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Contemporary Indian English Novels: A Study of Women's Writing

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Abstract: *The women writers mostly focus on inspiring women by sharing stories of courageous women who serve as role models for overcoming difficult situations in their lives, rather than on individuals dealing with mental health concerns. Even though they are not required, most tales do contain a technique. It is not always necessary to have innovative systems; instead, each representation should speak to the spirit of the individual user. Freed from men's immediate constraints, they may explore a broad range of engagement fiction written by women authors, creating a sizable portion of modern Indian English-language literature. When all is said and done, women hate having the same status as males. In fact, a married lady who overindulges in her profession or studies is still frowned upon. It has produced at least a handful of amazing women writers in all Indian languages in the contemporary literary world.*

Keywords: *Feminism, Egocentrism, Patriarchy, Meta-Narrative, Empowering Women.*

I. INTRODUCTION

The major portion of modern Indian writing in English is established by fiction written by women authors. Ultimately, women hate having the same status as males. In fact, a married lady who overindulges in her profession or studies is still despised today. There are some amazing female innovative authors in every Indian language in the literary world today. It is also a truth that not every one of the women who write about it have to be activists for women's rights. Nevertheless, it is gathered from reading the works of these three remarkable authors that women's activist understandings can emerge from their capacity to defy expectations and can also be understood in many ways. One may assume that the majority of them have been fascinated by the institution of marriage. Other important topics in women's activist writing include Indian women's miseries, marital discord, existentialism, indignation, and double practice. In the writing of some of important women novelists like, Kamala Markandaya, Anita Desai, and Shashi Deshpande, are served here as notable examples as representatives of contemporary women writers of Indian tradition.

In this brief review of their works and the main idea would be ideal. In terms of their interactions with their spouses, families, and males, Kamala Markandaya's female characters generally behave in a conventionalist manner, according to established societal standards and morality. Women are unquestionably the main subject of several works, including Possession,

Some Inner Fury, Nectar-in-a-Sieve, and Two Virgins. In her book, women are able to understand change and give and take. They are admirably strong enough to face life's calamities. The battle's vulnerability is not suggested by the term Nectar-in-a-Sieve. Rukmani, the core hero, is willing to accept hardship, adapt to better methods indefinitely, respect the opinions of others, and pardon her family's mistakes. Despite being conservative and conventionalist, Rukmani is able to maintain her distinctiveness.

In *Silence of Desire*, Sarojini also confronts life's challenges with a sense of positive affirmation. In addition to her devotion to the Swamy, Sarojini is a conscientious mother and a submissive wife. Dandekar finds a method to accommodate her viewpoint, and in doing so, they achieve a Rice that is deeply ingrained in the typical ideas of wifely responsibilities. She endures everything and bears the neediness, but she does not engage in dishonesty or improper behavior. It appears that her trade-off is a direct result of her precarious situation.

II. TECHNOLOGY INNOVATIONS

The women novelist's use of the flashback method is so brilliant that it almost seems like a modern movie. For example, Shashi Deshpande's *That Long Silence* discusses the situation of women in a society dominated by men. The flashback method is employed by the creator. When Jaya, the hero, refuses to live in seclusion from her spouse, she suffers a remarkable mental harm. The spouse was dealing with an investigation into his financial issues. The writer used the words "root" for "custom" and "shadows" for "culture" in *Roots and Shadows*. The inner life and thoughts of Indu, who as a child detested obedience and distance, are presented in the book. One may infer that Shashi Deshpande acknowledges when presented women's plight, that a woman's existence is complete only when she moves on with a relationship and isn't referred to as someone's mother, spouse, or little daughter. Women are important, not just because they make up a major percentage of the population, but also because of their dedication since the beginning of human history, according to Mrs. Markandaya's writings. The imaginary virtue of Kamala Markandaya is so mystically imagistic. One may see the picture design concealed within her works of fiction. She has creatively used imagery of houses, tanneries, the outdoors, creepy crawlies, cycles, veils, and even people in her work.

Instead of being public, political, or dubious, Kamala Markandaya's approach to feminism has been framed as exploratory, rational, and close to home. She shows this current reality rather than creating a woman's world. She investigates the genuine amiable and passionate ties that bind women. In her writings, Markandaya, a post-independence essayist, strove to transform the traditional lady into a "renewed" individual. She has shown to her readers the essence of a sophisticated, involved lady who seeks for the fulfillment of her female characters' personalities without using logic and who is also acutely aware of their value system. These ladies overcome their adversity and discover their individuality. Her really outstanding Indian sensitivities let her convey women's challenges, situations, problems, and dilemmas in a convincing and realistic way. Working-class women's remoteness and family conflicts are explored in Anita Desai's novels. Anita Desai wrote on a variety of different subjects in her later books, such as the German adversary of Semitism, the decline of Indian traditions and customs, and Western stereotypes about India. In his book *Anita Desai*, Dr. R. S. Sharma observes that "despite all of her efforts, Anita Desai is fundamentally a novelist of mindsets, of enduring perspectives or minds." Most of her books are extended accounts of states of being that do not adhere to conventional storyline or design. As it emerges from the experience of the encountering self with the outer world, Anita Desai views the world as experience.

Accordingly, her primary focus is on noises and sights, on physical and mental advancements and instances that impinge on her hero's awareness. Her protagonists are typically fragile ladies who withdraw into their own little world while suffering from an odd sense of devastation. With the tact and creativity of a poet, Anita Desai harps on the variety and complexity of this constrained environment.

Although her past two books, *Clear Light of the Day* and *In Custody*, were nominated for the prestigious Booker Prize, she has received the "Sahitya Akademi Award" for her book *"The Fire on the Mountain."* Anita Desai looks into the mental stresses and pressures that modern women face and portrays them in a way that is in line with what is understood now. Unlike Ruth Praver Jhabvala, she does not use the inner language.

Jhabvala has never been good at exploring the mind. Mrs. Desai aims to command the narrative and present it in an odd way. With surprising comedy, she mimics what she observes. Human nature and relationships are managed by her subjects. She has created unconventional characters that are outliers in the traditionally structured society. "There are people who can handle situations and people who can't," Anita Desai said in a meeting with Madhushree Singh Rao. And the majority of my tales are about people who are unable to. They find themselves in predicaments over which they have no control.

In addition, every Indian woman author from the post-independence era has demonstrated her abilities. They gave honor to India by producing an Indian novel that met international standards and stood out in a unique way inside the English literary canon. The majority of Indian female authors, including Bharati Mukharji, Arundhati Roy, Kiran Desai, Jhumpa Lahiri, Shobha De, and others, are well-known Indian women who have helped readers throughout the world understand the diversity and depth of Indian culture.

III. CONCLUSION

The representation of the inner experience of substance known as woman is the main focus of the approaches employed by women authors. These authors needed to provide a space for women to express their ideas and find a home on the globe. Even though they have a limited space, writers do support change for a purely polite request. Despite their lack of education, some women in today's world may never give up. These authors don't need anybody experiencing mental health issues; instead, they should inspire women by sharing stories of courageous women and providing them with strategies for overcoming life's most trying circumstances. Procedure is not required for every story, although it is present in the majority. There is no need for novel systems, but the representation should speak to the readers' emotions.

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