

Reshaping Narratives: Women's Contribution to Today's Marathi Literary World

Research Review Journal of
Interdisciplinary Studies

double-blind peer-reviewed and
refereed online quarterly Journal

ISSN (online): XXXX-XXXX

1(1) 21-29, 2025

©The Author(s) 2025

 <https://rrjournals.in/>



Received: 10 May, 2025

Accepted: 13 Jun, 2025

Published: 30 Jun, 2025

*Nand Kishor Nimavat

PG Research Student, Dr. Babasaheb Ambedkar Marathwada University, Aurangabad



Abstract: *This article examines the transformative role of women writers in reshaping contemporary Marathi literature. It argues that their contributions have reconfigured the literary landscape through thematic innovation, generic experimentation, and critical intervention. The analysis traces the historical evolution from early social reformers to contemporary voices, highlighting how writers have foregrounded issues of gender, caste, identity, and autonomy. It explores their mastery across genres—poetry, fiction, autobiography, theatre, and criticism—demonstrating how formal choices serve as vehicles for social critique. Furthermore, the article investigates their impact on literary discourse, including the feminist re-reading of classics and the assertion of Dalit feminist perspectives. Despite persistent challenges, women writers have irrevocably expanded the Marathi literary canon, ensuring its continued relevance as a dynamic site of cultural and political engagement.*

Keywords: *Marathi literature, women writers, gender and literature, Dalit feminism, literary canon, Indian literature*

1 | INTRODUCTION

Marathi literature, with a rich history spanning centuries, is experiencing a profound transformation in the contemporary era, shaped by the forces of globalization, urbanization, and digital media. While the print novel and short story remain vital, the ecosystem of Marathi literature has expanded dramatically beyond the book. Readership and production now flourish across a dynamic multimedia landscape, including a thriving commercial theatre scene (Sathe, 2019), a critically acclaimed cinema industry that frequently adapts literary works, and an increasingly influential digital sphere. Online platforms such as blogs, e-magazines like *Abhidhanantar*, and social media communities have democratized literary

*Corresponding Author

 Nand Kishor Nimavat, PG Research Student, Dr. Babasaheb Ambedkar Marathwada University, Aurangabad
 nk.nimavat231244@gmail.com

21



Creative Commons Non Commercial CC BY-NC: This article is distributed under the terms of the Creative Commons Attribution-Non Commercial 4.0 License (<http://www.creativecommons.org/licenses/by-nc/4.0/>) which permits non-Commercial use, reproduction and distribution of the work without further permission provided the original work is attributed.

engagement, facilitated instant feedback and created new spaces for emerging voices (Kulkarni, 2021). This digital shift has altered both the production, by lowering barriers to entry, and the reception of literature, fostering more immediate and decentralized critical discourses. These developments form the crucial context for understanding the evolving contours of modern Marathi literary culture.

Within this evolving landscape, the contribution of women writers has been not merely additive but fundamentally transformative, challenging and expanding the very definition of Marathi literature. Their significance lies in their foregrounding of subjugated perspectives, their formal innovation, and their incisive social critique. Moving beyond traditional domestic narratives, contemporary writers explore themes of female desire, caste-class intersectionality, urban alienation, and ecological concerns with unprecedented candor (Deshpande, 2018). The impact of women's voices is evident across genres: in the powerful autobiographical works of Dalit women that have redefined political writing (Wankhede, 2022), in the experimental short stories that fracture linear timelines to mirror psychological states, and in the poetry that articulates a distinctly feminist consciousness. Their influence extends to performance media, where playwrights and screenwriters have injected feminist and subaltern perspectives into mainstream discourse, forcing a re-evaluation of entrenched social norms (Gokhale, 2017). This body of work has compelled the literary establishment to engage with previously marginalized experiences, thereby enriching the entire cultural fabric.

This article, "Reshaping Narratives: Women's Contribution to Today's Marathi Literary World," seeks to systematically investigate this pivotal shift. Its primary objectives are fourfold. First, it aims to map and analyze the key thematic and formal innovations introduced by women writers in the last two decades, identifying how they have diversified the scope of literary expression. Second, it will assess the level of institutional recognition afforded to these writers, examining their representation in awards, critical anthologies, and translation circuits, which serve as gatekeepers to a wider national and international readership (Sahitya Akademi, 2020). Third, the research will analyze the role of digital-age platforms in amplifying women's voices, evaluating how online literary communities and publications have challenged the hegemony of traditional print media. Finally, it will evaluate the ongoing impact of women's writing on the Marathi literary canon and pedagogical syllabi, questioning whether this prolific output has genuinely reconfigured core understandings of literary value and history. By pursuing these objectives, this article contends that women writers are the central architects of the contemporary Marathi literary renaissance, actively reshaping its narratives for the 21st century.

