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Evolution of Female Identity and Feminism in 20th and 21st Century English Literature

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ABSTRACT

This research paper will examine how English literature from the twentieth to the twenty-first centuries depicts the changing roles of women and the feminine world. Examining the changing roles of women is the overarching goal of this research work. After the First World War ended it is a perfect example of how women's traits changed. During this time, women started to question the patriarchal society's expectations of them and go beyond their comfort zones. This happens once the fighting is concluded. A large number of new female authors who support feminist ideals have been challenging the prevailing masculine identity in literature for a long time. We anticipate that this pattern will persist. The purpose of this research is to examine the ways in which early to mid-century English literature promoted gender stereotypes by looking at it through the lens of feminist writers. Notable female authors, such as Dorothy Richardson, Katherine Mansfield, and Virginia Woolf, are the center of this inquiry. An important event that marks the beginning of feminism, it addresses issues related to women's subjugation in a male-dominated society. It marks the start of feminism in literary works.

Along with this, the paper delves into the portrayal of modern Indian women writers and their perspectives on their situation. In order to achieve this goal, it includes prominent works by Indian feminist authors spanning the 20th century and beyond. Furthermore, it showcases contemporary female heroines from throughout the world, highlighting the enduring influence of feminist ideas in literature and culture.

Keywords: Women, Role of Women, English Literature, 20th Century, Women's Literature, Indian women, Female Identity, global female icon, etc.

INTRODUCTION

Fiction by the last generation of Victorian women writers began appearing in print between the suffrage movement and World War I. Writings by suffragette authors took up the burden of John Stuart Mill's laborious attempt to transform Victorian ethical conflicts into an aesthetic philosophy. The prospect of an entirely feminine creative form inspired post-war female writers, but the striking parallels between feminist militancy and its male counterpart troubled them. As a result, a new kind of feminist literature emerged. The feminist theory of the feminine aesthetic influenced both literature and language. Throughout the globe, this impact was felt. When the outbreak of World War I occurred in 1914, feminist women probably felt a sense of shared shame. Possibly, American Women's Socialist Party members diverted their focus and resources



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from the vote itself to the fight at an unusually accelerated rate.

Conversely, they abandoned the standards of the individual narrative self when confronted with the challenge. It seemed as if female writers were trying to keep themselves out of the conversation, and the world seemed to be run by ego struggles. But this generation's work, which women openly and insistently create, has this strange air of renunciation and impersonality about it. The very feminine visual style was going to be more of a means of self-destruction than an avenue of expression for female writers. There are clear and worrying signs of retreat in this day and age. As an indication, you may notice that you are removing yourself from some aspects of your identity, such as your ego, your bodily feminine experience, the material universe, and even certain rooms or locations. A generational retreat is taking place. Separatists stood shoulder to shoulder as they marched under the symbol of feminine aesthetics. The idea of aesthetics for women seemed like a positive step forward when it first came out, said Chafe & Chafe (1992). The time has arrived, said a number of female writers and critics, for women's literature to break free of its cultural servitude and assume its rightful position as a male-dominated tradition.

The reality remains that James Joyce, Dorothy Richardson, D. H. Lawrence, and Virginia Woolf all engaged in similar forms of sexual polarity experimentation. For one thing, there is no way for readers to combine the two writers' vocabularies; for another, women's experiences and ideals vary from men's, making it difficult to mix and match them. As awestruck by women's writing, Virginia Woolf said, "Brave, genuine, and close to what women feel, this book is courageous and honest" upon her first meeting with it in 1929. "This book is courageous and honest." Yes, it's not particularly acidic. It doesn't lose its mind when you tell it it's a girl. "A woman's book is not written in the same way that a man's book would be written," Showalter (1971) claims. The reason for this is because women's writing styles vary from men's.

