

D3: 21st Century Indian Writing In English : A Rebel Against Patriarchy With Reference To The Movie Queen And The Select Poems By Meena Kanmdasamy

Diksha B Kadam

MIT Arts Commerce And Science College Alandi (DP)

Today Indian English as well as Indian writing in English has got its own identity. Actually speaking the most interesting aspect of Indian writing in English is it has changed with the time. One of the most outstanding characteristics of Indian writing in English is that the background is Indian and the language though foreign has adopted itself to the needs of the Indians.

**Changes took place in Indian English Literature and Indian Movies :**

Raja rao, R.K.Narayana and Mulk Raj Anand tried their best to give new identity to Indian writing in English. The prime concern of this paper is to throw light on the changing terms in Indian writing in English in relation to women in India and their reflection shown in contemporary Indian movies.

In all traditions and cultures across the globe, women have always been considered inferior and incapable of any serious thought or action. Legislators, priests, philosophers, writers and scientists, opines Simone de Beauvoir, have striven to show that the subordinate position of women is willed in heaven and advantageous on earth.

Indian society has some sort of social mechanisms, arrangements, customs and institutions that act as covert modes of establishing and perpetuating the subjugation of women. India, being a male-dominated, patriarchal society, deprived women of their basic rights as human beings.

Woman was denied along with many other rights, the right to education and the decisive power about her own life and was not even considered worthy of treating as a human being equal with man, rather she was, and still is, viewed as the „other“ of man. The issues like the patriarchal family structure, the custom of polygamy, endogamy, child marriage, unequal share in the family property, the „Purdah“ system, state of permanent widowhood etc. have contributed a great deal, as the obstacle for the free development of a woman. Women have generally tended to be excluded from the public discourse and confined to the “domestic sphere” of home and family and to women’s work because women were only rarely taught to write, there is a relatively little direct documentary material about most of our fore mothers’ lives.

Meena Kandasamy is a young Chennai-based poet, fiction writer and translator. Her first book, *Touch*, was published in 2006. Two of her poems have won prizes in all-India poetry competitions. Her poetry has been published in various journals, including *The Little Magazine*, *Kavya Bharati*, *Indian Horizons*, *Muse India* and *the Quarterly Literary Review*, Singapore. She edited *The Dalit*, a bi-monthly alternative English magazine of the Dalit Media Network in its first year of publication from 2001 to 2002.

*Touch* is a collection of eighty four poems divided into seven categories: *Bring him up to worship you*, *Touch*, *Add some spice*, *To that more congenial spot*, *Lines of control*, *Slander in a slaughterhouse*, and *Their daughters*. Kamala Das has written the foreword to *Touch*, in which she has high praise for Kandasamy:

Kandasamy regards her writing as a process of coming to terms with her identity: her “womanness, Tamilness and low/ outcasteness”, labels that she wears with pride.

She knew, she says, that “my gender, language and castelessness were not anything that I had to be ashamed of... I wrote poetry very well aware of who I was. But I was also sure of how I wanted to be