**Comparative study Indian women writers and African women writers**

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**Abstract**

In this work, an attempt has been made to reflect the role of women in Indian women writers and African women writers. African and Indian women have faced numerous obstacles, yet despite their tragic history, they have emerged as the embodiment of fortitude in the face of adversity. The miserable experience of the female characters in the African and Indian short stories touches the reader's heart, arousing feelings of pity and terror for them. Thus, despite their financial difficulties and the stress of too many ancient rites and inequities, the majority of these women relied on their own strength and accepted their situation. They had the strength to pursue their decisions, letting go of fear, practicing patience, and using adversity to help them become stronger. The inspirational stories of these African and Indian ladies can inspire women all across the world. This article is a comparative analysis of female characters and current African female writers who have raised their voices against subjugation and forged their own identity.

**Keywords: Trust, ladies, motivation devotion etc.**

**Introduction**

For millennia, women have been the subject of discussion all throughout the world. Ideas about women's roles and responsibilities have been argued and contested since the dawn of civilisation. In the rush to modernise, new concepts regarding women's rights and freedoms have developed, yet old traditions and biases have still remained. As a result, women's identities and responsibilities have been constantly altering. Women continue to battle for equality in the modern world. They are still battling for the right to an education, the right to work, the right to be respected as complete and equal human beings, the ability to participate in governance, and the right to live free from violence.

Contemporary African women and Arun Joshi's female characters authors confront a number of problems, including patriarchy, gender stereotypes, and a lack of access to education and resources, all of which are strongly embedded in many African and Indian cultures, making it difficult for women to be taken seriously as authors. Many African and Indian women do not have the same degree of education or wealth as men. This can make it difficult for individuals to become writers because they may not have the time or money to devote to their work. It reminds me of Virginia Woolf's phrase in A Room of One's Own: "A woman must have money and a room of her own if she is to write fiction." Women should be financially independent in order to think and speak up.

Indian women writers are the ones who mostly discuss the male ego and the female desire for freedom. Women writers use their work to resist male dominance over them. Indian women writers express the injustices, misery, and despair they experienced in a male-dominated society. Many of the texts might be seen as a rebellion against the constraints that society imposes on women. In this man-centered environment, they are attempting to bring out the feminine identity through their works. Indian women writers never attempted to adopt any masculine roles in order to gain equality with men, but through their writings, they broke down all barriers of class, gender, and space. They attempt to represent masculinity and femininity as equal categories. Though Indian women authors attempt to project women's reactions to gender concerns via their writings. They did, however, attempt to represent the reality that women's writing does not need to be differentiated by language or region.

Women are inherently artistic by nature. India is a patriarchal society in which men hold a much higher position than women. It is difficult to accomplish anything unusual and smart in such a circumstance.Indian women writers' contributions are valued across all literary genres. Through their works, women writers attempt to communicate discrimination, dissatisfaction, and agony. Each of these women writers' writings goes beyond all gender ideas and reacts to them. Their writing expresses the desire for liberty and the dismantling of all tyrannical forces. They have portrayed a real woman who is caught between her own ambitions and the confining powers of patriarchy. Indian women writers such as Shashi Desh Pande, Nayanthara Seghal, Arundathi Roy, and Kamala Markandaya used English to portray the role and situation of women. They have expressed the true oppression of women and their struggle for gender equality.

Shashi DeshPande is a feminist novelist who deals with the issues that women confront in our patriarchal society. Her works provided a thorough image of women's concerns, emotional and spiritual crises they face in this male-dominated culture. The characters in the work are on a journey for liberation, and all they desire is to break free from these oppressive bonds and recreate all of the conventions and patterns of women. She discusses women's struggles with self-identity and self-respect. That Long Silence (1988) by Shashi Desh Pande is the story of Jaya, an Indian upper-middle-class housewife who kept her silence in Bombay her entire life. She discusses the institution of marriage and its ability to suffocate women's freedom. Through her work, she attempts to highlight the fact that women face oppression not just in a male-dominated society, but also within the institution of the family. In The Binding Vine (1993), the narrator-protagonist Urmila shows the sorrow of two women: Mira, who is a victim of marital rape, and Kalpana, who is brutally raped outside marriage. This is a novel that addresses the problem of rape both within and outside of marriage.

Another rebellious woman in another story, Roots & Shadows (1983), refuses to accept traditional family life and flees to the city. Almost all of Deshpande's novels dealt with a crisis in the heroines' lives. This work illustrates the protagonist Indu's suffering and suffocation in a male-dominated society. She attempts to flee an adulterous relationship with Narendra in order to rediscover her true self. Nayanthara Seghal is another writer who has conveyed the image of women who have suffered as a result of patriarchal society's sexism. Through her words, she envisions a world founded on equality, with women's qualities valued equally with men's. Her novel depicts the image of an Indian woman. Her main protagonists in her works are women. She makes a remark on women's liberation. Her feminist voice is stronger and louder as a result of her sad marriage.

From A Time to Be Happy (1957) to Mistaken Identity (1988), Saghal's woman is all about the path of a woman's battle for self-discovery. Another category that has been questioned and analysed is motherhood. Saghal's portrayal of parenting is set within a bigger context. Her emphasis is on women and value hierarchies.

Arundathi Roy sees beyond all of the traditional female characters in The God of Small Things (1997). The protagonist, Ammu, a divorcee and mother of a son and a daughter, is a rebel who embarks on a voyage with a man she loves, an untouchable, and so opposes the planet entirely. She appears to suggest that women are separate souls with their own voice. She has the potential to determine her own future and is just as talented as males. They have their own personality and individuality. Roy challenges traditional norms and attempts to instil feminism in her paintings. She focuses on societal injustices against women and has changed the perception of women's identity in Indian society. Arundathi Roy was successful in taking down the established social structure. As an activist, she is continuously writing about social issues and the predicament of women.