In the nineteenth century, there were efforts made to provide English education to the Indian population. The intellectualization of this teaching was the driving force behind the final social revolution and governmental domination. It took a significant amount of time and a large number of influential individuals to get Indian English literature to the level it is now in the world of literature. The beginning of writing in English did not occur right away. The development of Indian literature has occurred over time, although the writing in English did not immediately begin. They exerted a great deal of effort in order to provide Indian literature in English with a unique voice and perspective. Raja Rao, Mulk Raj Anand, and R.K. Narayan were the individuals responsible for this. The linguistic transmission of Indian literature written in English has



undergone considerable transformations. As literacy rates continue to rise, women may be able to employ the written word rapidly. In order to achieve this goal, women had to overcome centuries of male dominance, taboos, and deeply established societal norms, which made the task challenging. In order to triumph over these challenges, it was not easy. Conflict between people of different genders has been going on since the beginning of time, and it is still going on now. The first half of the book is devoted to analyzing female authors.

In contrast, the second half is devoted to discussing the ways in which Indian women writers have affected writing in the English language. In the beginning, both components are set out by hand. Before Jane Austen, women who spoke English had been writing for a period of three hundred years. During the middle to late 1700s, her fictional works became part of the official canon of literature that was extensively read. Aphra Behn addressed issues pertaining to gender identities, racial inequity, and enslavement in her novel *Oroonoko*, which was published prior to Jane Austin. Her poems are based on many narratives.

The plot centers on a sexual encounter that takes place in the seventeenth century and is told from the viewpoints of two different women. In her work titled "A Vindication of the Rights of Women," Mary Wollstonecraft examines the works of Rousseau, Milton, and Saint Pope. More than two thousand and six hundred years ago, women writers in India began writing. However, it wasn't until they questioned the way male writers portrayed women that the genre began to gain traction. By writing about these problems, they felt that they would demonstrate a more polite and rational way of life, which would challenge the preconceptions that were being held. This served as the impetus for the uprising.

Before women became a power in literature, men formed them by imposing their values and demonstrating patriarchy, which emphasized gender disparity. This was done before women became a literary force. Before women began to rule the literary world, this took place. The emergence of new opportunities for female authors and novelists to carry on the literary tradition has resulted in the formation of a literary movement for women. The literary society should not segregate women authors into groups as if their works were just about women and conveyed their worries, pains, fears, and wraths about their plight. This would allow the literary community to recognize women authors as writers of, for, and by humanity. Already, literary circles ought to do this action. According to Das (2003), women writers have written on a variety of global issues, including those pertaining to energy, water, justice, human rights, equality, peace, and racism. This encompasses issues pertaining to energy, fairness, justice, the preservation of the environment, and



human rights.

A THEORETICAL APPROACH: MATERIALS AND METHODS

THE EMERGENCE OF NEW WOMAN

R. Brimley Johnson's 1920 book *Some Contemporary Novelists (Women)* explained the "female version of realism" and women's collaborative storytelling. Johnson says, "The new woman in particular, the twentieth-century female novelist, abandons realism." A revelation is not part of her faith (Hoffmann, 1977). She is driven to discover life's purpose, spiritual realms, and the truth beyond this planet. She considers him an alien, purposefully stupid, and indifferent. Johnson praised this search, stating that the conflict gave a disillusioned generation "a new spirituality." He believed a lack of respect for women contributed. Johnson identified numerous similarities in the works she examined because of feminism. To refute the idea that women have fewer experiences, reality is subjective. May Sinclair said in *The Creators* (1910) that her life "spoils you for choice." No way off the earth. While under its impact, your vision will distort and possibly blur. I've met ladies whose knowledge haunts them for life and whose misery has left them unproductive. These females are artists. Because Dorothy Richardson's tales left Sinclair disoriented—"There is nothing"—he was captivated. It seems to be long-lasting.

The Victorian nuclear family was particularly challenged by Ivy Compton-austere Burnett's sensationalism, Rose Macaulay's *Potterism* (1920), and Eleanor Mordaunt's *The Family* (1915). The most persistent feminine aestheticist was Dorothy M. Richardson. She may have been literary Gertrude Stein if she'd been more pompous and affluent. When Duckworth published *Pilgrimage's* first book in 1915, Edward Garnett used the term "feminine impressionism" to characterize the style. In her research, Garnett found several connections between Richardson's work and Olive Schreiner and Virginia Woolf.

