

Role of Malayalam Women Writers in Gender Reconstruction: Readers' Perceptions on Feminine Literature

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This study is based on the descriptions of 20 regular women readers about the contemporary gynocentric short-story literature in Malayalam. Four permanent women members each from five Panchayat libraries in Kozhikode district were selected. The perceptions, attitudes and outlook of women readers towards women writers and their gender sketches were accounted. The methods used were informal conversations and participant observations. The study hits upon the motivating idea that literature is not an inconsequential area away from common people. The interest in reading helps most of the women to be more confident, self dependable and empowered. The frequency of reading, re-reading and sharing of literature reveal the fact that women writers have an influence in patterning gender perceptions among the common women readers. On the basis of the present findings it may be said that women writers have a crucial role in gender reconstruction in contemporary Malayalam short-story literature.

Key words: Malayalam literature, Feminine literature, Short-story, Gender, Empowerment

Introduction

Does literature persuade society in any way?

Does it contribute to gender reconstruction through any means?

These questions are regular and constantly solicited in deliberations. Literature has a beneficial and creative effect on the quality of life. Since the 1990s there has been a new surge of interest in the field of gender and sociology of literature. Literature and gender combine an introduction to the powerful demonstration of relevant equality of rights issue. This study actively looks for the role of women writers in gender renewal.

The most recent developments in the gynocentric or feminine literature recognize women who are free from all masculine definitions and oppositions. Every women struggle, emancipation and reformation had a sturdy core dais of literature. The women writers have been playing a crucial role in the reconstruction of male created 'women-types'. Lalithambika Antharjanam, K.Saraswathyamma, Rajalakshmi, Madhavikkutty etc., instilled the seeds of free-will and liberty through language and initiatives. The contemporary women writers like Sarah Joseph, Geetha Hiranyan, Ashitha, Gracy, Sithara S., Priya A.S, K.R.Meera, Indu Menon, C.S Chandrika etc., shared insights from the early women writings to shape their narrations. They depict bizarre, feral, sturdy, exquisite, hazardous routines of women. Stories from them, when subjected to a fine scheme of analysis, disclose that the womanhood symbolize is recounted in an intrepid mode. Through every female character, gender reconstruction is wrought in the world of words, which can be proliferated to beneficial social deeds. Though literature has been a trivial priority through all periods of time; that minor approval, study, scrutiny, ruse and revisions echoed as major social changes. Modern, post modern and post-post-modern short story literature in Malayalam is paving fresh lanes in replicating diverse segments of female representations. Hence the major objectives of the study include:

- § To analyze the interest and motives of women readers in understanding Malayalam feminine short story literature.
- § To analyze the perception, attitude and outlook of women readers towards women writers and their gender sketches.
- § To analyze whether the attempts made by Malayalam women writers in reconstructing gender is prolific.

Methodology

This study is based on the pilot study conducted in panchayat libraries in Kozhikode district. The researcher visited Thrikkuttissery Deshiya Vayanashaala, Ravunni Master Smaaraka Vaayana Shaala, Tagore Library and reading room, Balussery Grama Panchayat library and Ulliyery Panchayat library as part of the doctoral research work on *The study on the role of women writers in gender reconstruction in contemporary Malayalam literature*. The main focus of this study is on the response of women readers on femininity and gender reconstructions in Malayalam short story literature. Four permanent women readers each from five panchayat libraries were subjected to observation. Informal and profound talks with them were carried out by the researcher from October 2015 to February 2016. She also engaged in frequent visits to their houses and a fine rapport was created with all of them. This helped to extend the unbolting conversing about the influence of literature in the developing of attitudes towards life. Literature not only enriches the necessary competencies that daily life requires and provides but also, it adds much to reality. Literature simply does not describe realities. It irrigates the deserts that our lives have already become. (Lewis 1964: <http://www.123helpme.com/literature-adds-to-reality—preview.asp?id=205748>). Therefore literary works by women undeniably persuade the female minds through appraisals.

