

## WOMEN'S VOICES IN INDIAN ENGLISH LITERATURE

**Dr Dinesh Sharma , Associate Professor**

Department in English ,Bhagwan Parshu Ram College, Kurukshetra

### Abstract

*This paper is to analyze the representation of women's voices in the context of Indian English literature and Womens' attempt at writing to express their concerns and experiences in the domain of a male-dominant culture. Women writers in Indian English literature also incorporated their works to fight against the set culture, prejudices and call for rights of women. Approaching the female experience in the books by Kamala Das, Anita Desai, Shashi Deshpande and Arundhati Roy, this paper examines the multiplicity of the topic which encompasses the themes of domestic sphere, search for personal identity, and the struggle of the timeless dichotomy of tradition and modernity. These female authors have used styles such as stream of consciousness, symbols, and non-linear story telling to paint the idea picture of their leading females. It also considers how these writers treat matters like marriage, motherhood, sex and the envelopment of societal vices. This study explores how the works of these authors led to the development of the Indian English feminist perspective alongside the female Indian writers' contribution to the current discursive construction of gender and Indian identity. This paper concludes that these women writers' voices enact change to the historical narrative of women's existence in the Indian nation.*

**Key Words:** Indian English literature, women's voices, patriarchy, gender roles, feminist thought, Kamala Das, Anita Desai, Shashi Deshpande, Arundhati Roy, identity.

### Introduction

The Indian English literature has always been productive for the social, cultural and political discursive practices and it is significant to note that among all the discursive practices, voice of women is a powerful and revolutionary one. Being a part of a traditional society where male and female domain has always been codified with clearly defined roles and responsibilities, women writers have been a revolution to the Indian English literature. These writers do not only contribute to the literary corpus that provides a more sophisticated representation of the female subjectivity but also make significant contributions towards changes in cultural attitudes to women and their roles.

After analysing the works of several women writers in the arena of Indian English literature it can be seen that the first few pioneers began writing in the early twentieth century at a time of social reform and nationalism where traditional gender norms started to be questioned. But post independence women writers gained grounds to the extent that they started empowering themselves by writing in English and to share their ideas, feelings as well as the experiences in the changing society. The new umbrella of Indian writing by talented authors such as Kamala Das through her poetry and prose, did set a new tone within post-colonial writing as they discussed hitherto forbidden themes of sexually liberated woman. Each of the writers vividly portrayed the theme of women's searching for their identity; Anita Desai depicted the inner drama of a woman who was locked in the world of house- wife, who has nothing to do

but to think; Shashi Deshpande, though she did not fully show the experiential dimensions of the Indian woman, explored the conflicting situation of women in men dominated society and the consequences of it.

Arundhati Roy, who authored “The God of Small Things”, which bagged the Booker Prize, continued the inflation of the personal political by interlinking how women’s lives exist with or within the political structure of the country. As is common with many other female writers, her work brings out themes of gender, caste and class thereby giving a multi dimensional view on the plight of Indian women.

However, what makes these women’s speaker important in **literature** is their capacity to narrate the stories of themselves and other women while advocating for change. These marginalized writers have written for the oppressed women, and thus have added their voice to the ongoing discourse on gender equality and politics of justice. Their works are popular even today, among readers in India as well as globally and hence it can be claimed without doubt that the target audiences of the works of these writers remain evergreen and that there is no period in the world where people would stop identifying with the works and ideas of these writers.

This paper is going to reveal the role of these and other women writers and how they have voiced the suppressed women through their literary creations. This will be achieved by a critical analysis of their works; the objective of the study is to highlight the development of Feminist thought in Indian Literary works and the contributions of women writers towards the construction of gender and identity discourses today.

### **Objective of paper**

Objective 1: Analyze the Representation of Women’s Voices in Indian English Literature.

Objective 2: Explore the Evolution of Feminist Thought in Indian English Literature.

Objective 3: Examine the Intersectionality of Gender, Caste, and Class in Women’s Writing.