Though not new, Indian writers' portrayals of women in English literature differ widely. The 1960s Indian literature showed women as multi-talented, idealized figures. Despite subsequent novels depicting women as rebellious, early literature did not represent insurrection. Women today seek their due social place and are aware of their rights and privileges thanks to education. Western feminist views, as detailed in Simone de Beauvoir's *The Second Sex* (1952), Betty Friedan's *The Feminine Mystique* (1963), and Kate Millet's *Sexual Politics* (1994), had an effect after 1970. These inspirations helped Indian women authors critique the literary and social standards of the period. It redefines morality and lets authors explore their characters'



minds. Many writers, like Kamala Markandaya, Anita Desai, Shashi Deshpande, Shobha de, and Bharati Mukherjee, say their writings are not feminist. However, their experiences show that they are. India's female authors are no longer a national asset; their creative abilities and literary legacies are part of the universe. Sarojini Naidu, known as the "nightingale of India," wrote of her tremendous concern for India. The initial step in any direction. Popular national and regional feminist authors include Nayantara Sahgal, Rama Maheta, Kamla Das, Anita Nair, Susan Viswanathan, Dina Maheta, and Kamala Markandaya. The film has appearances by Anita Desai, Bharati Mukharji, Indira Goswami, Ruth Pawar Jhabvala, Manju Kapoor, Shobha De, Arundhati Roy, Kiran Desai, Jhumpa Lahiri, and others (Purushottam, 2021).

THE FEMALE IDENTITY OR CONSCIOUSNESS

Richardson's work focused on female awareness, although her supporters compared her to Joyce and Proust (Gubar, 2000). Female awareness was Richardson's focus. Her fight for autonomy over a potentially harmful feminine identity led to a new narrative and aesthetics. Many of Richardson's professional traits resemble Mary Wollstonecraft or George Eliot. After teaching, she edited a literary newspaper, had relationships with arrogant men, and was exposed to London's intellectual world. When she was nearing forty, she wrote the first book of a twelve-volume, thirty-year history of "Miriam Henderson," a female heroine whose life tracked her own until publication. The biography took 30 years to write. Orlova and Rudometova (2017) compare Pilgrimage to Joyce, Richardson, and Proust. It follows a young woman on her road to becoming an artist and ends with the protagonist writing it.

Shobha De reportedly revived women's fiction. She had the bravery to write her ideas. Her second novel, *Starry Nights*, is set for release in April 2019, and two Bollywood off-screen lovers may have inspired it. In the book, one may learn about the Indian entertainment industry. It became an instant hit, making Shobha a famous author. She is also publishing *Spouse: The Truth About Marriage*, which examines marriage in urban life. Shashi Deshpande's 1988 book "That Long Silence" brought him to the realm of prominent writers. Jaya, an upper-middle-class Bombay housewife, has kept her quiet her entire life despite threats to it. In 1990, she won the Sahitya Academy Award for best book. The tale in this book shows how inconsequential women's lives are. However, she shows that women partially impose conventional family traditions, such as marrying a wealthy man and sending children to reputable schools, which can make a woman's life monotonous, meaningless, and mechanical. "A Matter of Time" (1996) depicts the interactions between three generations of female characters. In her last novel, *Small Remedies* (2000), her



possessiveness becomes more apparent. This book examines the many dimensions of motherhood personally. Her: The Binding Vine ends with the reader pondering how different sentiments may function as a "binding vine" to pull people together and help them through life's ups and downs. Jhumpa Lahiri is the most successful female Indian writer, notwithstanding her occasional deviations. Her uniqueness sets her apart from her time. Her unique voice and narrative skills are intriguing. Her gender distinguishes her from other English-language Indian authors. Indian Diaspora contributor In her writing, Jhumpa Lahiri explores the plight of Indian immigrants, especially women, in poor nations. Indian diasporas dominate Lahiri's literature. Losing their identities is the hardest for her female protagonists since they live in a land their husbands have claimed. Her immigrant ladies struggle to fit in wherever they go. Because of this, people remember their forefathers and dress and behave the same. Most of the female characters in the story are housewives who raise their children. Her duties include giving birth, cleaning the floor, cooking, and feeding her husband and children, even if they live abroad. These remain her responsibility. The quiet agony they endure keeps them repressed, dependent and disregarded as women. As per the writer, "For immigrants, the difficulties of exile, the solitude, the constant sense of alienation, and the knowledge of longing for a lost world are more explicit and distressing than for their children."

