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6381 907 438



ijircce@gmail.com



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# Expressions of Gender Prejudice an Examination of Three English-Indian Women Playwrights

Anita Singh

Associate Professor, English, Govt. PG College, Sec. 1, Panchkula, India

**ABSTRACT:** Women have always been seen as passive members of society. It is unfortunate that they have not had the same access to resources that men have. The condition of women in our male-dominated culture is terrible. Because of this, they will have to go through even greater difficulties in life. Women gradually came to realise that, as human beings, they have the same rights and opportunities as men. In the patriarchal social structure, they have never been given any credence, even in the realm of literature. We're both the male and female victims of sexism. That idea sparked what we now know as the Feminist movement. It was gaining steam in the 1960s. The primary goal of the movement is to ensure that women have the same rights, privileges, and opportunities as men in all areas of society. The hardship of women started to be depicted in the works of a growing number of women authors. The importance of women's liberation and suffrage grew. Authors who have made significant contributions to this field, such as Mary Wollstonecraft and Elaine Showalter, deserve to be recognised. We discussed women's problems openly and shifted focus to female readers and writers. Sexist prejudice is an open topic of conversation. They, like Indian women poets before them, have spoken out against the plight of women in societies where males predominate. The contributions of women authors are widely recognised and celebrated today. Our skill and fame are known far and wide.

**KEYWORDS:** Indian Women, Gender Discrimination, Women Writings, Feminism.

## I. INTRODUCTION

Indian women have made significant literary contributions to the English novel. There has been significant growth in both the number and quality of the Indian novel. From its early, mostly imitative beginnings, to its logical, then psychological, and eventually investigative stages, the development of the Indian novel is a fairly straightforward one. There is a unique place for the 1980s in the annals of the Indian English novel. During this time period, novels by a number of remarkably talented female authors have made their print debut. There are also the creations of some of history's greatest artists who never lost their capacity for originality. In the 1980s, Indian women writers achieved a level of success never before seen in the country. These Indian women writers, like the third-generation of women novelists, have produced works that speak powerfully to their individuality and originality.

The presence of Indian writers who work in English is no longer in question. In recent decades, it has been a major focus of study in India and beyond. What was once a "hot-house plant" has developed into a large, affluent community with several branches. It is possible to gauge the entire potential of the Indian novel by contrasting classics with more recent works.

Today, however, Indian English-language literature stands shoulder to shoulder with that of other nations. Indian women authors have been instrumental in sharing the Indian point of view with the rest of the world. Indian women writers have also made strides forward in the publishing sector in recent years.

The English writings of Indian women authors expanded and enriched the canon, and helped define women's roles in society. Yes, it accurately reflected the wide range of cultural, historical, and universal differences that contribute so much to the betterment of literature around the world. In fact, behind the United States and the United Kingdom, India is the world's third-largest novel-creating powerhouse. Although the texts were written with a specific region in mind, universal themes were still present. India is rich in cultural diversity because of its numerous distinct languages, religions, ethnic groups, and ancient civilisations. Writers have enough of fodder to go into a broad range of topics thanks to such diversity. The works of Indian women authors deal with timeless issues in human culture. It was influenced by many different areas, including society, the Diaspora, women's studies, science, and technology.

The contributions of Indian women to global literature are on par with those of men. Novels published in English by Indian authors have a disproportionately large influence on the world. Indian English fiction has been praised as an original addition to world literature by many contemporary scene authors who have published their works in English. It considers the unique issues and difficulties of the modern world. The new English book boldly investigates fresh approaches to previously unexplored issues.

Given that their own medium is a globalised language, perhaps these women writers found it easier to depict the new challenges and developments in Indian writing. Many contemporary fiction writers have called the Indian diaspora home. They were well-versed in Postmodernism and other significant Western literary styles and narrative methods like magic realism as a consequence of their upbringing in the West. It gave them a chance to rethink the very nature of science fiction. But Indian excellence is firmly anchored and stays true to its Indian and western roots.

Importantly, the Indian woman's fiction expresses the current mood more broadly and effectively than other arts such as poetry or play. The novel's very existence makes it more equipped to deal with social reality in all its guises. As a result, it shouldn't be shocking to learn that the greatest achievement of this era may be found in the works written by Indian women.

Nayantara Sehgal, Anita Desai, Arundhati Roy, Shashi Desh Pande, Gita Mehta, Bharathi Mukherjee, and Jhumpa Lahiri were among the new generation of Indian authors whose works contributed to a literary revival in India in the 1980s and 1990s. These women writers represent the third generation of women to contribute to the literary canon. Their mastery of language has ensured that their works will forever be included in libraries and classrooms throughout the world. They have been praised all around the world and have profited handsomely from royalties and awards.

## II. LITERATURE SURVEY

**Dr. S. Bharathiet.al. [2019]** The purpose of this study is to track the progress of Indian women writers from their earliest stages to their present, and to identify any obstacles they may encounter. This paper's focus is on sexuality and the man-woman connection, which is examined from ancient to modern writers. They provide as more than just raw material, however; each contributor brings unique insights and approaches to the table. Their particular voice shines through in their incisive presentation of women's concerns, which further validates their work as an illustrative addition to English-language Indian literature. [7]

**ZuhaMoideen [2019]** Much of the critical literature labels chick lit as post-feminist texts because of the instrumentalization of feminist theory in these books. This research investigates the possibility that Indian chick fiction may be labelled as providing support for postfeminist perspectives. The study examines the difficulty of naming "Indian chick lit," then moves on to a discussion of the genre's postcolonial identity and the ways in which consumerism—a hallmark of chick lit—is dealt with within Indian literature. According to the article, the genre produces and reinforces proper femininities while using humour, which was previously thought to be a subversive technique. Despite the popularity of the Indian chick lit genre, feminism is seldom discussed, and the plot's resolution of the socio-cultural difficulties presented is given more weight than the issues themselves [8]

