

## A STUDY GENDER ISSUES IN INDIAN WRITING IN ENGLISH

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### Introduction

Feminism in India is a set of movements aimed at defining, establishing, and defending equal political, economic, and social rights and equal opportunities for Indian women. It is the pursuit of women's rights within the society of India. Like their feminist counterparts all over the world, feminists in India seek gender equality: the right to work for equal wages, the right to equal access to health and education, and equal political rights. Indian feminists also have fought against culture-specific issues within India's patriarchal society, such as inheritance laws and the practice of widow immolation known as Sati.

The history of feminism in India can be divided into three phases: the first phase, beginning in the mid-nineteenth century, initiated when male European colonists began to speak out against the social evils of Sati; the second phase, from 1915 to Indian independence, when Gandhi incorporated women's movements into the Quit India movement and independent women's organisations began to emerge; and finally, the third phase, post-independence, which has focused on fair treatment of women at home after marriage, in the work force and right to political parity.

### Review Of Literature

Chetan Bhagat's *One Night at the Call Centre* (2005)<sup>[1]</sup> and Shruti Saxena's *Stilettoes in the Boardroom* (2010) demonstrate that young workers embraced and enjoy the freedom accorded them by working in outsourced companies. The texts also showed that a tension exists between individualism and traditional social and familial practices.

Butalia (2011)<sup>[2]</sup> Chetan Bhagat was one of the most popular writers of popular fiction. His books had sold an estimated three million copies, making him India's best-selling novelist at the moment (Sarkar; Shamsie).

Chakravarti (2006)<sup>[3]</sup> Numerous feminist scholars in various global contexts had pointed out that women were often seen as the repositories for a nation's, religion's, or community's "honor" - that men were judged according to how well "their" women conform to agreed-upon norms of behavior, to put it simply (Menon and Bhasin; Sarkar and Butalia).

### Gay Themes in Dattani's Plays

Mahesh Dattani chooses themes related to sexuality and gender issues. His characters represent people of contemporary society who are usually set aside as perverse by authors and dramatists. He challenges the heterosexual normatively considered as central to our culture. This center is a cultural construction based on erasure of homoerotic relations from mainstream drama and literature. *Seven Steps Arowd Fire*, a radio play (broadcast by BBC Radio on 9 January 1999) foregrounds the so-called perverse 'hijras' and explores the cultural instruments responsible for the subversion of their identity. *Do the Needful*, his first radio play (broadcast on 14 Aug. 1997 by BBC Radio 4) deals with a gay man forced to marry a woman who does not want to conform to traditional system of marriage.

### Indian Women Authors

Prior to the rise of the novel, many Indian women composed poetry and short stories in Hindi, Punjabi, Bengali, Urdu, Tamil, Malayalam and Kannada. Women were the chief upholders of a rich oral tradition of story-telling, through myths, legends, songs and fables. Once literacy began to filter through society, those stories were transformed into poetry and drama. The novel was not at first a common form, perhaps because the majority of women had less access to education than men. It was not until prose began to be used in the late nineteenth century by Bengali writers who had been exposed to European culture that the novel form took hold in India.

The volume of Indian literature written in English is smaller than that written in the various regional languages, and spans a smaller range of time, having only commenced with the spread of the English language and education. But in the last two decades there has been an astonishing flowering of Indian women writing in English, the literature of this period being published both in India and elsewhere. The authors are mostly western educated, middle-class women who express in their writing their discontent with the plight of upper-caste and class traditional Hindu women trapped in repressive institutions such as child-marriage, dowry, prohibitions on women's education, arranged marriages, suttee and enforced widowhood.

### Objectives / Need Of The Study

The Hindu moral code known as The Laws of Manu denies woman an existence apart from that of her husband or his family, and since the publication of Bankim Chandra Chatterjee's persisted in a culture permeated by religious images of virtuous goddesses devoted to their husbands, the Hindu goddesses Sita and Savitri serving as powerful cultural ideals for women. In mythical terms, the dominant feminine prototype is the chaste, patient, self-denying wife, Sita, supported by other figures such as Savitri, Draupadi and Gandhari. When looking at these narratives silence/speech can be a useful guide to interpreting women's responses to patriarchal hegemony. Silence is a symbol of oppression, a characteristic of the subaltern condition, while speech signifies self-expression and liberation.

### **A Kaleidoscopic Vision: Short Stories of Basavaraj Naikar**

Though the most popular genre among the reading as well as writing community of the contemporary times, short story is the most elusive form of literature. It frustrates the attempts of the erudite critics and the persistent practitioners of the form to encapsulate all the features and elements that go to render a story successful one in a single and neat definition. If one stresses "the economy" of words, other stresses "the impression" and yet another emphasizes "the purpose" or "narrative" and so forth. It is quite incontrovertible that all these are essential factors for a successful short story. Yet for our convenience let us assume that a short story is a monument erected for a moment. It is an attempt to "catch the eternal in the casual, invest a moment with the immensity of time".

### **East-West Encounter in Indian Poetry in English**

Indian poetry in English is poetry of encounter. The encounter is not merely with language but with all the content of religion, culture, values, thoughts and attitudes which it unfolds as challenge to our sensibilities. It is not so much the British rule as the introduction of English language which unhinged our identity, confidence and conduct. That is why, while some noticed in the minutes of Macaulay a conspiracy to subvert Indian identity and culture, others regarded it as the precursor or Renaissance in India. The fall-outs from this situation were contradictory and paradoxical.

Rajmohan's Wife in 1864 a significant number of authors have portrayed Indian women as long-suffering wives and mothers silenced by patriarchy. The ideal of the traditional, oppressed woman

### **Work Plan and Methodology**

Considering the nature and objective of present study as well as resources of investigator normative survey method of research has been used. In the present investigation all the steps and characteristic have been followed which are essential for normative survey method of investigation. The methodology may include publication research, interviews, surveys and other research techniques, and could include both present and historical information. It will include

- Review of Literature: Various international and national journals, book etc will be extensively studied on how to proceed on proposed study and for its plan.
- Necessary investigation will be done from the respective providers.
- Different authors work will be considered.
- The issues related to gender will be discussed.
- The other factors like age, environment factor will also been considered.

### **References**

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