OBSERVATIONS/ RESULTS

THE DIMINISHING ASPECTS OF MASCULINITY IN ENGLISH LITERATURE

Literature written in the early 20th century often has anti-male themes. The "male" technologies, laws, and governments, as well as masculine morals, were all slandered in these publications. The letter that was sent by Virginia Woolf to Clive Bell in 1909 (Schulz & Bahník, 2019) depicts a subtle dispute between the two individuals. Bell became less diplomatic as he criticized the "absurd and bad art" of contrasting "subtle, sensitive, delicate, tactful, magnanimous, delicately perceptive, and perspicacious women" with "obtuse," "vulgar," "blind," "florid," "rude," "tactless," "emphatic," "indelicate," "vain," tyrannical, stupid men." Bell's criticisms caused him to become less diplomatic. After that, he continued to criticize. In an effort to depersonalize the conversation and put Bell in his place, Woolf made the following statement: "Perhaps, for psychological and philosophical reasons that seem to me very interesting," a man may not be a great judge of his sex and may see a 'formation' as "didactic." 2017 (year) This is what Fan claims. In the short tales written by Katherine Mansfield, the dual emotions of self-acceptance and self-betrayal occur simultaneously.



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In most cases, a woman feels either humiliated or shattered when she comes to a new and more profound knowledge of what it means to be a woman in her story. In order to commit murder, Mansfield first induces women to live on the edge of awareness, and then he murders them. Her work is gloomy and intent on exacting revenge. In the story "Bliss," Bertha realizes that the "fire in her bosom" is indeed sexual desire. This indicates that her partner has been unfaithful (Angel, 2010). "Bliss" was published in the 1918 English Review, and Virginia Woolf felt it to be revolting. According to what Woolf wrote in her diary, "She settles for a superficial display of smarts rather than a glimpse into the mind of an interesting person." "She settles for a superficial display of smarts." More than that, her writing is not very good. Because of this, I had the impression that she lacked both compassion and tenacity. I am going to read it again, but I do not believe that it will alter my opinion.

There is a consistent consensus that Shobhaa De is one of the most renowned literary writers in India. As a result of the widespread support for her work, she is sometimes referred to as the "Jackie Collins of India." In her writing, she discusses sex and socialites. In 1989, De released her first book, which was titled *Socialite Evenings* and was set in New York. The book takes a look at the people who hold positions of power in India. Undoubtedly, the whole of the work is infused with a semi-autobiographical existence. In light of this, it is clear that societal values, morals, and culture are all deteriorating. It is presented that the socialites have compromised their morality and given up their principles in order to obtain financial gain. Although the book was a financial success and was completely sold out, it was criticized for having incendiary material.

The language of English Writers of Indian descent reveals the facts about Indian culture and society. In order to express themselves, they write. They have a number of obligations when it comes to writing. They are peace ambassadors who labor to promote peace all around the world, in addition to the remarkable work that they have done as anthropologists, sociologists, novelists, essayists, travel writers, and authors of educational materials. The worldwide literary standards that were set by postcolonial and postmodern writers like as Salman Rushdie, Vikram Seth, Vikram Chandra, SashiTharoor, and Arundhati Roy have been surpassed by these authors. As a result of their enormous production, which has captivated millions of people all over the globe, these writers have emerged as major personalities in the field of social literature. In addition to this, they are the only mediators who are capable of resolving the fundamental social and cultural challenges that plague India and other colonial nations. Every single one of their significant works has garnered a significant amount of academic attention all around the globe and has sparked a great deal of



literary criticism, notably on the subject of feminism (Arnold, 2020).

THE SUBTLE DIFFERENCE BETWEEN WOOLF AND MANSFIELD

Woolf, on the other hand, saw both her perseverance and her vulnerability in the savagery that Mansfield exhibited (Hambur & Nurhayati, 2019). It was in Mansfield's severe harshness that she recognized herself. After the two of them had their first contact, Virginia wrote to Woolf, "The fact that we are both working for the same purpose is "really incredibly thrilling and exhilarating" (Berberich, 2016). Mansfield requested Woolf to examine the link between the components. They had their first encounter. It would be appropriate for you to be aware of the fact that we are. Nobody could argue against it. 'The New Dress,' a short story published by Woolf in 1924, is both conceptually and linguistically similar to 'Bliss.' Woolf only substitutes revelation with remembrance in this book, which is the most comparable to Mansfield of all the works in terms of both style and subject matter. Mrs. Dalloway is the masterpiece that most closely resembles Mansfield. They have the impression that women are creative artists who have mostly concentrated their creative efforts on the maintenance of myths about themselves and the people they hold dear. This is their perspective of women. Whenever you get to the awareness that a myth is a construct, you will quickly lose all belief in it. This is because myths are manufactured.