**Dr.Racheti Anne Margaret et.al. [2016]** The Indian women authors who, in the post-colonial era, for two main reasons, wrote about their experiences and shared them with the world. The next step was to see how subordinates of patriarchy and capitalism were subjected to varying degrees of control. This is why it was crucial for women to speak out about their experiences living under patriarchal power in order to expose the tremendous violence that males held against them. Women have to fight back against men's attempts to control them. It is important to recognise that women have consistently served as the delineators of social, economic, and racial categories. They sought catharsis and release from masculine dominance via the medium of theatre. Despite the fact that Indian women authors often portray women as powerful and single-minded in their pursuit of success, women really achieved their greatest levels of success within the sphere of influence that males had previously designated for them. However, the Indian women writers who did their best to assert themselves in a male-dominated field. I am fully aware of the difficulty of this road, since women have historically had to overcome centuries of male control, as well as societal taboos and biases. Further, detractors argued that imperialism operated differently for women and men. This is due to the fact that women face double colonization—general discrimination as subjects' colonial toys and prejudice according to their gender.” [12]

**Dr.VenkateswarluYesapogu et.al. [2016]** There are two main reasons why feminist texts have been so influential in the post-colonial discussion. The next step was to see how subordinates of patriarchy and capitalism were subjected to varying degrees of control. This is why it was critical for women to speak out about their experiences with patriarchal



power structures in order to shed light on the extreme brutality that males held towards them. Women had to fight against the dominance of males. We don't forget that women have always been the ones who define social categories like ethnicity and socioeconomic status. They hoped to spread feminism via the medium of theatre. Despite Indian women authors' best efforts to portray women as powerful and single-minded in their pursuit of success, women have historically achieved their greatest levels of achievement within the sphere of influence that males have traditionally accorded them.

Feminist authors, however, did their utmost to assert themselves as leaders in a field traditionally controlled by males. The route was arduous since women had to challenge deeply ingrained cultural norms of male supremacy, taboos, and biases. Further, detractors argued that imperialism operated differently for women and men. This was due to the fact that women in colonial societies experienced "double colonisation," or both indirect and overt forms of discrimination.' [13]

**Patrika Handique [2015]** A patriarchal society is one in which men occupy all positions of power. As a result of this societal structure, there is still an inherent hierarchy between the sexes. However, it has been demonstrated that this is not a biological process but rather a social one. Women are seen as emotionless sexual objects rather than human beings by patriarchal societies. They have to go through a lot of hardship and exploitation in many different contexts and stages of their lives. This study is an attempt to analyse Ruskin Bond's critical description of the patriarchal society he clearly encounters. Traces of female anguish may be seen if you look closely enough. [14]

### State Of Women in Indian Literature

Women's lives have mostly been shown in literature through the words of men, with a few exceptions. Annie Besant said that "literature can show no better type of womanhood than in India's great epic poems." This is the next step in figuring out how women lived in the past. Indian women's styles, which were based on noble models and written in a few heroic figures by the masters, show the best, nicest, greatest, and most dedicated parts of mankind.

#### a. Women in Indian Epic

Even though the Ramayana and the Mahabharata both feature heroic characters, there still appears to be an underlying duality in Indian thought. This ambivalence typified women, who may be portrayed as either the sensuous, pagan monster Surpanaka or the dedicated wife and mother Sita. It is in India, maybe more so than anywhere else, that women are recognised or respected for their roles as wives and mothers. All of these perspectives reflect men's historical perspectives on women. Women's own thoughts and feelings concerning these topics were seldom reflected in these opinions. This is evidenced by the fact that they are never spoken to: "Women and eunuchs are those from whom there is no lecture, no guidance." This claim demonstrates that the silent majority was the second sex that brought forth life. Women's voices, when they were heard at all, demonstrated their inevitable marginalisation. Women writers didn't emerge until much later in India's literary canon.

#### b. Women in Poetry

Despite their reluctance to be seen in public, women in Indian history have left their mark through their poetry, which has a history of being both gentle and powerful. The Buddhist nuns of sixth-century B.C. India are credited with writing the oldest known poetry by Indian women. Poems written by nuns like these attest to the liberation felt by their female authors from the monotony of daily routines. The pressures of war on their male population appear to have strengthened their beliefs of self-worth, which are reflected in the poetry. As society has become more patriarchal, fewer women are publishing books. Men's dominance in society has pushed women out of the mainstream, reducing their access to educational opportunities.. [3].

### III. CONCLUSION

The modern Indian literary scene has a number of Indian women authors who work in English and who convey the reality of Indian life. They are responsible for a great deal in the literary canon. With impressive ease, they navigate the worlds of anthropology, sociology, novel writing, essay writing, travel writing, education, and the role of peacemaker ambassador. The male and female postcolonial and postmodern writers Salman Rushdie, Vikram Seth, Vikram Chandra, Sashi Tharoor, Arundhati Roy, etc., who established the worldwide literary standard, were surpassed by us. These massive key personalities in socio-literary works have captured the attention of readers throughout the world. We have also become the only mediators of the major social and cultural issues facing India and other colonised countries. All of their main works have received extensive critical analysis, particularly in the field of feminism, from scholars all around the world. They garnered a sizable following in addition to widespread critical acclaim, which together stand for the serious attention of academics and researchers. Rape and sexual harassment of innocent women in modern Indian

culture provide a political, theoretical, and cultural dilemma that is further complicated by the legacy of colonialism and the emergence of postmodernism. Our research has shown that the rise of populism has caused a backlash against feminism. Their conceptual, theoretical, and literary explorations all explored and interpreted the complexities of colonial and postcolonial contexts.

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