Important Concepts

Gynocentrism: refers to a dominant or exclusive focus on women in theory or practice; or to the advocacy of this. Anything can be considered gynocentric when it is concerned exclusively with a female (or specifically a feminist) point of view.

Short story: refers to piece of prose fiction, which can be read in a single sitting. Short stories have no set length.

Gender reconstruction: is the abstract term focused on any change in gender. The presumptions regarding gender identity, judgment, and apparition are subjected to overall revision.

Literature: is the art of written work and can, in some circumstances, refer exclusively to published sources.

Gynocentric Literature

Any kind of literature which rises up the womanish point of view can be called as gynocentric literature. Gynocentrism is a form of essentialism as distinct from scholarship or political activity on behalf of women, to the

extent that it focuses on the innate virtues of women. (Nathanson and Young 2010: <https://gynocentrism.com/2013/08/09/nathanson-and-young-on-gynocentric-feminism/>). It is also important to note the critical point that the presumption of objectivity ascribed to many gynocentrist theories has stifled feminist discourse and interpretation (Sommers 2013: <https://gynocentrism.com/tag/definition/>). Gynocentrism calls for a celebration of women's positive differences—of women's history, myths, arts and music—as opposed to an assimilationist model privileging similarity to men (Burns 2006: <https://en.wikipedia.org/wiki/Gynocentrism>).

The social, cultural, economic and emotional patterns of femininity spread out different dimensions. . However observed in practice, the pre-eminence of women associated with gynocentric narratives is often seen as unlimited: interpersonally, culturally, historically, politically, or in broader social contexts such as popular entertainment. Womanism or gynocentrism is a sort of popularized version of feminism which acclaims everything women do and disparages men (Coward 2000: <https://en.wikipedia.org/wiki/Gynocentrism>). The Malayalam women short stories have been expressing the fights, bliss, sorrows and insecurities of women in a bold way. The possibilities of fiction and short stories are endless. Most of the post-post modern short stories are fictional. Fictions and short stories have very little disparity. It can be supposed that women and fiction remain unsolved problems (Woolf 1929: <http://gutenberg.net.au/ebooks02/0200791.txt>) in a positive sense. In most of the short stories there is an introduction, character development, a conflict, and a resolution. It does not have to be a helpful declaration, or happily-ever-after. Short stories emerge out to be a creation which reader finds acceptable in any sort of reading. This is the motive of the researcher for preferring Malayalam short story line in scrutinizing the influence of writings in expunging stereotypes in gender.

Sociology of Literature

Great literature is simply language charged with meaning to the utmost possible degree. (Pound 1934: <https://ebc.revues.org/544>). Literature is not like any other media. It has diverse ways of looming and capacity for commanding. Sociology of literature is pertinent for the reason that words have indivisible relationship with the world. Birth of the reader is the very recent focus in sociology of literature. The readers' construction of exposition is given prime importance. The analysis of readers' response, reconsidering the role of ethics and morality in creative writing and scrutiny of the intention of the writer is imperative.

American writer Jane Yolen (2000) conveys the idea that literature is a textually transmitted disease. The capability of literature to fortify any social occurrence is factual as per the historical traces. Though books and the globe of imagination are intended for a minor section in society, it gets conveyed in a fairly hasty way (<https://twitter.com/TheUnNovelist/status/795387820227563520>).

Femininity in Literature

The icon of 'idealized femininity' was the construction of patriarchal oppression until 20th century. During 20th century, dogma of womanliness was re-sketches and feminist symbolisms started to emerge in literature. "It is obvious that the values of women differ very often from the values which have been made by the other sex; naturally, this is so," (Virginia Woolf, 1929: <https://ebooks.adelaide.edu.au/w/woolf/virginia/w91r/chapter4.html>). "There are infinite ways in which women have been systematically denied the resources they require to flourish as writers: namely education and sufficient income to allow them time and space for writing" (Ruth Franklin 2012: <https://newrepublic.com/article/102334/adrienne-rich-womens-literature>). The women readers and writers split the ache of inequity. The dissent of writing and the denial of reading for the women writers and women readers respectively are subject of equivalence. The recent times observe the female identity free from many masculine perceptions and definitions.

