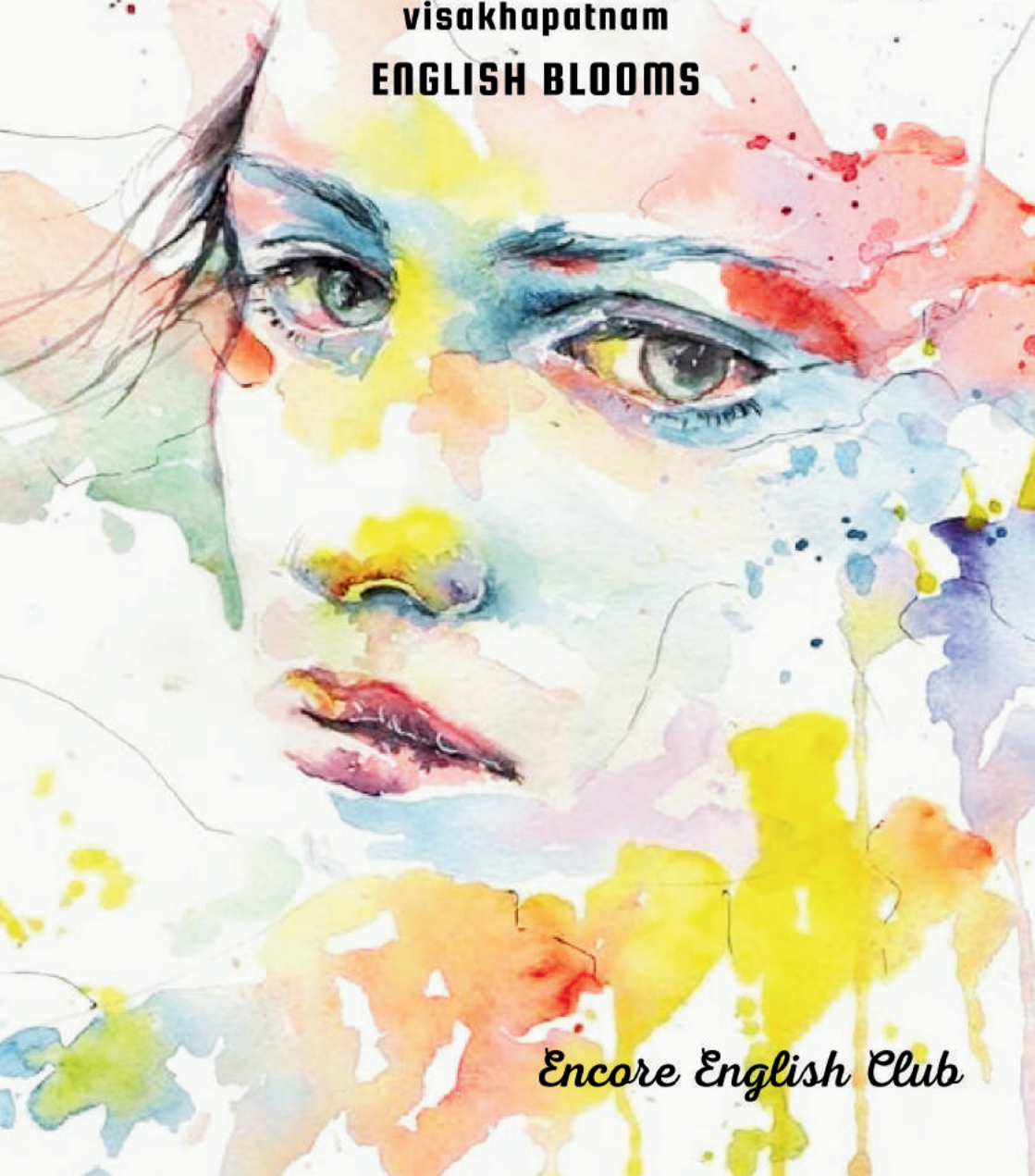


# CAMEOS OF WOMEN WRITERS IN INDIAN ENGLISH

**Dr. V. S. Krishna Government Degree College (A)  
visakhapatnam**

**ENGLISH BLOOMS**



*Encore English Club*



# CAMEOS OF WOMEN WRITERS IN INDIAN ENGLISH





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## **PRINCIPAL'S MESSAGE**



I am delighted to convey my sincere appreciation withto the Encore English Club and the Department of English for their commendable efforts in orchestrating this remarkable book on women writers entitled *Cameos of Women Writers In Indian English*. The inclusion of contributions from both our students and esteemed faculty members is a testament to the collaborative spirit that defines the academic culture of Dr. V.S. Krishna Govt. Degree & PG College(A).

The initiative truly encapsulates the celebration of women's voices in literature and exemplifies the importance of academic cooperation. Congratulations to the entire team, especially the students involved, who played a vital role in realizing this project. I am optimistic that the book will foster meaningful dialogue and scholarly discussions among the student community on the profound contributions of Indian women writers to the world of literature. I extend my best wishes for the success of this literary endeavour.

Dr.I.Vijaya Babu

Principal



## **PREFACE**

In the vast tapestry of Indian English literature, the narratives of Indian women writers emerge as threads of resilience, creativity, and unyielding spirit. This anthology of biographies collected by the students of Dr. V.S. Krishna Govt. Degree College (A) delves into the lives of these literary luminaries, who not only have shaped the literary landscape but also woven themselves into the fabric of societal change and empowerment that defines the legacy of Indian women writers.

The history of Indian English literature is incomplete without the vibrant voices of women who have, against all odds, penned their writing in all genres of literature that echo the spirit of the nation. The biographies herein are not merely a chronological account of events but an exploration of the emotional landscapes that have fueled the pens of these writers. It is a journey into the motivations, struggles, and triumphs that have shaped their narratives.

This anthology serves as an inspiration for aspiring student writers, a tribute to those who have paved the way, and a recognition of the invaluable contributions of Indian women writers to global literature. While working on this anthology of biographies, students have tried to understand the various perspectives of women's empowerment, the culture and heritage of the nation, diaspora writing, the depiction of environmental issues in literature, and the power of creativity.

Dr. P. Padma Priya  
Chief Editor



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## ***Gender Inequalities in Literature***



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The tradition of women being portrayed in literature as submissive and docile has been due to the inferior position women have held in male-dominated societies. However, the wave of feminism in the 70s sparked a resurgence in giving a place in the age of women. Gender is a social construction problem between men and women. The study of gender and sexuality in literature directs criticisms of social relations based on stereotypes, social activities, emotions, and feelings at the level of race, ethnicity, nation, culture, and global issues. Passive qualities of females have been highlighted in the past literature that can be well linked to a lack of gender consciousness and a lack of freedom in society. Sexual and amorous representation of women is another example of portrayal of the gender from a misogynist perspective. The authors often depict women as non-significant characters or make female characters reflect the commonly spread stereotypes.

Women writers have used their writing to promote gender equality. They have challenged traditional gender roles and explored the power dynamics between men and women. Through their work, they have helped raise awareness of issues such as sexism, patriarchy, and the objectification of women. The main causes of gender inequalities are uneven access to education, lack of employment, equality, segregation, lack of legal protections, lack of bodily autonomy, poor medical care, lack of religious freedom, and lack of political representation.

Indian writings, on the other hand, give a variety of paradoxical viewpoints on the roles of women in society ranging from feminine leadership as the ultimate goddess to an insignificant unit of a family, confining her duty to that of an obedient daughter, housewife, and mother. Gender discrimination is deeply ingrained in human nature and physiology in the Indian context clearly

revealed in the writings of Indian writers. This is universal across cultures and manifests itself in nearly every aspect of life. In today's patriarchal society, marriage is a source of power for both husband and wife. A woman's identity is lost after marriage in the traditional system, but women today are hesitant to give up their independence. Because she is educated, career-oriented, and entrepreneurial, she is emotionally and financially self-sufficient. Anita Desai and Githa Hariharan were the catalysts for this shift. Their writings reveal how they express their feelings on gender interaction in their female characters. They emphasize an individual's identity, particularly that of an Indian woman. The origins of gender disparity in India, as well as the Socio-cultural factors that contribute to it. It also highlights the advantages of having a new self-concept, of being a new woman or being a modern woman. A new woman's self-concept evolves from a series of gender interactions set in the framework of sociology, psychology, ideology, history, and feminism in the novels of Anita Desai and Githa Hariharan.

Throughout history, male writers have portrayed and marginalized women as inferior and feeble in their works. The Indo-English authors have effectively appraised the psychological, emotional, and spiritual crises faced by Indian Intellectuals as well as men and women reflecting the numerous tiers of Indian society. Recent feminist concepts have focused on narrative texts that analyze how authority, sexuality, and gender identities are created culturally. The *Thousand Shades of Night* by Githa Hariharan and *Cry the Peacock*, a book with a gendered platform, by Anita Desai are contrasted and compared.

Gender sensitization is the modern term for this notion. The man-made patriarchal customs and the Indian woman's discomfort are studied. It also covers disagreements, struggles, and debates that both men and women deal with on a daily basis. The female characters in their novels are victims of masculine dominance. Female docility has been a persistent issue since the dawn of human existence. The institution of marriage, wifehood, and motherhood must be considered through phases of self-introspection and self-reflection that force them to develop into more liberated beings than their inherent basis or culture would let them be. These courageous women boldly fight against social norms, restrictions on behavior, and cultural indoctrination. Over time, they develop into autonomous, self-sufficient people who are eager to take the initiative rather than follow.