Objective 4: Assess the Impact of Women Writers on Contemporary Gender Discourse in India

### **Analyze the Representation of Women’s Voices in Indian English Literature**

The portrayal of women in the Indian English literature has emerged as a major field of investigation based on it being a discourse over women and how they negotiate power relations in its patriarchal context. Women Indian writers have adopted the powerful tool of writing that puts into perspective the Indian woman’s struggles and dreams while unapologetic about changing traditional gender roles. Its purpose is to consider how the voices of these women have been given literary expression, and so concentrates on the fiction produced by Indian English writers Kamala Das, Anita Desai, and Shashi Deshpande. These authors have painted a rich picture of women and their lives by writing on the many aspects of a woman’s life and through the use of different literary devices that mirror the intricate nature of women and the constant domination by the male factor.

### **Kamala Das: Exploring Female Sexuality and Identity**

Kamala Das is one of the acclaimed writers in the canon of Indian English Literature, and for her fiery depiction of the woman’s libido and her search for the self. Her ‘My Story’ is an autobiographical work for which she has depicted various problems that women face and her

poetry collection 'Summer in Calcutta' has played a major role in establishing woman-orientation in Indian literature. Confessional style of writing is clearly seen in Das's work as she shares her experiences as a woman and defies conventions that Indian women have to adhere to.

'My Story', by Kamala Das presents a strong deviation from regular theme of the subjugated women. But she does not portray herself as a slut or being sexual 'out of control'; she is a well-rounded character who understands her sexuality and satisfies it. Female Authors to portray aspects of female sexuality were dancing and secretive in nature since such topics were rare and discouraged in society. Through her presentation of her experiences in the realm of sexual acts, Das fights against the pig headed systems that deny women's right to sexuality. Her work popularizes the struggle of the women especially in matters concerning marriage and relationships.

For example, in the poem *An Introduction*, Das writes:

"I am the beloved and the betrayed,  
I have no joys that are not yours, no  
Aches which are not yours.  
I too call myself I."

In the same breath, Das underlines the symbiotic relationships between them especially the ability of women to experience difficulties as one identity in a patriarchal society. Female also emphasizes her Subjectivity and personality, indicating that woman is a person who does not have to fit into any male's stereotype. Certainly, the portrayal of women's voice as assertive, independent and multifaceted is a constant in Das's proposal.

### **Anita Desai: The Inner World of Women**

It may be said that Anita Desai has embarked on psychological and emotional mapping of the Indian Women, in her works of Indian English literature. Her novels mainly depict women's struggles and crises setting into the sphere of domesticity, woman's role in society, and her desires. From what has been displayed about women by Desai, it is noticeable that women's feelings are dug deeper into and are complex.

In Desai's *Cry, the Peacock*, the main character is Maya, a woman married to an impotent man and as the readers see, her psychological state gets her to inflict death on herself. The novel is also psychological study of women and men by the oppressive patriarchal society. Maya suffers from loneliness and hopelessness after she became bored with a dull marriage. Stream of consciousness is applicable in Desai's narrative style and it works well in allowing readers a peek into Maya's mind in fragments.

Desai also has another important work under her belt, the title of the work is 'Where Shall We Go This Summer?', a story of a woman named Sita most of whose time is handled by her responsibilities at home and all she dreams of is freedom. The theme of entrapment of women in a gender roles is highlighted in the novel through the battles waging in Sita's mind as wife and a mother. The performance of Sita's frustration of woman's life and her urge to go to an abandoned island is the epitome of the journey of seeking one's identity and freedom which almost every woman undergoes.

In her novels Desai demonstrates the psychological consequences of social pressure on women and how they try to construct individuality in conditions of constraint. She gives women a face and projects them in a sympathetic light while showing the psychological ordeal that women go through in a male-dominated world.

### **Shashi Deshpande: Questioning Societal Expectations and Patriarchy**

Shashi Deshpande may be another noted writer in Indian English who too has spelt most of her works around the social status of women. Her novels go a long way in portraying the pressures that are usually placed on women as portrayed by marriage, motherhood and career. In presenting woman characters, Deshpande bear a unique voice and power and her woman characters rebel against the social norms of their societies.