Male Literary Tradition Vs Female Literary Tradition

Most of the literary works of male writers framed stereotyped models of convenience for the brawny patriarchal society. The feminine experiences, images and ideologies were craftily avoided from it. Earlier, female literature was not at all free from the societal barriers. The character-moulding, situation-creations and metaphors were consciously or unconsciously regulated by muscular conventions. The feminist attention in creative writings was instigated by western inclinations of Elaine Showalter, Kate Millet, Virginia Woolf, Simone De Beauvoir and many more. Women writers all over the world scheme the reconstruction and deconstruction of the pre-set societal as well as literary illustrations.

As per Table 1, the availability of women short story collection and women literature is less when compared to the total number of books in the libraries. It is to be noted that the permanent women members in all libraries are less than 200. When compared to the total readers in the libraries, the input of women in skillful reading and interpretations are very less.

Panchayat Libraries

Table 1: Profile of the books and readers in relation to women literature

No	Name of the library	Name of panchayat	Total no: of books	Total no: of malayalam women literature	Total no: of women	Total number of women readers (with library membership)
1	Thrikkuttissery Deshiya Vayanashaala	Kottuur	3000	750 (25%)	250 (8.34%)	114
2	Ravunni Master Smaaraka Vaayana shaala	Naduvannuur	1000	200 (20%)	82 (8.2%)	108
3	Tagore Library and Reading Room	Kinaloor	1500	358 (23.86%)	100 (6.67%)	174
4	Balusseri Grama Panchayat Library	Balusseri	2500	425 (17%)	250 (10%)	110
5	Ulliyery Panchayat Library	Ulliyery	2500	500 (20%)	52 (2.08%)	98

The five libraries are under the administration of the respective panchayats. They are open to all people irrespective of age, sex, caste, social status etc. The libraries get panchayat fund. Quite a few financial aids from the government and State Library Council are also accessible. 4 out of 5 libraries have reading rooms. Newspapers, weeklies, magazines and brochures of the leading publishers in Kerala are presented well. The libraries are well maintained. The books are shelved in order, with appropriate categorization. Therefore the researcher found it very easy to record the number of feminine literature. The readers particularly pointed out the reader-friendly ambience which drew them to the calm reading hours in the library itself after their house hold chores.

Reading Display

The study shows that the contemporary women short story literature is familiar and pleasing to the readers. Women authors' books are very frequently read and discussed. We are what we pretend to be, says Kurt Vonnegut

(Night 1961: https://en.wikipedia.org/wiki/Kurt_Vonnegut). The literary motivations help the women readers to use pretention as a way of defence in inconsistent life situations.

The frequently discussed books were *Ashithayude Kadhakal* (P.K. Ashitha), *Agniyum Kadhakalum* (S. Sithara) and *Violet Poochakalkku Shoo Veykkaan thonnumbol* (Priya A.S). The female characters namely Parvathy (story-*porul*), Priya (story-*agni*), Sharmmishtta (story-*violet pochakalkku shoo veykkaan thonnumbol*) emerge to incredibly motivate the readers. The characters Parvathy, Priya and Sharmmishtta do not belong to the male constructed policy of behaviour.

Asitha, Sithara.S And Priya A.S

Ashitha is a Malayalam short story writer and poet. Her literary works are known for the sensitive portrayal of life. *Vismaya Chhihnangal*, *Apoorna Viramangal*, *Ashithayude Kathakal*, *Mazhameghangal*, *Thathagatha* and Translation of Alexander Pushkin's poems into Malayalam are her notable works.

Sithara S. is a Malayalam short story writer who breakfront gender problems and daring women tribulations in her writings. *Agniyum kadhakalum*, *karutha kuppayakkaari*, *veyilil oru kaliyehuthukaari*, *Sithara-kadhakal* are her major works.