Anita Desai is one of India's most well-known modern women writers who

introduced Feminism in India as a set of movements aimed at defining, establishing, and defending equal political, economic, and social rights and equal opportunities for Indian women. It is the pursuit of women's rights within the society of India. Indian feminists have fought against culture-specific issues, such as inheritance laws and the practice of widow immolation known as Sati. Chetan Bhagat's *One Night at the Call Centre* and Shruti Saxena's *Stilettoes in the Boardroom* demonstrate that young workers embraced and enjoyed the freedom accorded them by working in outsourced companies. Novels of Shashi Deshpande depict feminine issues in the selected novels and study Indian women's insecurities and struggles in the social, historical, cultural, and religious atmosphere of Indian society. The writers are mostly Western-educated, middle-class women who express in their writing their discontent with the plight of upper caste and class traditional Hindu women trapped in repressive institutions such as child marriage, dowry, prohibitions on women's education, arranged marriages, sati, and enforced widowhood. Bankim Chandra Chatterjee's *Rajmohan's Wife in 1864* has portrayed Indian women as long-suffering wives and mothers silenced by patriarchy. The ideal of the traditional, oppressed woman persisted in a culture permeated by religious images of virtuous goddesses devoted to their husbands, the Hindu goddesses Sita and Savitri serving as powerful cultural ideals for women.

When looking at these narratives silence/speech can be a useful guide to interpreting women's responses to patriarchal hegemony. Silence is a symbol of oppression, a characteristic of the subaltern condition, while speech signifies self-expression and liberation.

The Goddess of ancient times now becomes an object of victimization by a male-dominated society. Our religion and culture make woman a Goddess but unfortunately, we fail to recognize her as a human being.



## ***Empowering Voices of Indian Women Writers in Shaping Indian Writing in English***



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Indian women writers have made significant contributions to enriching Indian writing in English over the years. Their voices and perspectives have added depth and diversity to the literary landscape of the country. This brief article tries to explore the remarkable contributions of a few popular Indian women writers.

Anita Desai, originally named Anita Mazumdar, (born June 24, 1937, in Mussoorie, India), is a leading woman writer. Anita Desai's intention in writing is to discover herself and then aesthetically portray the truth. She is widely distinguished as the pioneer of psychological novels in modern Indian English Literature. *Voices in the City* (1965) has an intricate structure of symbols and stereotypes. Her writing style is often poetic and descriptive, revolving around fiction and fantasy and the use of symbols and flashbacks. Many of her novels explore the conditions of middle-class women and the tensions that exist in these families.

Shashi Deshpande (1938- Present) is one of the most popular women writers in India. She is known for her novels "That Long Silence" and "The Dark Holds No Terror". Her novels deal with women belonging to the Indian middle class. Deshpande's novels present a social world of relationships. Indian women writers have broken barriers and shattered stereotypes through their works. One of the pioneering figures in this realm is Arundhati Roy, whose debut novel "The God of Small Things" won the Booker Prize in 1997. Her intricate storytelling and vivid prose style brought the complexities of Indian society to a global level. Similarly, Jhumpa Lahiri, with her Pulitzer Prize-winning collection of short stories "Interpreter of Maladies," delved into the lives of Indian immigrants in the United States, offering a unique perspective on cultural assimilation and identity. Another influential figure is Kamala Das,

whose bold and honest writing challenged societal norms. Her poetry, like “My Story,” confronted issues of love, sexuality, and womanhood in a way that was both raw and poetic. Chitra Banerjee Divakaruni, known for works such as “The Mistress of Spices” and “The Palace of Illusions,” has reimaged mythological stories and explored the lives of Indian women in historical and contemporary settings, adding a fresh and feminist perspective. In recent years, authors like Arundhati Subramaniam and Meena Kandasamy have explored themes of social justice, gender inequality, and identity, using their writing as a tool for activism. The contributions of these and many other Indian women writers have not only enriched Indian literature but also transcended geographical boundaries, attracting readers worldwide. Their works reflect the complexities of Indian society, the struggles and triumphs of women, and the evolving cultural landscape of the nation.

In conclusion, Indian women writers have made remarkable contributions to enriching Indian writing in English. Their diverse voices, perspectives, and storytelling abilities have not only elevated Indian literature but have also contributed to global conversations on culture, identity, and society. Their works serve as an inspiration to future generations of writers, challenging them to continue exploring and pushing the boundaries of Indian writing in English.



## ***The Essence of Indian Women Writing***



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**Dr. V.S. Krishna Govt. Degree & PG College (A)**

The lives and the narratives of Indian women writers make us encounter the nuanced intersections of identity, culture, and creativity and reflect not only the evolution of women's writing in English in India but also mirror the evolving roles and expectations placed upon women in society. The women's writing explored the triumphs and tribulations they had undergone, and they shed light on the unraveling stories behind the words of their writing. They transcend time and space, weaving together the stories of resilience, diversity, and depth of their contribution to the literary canon and women's empowerment. From the early trailblazers like Toru Dutt, Krupabai Satthinandhan, and Sarojini Naidu, who defied societal norms even though in a subtle manner to the contemporary wordsmiths like Jhumpa Lahiri, Kiran Desai, and Arundhati Roy who raised their strong voices against the status quo, the Indian literary landscape has seen the immense contributions of women writers.

The first English novel written by an Indian woman was Toru Dutt's *Binaca: The Young Spanish Maiden*, which was published in 1878, and the first autobiographical novel *Suguna* (1887) was written by Krupabai Satthinandhan. The first and foremost feminist voice of India and The Mother of Modern English Poetry was Kamala Das. The legacy started by these women has been continuing and influencing literature and society in myriad ways. The essence of Indian English women's writing lies in its ability to capture and recreate the diverse complex experiences of women and these narratives resonate with the universal human experience, a universal female experience, and provide unique insights into the tapestry of Indian life. The key aspects of the women's narratives are challenging stereotypes, exploration of individual and collective

identity, feminist discourses such as gender roles, women's rights, and empowerment, and the challenges faced by them. Toru Dutt's poetry often explores the Indian and Western literary traditions and cultural amalgamation whereas Sarojini Naidu's poetry mostly reflects social issues, patriotism, and the Indian culture. Kamala Das's poetry is known for her bold expression of love, sexuality, and the quest for identity.

The works of Anita Desai, Kiran Desai, Chitra Banerjee Divakaruni, and Jhumpa Lahiri, establish the issues of social injustice, familial relationships, discrimination, and the impact of globalization and contribute to a broader understanding of the complexities of Indian society. Writers like Arundhati Roy are actively engaged in social and political activism through their literary works.

The north-eastern writers like Temsula AO represented the issues related to the geopolitical issues and the intricacies of women's lives in the region whereas Shobhaa De critiques modern urban India and the changing roles and challenges encountered by women in the context.

In summary, the evolution of Indian English women's writing also reflects generational shifts and changing social dynamics. The literary excellence of women writers has enriched the literature and played a vital role in advancing feminist discourse, contributing to gender conversations, and advocating for women's empowerment and social justice. In a world where women's voices have often been relegated to the periphery, the narratives of Indian women writers are a testament to the indomitable spirit and they invite readers to connect not only with the written words on the page but with the beating hearts behind those words.



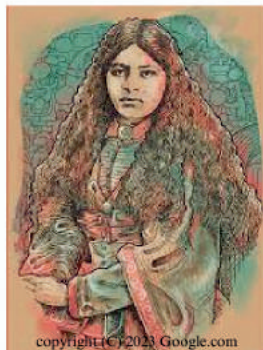
## **Biography of Tarulatta Datta**



V. Srija  
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Toru Dutt was born in Calcutta on March 4, 1856, to a Bengali family. Her father, Govind Chandra Dutt, was known to be of liberal thoughts and worked as a Magistrate in Calcutta. Her mother, Kshetramoni Dutt, belonged to the Rambagan Dutt family. Toru was the youngest of three siblings; her sister Aru was two years older than her, and she also had a brother Abjie. She and her siblings spent most of their childhood in Calcutta, in a city house and a garden house in the suburb of Baugmaree.

As per the prevailing social culture of the times, Dutt was educated at home by her father and by an Indian Christian tutor, Babu Shib Chunder Banerjee. She learned French, English, and Sanskrit, in addition to her first language, Bengali. During this time, Toru Dutt developed a love for English literature, trying to understand and appreciate works like John Milton's epic *Paradise Lost*. She also learned stories of ancient India from her mother, which influenced her throughout her life. After the death of her brother



Abjie, at eleven the family sailed for Europe as Toru's father hoped to give his daughters the best education.

*A Sheaf Gleaned in French Fields (1876)*: The poetry collection was one of Toru Dutt's most renowned works. It featured poems that drew inspiration from her experiences in France and showcased her talent for blending Indian and Western themes. *Ancient Ballads and Legends of Hindustan (1882)*, Toru Dutt's posthumous publication, includes a collection of ballads and legends from Indian mythology and history. Her efforts to introduce Indian literature to the Western world were pioneering.

### **Awards:**

Toru Dutt did not receive specific literary awards during her lifetime due to the limited recognition of her work in her time. However, her contributions to Indian and English literature have been acknowledged and celebrated in the years following her death. It is noteworthy that Toru Dutt's impact on literature goes beyond awards, as she played a significant role in introducing Indian culture and mythology to Western readers through her writings. Her works have been appreciated for their cultural and literary significance.

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*“Teach the truth and live in peace! Only  
the truth can save us on earth;  
Respecting all mankind without  
racism!! Under the umbrella of  
righteous laws.”*

## **Biography of Sarojini Naidu**



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**III B.A. (Special English)**  
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Sarojini Naidu was born on February 13, 1879, and died on March 2, 1949, at the age of 70. Her father, Aghorenath Chattopadhyay, originally from Dhaka, Bengal's Brahmangaon Bikrampur (now in Bangladesh), was an educationist and social reformer. Her father was the principal of Nizam College and a Bengali Brahmin and graduated from Edinburgh University with a degree in science, and her mother composed poetry in Bengali.

Out of eight siblings, Sarojini Naidu was the eldest. One of her brothers, Virendranath Chattopadhyay was an actor, dramatist, poet and a revolutionary. Sarojini Naidu took her matriculation exam at the age of twelve in 1891, and got the top rank, allowing her to enroll in university courses. Naidu received a scholarship to study in England from 1895 to 1898, first at King's College in London and afterwards at Girton College in Cambridge. In 1898, she made her way back to Hyderabad.