That Long Silence is Deshpande's novel that retracing the life of a middle- class woman, Jaya, who has to question her own self and the life she is leading as a wife and a mother. The novel is a sad commentary of women especially when they are forced to withstand and endure inaction and silence. Jaya's process of finding out who she is and when she finally speak up is a great way to show that she is the boss of her body.

Deshpande's books also feature conflict and contradiction between tradition and modernity that women have to go through. In *The Dark Holds No Terrors* she captures the life of an independent woman, a doctor specifically Sarita who is confused by societal roles of a wife and a mother. The novel dissects the issues of gender and how the male-dominated system affects women in their careers and personality.

Realism is also hazarded in Deshpande's portrayal of women because she empathises with the disempowered Indian woman who is in a state of social oppression almost all her waking hours. Her characters are totally believable stereotypes which portray the lifestyle of women in India. In her writing, Deshpande questions the existing patriarchal paradigms of women's place in the society and calls for change towards the improvement of woman's position in society.

### **Other Significant Voices in Indian English Literature**

However, more than any other writers such as Kamala Das, Anita Desai and Shashi Deshpande, there are several other writers who have worked in the IS and contributed for the female voices.

For instance, Arundhati Roy's novelist won the Booker Prize and despises Indian society especially its patriarchy in her novel *The God of Small Things*. The aspect of social oppression is also well illustrated by Ammu, a woman who falls in love with a man whom she is not allowed by society to date. While there is much autobiographical emphasis in Roy's story, she intertwines political factors to pass a message that gender, caste and class are closely related attributes that disliked women.

Another important writing is of Bharati Mukherjee who focuses on immigrant women and their struggles of double personality. In her novel *Jasmine* Mukherjee describes the life of the Indian woman who moves to the United States in the course of the story and changes her life and herself applying several changes as she adjusts to a new country. The topic of women's identity as well as their roles in different cultures are the points that the novel is based on.

Another fairly complex female characters are presented in Kiran Desai's *The Inheritance of Loss* where the main female protagonist of the story, Sai, has to struggle with the questions of identity, love and loss amid the conflict. Through her prose, Desai infuses the main concerns of postcolonial migrations, cultural alienation and presents the readers with a view of women in the postcolonial context.

Many more writers have added the rainbow colour to the canvas of IE and given nuanced and strong female voices to the Indian English fiction. In their works, women's voices counter hegemonic discourses that have marginalized women's experiences or excluded them altogether; in essence, their works allow women to speak, claim the space, and demand what is rightfully theirs.

The incorporation of women voice in IE fortifies the true spirit of women writers who through their literary skills have made a positive stand towards the equality status of women in the society. Casting our minds to works of Kamala Das, Anita Desai, Shashi Deshpande and many more, have placed Indian literature as a rigorous and a novel shade of utterance which embraces women and their experiences.

In order to depict the detail and depth of women's experience, these writers have used realism, confession, psychological realism, social realism and critical realism in their works. Their works are not only the reflection of the suffering and hardship of women in the society dominated by men but also the voice giving women an opportunity to speak out.

Thus, the study of the women's voices in the Indian English literature indicates that these voices provided strong input in the formation of the modern discourses of gender and identity in India. Demonstrating the women's point of view these writers disrupted the traditional literary narratives and opened up the modern literary heritage to more diverse voices. Their works still make people to want to read more, and motivate Indian women writers across the world as a way of reminding them of the importance of writing.

### **EXPLORE THE EVOLUTION OF FEMINIST THOUGHT IN INDIAN ENGLISH LITERATURE**

That is why the publication of the development of feminist concepts in Indian English literature indicates an important topic within the general framework of the struggle for gender justice for women in India. Indian women writers have been the central part in this transformation and their writings helped them to provide an ear for women by voicing Feminists Studies in India and demanding social justice. This objective will propose to explore the evolution of feminism in the Indian English literature which saw its beginnings in the writings of Toru Dutt and Sarojini Naidu, and move on to the further and more diverse manifestations of today's writers like Arundhati Roy, Jhumpa Lahiri and Meena Kandasamy. Thus, this paper aims to show the approach to changing nature of social, cultural and political contexts of the South Asian nation through focused analysis of themes, character portrayals and the chronological development of narrative styles of Indian feminist literature.