Priya A.S. is well known for her inter -allied craft and the novelty in the merge of words. *Ozhukkil orila*, *manjamarangal chuttillum*, *Violet poochakalkku shoo vaykkaan thonnumbol*, translation of Arundhati Roy's *God Of Small Things* are her key creative efforts.

Most Influencing Fictional Female Characters

The 20 women readers are well updated in all the emanations in Malayalam literature. They react in a reasonable mode to all the edifying and social state of affairs of today. P.K. Ashitha, Priya A.S and Sithara.S seem to be the most stimulating writers to all the 20 of them. Special citation about K.R. Meera, Indu Menon and Sarah Joseph came up in between the talks. The readers undoubtedly opined that the realistic bedlams and vulnerability of womanhood is vibrant in the mentioned writers. They, not only represent the tender phase, but also the valiant verdicts of femininity is peacefully illustrated. As per the case study notes, nine women fictional characters suggested by the 20 women readers were themed to study. The combined estimations and characterizations are hubbed in the following three headings.

1) Collective frailty or delicacy of women clout

Ashitha's stories are short enough to be termed as real 'short' stories with the seclusion, tart, astringency and solitude. *Porul* (Inner truth) centres a philosophical stance of the woman named Parvathy. *Shivan* has come for the *Pennukaanal Chadangu* or "seeing the girl ceremony". It is a most common custom in most of the families and the boy and the girl will be given some time to talk of their own in privacy. And if they are pleased with each other, they marry. Parvathy, the girl, instead of humiliation and fright appears in her prime. She says that most of the people just know to sprint into eccentric situations, and not the way back and this is the problem of the whole mankind. Such a character portrayal is new to the stereotyped shots of women depiction. A 'shameless' women-which means a women with less disgrace and unease is not universal at all. Women are goddesses in cherished Indian culture. This liberation of the mind of woman to touch the deep certainty of the world is really an affirmative glance. *Amma Ennodu Paranja Nunakal* (*Lies told to me by my mother*) and *Kallu Vecha Nunakal* (*Relentless lies*) seems to be personalized stories. The story streams through the psyche of mothers and the oscillating viewpoint of daughters. An ideal mother should be truthful, loving and sacrificing to any edge. A child deems his/her mother as obdurate models. The social system too, anticipates mothers of this genus. Unexpectedly Ashitha spins her mother characters as ladies with mesmerizing love -missing- spirits. This altering is away from the labelled women sketches.

2) Mighty nucleus in the poignant globe

Agni (*Fire*) is the story which positioned Sithara among the notable women writers in Malayalam. *Agni* is the story of Priya, the girl who is gang raped by three men. The sculpt forms of women, in this situation should think about a suicide. But Priya splits all the aged practices. The character Amrutha in *Madhavikkutty's* story *Sooryan* is similar to Priya. A body which will be fed by worms or eaten by fire should not be given much importance, says Amrutha. Priya says to the man who raped her that he does not have enough potency to satisfy a woman entirely. This phrase is explosive. This attempt is dynamic, extra ordinary and the juncture where women realizes the boundaries of the body and concentrates on her essence.

Ekantha Sancharangal (*Lonely voyages*) shows the strange travels of a young lady, Sherbba. She storms out of her house for silly reasons. She travels alone through alien places. She has censored wishes to do adventures. She day dreams during the walk, talk and she places herself as a very sturdy

lady who values all the statures of woman. She buys sanitary pads from the shop and drops it publicly in her transparent bag. Women are supposed to bury many things and they comply with it due to the spikes of morality. What happens if a girl talks about menstruation, pregnancy, child birth and sanitary pad? What is immoral in these discussions? The depraved eyes of the society should be cleansed through repeated handling and practice of these issues.

Aparichitha (Stanger) says the story of Fathima the third wife of Ali Osama. Ali is much older than her. Her emotion zone is tuned up in such a way that she wilfully accepts the truth of parting her husband. She has an ocean of love, sympathy and passion within her. But she comprehends that she has amended to another lady who naps within her. She breaks all social chains and religious regulations that limit her all the way. This woman appears stereotypical. Fathima is the new example of an 'ideal' woman who does not remain at the feet of a man and she affirms that woman can be tough in her own ways, deeds and manner.