Sarojini Naidu met Govindaraju Naidu, a surgeon, while visiting England, and they were married in the same year. The couple had five kids. Naidu started writing at the age of twelve years. The Nizam of the Kingdom of Hyderabad was impressed with her Persian-written drama *Maher Muneer*. Naidu's poetry is primarily lyrical in style, following the British Romantic tradition. She was renowned for her sumptuous descriptions of India and her skillful use of rich, sensory details in her writing. She was called the "Indian Yeats" and was the most successful poet who wrote in English.

Some of the famous works of Sarojini Naidu are *The Golden Threshold*, *London (1905)*, *The Bird of Time: Songs of Life, Death & the Spring (1915)*, *The Broken Wing: Songs of Love, Death and Destiny (1917)*, *The Song of the Palanquin Bearers (1919)*, *The Speeches and Writings of Sarojini Naidu*, *The*

*Sceptred Flute: Songs Of India (1921)*, and *The Feather of the Dawn*, edited by Padmaja Naidu in 1961. Sarojini Naidu had written poems about women's freedom, religion, and the nation. Her nature poems are the most prominent among her poems.

### **Sarojini Naidu's Role in Women Empowerment:**

Women like Sarojini Naidu were undoubtedly instrumental in the fight for freedom. However, she also contributed to the women's political awakening, along with Annie Beasant and Kamala Nehru. Her decisions remain inspirational, and many women were inspired by her contribution and diligence to leave the kitchen and advocate for their rights. She had campaigned for women's rights. Naidu's spirit and commitment to providing women with high-quality education have inspired other Indian women and campaigners. A woman was not permitted to leave her home's four walls at that period. However, a significant shift became apparent after her commitment to advocating women's emancipation. International Women's Day is celebrated on March 8, and National Women's Day is celebrated in India on February 13, the birth anniversary of Sarojini Naidu, to honour such a remarkable personality.

Naidu is popularly called the "Nightingale of India." Edmund Gosse described her as "the most accomplished living poet in India" in 1919. The University of Hyderabad's off-campus extension called Golden Threshold, which bears the name of Naidu's debut poetry collection, honors her memory. The University of Hyderabad's Sarojini Naidu School of Arts & Communication is currently housed in the Golden Threshold.

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## **Biography of Nayantara Sahgal**

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Nayantara Sahgal, born on May 10, 1927, was one of the most well-known Indian writers of English literature. She possesses a unique identity in Indian writing in English and is one of the most prolific modern Indian women authors. Her parents had a strong commitment towards the country. Jawaharlal Nehru, the first Prime Minister of India and the head of the Congress party, was her maternal uncle. Her mother, Vijayalakshmi Pandit, held many posts as an ambassador and a cabinet member following India's independence. She was the first female cabinet minister. Nayantara Sahgal graduated from Woodstock School in Mussoorie, a Himalayan hill station, and Wellesley College in the United States in 1947.

From 1972 to 1975, Nayantara Sahgal advised the Sahitya Akademi's Board for English. She was a member of the Indian delegation to the U.N. General Assembly in 1977-1978 and the Verghese Committee for Autonomy to Radio & Television. As a female political writer, Nayantara Sahgal addresses both the issues of women and politics. Almost all of her books combine political and female representation. Acclaimed as the sole political author now writing, A.V. Krishna Rao observes, "Nayantara Sahgal is perhaps one of our best socio-political novelists."



Nayantara Sahgal's writing is generally characterized by simplicity and boldness. Her novels portray contemporary incidents and political realities saturated with art and objectivity. Sahgal is a novelist of politics and a successful political columnist for different newspapers. The stories of Nayantara Sahgal deal with a wide range of themes. The portrayal of the women's deplorable situation in the male-dominated society is another primary concern in Sahgal's writings.

Nayantara Sahgal provides a novel and distinctive perspective on the central proposition under debate, titled *The Emerging Self of Women*. As an Indian author, she skillfully portrays the historical events of India in her political novels. She is one of the first Indian Writers in English to make a mark on an International Readership.

Nayantara Sahgal received the Sinclair Prize (Britain) for Fiction in 1985, the Sahitya Akademi Award for her novel *Rich Like Us in 1986*, and the Commonwealth Writers Award (Eurasia) in 1987.

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*“At the heart of fundamentalist and extremist paradigms are rejections of equality and universality of human rights, both of are critical to ensuring women’s cultural rights, making unwavering defense of those principles the touchstone of a gender inclusive human rights response.”*

## **Biography of Kamala Das**



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Kamala Surayya, also known as Suraiyya or Madhavikutty, was a renowned Indian English poet and literary critic from Kerala, India, and a celebrated Malayalam novelist. Kamala Das was born (March 31, 1934- May 31, 2009) in Punnayurkulam, Thrissur District, Kerala, to Nalappatt Balamani Amma, a well-known Malayali poetess, and V. M. Nair, a former managing editor of the Malayalam journal Mathrubhumi.

Kamala Das spent most of her formative years in Punnayurkulam and Calcutta. Like her mother, Kamala Das had a talent for writing. Her uncle, renowned author Nalappatt Narayana Menon inspired her to compose poetry at a young age. At 15, she married Madhava Das, a bank official, who supported her literary endeavors, and she started writing and publishing in Malayalam and English. The 1960s were a turbulent decade for the arts in Calcutta. Kamala Das was one of several authors who gained



recognition alongside Indian English poets and appeared in cult collections. She was a confessional poet whose poems have been considered on par with those of Anne Sexton and Robert Lowell. Her most well-known works in Malayalam are her autobiography and short stories. Still, her English-language writing, which was published under the name Kamala Das, is most famous for its confessional poetry and vivid autobiography. She received a lot of critical appreciation for her open and unashamed discussion of female sexuality, which gave her writing a force that marked her as an iconoclast for her generation.

Kamala Das's first book of poetry was *Summer in Calcutta*. The major themes of her works are love, betrayal and consequent suffering. Kamala Das's second

book *Descendants*, was more explicit. *An Introduction*, one of the most popular of her poems, portrays the bold expression of her femininity and individuality. It is an autobiographical poem. The title poem, *The Old Playhouse*, serves as a major image, and the speaker eventually realizes that love-making has turned her mind into an “Old Playhouse with all its lights turned off.” It’s like a forlorn old playhouse with no personality of its own. Due to the severe physical-mental pressures, it has become non-functional and inert. In this life of captivity and suffocation, she has lost all of her value as a woman.

### **Conversion to Islam:**

Kamal Das was descended from a Hindu royal dynasty and went by the last name Nair (Nallappattu). When she was 65 years old and a member of parliament from the Muslim League, she converted to Islam as an Islamic scholar named Sadiq Ali persuaded her to convert to Islam. Later, she adopted the name Kamala Surayya. She was criticized for her conversion in literary and social circles. The Hindu called it an example of her “histrionics.” She commented that she enjoyed having the purdah cloak on.

‘Neermaathalathinte Pookkal’ ‘Mazha’ ‘Aami’ ‘Kadhavedu’ are the movies Based on Kamala Das’s Storyline.

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## **Biography of Anita Desai**



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Anita Desai is well-known for her contributions to English literature. Anita Desai was born Anita Mazumdar in Mussoorie, India, on June 24, 1937. She completed her early education in Delhi and graduated with a B.A. in English Literature from Miranda House, University of Delhi, in 1957. Desai was exposed to many languages and cultures at a young age because she was reared in a multicultural household with origins in Gujarati, Bengali, and German. Her identity and love of literature were greatly influenced by the fact that her mother was German and her father was a poet and businessman from Bengal.

Desai has established herself as one of the most renowned and significant Indian authors of the twentieth-century. The rich descriptions, deep character development, and examination of nuanced interpersonal interactions define Desai's writing. Anita Desai has taught creative writing at several notable institutions, including Smith College and the Massachusetts Institute of Technology (MIT), in the United States. She has mentored and encouraged budding authors through her classes and workshops.



English literature has dramatically benefited from Anita Desai's literary works, and she is still widely praised and revered for them. Her writing style is characterized by its lyrical and evocative prose. Anita's works often portray the inner lives, emotional struggles, and tension between tradition and modernity in the context of Indian society, and the complexities of family relationships and the human psyche. Her novels often feature strong and well-developed female protagonists, reflecting her interest in women's experiences and challenges. Anita Desai's debut novel *Cry, the Peacock* (1963): deals with the issues of love, obsession, and mental instability. Her later works were influenced by it. The 1965 book *Voices in the City* depicts the tribulations of urban life and the quest for identity by delving into the lives of people in Kolkata.

*Clear Light of Day* (1980), set in Old Delhi, examines family, memory, and how the past affects the present. The 1984 book *In Custody* is about the decline of Urdu poetry and literature in India, as well as the friendship between a teacher and a poet. *Fasting, Feasting* (1999) examines the generational and cultural divides between two siblings, one living in India and the other in the United States.

### **Awards & Honours:**

Anita Desai was honored with The Sahitya Akademi Award and Winifred Holtby Memorial Prize in 1978 for her novel *Fire on the Mountain* and the Sahitya Akademi Fellowship in 2007. The civilian award, Padma Shri was awarded in 2007 for her significant contributions to literature. She was a finalist for the Booker Prize three times for her works *Clear Light of Day* (1980), *In Custody* (1984), and *Fasting Feasting* (1999). Anita Desai has received many awards, including the Guardian Children's Fiction Prize in 1983 for *The Village and the Sea*, the Neil Gunn Prize in 1993, the Alberto Moravia Prize for Literature (Italy) in 2000, and a 2003 Benson Medal of the Royal Society of Literature. Anita Desai received Padma Bhushan, the second-highest civilian award of the Government of India, in 2014.

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*“Someone who wants to write should make an effort to write a little something everyday. Writing in this sense is the same as athletes who practice a sport every day to keep their skills honed.”*

## **Biography of Shashi Deshpande**



**B. Nandini**  
**III B.A Special English**  
**Dr. V. S. Krishna Government Degree College (A)**

Shashi Deshpande was born on August 19, 1938, in Dharwad, Karnataka, as the second child of Sharada Adya and Kannada playwright and dramatist Adya Rangacharya. She received her education in Bangalore and Bombay (Mumbai). Deshpande holds degrees in both law and economics. She spent a few months working as a journalist for the publication “Onlooker” when she was in Mumbai studying journalism at the Vidya Bhavan.

