

Women writers in English literature

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***Abstract** This article studies the significance of the female writers in English writers. The results to be achieved in this research will be very helpful in working out effective and useful for teaching English literature in the future. The analysis of world women writers 'literary works would depict the changes referred to women 's right to take part in public life.[1]*

***Key words:** deeply investigated theme English language, the literary studies, the literary market, a veil of different literary devices, women writers, feminist organizations.*

INTRODUCTION Women play a considerable position in our society from their birth till the end of life. Even after playing all her roles in an proficient manner in the modern society, she is considered feeble because men are still well thought-out as the strongest gender of the society. Even after lots of consciousness programmes, rules and regulations in the society by the government, a women's life remains more convoluted than a man. She has to take care of herself and family members in performing various roles of daughter, sister, daughter-in-law, grand daughter, wife, mother, mother-in-law, grandmother, etc. In spite of her family responsibility she is able to come out and do job for bright future of own, family and country. Though this has taken tremendous amount of time and effort. Women's literature is writing done by women as has often defined by publishers

Though obviously this is true, many scholars find such a definition reductive. The reason that makes the history of women's writing so interesting is that it has created interest in many ways and it is a new area of study. The tradition of women writing has been much ignored in the past due to the inferior position women have held in a maledominated society. It is still not to no purpose of to see literature classes or anthologies in which women are greatly outnumbered by male writers or even entirely absent. The obligation of women's literature, then, is to classify and create an area of study for a group of people marginalized by history and to explore through their writing their lives as they were while occupying such a unique sociopolitical space within their culture.[2]

LITERATURE REVIEW During the initial days of literary history, women were themselves the only champions as they expressed their life and feeling through their writings and the readers were also majorly women. To take a glimpse of the beginning and growth of women writings, here are a few writers whose contributions had a great impact in women literature. Mary Wollstonecraft's *A Vindication on the Rights of Women* is a landmark discourse that showed the way for many women after her to not only publish their works but also to engage in the overall significant discussion surrounding the issue of women in literature. Occasionally there were men who spoke out alongside women. Some of the first recorded attempts to note women's contributions to literature were catalogs published in the eighteenth century and were written by men. *Feminead* by John Duncombe and *Memoirs of Several Ladies of Great Britain Who Have Been Celebrated for their Writing or Skill in the Learned Languages, Arts, and Sciences* by George Ballard are two such manuscripts. Still for the most part, the majority of people interested in reading and responding to works written by women were other women. One prime example of this is *The Female Advocate: A Poem Occasioned by Reading Mr Duncombe's Feminead* by Mary Scott. The poem was Scott's first publication and is notable because it praises other women writers publishing at the time, including children's writer Sarah Fielding and Anna Laetitia Barbauld, a writer whose political opinions

eventually led to her being blacklisted after she published an inflammatory poem on her disagreement with the British Empire's involvement in the Napoleonic wars. Virginia Woolf's *A Room of One's Own* is often considered a driving force behind this movement, it presents an argument on the necessity of both a metaphorical and literal “room” for women's literature within the literary tradition. The book also served as the inspiration for the literary journal *Room*. The journal was launched specifically to publish and promote works by female writers. In recent years a greater emphasis on inter sectionality has encouraged exploration into the relationship between race, gender, religion, and class to even further prove the importance of the acknowledgment of the place of marginalized groups in literature.[3]

DISCUSSION AND RESULTS It is certainly interesting to study the number of female authors included in the syllabuses depending on the type of postgraduate programme. The divisions have been made mainly according to the period the master focuses on. In this way, we have obtained the categories of Romantic, Victorian and twentieth-century masters, since in the previous epochs not many women wrote and fewer published. Some other categories considered are postcolonial studies, «national» literatures (mainly Irish or Scottish), women studies and «others», a miscellaneous group where we have included some masters on science fiction and cultural studies. In some of the first categories, the university type has also been taken into account. The Romantic period meant the explosion of writing by women. With authors such as Mary Wollstonecraft, Mary Shelley and Jane Austen, it seemed that women had finally managed to get hold of the pen. But are the syllabuses of eighteenth-century literature courses representative of such a revolution? If we have a look at figure two, we can notice that ancient universities include a minimum of female authors in their masters on Romantic literature (only 12% of the writers are female), and it is new universities that include most female authors. Actually, the number of women writers studied overtakes that of men (63,16 versus 36,84 per cent), whereas Red Brick universities stay more conventional and give much more importance to male

authors. Probably the reason for some of these remarkable results is that two of the new universities examined, York and Lancaster, have masters on eighteenth-century literature, where subjects such as Women, Poetry and the Novel in the 1790s or Femininity and Literary Culture: English Women Writers and the Politics of the 1790s are offered. This fact obviously makes the number of women authors present in these courses' reading lists increase dramatically.[4]

CONCLUSION Many women in nineteenth and twentieth century had their economic independence; however, Victorian women still could neglect it for marriage. Besides, it was learnt that while home life had been respected in both Victorian and modern age, people slowly had found the defect of the subordination of wives. Women had gained more freedom in modern age and Virginia Woolf strongly supported the idea of gender equality and was hopeful towards the future of women position in a society.[5]

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