abuse individuals with various skin shading and race in their nations. V.S. Naipaul's A House for Mr. Biswas and Saul Bellow's The Victim are the books that depicted the struggle of transients in outside terrains: how alienated and isolated they feel, how they long for the sentiment of belongingness and how impassively they are dealt with.

MODERN INDIAN LITERATURE

The beginning of the new time of modern Indian literatures might be said to touch off in the late nineteenth century. In the compositions of this time, the impact of Western human advancement, the ascent of political awareness, and the adjustment in the public arena was detectable. Countless journalists made amalgamation among Indianization and Westernization as they continued looking for a national ideology. Meanwhile, the Indian women's liberation excessively progressed by the upgrades of Western woman's rights,

anyway it took marginally extraordinary course from that of the West. Every one of these attitudes were joined to realize the renaissance in nineteenth century India. Antonia Navarro holds, "most of these books delineate the mental enduring of the frustrated housewife, this topic regularly been viewed as shallow contrasted with the portrayal of curbed and persecuted lives of women of the lower classes"²¹. Reformers upheld female instruction in India, accepting that social indecencies could be disposed of through the training of the women. Indian women authors gave another dimension to the Indian literature, in that they vented their profound situated emotions by method for craftsmanship and literature.

WOMEN IN SEARCH OF GREATER AUTONOMY AND FREEDOM

The impact of the English Literature reflected in the regional literature of the subcontinent presenting a few significant changes in women's close to home and expert life. Prolific Indian female creators in English like Kamala Markandaya, Nayantara Sahgal, Anita Desai, and Shashi Deshpande offered ascend to the emergence of woman's rights in India. Countless scholars are recognizing an example of critical thinking inside the conventional



framework and support an indigenous procedure of recharging. English is not any more a colonial language, authors know about their legacy, unpredictability and uniqueness, and it is communicated in their work normally. Woman's rights are an ideology that restricts the political, monetary and cultural downgrade of women to places of mediocrity. Feminists condition in India has a dissimilar to dispensation than that of Western woman's rights in that the Indian culture has consistently been incredibly hierarchical. There is likewise a considerable amount of chain of importance inside the family relating age, sex and ordinal position, warm and fine security or inside the network alluding to the station genealogy, training, occupation and association with administering power and so forth have been maintained harshly.

IMPACT OF WOMEN ON SOCIETY

Feminism has assumed a critical job in molding the Indian-English tale. Since it came fairly late in India, has spread its wings in all circles of Indian-English literature. Feminism is a voice of stifled and oppressed lady. The sentiments of tension, repugnance and weariness have been a piece of feminism. The present area targets explaining the idea of womanhood (feminism)

as it rises up out of crafted by eminent Indian journalists in English. A reliable image of the changing social substances has been displayed and it is as yet being postponed by the Indian-English books. The journalists who showed up in Indian-English scholarly scene are critical. They brought forth another time which waited for the Indian lady open doors for a unique interest in social life. Indian-English authors, particularly women writers have made themselves as a huge element by making the novel itself an instrument of social change. They have sociological and reformist inspiration with their constant topic that is lady. The Indian essayists, particularly women scholars show up a lot of worried about the difficulties and issues of contemporary lady in present society. Indian authors of fiction in English are exploring the mental and sociological strains throughout lady's life. The ascent of feminism as a development on landmass gave lady different approaches to express her sentiments. She found a canvas to paint her own reality. Fiction by women authors contributes a significant fragment of the contemporary Indian-writing in English. A capability of human accomplishments and an entirely unexpected world have been acknowledged by women scholars in light of the fact that in any circle of



Indian-English literature and energy about the composition of its, lady is basic.

Women's activist ideology, which came to India from the west, is broadly spread in India. Learned people, journalists and the informed of the urban region feel its ideological impact. Women's activist patterns collided with customary good code. Post-Independence literature in India voices the clatters of women for another lifestyle. Extreme logical inconsistency in Indian culture happens to be that lady is viewed as the more vulnerable, immaterial in a land where since days of yore; individuals have been venerating the conjugal goddess (which happens to be a glorification of lady's powerful character). In actuality, lady isn't treated as a subject of genuine or even a typical concern. It is possible that she is a goddess of power or the more fragile sex; not the slightest bit is she a typical human presence, blessed with ordinary powers and requesting typical consideration. Inquiries of minorities, slaves, savages and longshot have been taken up and worked upon. Progressively they stopped to be any inquiries whatsoever, or their size, at any rate, was decreased. Question of lady as a more fragile, dismissed, in reverse class still holds its underlying shape and size. It appears we have

begun making the most of lady's presence as an inquiry. Women-essayists, for example, Kamala Markandaya and Shashi Deshpande caused one to notice the difficulty of women in the man centric culture. Markandaya, globally known as the essayist of Nectar in a Sieve, was one of the most prolific of Indo-Anglian women writers. She, surprisingly, wrote ten-full-length books which she created inside a composing range stretching out from 1954 to 1982. The entirety of Markandaya's books uncover her profound distraction with the changing Indian social and political scene, her cautious, cognizant craftsmanship and her skilful utilization of English language for creative reason. In her anecdotal works the inward operations of the brains of characters, their own perplexities and social showdowns have been appeared by the writer.

CONCLUSION

The universe of literature is getting more extravagant by words, ideas and signs. It is wild and eccentric. One thing is certain that English literature isn't the sole right of England as it were. It has its repercussions in the British colonial nations as well as in the remainder of the world. At the point when the English colonizers went to America, they started to



compose their very own literature of the Americans. Another literature appeared in Asia and Africa known to be the republic literature. The male centric culture common in India had risked and disabled the Indian personality to such a degree, those men imagined that no lady was discovered deserving of instruction. Men thought about themselves free, prevalent and even omnipotent. A man was constantly the provider though the lady was assumed uniquely to share what the man had earned with his perspiration and blood. It looked as if; a man's world would proceed even without a lady. Attributes are obvious, that in old India, women however having a tremendous potential, were being unutilized and underutilized. They are prepared to uncover the wonder and magnificence of the world in which they live have a superior task to carry out than staying simple observers inside the four dividers of the house. The men who thought they were better than women have now perceived the possibilities of women; women are observers as well as accomplices and colleagues. Women are not sub-par compared to man in rank or execution in at any rate.

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