In 1978, she released her first collection of short stories, and in 1980, she released her debut novel, *The Dark Holds No Terror*. Deshpande is the author of thirteen novels, four children’s books, a collection of essays titled *Writing from the Margin and Other Essays*, and a handful of short stories.

Deshpande has written children’s books like *A Summer Adventure*, *The Hidden Treasure*, *The Only Witness*, *The Narayanpur Incident*, and a memoir *Listen to Me*.

Her major collected essays include writing from the *Margin & Other Essays*, *The Dark Holds No Terrors*, *If I Die Today (1982)*, *Come Up and Be Dead (1983)*, *Roots and Shadows (1983)*, *That Long Silence*, *The Intrusion and Other Stories (1993)*, *Moving On*, *Shadow Play*, *A Matter of Time*, and *The Feminist (1996)*.



### **Awards:**

Deshpande received the Sahitya Akademi award in 1990, for the book *That Long Silence*. In 2009, she received the Padma Shri award. In 2014, *Shadow Play* was shortlisted for The Hindu Literary Prize. She surrendered her Sahitya Academy award and resigned from the General Council of the organization on October 9, 2015. She took this decision to join a more significant literary protest against Akademi’s alleged silence and inactivity about M. M. Kalburgi’s death.

Deshpande urged Indians to consider the ramifications of wanting a Hindu nation during her opening address of the ninth edition of the Goa Arts and Literature Festival (GALF) on December 6, 2018.

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## Our Casuarina Tree

- Toru Dutt

*Like a huge Python, winding round and round  
The rugged trunk, indented deep with scars,  
Up to its very summit near the stars,  
A creeper climbs, in whose embraces bound  
No other tree could live. But gallantly  
The giant wears the scarf, and flowers are hung  
In crimson clusters all the boughs among,  
Whereon all day are gathered bird and bee;  
And oft at nights the garden overflows  
With one sweet song that seems to have no close,  
Sung darkling from our tree, while men repose.*

*When first my casement is wide open thrown  
At dawn, my eyes delighted on it rest;  
Sometimes, and most in winter,—on its crest  
A gray baboon sits statue-like alone  
Watching the sunrise; while on lower boughs  
His puny offspring leap about and play;*

## **Biography of Bharati Mukherjee**



**V. Kumar**  
**II B. A. (Special English)**  
**Dr. V. S. Krishna Government Degree College (A)**

Bharati Mukherjee, an Indian Hindu Bengali Brahmin, was born on July 27, 1940, during British administration in Kolkata, West Bengal, India. She was an Indian-American-Canadian and wrote various novels, anthologies of short stories, and nonfiction books. Bharati Mukherjee was an author and professor emeritus in the Department of English at the University of California, Berkeley.

After independence, she travelled to Europe with her parents, arriving back in Calcutta only in the early 1950s. Bharati Mukherjee went to the Loreto School there. She studied B.A. from the University of Calcutta in 1959 before obtaining her M.A. from Maharaja Sayajirao University of Baroda in 1961. Bharati then went to the U.S. to attend the University of Iowa. She acquired her M.F.A. from the Iowa Writers' Workshop in 1963 and her Ph.D. from the Comparative Literature department in 1969.



Bharati Mukherjee is included in the group of writers from the Indian Diaspora because she is an immigrant. Her fiction and nonfiction work is a part of the expanding genre of immigrant literature that examines the intricate cross-cultural dynamics that shape the diasporic experience. On January 28, 2017, Mukherjee, passed away at the age of 76 in Manhattan as a result of cardiomyopathy and rheumatoid arthritis complications.

*Bharati Mukherjee's works include Wife (1975), The Tiger's Daughter (1971), Jasmine (1989), The Holder of the World (1993), Leave It to Me (1997), Desirable Daughters (2002), and The Tree Bride(2004).*

## Awards and Honours:

Bharati Mukherjee's *The Middleman and Other Stories* received the National Book Critics Circle Award in 1988. In 2013, Whittier College conferred an honorary Doctor of Humane Letters (L.H.D.) degree on Mukherjee.

## References:

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"Arts and Culture: Bharati Mukherjee: Her Life and Works". PBS, Interview with Bill Moyers, February 5, 2003



# Summer In Calcutta

- Kamala Das

*What is this drink but  
The April sun, squeezed  
Like an orange in  
My glass? I sip the  
Fire, I drink and drink  
Again, I am drunk  
Yes, but on the gold  
of suns, What noble  
venom now flows through  
my veins and fills my  
mind with unhurried  
laughter? My worries  
doze. Wee bubblesing*

*my glass, like a brides  
nervous smile, and meet  
my lips. Dear, forgive  
this moments lull in  
wanting you, the blur  
in memory. How  
brief the term of my  
devotion, how brief  
your reign when i with  
glass in hand, drink, drink,  
and drink again this  
Juice of April suns.*

## **Biography of Gouri Deshpande**



**B. Roja Kumari**  
**III B. Sc. BTBCC**  
**Dr. V. S. Krishna Government Degree College (A)**

Gauri Deshpande ( February 11, 1942 – March 1, 2003) was a novelist, short story writer, and poet from Maharashtra, India. She wrote in Marathi and English. Deshpande was born in Pune to Irawati and Dinkar Dhondo Karve, the youngest of three children. She is the granddaughter of the social reformer Maharshi Dhondo Keshav Karve.

Deshpande finished her high school education at Ahilyadevi School in Pune and attended Fergusson College to receive an M.A in English Literature. She eventually received her PhD in English from Pune University.



### **Works:**

Gauri Deshpande's works include fiction, non-fiction, short stories, articles and translations. Some of them are *Between Births* (1968), *Lost love* (1970), *The Murder* (Article), *Beyond the Slaughterhouse* (1972) (poems), *The position of women in India* (1973) (Pamphlet), *An anthology of Indo-English poetry* (1974) *Small is beautiful* (Article), *That's the way it is* (1982), *Collected Plays of Satish Alekar* (1989) *Right on, Sister!* (1995), *-and Pine for What Is Not* (1995), *The Lackadaisical Sweeper* (1997), *Diary of a decade of agony*, and *The female of the Species* (a short poem).

### **References:**

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## **Biography of Gayatri Chakravorty Spivak**



**K. Sai Archana**  
**III B. Sc. MBBTC**  
**Dr. V. S. Krishna Government Degree College (A)**

Pares Chandra and Sivani Chakravorty welcomed Gayatri Chakravorty Spivak into the world on February 24, 1942, in Calcutta, India. Spivak attended Presidency College, Kolkata, a part of the University of Calcutta, after finishing her secondary education at St. John's Diocesan Girls' Higher Secondary School. She received her degree in 1959. From 1964 to 1977, Spivak married Talbot Spivak; after that, she married Basudev Chatterji.

After graduating, she worked as an English tutor. She researched Wordsworth's Portrayal of Innocence for her M.A. thesis, with M.H. Abrams. Spivak enrolled in the English graduate program at Cornell University in the United States in 1961. She was unable to obtain financial help from the English department. Her dissertation, *Myself Must I Remake: The Life and Poetry of W.B. Yeats*, was written under the guidance of Paul de Man. She worked as a research assistant at Girton College in Cambridge from 1963 to 1964.



Spivak joined the University of Iowa's English department as an assistant professor in the fall of 1965. In 1967, Spivak decided to translate *De la Grammatologie* and wrote a lengthy prologue. Spivak established the M.F.A. in Translation at the University of Iowa's Comparative Literature department in 1974. The following year, she was promoted to a full-time professorship and appointed Program Director in Comparative Literature. She worked as a Professor at the University of Chicago's National Humanities in 1978.

Spivak joined the group of feminists who think about women in the context of history, geography, and class. In *Can the Subaltern Speak*, Spivak talks about how there isn't a description of the Sati practice, which makes her wonder if

the subaltern can speak. She is praised as a critic who has feminized and globalized the deconstructionist ideology by considering the underclass's viewpoint. Although she was acclaimed as a co-founder of Post-colonial theory in the early 1980s, she didn't completely accept it. Since 2002, Spivak has spoken and written about the topic of terrorism and suicide bombers to put an end to suicide bombs.

She has held editorial positions on scholarly publications, been a Guggenheim fellow, and been awarded several academic honors, including an honorary doctorate from Oberlin College. In 2007, she was chosen for membership in the American Philosophical Society.

### **Works:**

Gayatri Chakravorty Spivak's works include *Me Must I Remake: The Life and Poetry of W.B. Yeats*, *In Other Worlds: Essays in Cultural Politics*, *Selected Subaltern Studies* (1988), and *The Post-Colonial Critic-Interviews, Strategies, Dialogues* (1990) and this collection of interviews was edited by Sarah Harasym. *Nationalism and the Imagination* (2010), *An Aesthetic Education in the Era of Globalization* (2012), *Nationalism and the Imagination* (2010), *An Aesthetic Education in the Era of Globalization* (2012), etc are some of her other works and she has many essays to her credit.

Some of her most famous essays are *Translator's Preface*, *Three Women's Texts and a Critique of Imperialism*, *The Rani of Sirmur: An Essay in Reading the Archives*, *Speculations on Reading Marx: After Reading Derrida*, *Can the Subaltern Speak? in Marxism and the Interpretation of Culture*, eds., *Woman in Difference: Mahasweta Devi's 'Douloti the Bountiful*.

### **Translations:**

Gayatri Spivak has translated many works of Mahasweta Devi like *Chotti Munda and His Arrow*, *Old Women*, *Imaginary Maps*, and *Breast Stories*, originally written in Bengali, with a critical introduction to the stories. She has translated *Of Grammatology* written by Jacques Derrida with a lengthy critical preface.