On the other hand, Mrs. Dalloway is able to project her fears and anxieties onto another person in order to get away from this moment of clarity and breakdown (Acerbiet al. 2013). This allows her to flee the situation. Learning about the several methods of self-preservation that are described in this piece of fiction is a terrifying experience that is both educational and terrifying. Many people believe that "Mansfield" is one of the most remarkable works of fiction that have ever been written. "I couldn't get this out of my psyche: I think it altered something in me forever," Margaret Drabble said in an interview on her work, Miss Brill. "I think it altered something in me forever." During the course of the novel, a lonely lady overhears two young lovers trying to make fun of her while she is in a park. This causes her to experience a fracture in her sense of self. It is about the book Miss Brill that Drabble's work is about. It does not alter the reality that nobody wishes they had been the one who wrote the work, despite the fact that it is so incredible."14" In the same manner that Septimus Smith becomes the convenient target for Mrs. Dalloway's shortcomings, the key female characters in Katherine Mansfield's books likewise become the scapegoats (Aaron et al. 2004). A parallel can be drawn between this and the way Septimus Smith becomes the focal point of attention for Mrs. Dalloway's faults.



THE REPRESENTATION OF INDIAN WOMEN BY THE INDIAN WOMEN AUTHORS

In recognition of her accomplishments, Anita Desai was honored with the Sahitya Akademi and Padma Bhushan Awards in the year 2014. A literary accomplishment Indians regard her as one of their most important thinkers and a literary achievement. Her pieces, such as *Custody*, *Where Shall We Go This Summer?* and *Voices in the City*, among others, investigate the dynamics of male-female interactions. By doing so, she has effectively investigated the minds and personalities of her characters. She has been included on the shortlist for the Booker Prize in each of the three nominations. *Cry, the Peacock*, her first novel, was published in 1963, and *Where Shall We Go This Summer?* Her second book was published in 1975. Both of these books investigate the tyranny of Indian women. The movie *Fire on the Mountain*, which was released in 1977, received praise for its lyrical symbolism and sound design. However, it was also condemned for emphasizing the visuals rather than the characters and the plot. In the opinion of many, *Clear Light of Day* (1980) is the author's most outstanding work. The story features two sisters who get ensnared in an Indian city. One of the most striking aspects of the piece is how well it portrays the sisters in India.

In the course of the story, personalities are revealed via the use of images, gestures, discussion, and thought. A number of Desai's works provide examples of her pessimistic outlook on the existence of humans. The film *FASTING, FEASTING*, which was released in 1999, compares and contrasts the cultures of India and the United States. The film *The Zigzag Way*, which was released in 2004, tells the story of an American professor who travels to Mexico in quest of his Cornish ancestors. When it comes to Kamala's "Nectar in a Sieve," Rukmani is the most influential lady. As she continues to narrate her story, the audience will feel compassion for her.

Rukmani has triumphed over the loss of her sons and the realization that her daughter is a prostitute. As the novel progresses, the protagonist, Rukmani, and her daughter, Ira, endure a great deal of suffering. Rukmani puts forth much effort and loves her emotionally unstable partner. Throughout her life, Rukmani has been afflicted by starvation, poverty, and the divorce of her daughter, who is childless. Her daughter's prostitution, the murders of her boys, and the loss of her husband have all negatively impacted her (Burton, 1994).