3) *Dexterity through expression and fabrication*

The organized format of dexterity articulated through A.S Priya's stories exemplifies the murky arena of womanhood. She indicates strong affirmative feminist views through her idiom. *Violet Poochakalkku Shoo Vaykkan Thonnumbol (When Violet Cats Feel Like Shooing)* like the name denotes focuses on the crisis which women look into during all through long distance travels or hectic sessions. Usually people are tentative to converse about this topic. But it is a fact that women do not have enough personal places to ease her primary needs. The character Manideepa, four year old girl relates everything she sees in bright colors. She portrays herself and all the others as cartoon characters or animals. Manideepa and her mother Sharmmishta, a college lecturer had to travel to Coimbatore and as there were no women-friendly toilet provisions they had to bear a lot. Manideepa narrates this experience to her father like this... *The violet cat, yellow parrot, green spider all are women ...they do not have potty or bathroom to "shoo..." their stomach will burst out now... my classmate Aboobacker uses a pipe to "shoo..."* acha.. *Let us buy them one like that...* (p. 61)

The character Sharmmishta criticizes the up side down societal set up by saying that researches should progress in devising the ways to increase the capacity of women urinary bladder or provisions should be made to design and replace an organ comparable to male organ for women, so that women will not have mess in this problem. Then women can be free like

men, at least in the case of fulfilling primary needs. If men can shamelessly urinate in public places, why are there cuffs for women? This is an audacious censure to the male raised policies and moralities.

Ee Lakkam Yoosaf Hussain- Prathyeka Pathippu (Coppikal Parimitham) (*This Issue Special Edition-Yoosaf Hussain (Limited Copies)*) is an ironic story which pronounces the tough realities in the day to day life of a creative writer. The story is catastrophic which ends with the suicide of the male character Yoosaf Hussain. Being a writer, he loses his job as a mason and he collapses in all life possibilities. His wife Reetha, stood with him as a support and relief. She is a very ordinary house wife but she echoes all the features of cultural existence within and outside. She is a woman with all the limitations and flaws, but the fight she puts up is the obvious exemplar of the unbeatable supremacy of women.

Yudhavum Samadhanavum (War and Peace) is a very light story with accurate womanly insight. The main female character is Bhadra Cheriyyamma. She is a very strange lady who re start her lost love for her husband after his death. The cheriyamma faces war and peace in her life at indefinite and unsuitable intervals. The life she deals with a very hectic life after the death of her husband. Here Priya designates that every family experiences similar war and peace one time or other. *Leo Tolstoy's War and Peace* tells the story of five aristocratic families in a historical chronicle. As it is one of the longest novels ever written, it is also the longest tale of human relationships and family bonds. Similarly, this miniature fiction too reminds us about the infinites of affairs and sentiments. *Man is not truly one, but truly two* says Robert Louis Stevenson. The duality and intricacy of social beings are the core source of all social measures. Cheriyyamma starts loving each and everything her husband loved in his life after his farewell. She couldn't do it during her life with him. All the time they argued, yelled, challenged and wept. And then she got ready to live her left over life with buried melancholy premise. The unsolved disclosure of women is trimmed into this petite story.

Occasion has come where status of women has amplified in the existing civilization. But we warmly acknowledge the positive reservations given to women in any field. Our period validate every deed of woman. Our society checks every affair related to womanhood. It is satisfying to see that these stories uplift women from the world of words through the word of worlds which is perpetual.