### **References:**

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## **Biography of Gita Mehta**



**K. Venkata Sai Kumar**  
**III B. A. (H. E. P.)**  
**Dr. V. S. Krishna Government Degree College (A)**

Gita Mehta was born on December 12, 1943, in Delhi to Gyan and Biju Patnaik. Her father, Biju Patnaik, was a freedom fighter for Indian independence and served as Odisha's chief minister. Her younger brother, Naveen Patnaik, has been leading Odisha as its Chief Minister since 2000. At the age of three, she was sent to a boarding school following her father's incarceration for his involvement in the Indian independence movement. She finished her education at Girton College in Cambridge, United Kingdom, as well as in India.

Mehta produced and directed television documentaries for several American, British, and European networks. She worked as a television war correspondent for the US television network NBC from 1970 to 1971 during the Bangladesh War. Her film compilation chronicling the 1971 Bangladesh liberation war was screened in theatres in India and abroad. Mehta's first book, *Karma Cola* (1979), was directed at the Western audience who thought they could achieve instantaneous spiritual enlightenment by traveling to India and seeking a guru.



Gita Mehta's fictitious work *Raj* (1989) is about the tale of a princess of two Indian princely republics. *A River Sutra* (1993), her second fictional work, was a compilation of short stories that presented Indian life to a Western audience. The Indian river Narmada served as a link between the book's tales from Indian mythology and life in India. Written on the eve of India's 50th anniversary of independence, her book *Snakes and Ladders* (1997) was an anthology of essays about the country and its life. Mehta's works have been on bestseller lists in Europe, the US, and India and have been translated into twenty-one languages.

Her works, both fiction and non-fiction, are primarily concerned with the history and culture of India and how the West interprets it. While discussing her work in an interview with Publishers Weekly, she said, “I wanted to make modern India accessible to Westerners and to a whole generation of Indians who have no idea what happened 25 years before they were born.” Padma Shri was announced for Mehta, India’s one of the civilian honours, in 2019. However, she declined the honour, citing “the timing of the award might be misconstrued” about the forthcoming general elections. Her Famous Books are *Karma Cola* (1979), *Raj* (1989), *A River Sutra*(1993), *Snakes And Ladder* (1997), *Mountain Sutra*(1998), and *Eternal Ganesh*(2006). She died on September 16, 2023, at the age of 79.

### Reference :

Gita Mehta, writer on India who made her name with *Karma Cola*, “a hilarious account of spiritual questers – obituary”. The Telegraph. 27 September 2023. “Padma Awards 2019 announced”. pib.gov.in. Press Information Bureau. 25 January 2019. Archived from the original on 27 September 2022. Retrieved 14 April 2023.

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*“In his attempt to frighten me, my father had made me realize that to prevent suffering a man must be capable of suffering, that a man who cannot suffer is not alive.”*

## **Biography of Shobhaa De**



**M. Lahari**  
**II B. Sc. BTBC**  
**Dr. V. S. Krishna Government Degree College (A)**

Shobhaa De was born as Shobhaa Rajadhyaksha in Mumbai on January 7, 1948, into a Marathi Brahmin family. Her father was a district court judge, and her mother was a homemaker. Shobhaa is the youngest of four siblings, and has two sisters and a brother. Shobha grew up in Mumbai and attended the Queen Mary School. She graduated in Psychology from Saint Xavier's College. Among the distinguished literary writers of South Asia, Shobhaa De holds an elevated position. Being a novelist and a columnist, she contributed profusely to South Asian literature.

Shobhaa De was a model before she started her career as a journalist. In 1970, she switched her career to journalism. She founded the *Stardust* magazine when she was just 23. Her column for The Times of India, named 'Politically Incorrect' earned great accolades. In her columns, she comments on various social, economic and political issues. Subsequently, she directed her attention toward literary writing, choosing the novel form as the medium of her work.



In 1989, she published her debut novel entitled *Socialite Evenings*. The story explores the dynamics of the elites of Indian society. The book has a semi-autobiographical air to it. It highlights the decay of social values, morality, and culture. The socialites are portrayed as immoral and degenerated people who have traded their moral values for materialistic gain. The novel was heavily criticized for its controversial content, though it sold out and gained commercial success.

Shobhaa De's literary writing journey eventually turned her into India's bestselling author. More than 17 of her novels climbed the bestselling books

charts at once. Her works have been translated into many languages. The reform and rise of women's fiction is accredited to Shobhaa for her daring to voice her thoughts in her writing. Her second novel, *Starry Night*, is allegedly inspired by two famous Bollywood off-screen couples. The book discusses the dynamics of the Indian showbiz industry. Yet again it was an instant success to establish Shobhaa as a distinguished writer. Her other book, *Spouse – The Truth About Marriage*, surveys the institution of marriage in urban society. Over twenty thousand copies were sold on its first day of official launch.

Her writing style is deemed a breath of freshness in the Indian literature. The highly individualistic style of writing does, at times, seem provocative and bold. Another interesting fact about her writing is her invention of 'Hinglish', an uncanny blend of Hindi and English. Readers found this language refreshing in the Indian literature produced in 'Hinglish'. Some of her prevalent novels include *Second Thoughts*, *Sultry Days*, *Speedpost*, and *Uncertain Liaisons*.

Besides literary writing, Shobhaa is also recognized for her script writing for Indian television soaps. She has penned numerous soaps including, *Swabhimaan*, India's first ever soap. Moreover, her television appearances have increased with her popularity. A significant television show, *Power Trip*, was also hosted by Shobhaa. Her regular participation on several television debate shows also earned her an esteemed position in electronic media.

Currently, Shobhaa is involved in writing novels, columns and television appearances simultaneously. She writes columns for a periodical named 'The Week'. Her columns examine the issues also discussed in her novels about our generation's worrisome behaviour and attitude. However, she has been severely criticized for influencing the young generation's behaviour by her provocative writings. Shobhaa lives with her husband, Dilip De, and her six children in a high-class neighbourhood of Mumbai.

Shobhaa De's novels are *Srilaaji – Diary of a Marwari Matriarch*, *Lockdown Liaisons* (2020), *Small Betrayals*, *Seventy And to Hell with It* (2017), *Shobhaa: Never a Dull De – Hay House India*, *New Delhi*, 2013, *Shethji –2012* and *Shobhaa at Sixty*.

## Awards and Honors:

Shobhaa's name has been included in Reader's Digest List- India's Most Trusted People as well as in the list of 50 Most Powerful Women in India. Her name has also been featured in the list of 2010 of India's 50 Most Beautiful in Hi Blitz.

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# Lychees

- Meena Alexander

*“Terrace deep as the sky.  
Stone bench where I sit and read,  
I wandered by myself  
Into the heart of the mountains of Yoshino.  
In one hand a book, in the other, a bag made of newsprint—  
No weather-beaten bones here  
Just lychees bought in the market,  
Thirty rupees per kilogram.  
Stalks mottled red tied up with string,  
Flesh the color of pigeon wings—  
Sweet simmering.  
Sunlight bruises air  
Pine trees blacken.  
Where shall I go?  
The Dhauladhar peaks  
Are covered in snow.*

## **Biography of Sudha Murty**



**S. Pravallika**  
**III B. Com. (COMP. APP.)**  
**Dr. V. S. Krishna Government Degree College (A)**

Sudha Murty, a renowned English and Kannada writer, was born on August 19, 1950, to R.H. Kulkarni, a surgeon, and Vimala Kulkarni, a school teacher in Shiggaon, Karnataka. Sudha is popularly known for her charity and social work with the Infosys Foundation. Sudha Murty graduated in electrical engineering from the B.V.B. College of Engineering and Technology, and she won the gold medal and pursued her career in Computer science and Engineering.

Sudha Murty is a skilled writer in English, Kannada, and Marathi. She is primarily recognized for her charitable endeavours. She is the wife of N.R. Narayana Murthy, the co-founder of Infosys. She participates in the Gates Foundation's public health care programs. She sponsored several orphanages, took part in initiatives for rural development, backed the campaign to equip all government schools in Karnataka with computer labs and libraries, and founded the Murty Classical Library of India at Harvard University. She dreams of advancing rural development and social progress. Sudha Murty's noble aim is to provide computer classes and libraries to government-funded schools. Sudha wants to help women gain power and promote public health, poverty reduction, rural education, and many other issues. She instils the urge to keep India clean, leading to the construction of public restrooms. Sudha Murty is also well known for writing several fiction books. Her writing reflected everyday life incidents like hospitality, her upbringing, and her evolving ideas on altruism and charity. Many of her Kannada works were made into English translations, and others were turned into television shows. She wrote a lot of children's series.



One of her most well-known works is *How I Taught My Grandmother to Read and Other Stories*. It was translated into 15 languages and represents her connections to her paternal grandparents as a kid. In her debut book, *House of Cards*, she describes a wealthy doctor's wife's struggles.

Some of Sudha Murty's widely acclaimed books include *The Mother I Never Knew*, *Three Thousand Stitches*, *The Man from the Egg*, and *Magic of the Lost Temple*. She has written many books in English. Some of her famous works are *Here, There, Everywhere*, *The Day I Stopped Drinking Milk*, *The Magic Drum and Other Favorites*, *The Daughter From A Wishing Tree*, *The Old Man And His God*, *The Bird with the Golden Wings*, *Dollar Bahu* and *The daughter from a wishing tree*.

### **Awards and Accolades:**

Sudha Murty received the Raja-Lakshmi Award in 2004, Padma Shri in 2006, a Gold medal from the Indian Institute of Engineers, India, the CS Desai Prize for standing first in the University of Karnataka, the Best Teacher Award in 1995 by the Rotary Club of Karnataka, 'Ojaswini' award for excellent social work for the year 2000. Sudha was awarded the 'Millenium Mahila Shiromani' award, R.K. Narayan's Award for Literature, Life Time Achievement Award at the Crossword-Raymond Book Awards in 2019, and an Honorary degree of Doctor of Science from I.I.T. Kanpur.

### **Sudha Murty's Infosys and Social Work:**

Sudha Murty, the educator and philanthropist is the chairperson and trustee of the Infosys Foundation. She has built 2300 houses in flood-affected areas through the foundation and the foundation also covers public hygiene, healthcare, education, art and culture, and poverty alleviation. She has built 7000 libraries in schools and 16,000 toilets.