DISCUSSION

THE CONDITION OF WOMEN

Adding fuel to the fire was the fact that the fiction writers' lives as women and their commitment to writing often clashed. They experienced exploitation in free love and a sense of confinement in marriage. According to Halířová (2016), these ladies represented the exact generation that defied traditional gender norms in the home. "I can't explain my burning hatred of the domestic life as well as my frenzied need to be free." At times, Storm Jameson felt like she was about to go insane from the boredom of her marriage. D. H. Lawrence persevered in his belief that a stable artist must love his wife. Unlike males, women were ripped apart by the conflicting demands of art and love. Katherine Mansfield and Vita Sackville-West were the most successful with males. By negotiating their terms with the man and retaining the devotion of their female acquaintances, they were able to preserve their position as "emotional tycoons" (Fayzullaeva & Parmonova, 2021). Stella Benson was one of many ladies who fiercely resisted Claiming to be a writer.

first and foremost is a man's right, but I'll take it as mine as well. It would seem ridiculous that a woman should have to say this in a hundred years, just as it would be ridiculous to read that William Blake's wife wanted him to start raising pigs for her, but he insisted on producing poetry instead. Nothing came of it in the end.

Among contemporary women authors, Arundhati Roy stands head and shoulders above the others. Her kind and similar female authors have chronicled the oppressed's suffering, the male-dominated world's repression of women, and the marginalized's experience with Marxism. Another strong female voice has spoken out about the challenges faced by immigrant women today, and this time, it's Gita Mehta. In 1997, her first novel was released, *Snakes and Ladders* and *Glimpses of Modern India*. For those outside of India, it has surpassed all other books in terms of global readership. In a similar vein, Indian-American writer Bharati Mukherjee's star has been steadily rising over the last several years, all owing to her contributions to the *New Yorker*. In many of her novels—including *Wife*, *Jasmine*, *The Holder of the World*, *Leave It to Me*, and *Desirable Daughters*—she boldly attempts to reconstruct American history through the lens of a more inclusive American experience. For instance, in her 1975 second book, *Wife*, the protagonist, Dimple, is a Bengali woman who, despite her best efforts, is tormented by men and, in the end, kills her husband due to her insecurities and dread. *Jasmine* (1989), her magnum opus, explores the concept of Eastern and Western synthesis via the eyes of a young Hindu lady who, after the assassination of her husband, illegally migrates



from India to the United States, where she finds shelter (Agrawal, 1991).

DIFFERENCE BETWEEN MAN AND WOMAN

In the event that a catastrophe occurred, wives were there to support their husbands through it, just as they had done in the past. According to Bauer and McKinstry (1991), Joyce and Richardson did not share the same philosophical perspective about the insufficiency of language. However, Richardson believed that language was the result of the masculine mind. According to Richardson, men and women spoke with one another using two separate languages and, in fact, the same dialect, yet the meanings of the words were different for each gender. An Englishman is quoted as saying, "Male and females mean different things by each word with which they express themselves." Under normal circumstances, she does not provide us with an example of such a discrepancy; nonetheless, there are moments when she appears to imply that women speak a separate dialect. The use of words, as she puts it, "limits" the ability of women to communicate, much as an extraterrestrial race of telepathic people would restrict their capacity to communicate via speech (Swusteet al. 2010). Women are at a disadvantage in all social connections that are dependent on the use of "words" because of this. This is not because they are a marginalized group that is required to talk in the dominant language; rather, they are a dominating race that is compelled to function at a lower level."A woman is at a disadvantage in speech with a man—because they speak different languages," she wrote in *The Tunnel*. "Man and woman speak different languages." His statements could strike a chord with her. There is no way that he will ever be able to converse with her or comprehend what she is saying. She cannot avoid uttering his words, whether she does so with a stutter, out of compassion, or for any other cause (Clay, 2017). While he is sitting there and listening, the guy is feeling gratified and persuaded that he has her psychological measurements. However, in truth, he has not even begun to scrape the surface of her personality." Women were participating in men's games in all of these fields, including law, art, philosophy, religion, and even composition. This was the case in all of these domains. A dry intellect and egotism were the root causes of all of these futile activities; women decided to put themselves in danger of spiritual sterility by joining the ranks of the "women of letters."