Emancipation – Social, Cultural, Familial perspectives

Thara, 32 year old woman says, *there are more sore burns in every woman-soul than these scars of the wounds on the forearm (showing the hot pot burns on her hand). I came to my husband's house with the realization that I was totally brought for doing domestic work and serving parents, I could not control the flow of my life then. But reading, especially the female-centred literatures lend me a hand gradually. It empowered me internally. Rigid, the skeleton of habit alone upholds the human frame. (Woolf 1929: <http://genius.com/Virginia-woolf-mrs-dalloway-part-4-annotated>)*

Shanthakumari, the oldest among the 20 readers says, *reading alone will not permit one to achieve triumph. But the sparkle it radiates on women's passions is endless. Santhakumari is the active member of 'Kudumbasree' mission. She is a vibrant volunteer in many social activities and initiatives in local production. Capabilities are clearly manifested only when they have been realized. (Beauvoir 1949). Subordinate place of woman in the institution of family is widely accepted by women themselves. One is not born, but rather becomes a woman (Beauvoir 1949). Women do not understand their potential to think, create, dream and fly. The visions and outlook from women writings migrate to the readers and amend their thoughts a lot.*

One is not born a genius, one becomes a genius; and the feminine situation has, up to the present, rendered this becoming practically impossible. (Beauvoir 1949: <http://www.artnews.com/2015/06/02/eight-artists-reply-why-have-there-been-no-great-women-artists/>). The patriarchal society has a predetermined pattern of living, behaviour and gender roles for both the sexes. The male dominated society never promotes the true emancipation of the spirit of women. Many women do not realize that they are discriminated against; no better proof could be found of the totality of their conditioning (Millet 1970)

Saramma, 45 year old school teacher says, *emancipation is not only becoming financially independent. The monthly salary used to get easily drowned in the family expenses. Not a penny went into my personal pleasure wallet. How long can the thinking, reading, free-will woman -spirits afford the suffocating cultural situation? Reading made me crafty, impious and complicated. I learned to argue. I became more adventurous. (Saramma bursted out into laughter). Women should not only have power over men; but over themselves (Wollstonecraft 1792: <http://www.bartleby.com/144/4.html>). Ann Mary , the youngest of them is the counsellor in the health centre situated in Ulliyery. She was born and brought up in the ambience of*

reading and thinking. Her parents were teachers and her husband is the active member of the panchayat. Ann enjoys equal freedom in all her vocational fields. To her, reading is a different sequence. She says, *I do not simply read feminine books, but also imbibe the characters into my behaviour. Many characters of the writers Priya. A.S and S. Sithara are a fraction of me. They survive in me and compose me as dual# faced. The endurance and stimulation attained with a 2 hour reading at the library is unexplainable.*

Nisha, is a widow who lives alone in her home., but she is very much involved in the Anganavaadi programmes. She works as a helper in the kindergarten for toddlers in Kottoor. She, at first, appeared as very reserved and sensitive. She was reluctant to share anything. But when the researcher began to enquire about the reading habits and the current literature scenario, she became very talkative. Actually reading and discussions opened up the researcher's observations on her. Nisha says, *I lost my partner at very young age. Both my husband's family and mine have been looking upon me as a curse. I was expelled from all the ceremonies and functions. I became isolated. I experienced the beginning stages of depression. Then my life was changed by the daily visits to the library. Reading is not a superficial process. It is more like a meditation for me now. I started loving my fellow beings much more than my earlier days. I stopped blaming life for my misfortune. At times I feel that the feminist writers I meet through words are so close to my heart. Reading has the magic touch of solace in it. In literature, words after words outline structures of power. (Attwood 2003: <http://www.kiranmillwoodhargrave.co.uk/675/a-word-after-a-word-after-a-word-is-power-margaret-atwood/>). Any literature, no matter the genre, which is about women, refers to Pennezhuthu, woman's writing. (Sithara 2013).*

Shyamala, the assistant mentor in the Government Ayurveda Hospital, Balussery is the frequent visitor in the Panchayat Library. She says, *I opt for women writings more often. The themes and ideas they sketch through creative writings are marvellous. I have working hours in the hospital till noon. So I get time to spend in reading books and discuss them. We have a 'Vaayanaa Vedi' every week-end in the library. Members meet together to converse about their reading experiences. It is true that feminine literature finger the grass root levels. We undergo the replica effect of literature.*