"Vision without action is merely a dream. Action without vision is merely passing time. But vision and action together can change the world." – Sudha Murty.

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S.J.Rafluddin "Thematic concern of Sudha Murthy's novel *The Mother I Never Knew*", IOSR-JHSS, Vol 20(10) pp 72-76 Oct 2015.

## **Biography of Meena Alexander**



**R. Sangeetha**  
**III B. Sc. BTBCC**  
**Dr. V. S. Krishna Government Degree College (A)**

Meena Alexander was an Indian American poet, scholar, and writer. Meena was born Mary Elizabeth Alexander on February 17, 1951, in Prayagraj, Allahabad, India, to George and Mary (Kuruville) Alexander into a Syrian Christian family from Kerala, India. Her father was a meteorologist for the Indian government, and her mother was a homemaker. Meena was raised in India and Sudan. She studied in the University of Nottingham and the University of Khartoum from 1969 to 1973.

Her maternal grandmother, Kunju, died before Alexander was born, and she had both completed higher education and been the first woman to become a member of the legislative assembly in Travancore State. Her maternal grandfather was a theologian and social reformer who worked with Gandhi and had been the principal of Marthoma Seminary in Kottayam; he gave Meena a variety of books and explained to her about serious issues such as mortality, about Buddha, and apocalypse before he died when she was eleven years.



Holding both American and Indian nationalities, she was a person of diverse backgrounds. Alexander later lived and worked in New York City, where she was a distinguished Professor of English at Hunter College and the CUNY Graduate Center. The individual is survived by her children, Adam Kuruville Lelyveld and Svati Mariam. She passed away on November 21, 2018, in New York, United States.

## **Works:**

Poems of Meena Alexander are *Muse: I was young when you came to me, Each thing rings its turn, I watch your hands at the keyboard, Central Park, Carousel. June already, it's your birth month, Night Theater. Snails circle, For My Father, Karachi 1947, Mid-May, centipedes looped over netting at the well's mouth.*

Some Popular Books of Meena Alexander are *Illiterate Heart: Poems Illiterate Heart: Poems. Fault Lines: A Memoir Fault Lines: A Memoir. Raw Silk: Poems. In Praise of Fragments In Praise of Fragments and Poetics of Dislocation.*

## **Awards:**

Meena Alexander is famous for her literary achievements, she received accolades such as the PEN Open Book Award and a Guggenheim Fellowship for Creative Arts in the United States and Canada.

## **References:**

“Selected poems from Raw Silk”. Studio. The University of British Columbia. 1 (1). Archived from the original on 20 February 2012. Alexander, Meena (Winter 2003).

“Zone of Radical Illiteracy: Poem Out of Place”. The Scholar & Feminist Online. 1 (1). Archived from the original on 7 March 2010.

www.Wikipedia, Meena Alexander.

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*“In the poem, there is always that present moment which is terribly important through which memory works.”*

## **Biography of Gita Hariharan**



**K. Likhith Kumar**  
**III B.A (Special English)**  
**Dr. V. S. Krishna Government Degree College (A)**

Githa Hariharan was born in the Indian city of Coimbatore in 1954. She was nurtured in a Tamil Brahmin home in Bombay and Manila. Her father founded and served as publisher of *The Economic Times* and worked as a journalist for *The Times of India*. She was encouraged to read and study Carnatic music in her childhood. She received a bachelor's degree in English literature from Bombay University in 1974 and her master's in communications from Fairfield University in Connecticut in 1977.

Gita Hariharan served as an editor for Orient Longman between 1979 and 1984 in their Mumbai, Chennai, and New Delhi offices. She worked as a freelance editor from 1985 to 2005. She has served as a visiting professor/writer-in-residence at Dartmouth College, George Washington University, the University of Kent, Nanyang Technological University, Jamia Millia Islamia, and Goa University. Githa Hariharan has written *The Thousand Faces of Night*, *The Art of Dying* in 1993, *The Ghosts of Vasu Master*, *When Dreams Travel*, *The Winning Team*, *Illustrated by Taposhi Ghoshal*, *In Times of Siege* (2003), and *Fugitive Histories* published in 2009



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- Meenakshi, Bharat (2005). Hariharan, Githa (1954-). *Encyclopedia of Post-Colonial Literatures in English*. Routledge. ISBN 978-0-415-27885-0.

## **Biography of Namita Gokhale**



**A. Sai Prasant**  
**B. Sc. M. P. C**  
**Dr. V. S. Krishna Government Degree College (A)**

Namita Gokhale was born in Lucknow, India on October 13, 1956. She spent her early years in various parts of the country due to her father's career in the Indian Administrative Service. Namita's diverse upbringing and exposure to different cultures later influenced her writing, reflecting a nuanced understanding of the complexities within Indian society. Namita Gokhale was born into a literary family and surrounded by books and stories. She pursued a degree in Literature, which fueled her love for storytelling and exposed her to various literary works worldwide. Her educational background her career as a writer and editor.

Namita Gokhale has a diverse body of work that includes novels, anthologies, and non-fiction works. Some of her notable publications include: *Paro Dreams of Passion (1984)*, *Gods, Graves, and Grandmother (1994)*, *A Himalayan Love Story (1996)*, *The Book of Shadows (1999)*, *The Puffin Mahabharata (2001)*, *The Book of Shiva (2012)*, *Things to Leave Behind (2016)*, and *Jaipur Journals (2020)*. In addition to her novels, Gokhale has edited and contributed to various anthologies, showcasing her engagement with diverse literary themes and genres.



### **Awards:**

Namita Gokhale has been recognized with accolades and awards. She won the Sahitya Akademi Award for *Paro: Dreams of Passion* and ABP Group's Ananda Puraskar for *The Book of Shadows*(1999). In 2012 Namita was awarded the *Yamin Hazarika Woman of Substance Award*.

Namita has received FICCI Women's Achievers Awards: Literature Category Excellence (2019) and The Assam Sahitya Sabha's 2019 Centenary Award for Literature. She has exercised considerable influence on the literary scene and her dedication to furthering Indian literature is demonstrated by these honours.

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[www.NamitaGokhale.com](http://www.NamitaGokhale.com)

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*"Sanity is like nail polish, it chips easily, it has to be restored and renewed. Too constant a use can cause a yellowing of the nails."*

*"My grandmother thought it all a waste of time I have seen a lot of learned men she would say, scrunching up her face in distance. Their minds get dizzy from too much thinking"*

## **Biography of Chitra Banerjee Divakaruni**



L. Swamy  
III B. A. (Special English)  
Dr. V. S. Krishna Government Degree College (A)

Chitra Banerjee Divakaruni was born in Calcutta in 1956. In 1976, she graduated from the University of Calcutta. She traveled to the United States to attend Wright State University in the same year, and there she completed her master's degree. In 1985, the University of California, Berkeley awarded her Ph.D. in English. Divakaruni worked odd jobs as a babysitter, store clerk, bakery bread cutter, laboratory assistant at Wright State University, and dining hall attendant at International House, Berkeley, to pay for her doctoral studies. She worked at UC Berkeley as a graduate teaching assistant. She was a professor at Diablo Valley College and Foothill College in California. Divakaruni is residing in Texas and working as a teacher therea.

Co-founder and past president of Maitri, Divakaruni established a San Francisco-based helpline for South Asian women experiencing domestic abuse in 1991. Divakaruni serves on its advisory board and the advisory board of Daya, a Houston-based comparable service. She is on the emeritus board of Pratham Houston, an organization that works to improve the literacy of underprivileged Indian children. She has been on the board of the organization.



Divakaruni was a poet before she became a writer. *Leaving Yuba City* and *Black Candle* are two of her poetry books. Three awards were given to her first collection of stories, *Arranged Marriage*: the Bay Area Book Reviewers Award, the PEN Josephine Miles Award, and the American Book Award. Among her best-selling books are *Before We Visit the Goddess*, *One Amazing Thing*, *Palace of Illusions*, *Sister of My Heart*, *The Mistress of Spices*, and *Palace of Dreams*.

In addition, she is the author of *The Brotherhood of the Conch*, a young adult fantasy book set in India that incorporates Indian culture and folklore. *The Conch Bearer*, the first novel in the series, received a 2003 Bluebonnet Award nomination. *The Mirror*, the second book in the series and *Dreaming* came out in 2005 and the third and final book of the series, *Shadowland* was published in 2009.

*The Palace of Illusions* by Divakaruni is a retelling of the Indian epic. *The Mahabharata from Draupadi's point of view*, and it was a national best-seller in India for more than a year. Published in both *The Atlantic Monthly* and *The New Yorker*, Divakaruni's work has also appeared in anthologies such as the Pushcart Prize collection, the *O. Henry Prize Stories anthology*, and the *Best American Short Stories book*. Twenty-nine languages, including Dutch, Hebrew, Indonesian, Bengali, Turkish, and Japanese, have translations of her novels available. *The Mistress of Spices* was made into a movie and published in 2005. Paul Mayeda Berges directed it, and he and his wife, Gurinder Chadha wrote the script. Suhasini Maniratnam adapted her book *Sister of My Heart* into a Tamil television series aired in India under the name *Anbulla Snegithiye* (Loving Friend). In 2018, the rights to a film adaptation of *The Palace of Illusions* were acquired by producers NR Pachisia and Dipankar Jojo Chaki.

Divakaruni's most famous fiction are *Arranged Marriage: Stories* (1995), *The Mistress of Spices* (1997), *Sister of My Heart* (1999), *The Unknown Errors of Our Lives* (2001), *The Vine of Desire* (2002), *Queen of Dreams* (2004), *The Lives of Strangers* (2007), *One Amazing Thing* (2010), *Oleander Girl* (2013), *Before We Visit the Goddess* (2016), *The Forest of Enchantments* (2019), *The Last Queen* (2021) and *Independence* (2023).