#### **Early Expressions of Feminism in Indian English Literature**

Early seeds of feminism in IEL are seen during the late nineteenth and early twentieth century when social reform took place in India and women writers started voicing against prejudices of genderRoles. Like Toru Dutt and Sarojini Naidu, women writers of that period

wrote with the aim of voicing the women's desire in a country that was not liberated from patriarchal practices.

A pioneer figure in the annals of any discussion on Indic women poets in English is Toru Dutt who produced an Indian flavour with her penchant for the Western genre. The sweet singer of Ind often use love, sorrow, and the conditions of women to create an insight of his poetic world of song. For instance, her poem "Sita" takes the figure of this Sita from Ramayana and in encompassing her into a different paradigm makes a commentary on women in general and how they are expected to behave.

Other examples of early feminists include the famous Sarojini Naidu also called the 'Nightingale of India' whose works expounded early feminism. Her poetry, though metered and melodious, dealt also with what the women's rights movement and social reform. Thus, Naidu's participation in the struggle for the liberation of India strengthened her decision to fight for women's liberation in her writings and in politics.

These early feelings displayed by the female writers formed the basis of the future more evident and variegated feminist literature of the post-independence period.

### **Post-Independence Feminist Literature**

The selected analyses demonstrate that development in perception of Indian women's role took place in the post-Independence period of development of the Indian English literature, and the writers introduced into the discussions more diverse aspects of woman's experience. There were authors influenced by the movements that crusaded for women rights and this period other authors writing with the intention of subverting the usual stereotypical portrayals of women.

Kamala Das – a true and bold feminist fiction writer – introduced the 'English Indian writing' with sensuous voice. Her work including confessional poetry and *My Story* are some of the most ground breaking pieces because they focused on issues such as female sexuality, identity and the burden of marriage. It could be said that Das' approach to these themes was groundbreaking as it addressed the societal mores in the sexualization of women's bodies and their wants. She had an impact in enlarging the scope of feminist analysis of Indian women, and contributing towards the efforts made towards creating a voice for them.

So, the works of Anita Desai like *Clear Light of Day* and *Fire on the Mountain* also helped in developing the taste of feminist literature in India as she explored not only the women's external world but also their inner selves. The way Desai painted her females protagonist as a reflective and searching women of twenty five who is self-consciously trying to create the self in the current society where they have the social freedom to find the identity of themselves perhaps appealed to many women in India. She utilized stream-of-consciousness and introspective style of writing thus providing the readers with insights into the minds of her characters, most importantly depicting the adverse effects of society on the mental health of women .

It can therefore be argued that Shashi Deshpande's work is another important post-independence feminism literature change. Her numerous novels include "The Dark Holds No Terrors" and "That Long Silence" where she focuses on the authoritarian systems of women and especially in family matters, marriage and motherhood. The main characters in

Deshpande's novels strongly feel the pull and tug between tradition and the new age and how it restricts freedom for women. Her work gives more complex view to the further development of feminism, that is not only about the discriminations in a woman's life but also about the minor revolts in the everyday oppression which women perform in order to gain their domain.

### **Contemporary Feminist Literature**

In the modern age, the Indian English literature has a new postage of women writers who contributed a lot to the development of feminism further beyond the postcolonial, postmodern period. These writers examine gender in relations to caste, class, and sexuality among other things, the effects of globalization and migration on women.

The God of Small Things by Arundhati Roy is still one of the most groundbreaking works of the modern women's prose, as its author unveils the forms of oppression and discrimination that Indian women are subjected to. Ammu the woman whom Roy portrays is a woman in transgression with the male-dominated provocative caste system by having an extra marital affair with the local Brahmin. Through fragmentation of time and switch between the characters' viewpoints, it becomes possible to deconstruct the concept of feminine subjectivity and analyze the ways it is reinscribed as hegemonic.