2 | HISTORICAL CONTEXT: THE EMERGENCE AND EVOLUTION OF WOMEN'S VOICES

Early Pioneers and Foundational Voices

The entry of women into the Marathi literary sphere was not merely an artistic phenomenon but a radical act of social assertion, pioneered by figures from non-Brahmin and Dalit communities. In the 19th century, Savitribai Phule and her protégé Muktabai used literature as a weapon for social revolution. Savitribai's poetry, compiled in works like *Kavya Phule* (1854), directly confronted Brahmanical patriarchy and caste oppression while advocating for women's education and dignity (Rege, 2013). Similarly, Muktabai's seminal essay, *Mang Maharacha Dukhavisayi* (1855), written as a teenager, is a scorching critique of the caste system from a gendered perspective, establishing a foundational link between caste and gender critique that would resonate deeply in later Dalit feminism (Pardeshi, 2017). By the early 20th century, women from more privileged castes began to navigate the literary world, though their work remained circumscribed by social expectations. Writers like Kashibai Kanitkar, with her novel *Rangarao* (1903), and Vibhavari Shirurkar pioneered the modern Marathi novel and short story, skillfully weaving social reformist themes—such as widow remarriage and female education—into domestic narratives (Deshpande, 2018). These early voices, though operating from vastly different social locations, collectively carved out a space for women's expression, using genres like poetry, the essay, and the novel to interrogate social norms and assert their right to a public voice.

Structural and Social Challenges

The path for these pioneering women was fraught with immense structural barriers. The primary obstacle was the near-systematic denial of education to women and Shudra-atishudra communities, a exclusion enforced by Brahmanical patriarchy to maintain social hierarchy (Chakravarti, 2018). Even when educated, women faced severe censure for public expression, as their entry into the literary sphere was seen as a transgression of the *stri-dharma* (code of conduct for women) that confined them to the private domain. The publishing industry and critical establishment, dominated by upper-caste men, were often dismissive or patronizing, marginalizing women's writing as "domestic" or "sentimental" and therefore less serious than the work of their male counterparts (Naregal, 2012). This critical reception created a double bind: their work was either ignored for its focus on women's experiences or criticized for a perceived lack of literary merit. For lower-caste women, these challenges were compounded by the stigmas of caste and untouchability; their voices were doubly silenced, first by patriarchal norms and second by caste hierarchy (Paik, 2023). Their literary expression, therefore, was not just about creativity but a profound struggle for personhood and citizenship against overlapping structures of power.

Thematic and Ideological Transition

The mid-20th century, particularly the post-1960s era, marked a decisive turning point, catalyzed by the confluence of global feminist movements, the assertive rise of Dalit literature following the Dalit Panthers movement, and India's rapid urbanization. This period witnessed a dramatic shift in themes and narrative authority. Women writers moved beyond the reformist plea of earlier generations to a confident and often confrontational exploration of female subjectivity. The literature began to boldly interrogate female sexuality, desire, and the politics of the body, as seen in the works of writers like Saniya (Gokhale, 2017). The most significant ideological shift was the articulation of a distinct Dalit feminist standpoint (*Bahujan feminism*), powerfully articulated by authors like Urmila Pawar and Babytai Kamble. Their autobiographies and fiction exposed the intersectional nature of oppression, detailing how they were marginalized by upper-caste feminists and patriarchal Dalit politics alike (Wankhede, 2022). This period saw the domestic sphere reconfigured not as a site of comfort but as a primary locus of patriarchal oppression and psychological conflict. Furthermore, the post-1990s economic liberalization and globalization introduced new themes of urban alienation, consumerism, and changing family structures, expanding the scope of women's writing to encompass a rapidly transforming Indian society (Deshpande, 2018). This transition from the social to the personal-political, and finally to the intersectional, dismantled traditional literary boundaries and established the groundwork for the diverse and robust contemporary scene.

3 | MAJOR THEMES IN WOMEN'S WRITING

The contribution of contemporary Marathi women writers lies in their profound reworking of the literary landscape through a set of interconnected and often overlapping thematic concerns. Their work moves beyond mere representation to offer a critical re-examination of the self, society, and the structures of power that govern them. This section analyzes the major themes that define their oeuvre, demonstrating how they have collectively reshaped Marathi narratives.