Chitra Banerjee Divakaruni has also written books for Young adults and children such as *Neela: Victory Song* (2002), *Grandma and the Great Gourd* (2013) (children's picture book), *Brotherhood of the Conch series*, *The Conch Bearer* (2003), *The Mirror of Fire and Dreaming* (2005) and *Shadowland* (2009). Her Anthologies are *Multitude: Cross-Cultural Readings for Writers* (1993), *We Too Sing America* (1997), and *California Uncovered: Stories for the 21st Century* (2004).

## **Awards:**

Divakaruni received the American Book Award for Arranged Marriage in 1996, the PEN Josephine Miles Literary Award (Arranged Marriage) in 1996, the Bay Area Book Reviewers' Award (Arranged Marriage), the 1997 Pushcart Prize for Leaving Yuba City: New and Selected Poems, 2003 Pushcart Prize for The Lives of Strangers and the Distinguished Writer Award from the South Asian Literary Association in 2007.

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*“Strong women, when respected, make the whole society stronger. One must be careful with such rapid changes, though, and make an effort to preserve, at the same time, the positive traditions of Indian culture.”*

## **Biography of Arundhati Roy**



**N. Hema Durga Nagesh**  
**III B. A. (H. E. P.)**  
**Dr. V. S. Krishna Government Degree College (A)**

Suzanna Arundhati Roy was born in Shillong, Meghalaya, on November 24, 1961, India, to Mary Roy, a Malayali Jacobite Syrian Christian women's rights activist from Kerala, and Rajib Roy, a Bengali Hindu tea plantation manager from Calcutta. When she was two, her parents divorced and she returned to Kerala with her mother and brother. For some time, the family lived with Roy's maternal grandfather in Ooty, Tamil Nadu. When she was five, the family moved back to Kerala, where her mother started a school.

Arundhati is best known for her novel *The God of Small Things* (1997), which won the Booker Prize for Fiction in 1997 and became the best-selling book by a non-expatriate Indian author. The book is a semi-autobiographical account of her childhood experiences. She is also a political activist involved in human rights and environmental causes.



Roy attended school at Corpus Christi, Kottayam, followed by the Lawrence School, Lovedale, in Nilgiris, Tami Nadu. She studied architecture at the School of Planning and Architecture, Delhi, where she met architect Gerard da Cunha. They married in 1978 and lived together in Delhi, and later in Goa, before they separated and divorced in 1982. Roy returned to Delhi, where she worked at the National Institute of Urban Affairs. In 1984, she met independent filmmaker Pradip Krishen, who offered her a role as a goatherd in his award-winning movie 'Massey Sahib'. Later they married in the same year. They collaborated on a television series about India's independence movement and two films, *Annie and Electric Moon*. Disenchanted with the film world, Roy experimented with various fields, including running aerobics classes. She became

financially secure with the success of her novel *The God of Small Things*, published in 1997. Roy's famous fiction works are *The God of Small Things* and *The Ministry of Utmost Happiness*.

Roy's non-fiction works include *The End of Imagination*, *The Cost of Living*, *The Greater Common Good*, *The Algebra of Infinite Justice*, *Power Politics*, *War Talk*, *An Ordinary Person's Guide To Empire*, *Public Power in the Age of Empire*, *The Checkbook and the Cruise Missile: Conversations with Arundhati Roy*, *The Shape of the Beast: Conversations with Arundhati Roy*, *Listening to Grasshoppers*, *Broken Republic*, *Walking with the Comrades*, *Kashmir: The Case for Freedom*, *The Hanging of Afzal Guru and the Strange Case of the Attack on the Indian Parliament*, *Capitalism: A Ghost Story*, and *Things that Can and Cannot Be Said*. Roy has also written *The Doctor and the Saint: Caste, Race, and Annihilation of Caste (The Debate between B.R. Ambedkar and M.K Gandhi)*, *My Seditious Heart* and *Azadi: Freedom, Fascism, Fiction*.

### **Awards and Recognitions:**

Roy was awarded the 1997 Booker Prize for her novel *The God of Small Things*. The award carried a prize of approximately US\$30,000 and a citation that noted, "The book keeps all the promises that it makes". She donated the prize money and the royalties from her book to human rights causes. Before the Booker prize, Roy won the National Film Award for Best Screenplay in 1989, for the screenplay of 'In Which Annie Gives It Those Ones,' in which she captured the anguish among the students prevailing in professional institutions. In 2015, she returned the national award in protest against religious intolerance and the growing violence by right-wing groups in India. In 2002, she won the Lannan Foundation's Cultural Freedom Award for her work "about civil societies that are adversely affected by the world's most powerful governments and corporations".

In 2003, she was awarded "special recognition" as a Woman of Peace at the Global Exchange Human Rights Awards in San Francisco with Bianca Jagger, Barbara Lee, and Kathy Kelly. Roy was awarded the Sydney Peace Prize in May 2004 for her work in social campaigns and her advocacy of non-violence. The same year she was awarded the Orwell Award, along with Seymour Hersh, by the National Council of Teachers of English. In January 2006, she was honored with the Sahitya Academy Award.

She declined to accept it “in protest against the Indian Government toeing the US line by violently and ruthlessly pursuing policies of the brutalization of industrial workers, increasing militarisation and economic neo-liberalization”. In November 2011, she was awarded the Norman Mailer Prize for distinguished Writing. Roy was featured in the 2014 list of Time 100, the 100 most influential people in the world.

Since publishing *The God of Small Things* in 1997, Roy has spent most of her time writing nonfiction and being seriously involved in political activism. She is a spokesperson of the anti-globalization movement and a critic of neo-imperialism and U.S. foreign policy. She opposes India’s policies toward nuclear weapons as well as industrialization and economic growth in her book *Listening to Grasshoppers: Field Notes on Democracy*.

### **Support for Kashmiri Separatism:**

In an August 2008 interview with The Times of India, Roy expressed her support for the independence of Kashmir from India after the massive demonstrations in favor of their independence. Approximately 500,000 people rallied in Srinagar in the Kashmir part of Jammu and Kashmir state of India for independence on 18 August 2008, following the Amarnath land transfer controversy.

### **Sardar Sarovar Project:**

Arundhati Roy has campaigned along with environment activist Medha Patkar against the Narmada dam project, saying that the dam will displace half a million people with little or no compensation, and will not provide the projected irrigation, drinking water, and other benefits.

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Elmhirst, Sophie (21 July 2011). “Arundhati Roy — ”Every day, one is insulted

## **Biography of Jhumpa Lahiri**

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**K. Sruthi**  
III B. Sc. MBBC  
Dr. V. S. Krishna Government Degree College (A)

Nilanjana Sudeshna “Jhumpa” Lahiri was born on July 11, 1967, in London, is an Indian American writer. She was raised in Rhode Island, USA. Lahiri completed her B.A. at Barnard College and acquired M.A. degrees in English, Creative Writing, and Comparative Literature and the Arts, and a Ph.D. in Renaissance Studies from Boston University. She is a prolific writer of short stories, novels, and essays in English and recently she has started writing in Italian.

Jhumpa Lahiri has gained popularity as a representative of the second generation of Asian Indian immigrants. She explores the issues related to the Indian diaspora living in America. Lahiri’s debut collection of short stories, *Interpreter of Maladies*, was published in 1999. Many of these stories had previously appeared in the New Yorker, and she was the recipient of an O. Henry Award for the title story. *Interpreter of Maladies* won the



Pulitzer Prize for Fiction in 2000. Lahiri’s characters are often immigrants from India or of immigrants who deal with problems of cultural displacement, marital troubles, the grief of a stillborn child, and the disconnection between first and second-generation United States immigrants and the issues of identity. While many of these stories are set in the United States, Lahiri’s time in Calcutta is evident in her occasional use of Indian locales. Lahiri later exclaimed that at the beginning of her writing career, she was unaware that her subject was the Indian-American experience.

The Washington Post praised *Interpreter of Maladies* as “accomplished, insightful and deeply American.” Lahiri has traced her feelings of cultural

displacement to childhood: “When I was growing up...I felt neither Indian nor American. Like many immigrant offspring, I felt intense pressure to be two things, loyal to the old world and fluent in the new, approved of on either side of the hyphen.” In addition to her sense of disorientation, Lahiri has also described a palpable sense of loss inherited from her immigrant parents and their circle of Indian-American friends. She explains that her writing derives from a “desire to force the two worlds I occupied to mingle on the page” and her first novel, *The Namesake* (2003) was adapted into the famous film of the same name. Jhumpa Lahiri’s notable works are *Interpreter of Maladies*, *The Namesake*, *The Lowland* (2013), *A Temporary Matter When Mr. Pirzada Came to Dine*, *A Real Durwan*, *Sexy* (previously published in *The New Yorker*), *Mrs. Sen’s* (previously published in *Salamander*) and *This Blessed House*.

Jhumpa Lahiri has received many awards and honors for her outstanding contribution to English literature. They are The New Yorker’s Best Debut of the Year for *Interpreter of Maladies* in 2000, James Beard Foundation’s M.F.K.(2000), Guggenheim Fellowship(2002), Frank O’Connor International Short Story Award for *Unaccustomed Earth* in 2008, Asian American Literary Award (2009), DSC Prize for South Asian Literature & National Humanities Medal in 2014, PEN/Malamud Award (2017) and an Honorary Doctorate from The American University of Rome in recognition of her extraordinary contribution to literature in English and Italian in 2023.

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## **Biography of Kiran Desai**



**P. Meghana**  
**III B. Sc. MBBC**  
**Dr. V. S. Krishna Government Degree College (A)**

Kiran Desai was born in Delhi on September 3, 1971. She is the daughter of the famous Indian novelist Anita Desai. Kiran attended Cathedral and John Connon School while growing up in Mumbai and Punjab. At the age of 14, the mother and daughter duo lived in England for a year and then moved to the United States of America. She received her education in creative writing from Columbia University, Hollins University, and Bennington College. She lives in New York City.

In 1998, Kiran Desai published her first novel, *Hullabaloo, in the Guava Orchard* and received accolades from writers like Salman Rushdie. The book won the Betty Trask Award. It is a prize, awarded by the British Society of Authors for best new novels by citizens of the Commonwealth Nations, under age 35. The book is about a young man from India who leaves his post office job and begins living under a guava tree.