Another important postcolonial writer of the current millennium is Jhumpa Lahiri who also deals with the Indian women's experience in the diaspora, and whose works are immersed in the discourses of cultural identity, displacement, and otherness. Thus, in *The Namesake* and *Unaccustomed Earth* Lahiri describes the fates of women who are to resist the non-traditional guidelines of the modern America, which is rather a foreign country for them in a certain sense. Her work is multicultural in approach to the subject of feminism as many aspects of it pertain to the combination of such concepts as gender and culture, as well as nationality.

Meena Kandasamy, a poet, novelist and activist, is a more militant and post-colonial writer in the trends of so-called 'feminist literature'. Some of her literary creations include *When I Hit You* and *The Gypsy Goddess*, which are rooted on themes like domestic violence in India, caste system, and political activism in Indian state; with concern on how women in India exist in the periphery of socially constructed inequity and exclusion. The resistance and rebellion against structural oppressions of caste gender and patriarchy are seen in the raw and unadulterated form in Kandasamy's writings.

It is therefore clear that contemporary feminist literature produced in India is diverse and addresses various social, political and cultural concerns. These writers further extend the horizon of feminism, for they do not only look for all the woes that women face in India but also the context in which these woes unfold themselves.

From the analysis of the narrative techniques and thematic shifts configured throughout First Nations Literature, one could tell the story of First Nations literature relatively well.

Having discussed the development of the narrative themes in Indian English writings, it would be important here to look at the kinds of narrative strategies that have been employed during different phases of the feminist paradigm. More significantly, the writing of the pioneering Indian feminists and early writings on women in India were primarily dealing with themes like education of women, marriage and social reforms which was in keeping

with the spirit of the 19th century and early twentieth's social reform movements. However, as the ideas of feminisms developed the issues, which were covered by literature also changed.

In the context of the post-independence period, other factors profiling independent women as non-human entities started emerging, and writers for the first time sexually savoured identity, autonomy, and mental health. The need to adopt the common narrative features like the stream of consciousness, non-linear narrative structures and the multiple-female-narrators enabled authors to present a realistic picture of the women and what they went through.

The more recent development of feminism in literature includes exposition of other facets of women such as; intersectionality, migration, and globalization. Experimental modes of narrating stories and telling postmodernist stories breaks the flow of conventional storytelling, and mixing of different genre of stories is the typical hall mark of postmodernist stories is typical of how postmodernist feminism evaluates contemporary feminism. It is with these shifts in themes and the told/narrated through innovations that establish the vibrancy and constant change in the feminist literature in India.

Subtle transformation of the Feminist thought in Indian English writing can be seen as the manifestation of women writers' resistance and their efforts to revolutionize the Indian society through their pen. From the sentimental feminism represented in the writings of Toru Dutt and Sarojini Naidu for the post colonial assertion for the social justice through the multiple shades of the feminism present in the contemporary Indian English writing of Arundhati Roy, Jhumpa Lahiri and Meena Kandasamy Indian literature has emerged as the bonafide arena for the women writers' proclamation and interpretation.

This change is very much in sync with the social, cultural and political metamorphosis that India as a nation has undergone over the last century. Feminist thought has changed over the years and so has the literature which is informed by it. It is in this journey that Indian women writers continue using their pens to bring transformation by evicting the culture of gender inequalities and enforcing women's rights to the regional and global platforms.

Thus, further development of Feminist thought in the sphere of Indian English literature will enshrine the emergence of new Freewriting voices, themes, and desirable perspectives in India in the future, making the tradition of the Feminist canon bright and productive in the future.

### **EXAMINE THE INTERSECTIONALITY OF GENDER, CASTE, AND CLASS IN WOMEN'S WRITING IN INDIAN ENGLISH LITERATURE**

It became critical and more recognized form which identifies how different manforms of oppression intersect and interact. It was also found that apart from gender, social construct such as caste and class has a significant impact while analyzing women's realities in India. Some of these related topics have been explored in Indian English literature — especially by women writers. This objective seeks to find out how women writers from India present the factors of gender, caste and class in their writings. It is by reflecting on the works of these female writers namely Arundhati Roy, Meena Kandasamy and Bama that this analysis aims at dissecting the ways and manner in which these cross-over form an imposing force of identities in the women's lives and expanding the comprehension of these oppressive forces.