Gender, Identity, and Self-Expression

A central and revolutionary thrust of women's writing has been its unflinching exploration of female identity, autonomy, and sexuality. Rejecting the passive, idealized archetypes of the past, contemporary literature delves into the complexities of the female self, often articulating a desire for bodily and intellectual sovereignty. This is powerfully evident in the genre of autobiography and memoir, where writers like Urmila Pawar (*Aaydan*) and Baby Kamble (*The Prisons We Broke*) broke ground by asserting the Dalit female self as a subject of history, not an object of pity (Rege, 2013). Their work paved the way for later writers to explore interiority with even greater candor. Authors such as Saniya and Renuka Narale

have been particularly notable for their explicit treatment of female desire and sexuality, challenging patriarchal taboos by centering the female body as a site of experience, pleasure, and conflict (Gokhale, 2017). This project of self-expression is fundamentally about claiming voice—a voice that narrates its own story, defines its own identity, and asserts its right to exist outside patriarchal constraints.

Social Justice, Caste, and Class Struggles

Perhaps the most significant ideological contribution has come from the powerful tradition of Dalit women's writing, which offers a rigorous intersectional analysis of power. These writers illuminate how caste, class, and gender oppression are inextricably linked, creating a unique and compounded subjugation. Their narratives document the brutal realities of caste-based violence, economic exploitation, and social ostracization, while simultaneously chronicling modes of resistance and community solidarity (Pardeshi, 2017). This literature functions as a potent form of social critique, challenging not only Brahmanical patriarchy but also, at times, the patriarchal tendencies within their own communities and the sometimes-caste-blind perspectives of mainstream feminism (Wankhede, 2022). The works of writers like Mallika Amar Sheikh and Meera Jangam further expand this lens to include class and labor, highlighting the struggles of working-class women in both rural and rapidly urbanizing settings, thus presenting a comprehensive critique of social hierarchy.

Feminism and Empowerment

Marathi women's literature has been a primary vehicle for the articulation and evolution of feminist thought in the region. It has shifted the narrative from a general plea for women's rights to a sophisticated exploration of agency and empowerment. This is not a monolithic feminism but a multifaceted one, encompassing liberal, radical, and Dalit feminist perspectives. The literature explores empowerment not as a distant goal but as a daily, often fraught, process of negotiation. Characters are shown wresting agency in diverse ways: through education, economic independence, making choices about relationships, or simply through the act of narrating their own truth (Deshpande, 2018). This literary feminism has been crucial in translating abstract political concepts into relatable human stories, thereby contributing significantly to the popular understanding of gendered power dynamics and inspiring a sense of collective consciousness among readers.

Domestic Life vs. Public Life

A recurring motif is the critical interrogation of the public/private binary. The domestic sphere—the home, the family—is consistently reimagined not as a sanctuary but as a primary site of patriarchal power, psychological drama, and invisible labor. Writers meticulously dissect the politics of marriage, the burdens of motherhood, and the claustrophobic nature of prescribed gender roles. At the same time, they explore women's fraught entry into and participation in public and intellectual spaces, which are often still coded as male. This negotiation between the two spheres creates a rich source of narrative tension, highlighting the double burden many women carry (Naregal, 2012). The home becomes a microcosm of the larger world, where broader social, economic, and political conflicts are played out, making the personal undeniably political.

4 | PROMINENT WOMEN WRITERS IN CONTEMPORARY MARATHI LITERATURE

The landscape of contemporary Marathi literature has been profoundly shaped by a diverse array of women writers whose contributions span poetry, fiction, autobiography, and critical essays. Their work not only reflects the thematic concerns outlined previously but also demonstrates a remarkable range of stylistic innovation and intellectual depth. While an exhaustive list is beyond the scope of this section, several key figures stand out for their pioneering roles and enduring influence.

The mid-twentieth century witnessed the rise of poets like Shanta Shelke (1922-2002), whose work seamlessly blended the personal with the philosophical. A prolific writer, lyricist, and journalist, Shelke's

poetry is celebrated for its lyrical simplicity and profound emotional resonance. She often explored themes of love, longing, and the quotidian experiences of women, imbuing them with a universal significance. Her famous poem "*Toh Chand Nahich*" (That is Not the Moon) exemplifies her ability to capture complex emotions with deceptive simplicity, making her work accessible yet deeply impactful (Deshpande, 2018).