The 20 women readers have very confined households and physical settings. They spend most of their daily hours in domestic and house hold chores. They are often out to gather grass, or collect twigs for the kitchen

burner. They appear to be women with mighty wills. They are sturdy enough to make their own resolutions. They respect men, but challenge the existing patriarchy. Their potential is expressed through their life. They are highly cultured by the scenery of what they read. It is true that we read to know we're not alone (William Nicholson 1985: [https://en.wikipedia.org/wiki/William_Nicholson_\(writer\)](https://en.wikipedia.org/wiki/William_Nicholson_(writer)))

Emancipation of common reader and writer

The 21st century witnesses gender, literature and culture as equally important social constructs. The birth of the reader is truly the continuation of the *Death of the author* (Barthes 1967: https://en.wikipedia.org/wiki/Roland_Barthes). The birth of an emancipated reader, especially woman reader is very necessary for the motivational lettering of a woman writer. Gender reconstruction has now become the whole hearted duty of the reader along with the writer.

In the current scenario, status of women has elevated the gender reconstruction process too. Women take up books, decide their interesting areas of reading, and indulge in the process of self alteration. status of women has amplified in the existing civilization. But we warmly acknowledge the reservations given to women in any field. "Literature is that neuter, that composite, that oblique into which every subject escapes, the trap where all identity is lost, beginning with the very identity of the body that writes" (ibid.). It is sure that it is the feminine language which teaches woman the definition of herself.

Findings and Discussion

Emancipation is the liberty of the mind. It also comprises the renovation of one's own habits, viewpoint, tradition and conduct which have been disingenuous all the way. It is the attainment of equal status of individual citizens in relation to the state, equality before the law, regardless of religion, property, or other 'private' characteristics of individual people. (Marx 1844: <http://plato.stanford.edu/entries/equality/>). Literature expunges one's false awareness about the conscience.

The researcher made it a point to inspect and record the self-assurance and self-respect each of the respondent reflects in everyday activities and in the reaction to situations. The mothers (19) among the 20 respondents are active members in their children's school PTA. They express their opinions in the monthly parent teacher public meetings without any hesitation. They are financially independent and therefore they put their

prolific share in every household decision. Any standby time they get, they use it for reading, tailoring, organic farming, engaging in local productive processes etc. 18 of the women hardly watch any TV shows, while 2 of them are obsessed with the long term serials and other programmes. It is not at all surprising to conclude that the feminine literature illuminated the inner spirit of self realization in the readers' mind.

As per the observation records, the women readers' opinions are reflected as:

1. Gynocentric literature never formulates misandry, that means it do not generate the chauvinisms and hatred towards men.
2. Gynocentric literature calls for equality and subterfuge to achieve women's goals at times.
3. Gynocentric thoughts in creative writing produce explicit and implicit views about a strong cultural theme which is feminine.
4. Gynocentric writings do not sack the important literal innovations, discoveries, classic and artistic works which are masculine.
5. Gynocentric writings restructure the prolonged cages of imageries, symbols and narrative stereotypifications in Malayalam short story history.
6. Gynocentrism stands as the tongue for the speechless women, acts as penetrating tones for the women who are denied the freedom to hear and re-think. It articulates all the intellectual travels of the multifaceted womanhood.

It is challenging for the women writers to take up age old signs, letters and symbols to manifest her feelings. It is difficult to craft the huddle of words within the shackles of male built language. The women literature brings out the way to unblemished women language. The gynocentric ideas transforms versions of narrations of femininity from 'HIS' to 'HER'. The women writers question the society which validates every actions and affairs of woman. Literature from women writers accomplishes its objectives through reconstructing the insights of women readers. The women readers identify women writers as their own versions.

Our period validate every deed of woman. Our society check every affair related to womanhood. It is contented to see that these stories strengthen women from the world of words through the word of worlds which is perpetual. It is blissful to comprehend that women readers recognize them as their own versions.

New women writers liberate their ideas, visions and silence to the parallel minded reader. The masculine language, pressure techniques and

agenda are indiscernible in these stories. The women writers have created a new history in literature. Actually it is termed as HER story by the reverent women readers.

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