## **Intersectionality in Indian Context**

Erasing the Line between Binary Categories was also meaninged by Kimberlé Crenshaw as Intersectionality, where social categorizations are not only gesneral but also overlapping and interconnecting at different level; discrimination in race-class-gender etc, may form a composite system in which these systems are as interdependent as the discriminated. Caste, class and gender issues are important in the Indian social structure due to the determined social stratification in India. Hence, women from such casts as Dalits are subjected to several forms of discrimination due to their gender and poverty. It was the productions in Indian English literature that Seshadri speaks of as having turned into a powerful tool for analyzing the mentioned forms of oppression interrelatedly.

### **Arundhati Roy: Gender, Caste, and Class in *The God of Small Things***

Arundhati Roy's *The God of Small Things* is an unarguably a pioneering novel in Indian English literatures which focuses on the issue of gender, caste, and class. The novel is set in the southern Indian state of Kerala, and revolves around the Ipe family especially-centering on a single mother Ammu who has an affair with a low caste man, Velutha.

This class hate and patriarchy are very well assumed by Roy depicting Ammu's fight against the male authority and the upper caste domination. Indeed, Ammu, being woman, divorced with children, is in a submissive position in family as in the society in general. Another reason for her to be in rather an oppressive position is her love affair with Velutha, the Dalit man which undermines the rigidity of the caste system in the society of Kerala.

Caste and class form one of the central themes of the novel and how and Ammu and Velutha's relationship is punished shows the rigid social structures that exist in society and how they are upheld to keep the lower class in their place. The employment of the non-linear narrative and multiple voices enable the readers to understand specific ways in which different subjects of identities impact the livelihood of characters, overall, resulting in their fall.

*The God of Small Things* gives an insight into how prospective Indian women writers blend literature to explain female suffering and exploitation basing on the three aspects of power; color, wealth and gender.

### **Meena Kandasamy: Intersectionality and Resistance in *When I Hit You* and *The Gypsy Goddess***

There are many more contemporary Indian English writers who present the issues of gender, caste and class; one of them is Meena Kandasamy. The general writings of Kandasamy are very assertive and contain issues that seeks to challenge the status quo such as cases of violence against women, casteism and political dissent.

In her novel *When I Hit You: Or, A Portrait of the Writer as a Young Wife*, Kandasamy raises hope to a young woman who is a victim of marital abuse. On top of everything else the protagonist also fights the position of a woman in a man's world and social pressure coming from her family and the society she lives in. Gender and class are rendered intertwined in the novel because woman, as a main character, is a financial dependant of her husband and cannot free herself from the navigation of the abusive husband.

It is also relevant to touch upon the fact that Kandasamy did not limit herself to revealing the physical aspect of the violence a husband can exert; the story also describes the psychological and emotional violence the protagonist has to put up with. Through the representation of the problems, which the protagonist has to face, the novel reveals the relation between gender and class as the significant factors, influencing women and their possibilities to escape the violence and oppression.

In *The Gypsy Goddess* Kandasamy changes the setting to rural India and explores the problems of caste and class as well as gender. The novel has been set on the backdrop of actual events of the Kilvenmani incident that occurred in 1968 in Tamil Nadu where 44 Dalit agrarian laborers were killed by landlords. In the text narrated by Kandasamy, organising the events before the massacre, the aspect of caste and class oppression is perfectly reflected as the Dalit labour is the oppressed caste which is oppressed by the superior castes, the landlords.

The novel also spells out the gender aspect of this oppression since the Dalit women are raped and sexually harassed by the landlords. Despite Kandasamy's portrayal of the oppression of the Dalit community and especially the women, a pro-feminist and casteist, class perspective of violence and injustice in rural India is provided with critiques.

These works present the contemporary Indian society and its culture of gender, caste and class oppression but at the same time it exposes the face of rebellion against such systems as well.

