

The Issues of Female Creativity in Present Scenario

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ABSTRACT

Women are an integral part of human society. The word Feminism refers to the women's right seeking to remove restrictions that discriminate against women. Feminism has often focused upon what's absent rather than what is present. Feminism in literature, as can be most commonly conceived is a much sublime and over – the- top concept, which is most subtly handled under the restricted circumstances. 'Feminist' were those men and women who wrote, spoke and acted on behalf of women and their rights to social, economical, and political equality. Today at the dawn of the 21st century the women across the world are placed at a position of advantage. They are literary on the move. They are paying heed to their inner voice. They are finding their individual and collective voice.

Keywords: Equality, Role in society, creativity of the present scenario.

I. INTRODUCTION

This chapter presents an overall view, about feminism movement in general and specific rises of feministic writings in Indian English Literature and the present mentality of the today women's writers in all aspects. The word 'Feminism' seems refer to an intense awareness of identity as a woman and interest in feminine problems. The subjugation of woman is a central fact of history and, it is the main cause of all psychological disorders in the world. According to Janet Richards "The essence of Feminism has a strong basic case intended to mean only that there are excellent reasons for thinking that woman suffer from systematic social injustice because of their sex, the proposition was to be regarded as constituting feminism." The recent form of feminism that came to existence after the 1960s has become an evolving socio-political movement. It is a theoretical project, which aims at understanding the power structures in the society, male domination, social practices and social institutions, which are instrumental in assigning a marginalized position to women.

Feminist theory also devises the strategies to transform the social structures, which can help in the emancipation. The wave in the 1960s and 1970s helped to theories a woman's discourse. The 1980s, 'Feminis,' concentrated on transforming the individual fields and in the 1990s began a major role in directing academic focus on the concern of the so-called 'otherness', differences and questions of marginality. Margaret Homans has rightly pointed out that the concept of feminism raise fundamental queries about reading, writing and the teaching of literature. It operates as an interdisciplinary tool for social and cultural analysis and as a political practice.

Feminism has transformed the precision of life. Gender is a cultural and social construction, defined by the power relations between men and women, and the norms and values regarding 'masculine' and 'feminine' roles and behavior. The cultural interpretation and negotiation of gender are crucial to the identity (including gender identity) of individuals and their communities. Gender is not universally understood in the same way across cultures, and it can have multiple definitions in different communities that go beyond a male-female dichotomy. Gender equality in culture is not immune to the inequalities and discrimination that permeate other areas of society and is influenced by a broader context that includes other forms of social categorization, such as class, race, poverty level, ethnicity, religion, age, disability and marital status that can compound disadvantages. Gender equality has long been recognized both as a core development goal and a human right. Over the past four decades, there has been considerable progress in international efforts to promote women as empowered actors in development while at the same time encouraging men and boys to be active partners the process of social transformation and in efforts to reduce gender gaps in opportunities and rights.

CHALLENGES AND ASSESSMENT OF THE OPPORTUNITIES FOR WOMEN IN THE CREATIVE:

Women are strongly represented in the creative sector, active across a range of occupations and activities. An initial look at the high percentage of women working in public cultural institutions, or studying for a related degree, could lead to the simple assumption that the creative sector offers equal opportunities for women and men. Closer examination, however, reveals that the playing field remains, as with other sectors, less than unequal. A leitmotif of the experts' analysis included in this chapter is the presence of both 'glass ceilings' and 'glass walls' blocking women's ability to fully realize their talents and potential, and take advantage of the creative and artistic opportunities of the creative economy. From film direction to cultural management, women are still largely absent from the higher rungs of the creative ladder and face difficulties in entering some creative domains due to stigma, stereotypes, exclusion from male networks, and unequal share of domestic responsibilities.

The challenges identified below are based on an analysis of the structural barriers to gender equality in this sector, looking specifically at the sex-specific barriers that women face across different cultural disciplines, such as writing , theatre or live performance. This is in recognition of the cultural and historical discrimination women face in fully engaging in creative processes and the cultural sector, but without obfuscating or undermining the stereotypes men also face in entering certain creative fields.

DIFFERENT ROLES OF A WOMAN IN SOCIETY:

Women in modern Indian society are forward if we compare them from the ancient time but if we talk about the women empowerment, we can say that not women are empowered in all areas. Even after being so forward, women need to go for long way defeating hard circumstances. Women have gained lots of influence in various fields until the balance between two genders. We can say that women have more freedom than earlier however not true in many cases because prejudice remains in the society.

MODERN ENGLISH WRITING:

A major preoccupation in recent Indian Woman's writing has been a delineation of inner life and subtle interpersonal relationships. In a culture where individualism and protest have often remained alien ideas and marital bliss and the woman's role at home is a central focus. It is interesting to see the emergence of not just an essential Indian sensibility but an expression of cultural displacement. Women are more assertive, more liberated in their view and more articulate in their expression than the women of the past are. She has started asserting her substantive identity in action not in words but through her creative writings.