*The Inheritance of Loss* is the second novel by Desai, published in 2006. The novel explores the issues of identity, immigration, globalization, and terrorism. It also analyzes the interpersonal and international relationships. The story takes place in 1986, and Desai alternates the narrative between the points of view of Biju and Sai. Biju struggles to make a new life for himself, an Indian living in the US illegally, which contrasts with Sai, an Anglicized Indian girl residing in India with her grandfather.

### **Awards and Achievements:**

Kiran Desai became the youngest-ever woman to win the famous Man Booker

American Academy in Berlin and in January 2015, The Economic Times listed her as one of the 20 “most influential” global Indian women. Some of her other notable works are *global Indian women*. Some of her other notable works are *AIDS Sutra: Untold Stories from India and Generation 1.5*. She was awarded with National Book Critics Circle Fiction Award in 2006. It was shortlisted for the Orange Prize for Fiction in 2007 and for the Kiriyama Pacific Rim Book Prize in 2007.

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[www.wikipedia Kiran Desai](http://www.wikipedia.com/Kiran-Desai)

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# Bangle Sellers

- sarojini naidu

*Bangle sellers are we who bear  
Our shining loads to the temple fair...  
Who will buy these delicate, bright  
Rainbow-tinted circles of light?  
Lustrous tokens of radiant lives,  
For happy daughters and happy wives.*

*Some are meet for a maiden's wrist,  
Silver and blue as the mountain mist,  
Some are flushed like the buds that dream  
On the tranquil brow of a woodland stream,  
Some are aglow with the bloom that cleaves  
To the limpid glory of new born leaves*

## **Biography of Preethi Shenoy**



**Shaik Ali Munni**  
**III B. A. (H.E.P.)**  
**Dr. V. S. Krishna Government Degree College (A)**

Preeti Shenoy is an Indian author and blogger. She was born on December 21, 1971. During her school years, Shenoy studied at Kendriya Vidyalaya. Shenoy is also a self-taught artist and she began writing as a blogger before releasing her first book, *34 Bubblegums and Candies*, which was a compilation of short stories inspired by actual events. *Life Is What You Make It*, Shenoy's second book, and its follow-up *Wake Up, Life Is Calling*, both became national bestsellers after their release on January 1, 2011.

Shenoy's book of relationship writings is titled *Why We Love The Way We Do*. The book *It's All in the Planet* came out in September of 2016. In November 2017, *A Hundred Little Flames* became available. April 27, 2018, saw the release of *Love A Little Stronger*. September 17, 2018, saw the release of *The Rule Breakers*. Her famous books are *34. Bubblegums and Candies*, *Life is What You Make It*, *Tea for two and a*



*Piece of Cake (2012)*, *The Secret Wish List (2012)*, *The One You Cannot Have (2013)*, *It Happens for a Reason (2014)*, *Love, Kisses and All Things Warm*, *Why We Love The Way We Do*, *It's All in the Planet's*, *A Hundred Little Flames*, *Love A Little Stronger*, *The Rule Breakers*, *Wake Up, Life is Calling* and *The Magic Mindset: How to Find Your Happy Place*.

### **Awards:**

Preeti Shenoy was awarded an 'Indian of the Year' award by Brands Academy and also received a 'Business Excellence' award from the New Delhi Management Institute. She was a keynote speaker at the Birmingham Literature Festival.

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# An Angel Meeting Me

- Meena Kandasamy

*I will look into his eyes,  
and he into mine—  
my one single eye,  
(the unfortunate other  
blinded by a disciplinizing slap)  
and we will agree, adjust  
that Love can be Blind.  
And he, healthy boy  
well-fed, white with his rosy cheeks,  
will wonder about me,  
pity my bony body, those thin ribs  
and worry  
and feel my twisted ears  
and the scars on my hands,  
and perhaps lift my skirt...  
Before he learns the greater horrors,  
I owe him the truth of me—  
So, I will say to him:  
"I went to school".*

## Biography of Sudha Menon



V. Srinu  
III B.A. (Special English)  
Dr. V. S. Krishna Government Degree College (A)

Sudha Menon was born on October 9, in Mumbai, India. Sudha Menon is a writer, actor, motivational speaker, and the creator of the ‘Get Writing and Writing With Women writing’ workshop series. She is the author of six non-fiction books, including *Leading Ladies: Women Who Inspire India* and *Devi, Diva or She-Devil: The Smart Career Woman’s Survival Guide*, as well as *Recipes for Life*, *Feisty at Fifty*, and *Legacy: Letters from Eminent Parents to Their Daughters*. Her books were translated into several Indian languages, including Marathi, Hindi, Malayalam, Kannada, Bengali, and Tamil.

*Legacy* (2012) is a collection of letters from eminent personalities written to their daughters, revealing the life lessons learned from them. These letters talk about the values they have adopted in their life journey. Sudha’s book *Devi, Diva or She-Devil: The Smart Career Woman’s Survival Guide*, advises survival tips for working women. *Feisty at Fifty* is a thought-provoking book about women in fifty’s and various issues related to them. Sudha also directs *Telling Our Stories*, a nonprofit project where she assists Pune’s elderly in writing their life stories to preserve their legacy for future generations. Sudha finds inspiration in even the most common people’s incredible bravery in the face of adversity.



Being a motivational speaker, Sudha has delivered countless inspirational workshops and women’s leadership seminars for a range of business organizations, academic institutions, and NGOs across the nation. She spoke at the 2013 TEDxPune event. She has also given speeches at BITS, CII, and IIECON, among other venues. Sudha lives with her husband, an IT specialist, and daughter, a pastry chef, Pilani in Pune.

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# Palanquin Bearers

- Sarojini Naidu

*Lightly, O lightly we bear her along,  
She sways like a flower in the wind of our song;  
She skims like a bird on the foam of a stream,  
She floats like a laugh from the lips of a dream.*

*Gaily, O gaily we glide and we sing,  
We bear her along like a pearl on a string.*

*Softly, O softly we bear her along,  
She hangs like a star in the dew of our song;  
She springs like a beam on the brow of the tide,  
She falls like a tear from the eyes of a bride.*

*Lightly, O lightly we glide and we sing,  
We bear her along like a pearl on a string.*

## **Biography of Meena kandasamy**



**Ch. Pushpa Latha**  
III B. Sc. MBBC  
Dr. V. S. Krishna Government Degree College (A)

Meena Kandasamy was born in 1984 into a family of university teachers from Tamil Nadu. She had an early interest in poetry and later adopted the name Meena. She graduated from Chennai's Anna University with a doctorate in philosophy in sociolinguistics. She began writing poetry and translating works by dalit writers and leaders into English when she was seventeen years old.

Meena's writing was primarily concerned with feminism, language identity, and the eradication of caste. She prefers to utilize poetry for her activism because, in her words, "it is not caught up within larger structures that pressure you to adopt a certain set of practices while you present your ideas in the way that academic language is." In August 2006, *Touch*, one of her debut collections, was released with a foreword by Kamala Das. The next year saw the release of *Ms. Militancy*. She retells Hindu and



Tamil mythology via a feminist and anti-caste prism in this book. She took first place in the all-India poetry competition with other pieces like *Mascara* and *My boyfriend talks of rape*.

A review in *The Hindu* put the negative criticism into context, describing Meena's work as difficult for anyone whose politics were "mainstream". Her poetry is "about the female self and body in ways not 'allowed' by this discourse." An analysis of *Touch* and *Ms Militancy* in the *Journal of Postcolonial Cultures and Societies* concludes that Meena "authors a poetic discourse that not only castigates the prevalent modes of subjugation but also resolutely strives towards futures that are yet to be born." In an interview with *Sampsonia Way Magazine*, Meena said "My poetry is naked, my poetry is in

tears, my poetry screams in anger, my poetry writhes in pain. My poetry smells of blood, my poetry salutes sacrifice. My poetry speaks like my people, my poetry speaks for my people.”

### **An activist:**

Meena is particularly interested in caste and gender issues, as well as how these categories are used by society to cast individuals in preconceived notions. She argues, “This threat of violence shouldn’t dictate what you are going to write or hinder you in any manner.” She has received threats for her outspoken criticism of Hindu society. To express their disapproval of the “food fascism” prevalent in dorms, a group of Dalit students at Osmania University in Hyderabad organized a beef-eating festival in 2012. Akhil Bharatiya Vidyarthi Parishad (ABVP), a right-wing student organization, protested the event and its organizers. Meena supported the festival with a speech while she was there. As a result, she was subjected to constant abuse online.

### **Works:**

Some of Meena Kandasamy’s poems are *Ms Militancy* (the title poem of this volume, is based on Kannaki, the heroine of the Tamil Classic Silapathikaram. This poem is a call to women to be revolutionary and courageous like the heroine herself), *We Are Not The Citizens, This Poem Will Provoke You & Other Poems* (Harper Collins India, 2015) and *Touch*.

Meena has written the novels like *When I Hit You: Or, A Portrait of the Writer as a Young Wife* (May 2017) which was shortlisted for Women’s Prize 2018, *The Gypsy Goddess* (April 2014) and *Exquisite Cadavers* (2019).

### **Awards:**

Meena has received Hermann Kesten Prize (2022) by PEN Centre Germany.

### **Reference:**

Wikipedia : [https://en.m.wikipedia.org/wiki/Meena\\_Kandasamy](https://en.m.wikipedia.org/wiki/Meena_Kandasamy)





# CAMEOS OF WOMEN WRITERS IN INDIAN ENGLISH

When a man denies the power of women, he is denying his own subconscious.

- Amrita Pritam

In fiction, plenty do the job of conveying information, rousing suspense, painting characters, enabling them to speak. but only certain sentences breathe and shift about, like live matter in soil.

- Jhumpa Lahiri

The Indian diaspora is a wonderful place to write from, and I am lucky to be part of it

-Kiran Desai

Choice in any sphere is a peril, the basic division of people is of those who believe in choice and those who mistrust it.

-Nayantara Sahgal