### **Bama: Caste, Gender, and Identity in *Karukku* and *Sangati***

Bama the Dalit writer and activist is another contributor to the making of the Indian English literature, which has a work which dealt issues of cast and gender as well. Through her auto biographic novel *Karukku* and the sequel *Sangati* she has given the face to the oppressed dalit women of Tamil Nadu.

*Karukku* is more or less an auto biographical narrative account of the life of Bama – a Dalit Christian woman – in her struggle against caste oppression and poverty and her marginalized position in a male dominated society. The title of the novel which is the Tamil word for palmyra leaves also conveys the double edge of Bama's experiences – on the one hand she suffers sharp and painful cuts but, on the other hand, the palmyra leaves are hard and strong.

With regard to social justice Bama effectively captures how the system of Casteism and patriarchy combine to oppress Dalit women in their daily existence. The caste system being a predominant factor in India that discriminates Dalits and further the gender factor which denies women their rights to education, jobs and even human rights.

In her second novel, *Sangati*, Bama again looks at the question of caste and gender, this time detailing analysis of lives of women in a rural village belonging to the Dalit caste. The novel comprises of loosely related narratives which focus on various aspects of the lives of Dalit women. Their portrayal of the tenacity of these women concerning oppression is one of the chief component of social justice, which gives the movie an unqualified place under the solar renting as a social justice documentary.

The paper examines how Bama, an Indian author, writes for the voiceless and give a face to the discriminated and suppressed Dalit women through her literary pieces. Her writing

deviates from the hierarchical male-dominant context that excludes these voices and contribute towards greater conceptualisation of caste-gender intersectionality of Indian society.

This paper has used gender, caste and class as factors to analyze women's writings in Indian English literature and this shows that oppression in Indian society is complex and not limited to one factor. Various writers like Arundhati Roy, Meena Kandasamy, and Bama were extremely instrumental in presenting such issues that are interlinked with each other about women in India through their powerful writes that fight against the systems of discriminations and inequality.

In this area, these authors provide a complex and socially aware viewpoint on the caste-class- gender issues faced by women especially the lower-caste, and the working class. Both of their works stress the concept of intersectionality and connections between different social identity categories and ways in which these identity categories shape experience of oppression and/or resistance.

This objective focuses on shedding light on Indian women with regard to their colour, class and other forms of oppression in Indian English literature to further global awareness over the plight of Indian women and how literature can incite change for the better. The works written by those authors remain popular to this day and still kindle the viewers' imagination as well as make them think about the question of identity and oppression in Indian society.

### **Conclusion**

This collection shows that Indian English literature is more diverse than it is often portrayed and more nuanced than the male-centred or the elitist narratives that have dominated the discussion of this topic. The women writers of the postcolonial Indian context such as Kamala Das, Anita Desai and Shashi Deshpande have captured the plural realities of women's existence and, therefore, brought change to the status of gender oppression prevalent in the patriarchal Indian society. Not only these writers have presented the experiences, aspirations, and gender roles of women through their narratives, but they have also sought to assist in expanding the definition of effective narrative to incorporate such voices.

The study of feminist voice in the Indian English literature reveals the growth from early manifestation of gender issues right from the landmark literary works of pioneering women from India to the more elaborate representations found in latest works. Other writers like Arundhati Roy and Meena Kandasmy have deepened the discussion by bringing out the issues of caste, class and gender which take their root in India. Their works highlight the relationships between social constructions of identity and lived experiences of women especially those in marginalised groups.

Thus, the role of the studies of intersectionality in literature is to demonstrate the existence of multiple regimes of oppression intertwined in women's existence. Studying the works of such writers as Bama, who portrays the lives of Dalit women suffering from prejudice, this analysis aims at proving that the existing Feminist literature should be expanded in terms of inclusion of the marginalized groups' perspectives.

Altogether, these three objectives signify the extensive contribution of Indian women writers in modulating the current conversation around gender and identity in today's globalised world. They have not only added to the growth of the Indian English Writing but have given the people a strong voice to bring a change in the society and making it more liberal.

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