The works of these writers are 'Devi,' 'The thousand faces The night ' and 'Sita Githa Hariharan, Shashi Deshpande's 'The Dark Holds No Terror,' and Lucy of J.M. Coetzee's. These women writers have established a coherent class structure, one of assertion of identity and defiance of male supremacy and protest at being subordinated by man.

The growth of Indian Woman novelists in their in between, the hybridity of thought and multi-cultural, and multi-religious, social dimensions have contextualized a lifted the women problem in general and middle class and upper-class woman in particular. While Gynocritics think, they too admit that many women in many countries speak the same language of silence. Some Indian Women Novelists like Geetha Hariharan, Arundhati Roy, Manju Kapur and Shashi Deshpande tried with sincerity and honesty to deal with the physical, psychological and emotional stress syndrome of women. R. K. Dhawan rightly focuses the historical trauma snapped and enlarged by the Camera of the creative eye. A number of the novels were written on the theme of partition the destruction it brought and the plight of the refugees. They faithfully, record reign of the violence characterized the period and projected telling commentary on the breakdown of human values. A strain of despair and disillusion is predominant in these novels. Manju Kapur feels that, "A meaningful change can be brought only from within by being free in the deeper psychic sense."

In her writing, Manju Kapur has emphasized the Issues in the contact of patriarchy, inter revision marriage, family bond, male-female bond, co-existence of past and present in the socio-political facts. She has narrated her woman, protagonist as a victim of Biology gender, domestic violence, and circumstances. The feminist movement is further than focused through her novels was Shobha De, who believes,

"I did write with a great deal of empathy towards women without wearing the feminist flag. I feel her strongly about the woman's situation. "

ANTI FEMALE PRACTICES:

Most of the Feminist English Authors are females, and some prolific Indian female authors writing in English during the latter half of the twentieth century are Kamala Markandaya, Nayantara Sahgal, Kamala Das, Anita Desai, and Shashi Deshpande, Jhumpa Lahiri, Arundhati Roy, Anita Nair, Shobha De. Whereas first-wave feminism focused mainly on voting rights, property rights, second wave feminism brought up issues like sexuality, family, the workplace, reproductive rights, de facto inequalities, and official legal inequalities and Third Wave feminists have broadened their goals, focusing on ideas like queer theory, abolishing gender role expectations and stereotypes, and defending sex work, pornography, and reproductive rights.

Each wave had its share of strong literature written by male and female authors, all through 1968 till today . Not only this we had Radical feminist, Dissident feminist, Socialist feminist and Anti-prostitution feminist all around the globe when Indian English Authors, who were born in British India or Independent India, learned English from earliest childhood, failed to make a mark in the world literature. Had it not been R. N. Tagore world would have looked upon India as a barren literary land. Betty Friedan (*The Feminine Mystique*) *The Second Sex* (Simone de Beauvoir) *A Room of One's Own* (Virginia Woolf) *The Color Purple* (Alice Walker) are some of the best work was written since first wave feminism. It has considered gender regarding Freudian and Lacanian psychoanalysis , as part of the deconstruction. When gender is part of the essential self and society constructs a tab to give you identity by that, the denial of the tag would be a denial of self. Lisa Tuttle has defined feminist theory as asking "new questions of old texts." This could be endless. Buddha once said "Unfathomly deep, deep like a fish's course in the water is the character of women." An enlightened man Buddha was. But Sigmund Freud was a psychoanalyst, why would he say " The great question that has never been answered, and which I have not yet been able to answer, despite my thirty years of research into the feminine soul, is 'What does a woman want?' The exasperated male is not undefeatable. Indian Authors created enough social drama and portrayed heroic women as sufferers, rebels, vengeful, tactful and ready to sacrifice but have never bothered to peel those layers of the psyche which makes her so. In the third wave feminism, the focus has shifted to Queer theory and nonwhite woman by Rebecca Walker. Despite the tall talks of a woman has reached the zenith of equality and any further efforts would only undermine the whole issues and the movement would lose its support are a camouflage of patriarchal society to suppress the undercurrent which had hit the balls hard. The third Wave of deemed universalism of hardcore feminist would try to differentiate nonwhite from white and queer from normal is unwonted because that may mitigate what has already been gained and accepted and has transcended in the collective psyche of the society.

An author if has a patriarchal mind set can never portray a strong feminine character; unless he has trained his mind to rise above gender bias, it would reflect in female characters of his book. Indian society is not only deep-rooted patriarchal, but also a hypocrite and has to go a long way.

II. CONCLUSION:

The Indian women have come out of identity crisis, and her Meta morphosed form is ready to treat herself at par with her western counterparts, would it not be a high the time when Indian authors both male, and female portray the dilemma, progression and future of feminism in India.

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