Despite originating from tribal and rural backgrounds, female writers in Indian Writing in English have made significant strides in the field of literature, according to prior research that was conducted on the subject. Because of this, it is clear that female writers are successful. On the other hand, every one of them has shown sympathy for women and the challenges they face. Throughout the last four decades, women



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have been portrayed in literature in a variety of ways. In recent years, female authors have begun to deviate from the conventional depiction of women as capable and unselfish individuals. The focus of these stories has shifted to troubled female characters who are searching for their identities. The definition of these characters is no longer based on their status as victims. The works that were produced after the 1980s include female protagonists who are able to express themselves and oppose marriage and parenting. This stands in contrast to the female characters seen in previous works. They have covered a broad variety of subjects and had a significant impact on increasing awareness of these concerns among contemporary women all around the globe. We must congratulate their topic choices, which took into consideration the Indian setting, in order to convey our complete admiration for them. They have fearlessly addressed the societal and cultural taboos that they have held for their whole lives. When it comes to their responsibilities, Indian women authors are known for their decency, decorum, discipline, and dedication. Women authors have courageously projected, delimited, examined, and argued the true position and factual roles of modern Indian women, beginning with Kamala Markandaya and continuing through the first decade of the century. In a determined manner, this was accomplished. The attention of professional academics and industry specialists has been drawn to Indian women authors as a result of the vast number of readers they attract and the great critical assessments they get. In current Indian culture, rape and sexual harassment of innocent women and men are social, philosophical, and cultural concerns that continue to be questioned by this project, which demonstrates a high degree of self-consciousness and continues to seek answers to these questions.

In order to accomplish this goal, each postcolonial and postmodern topic is addressed. The writings that they wrote contributed to the growth of nationalism and feminism as a social criticism. Through their intellectual insights and conceptual, theoretical, and literary studies, they have interacted with and interpreted the various surroundings of colonialism and postcolonialism. In addition to this, they have developed a fascinating paradox of reading and appreciation that confronts the issue of sexual harassment of women in postcolonial and postmodern civilizations, as well as the issue of rape and exploitation of Indian women in contemporary society. They also produced a one-of-a-kind conundrum about the enjoyment of reading.



THE MODERN GLOBAL ICONS

Criticism of literature, poetry, and writing The work that Cixous has done on the unconscious, bisexuality, and feminine writing has garnered much attention. The critique of literature is another one of her areas of expertise. The article that she penned in 1975 was titled "The Laugh of the Medusa," and it was intended to inspire women to cherish themselves and their intelligence. Her art garnered the greatest attention from people. According to her, "the origin of the metaphor is the unconscious," which is associated with the repressed and feminine aspects of the human experience. She has the impression that "the origin of the metaphor is the unconscious." It is well known that Cixous made use of wordplay and puns in order to investigate gender and language.

On the other hand, Cixous is controversial and challenging to read in French. It is widely acknowledged that Simone de Beauvoir is a pivotal figure in the contemporary feminist movement. Undoubtedly, the most well-known of her works is "Le Deuxième Sexe." Women in a culture that considers females to be beneath men are the subject of this book, which is 972 pages long. In light of the fact that it continues to be contentious, the Vatican deemed De Beauvoir's publications to be pornographic.

"A state of war is the culmination of every form of oppression," he explained to reporters. In the year 1991, Naomi Wolfe's book, *The Beauty Myth*, became a best-seller and was considered an important work for the third wave of feminism in the United States and other countries. The argument that beauty is a construct that is traditionally associated with men was recognized by the *New York Times* as one of the seventy most significant books published in the 20th century. This thesis was supported by a number of generations of men and women, and it was considered to be one of the most significant works of the century. Women have been oppressed and separated from their bodies and sexual identities, according to her most famous book, *The Female Eunuch*, which states that sexual liberation is the key to female freedom and that women have been alienated from their bodies. This book has made women renowned all over the world. According to Germaine Greer, a pioneer of the second wave of feminism that occurred in the 1960s and 1970s, the ideology of feminism has not progressed sufficiently in the most recent decades. The statement that she makes is that women are "comfortable" with anything less than complete equality. A joint recipient of the Nobel Peace Prize, Malala Yousafzai became the youngest person to ever receive the award in 2014. It is well known that this Pakistani adolescent is known for her advocacy for the education of females and her writing for the BBC on the Taliban's reign in her area. She is also an advocate for the education of women.



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Even after she had recovered from a gunshot wound to the head that she sustained in 2012, she continued to advocate for the education of women (Ackerly et al., 2020). Yousafzai is included on the list of the most important persons in the world that Time magazine published in 2013. She concluded by saying: "I believe it is a woman's right to choose what she wants to wear, and I believe that if a woman can go to the beach as well as wear nothing, why can't she also wear everything?"



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