Nectar in a Sieve (1954) by Kamala Markandaya covers women's struggles and problems in great depth. She explores and interprets the emotional reactions and spiritual responses of women and their predicament with sympathetic understanding, demonstrating that women are not less than human; rather, they are sometimes more dignified than men due to their greater human virtues, qualities, and creativity. They endure valiantly, despite their strong will. A number of ladies sublimate their impulses through religious devotion. She illustrates how an Indian woman must choose between tradition and modernity.

Kamala Markandaya's main concern, which she expertly conveys, is the position of women in these scenarios. Her Rukmani, without a doubt, is a victory of the spirit of tradition. In a male-dominated society, it took a considerable effort for women writers to demonstrate what society referred to as the mechanics of patriarchy. Because of these patriarchal preconceptions, the work of Indian women writers has been underestimated. To combat the cultural mind set in men and women, one of the first things these women writers did was make their writings more varied.

Another major topic addressed by these female writers was the difficulties of 'Language Style'. Jane Austin invented a writing style that was totally natural, graceful, and appropriate for the use of female writers. Women may now write in clauses linked in loose sequences, rather than balanced and patterned like male writers did. The majority of Indian women writers' writings highlight the pains of unsatisfied housewives and issues about the prominent old patriarchal control. Anita Desai, Shashi Deshpande, and Arundathi Roy play heroines that challenge patriarchal ideals and have their own uniqueness and identity. They want to be able to live their lives on their own terms. They are courageous, strong, and self-sufficient individuals. They wish to live freely and completely. These female authors' novels attempt to address the structures that oppress and subjugate women.

The Indian women in Arun Joshi's "The Last Labyrinth" have a hollow relationship, but they are ultimately a source of inspiration to others. "The Last Labyrinth" novel depicts the hollowness of the present aristocratic life. Som Bhaskar, the novel's main character, is married to Geeta, an outstanding woman who takes complete care of him and does everything required of a wife. Geeta was astute, intellectual, educated, and well-versed in the world's hazards. She was also practical, loving, and trustworthy. "If discontent is my trademark, trust is Geeta's," says Som. Geeta believes in the same way as birds fly and fish swim."1

Chimamanda Ngozi Adichie, Aminatta Forna, Maaza Mengiste, Nadine Gordimer, Buchi Emecheta, Laila Lalami, Sarah Ladipo Manyika, Sefi Atta, and Yaa Gyasi are some contemporary African women writers who are overcoming these challenges and making a difference. Their works frequently explore themes of race, identity, family, and violence.

Violence against women is also a major issue in many African countries. This abuse can make it difficult for women to feel safe and express themselves freely. Despite these obstacles, current African women writers are generating remarkable work. Their literature is critical to comprehending the continent's rich history and culture, as well as to challenging patriarchy, gender stereotypes, and violence against women.

In her work The Still Born (1984), Zaynab Alkali emphasises the failure of some women to break free and realise their goals, keeping them grounded and fixated on particular decisions, which literarily and connotatively translates to their being stillborn.

In her novel Purple Hibiscus (2003), Chimamanda presents Beatrice, Eugene's wife, as oppressed and suppressed; she passes through the stages of being oppressed, suppressed, and ultimately liberated. Beatrice is oppressed and silenced by Eugene's patriarchal power over her. She escapes the dictatorship marriage by poisoning her husband's tea.

Women writers have taught women to stand up for themselves and what they believe in; via their works of prose fiction, they have shown women a part of themselves that should speak up, rather than drown in the patriarchal abyss as society expects. so, in The Last Labyrinth, Joshi presents all of the female characters as true ladies who guide him to the right road and so serve as a source of inspiration for him. On the contrary, the contribution of African Women Writers, who have exercised the right to tell their own tales while representing African women on a worldwide scale, cannot be overlooked. As emerging voices and torchbearers in the literary landscape, such bold and resilient writers have provided space and support for the portrayal of struggle and survival as a result of racial and gender prejudice.

**Conclusion**

Despite their financial difficulties and the stress of too many ancient rites and inequities, most of these ladies relied on their own strength and accepted their situation. They had the fortitude to pursue their decisions, letting go of fear, exercising patience, and allowing adversity to help them grow. This dissertation discussed how Indian and African women writers highlight women's oppression and subjugation in this patriarchal society. Each work is a window into the feminine realm, reconstructing the world of women's buried emotions. This shows that women began to use the power of the pen. Women's writing of all kinds is regarded as valuable as men's. Quality and variety have advanced. As a result, women authors deserve recognition for their significant contributions to novel writing and publishing. They experiment with different themes, approaches, and styles, and they address concerns of caste, class, gender, identity, and uniqueness. As a result, the contributions of Indian and African female writers are enormous.

Note

1. Joshi Arun, 1996, *The Last Labyrinth*, Delhi: Orient Paper Backs, p.146.

2. Joshi Arun, 1996, *The Last Labyrinth*, Delhi: Orient Paper Backs, p.11.

3. Joshi Arun, 1996, *The Last Labyrinth*, Delhi: Orient Paper Backs, p.58-59.

4. Joshi Arun, 1996, *The Last Labyrinth*, Delhi: Orient Paper Backs, p.118

5. Joshi Arun, 1996, *The Last Labyrinth*, Delhi: Orient Paper Backs, p.213-14.

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7. Tapestries of Life: Women's Work, Women's Consciousness, and the Meaning of Daily Experience. University of Massachusetts Press. Dobie, A. B. (2014). 8. Theory and Practice: An Introduction to Literary Criticism 4th edition. Cengage Learning, USA. Head, B. (2011).