A contemporary of Shelke, Gauri Deshpande (1942-2003) emerged as a bold and intellectual voice in Marathi poetry and fiction. Unapologetically cosmopolitan and fiercely independent, Deshpande's work broke new ground in its explicit treatment of female sexuality, desire, and intellectual autonomy. Her poetry collections and short stories challenged bourgeois morality and patriarchal norms, often adopting a tone of ironic detachment and sharp wit. As a translator and scholar, she also played a crucial role in bringing world literature into Marathi, thereby broadening the horizons of the literary community (Gokhale, 2017). Her legacy is that of a writer who carved out a space for the modern, educated, and assertive female voice.

The powerful tradition of Dalit literature found one of its most potent voices in Jyoti Lanjewar (1950-2013). A poet, professor, and ardent activist, Lanjewar's work is foundational to the Dalit feminist movement in Maharashtra. Her poetry is characterized by its fiery polemic and unwavering commitment to social justice, directly confronting caste atrocity and Brahmanical patriarchy. Collections like *Jahirnama* (The Manifesto) serve as powerful testaments to the anger, resilience, and revolutionary spirit of Dalit women. Lanjewar, along with writers like Urmila Pawar, was instrumental in articulating an intersectional identity, highlighting the dual oppression of caste and gender and demanding recognition within both the Dalit pantheon and the feminist movement (Rege, 2013; Wankhede, 2022).

While not a direct contemporary of the towering literary figure Vishnu Vaman Shirwadkar (Kusumagraj), several women writers of his era engaged with and were influenced by his humanist and progressive vision. The cultural milieu he fostered through the *Marathi Sahitya Sammelan* and his own writings created a space, however contested, for broader social dialogue. Later women writers, particularly those from marginalized communities, often wrote in a dialectical relationship with this established humanist tradition, expanding its scope to include a more rigorous analysis of gendered and caste-based power (Naregal, 2012).

The 21st century has seen an explosion of new and emerging voices who are continuing to push boundaries. Writers like Maya Pandit, a renowned translator and critic, have been essential in forging dialogues between Marathi and other Indian literatures. Playwrights and novelists such as Saniya continue to explore taboo subjects with unflinching honesty. Furthermore, a new generation of Dalit and Bahujan women writers, including Meera Jangam and Malika Amar Sheikh, are gaining prominence, often utilizing digital platforms to reach wider audiences. Their work continues the legacy of their predecessors while engaging with the unique complexities of neoliberalism, digital identity, and contemporary politics (Kulkarni, 2021). Together, these writers, from the pioneering to the emerging, form a rich and dynamic continuum that is central to the vitality of contemporary Marathi literature.

5 | GENRES EXPLORED BY WOMEN WRITERS

The formal and generic innovations introduced by women writers constitute a fundamental aspect of their reshaping of the Marathi literary world. Refusing to be confined to any single mode of expression, they have mastered, subverted, and reinvented a wide array of genres, using each as a distinct vehicle for their thematic and ideological concerns. Their prolific output across poetry, prose, drama, and criticism demonstrates a versatile command of literary form and a conscious choice of genre as a strategic tool for communication and critique.

Poetry and experimental verse have served as a potent and intimate medium for articulating rebellion and interiority. From the lyrical and accessible profundity of Shanta Shelke to the intellectually charged and sexually frank verses of Gauri Deshpande, women have consistently expanded the emotional and thematic range of Marathi poetry (Deshpande, 2018). For Dalit women poets like Jyoti Lanjewar, poetry became a weapon—a form of insurgent testimony that used stark, powerful imagery to document atrocity and fuel resistance (Rege, 2013). In the contemporary period, this experimental spirit continues, with poets exploring fragmented forms and avant-garde styles to mirror the dissonances of modern urban life and complex psychological states.

In the realm of short stories and novels, women writers have been instrumental in refining the narrative architecture of Marathi fiction. They skillfully moved the focus from plot-driven narratives to intricate explorations of character psychology and social dynamics. Writers like Vibhavari Shirurkar and later, Gauri Deshpande, used the short story to capture pivotal moments of tension, revelation, and quiet defiance in women's lives (Gokhale, 2017). The novel has been employed to construct expansive, nuanced worlds that critically examine institutions like marriage and family, as seen in the works of authors such as Shashi Deshpande (who writes in both Marathi and English), tracing the inner lives of their female protagonists with unprecedented depth and complexity.

However, it is arguably in the genre of autobiographies and memoirs that the most radical formal breakthrough occurred. Dalit women writers, in particular, transformed autobiography from a genre of individual triumph into a collective political act. Works like Urmila Pawar's *Aaydan* (The Loom) and Baby Kamble's *The Prisons We Broke* are not merely personal histories; they are foundational texts of testimony that assert the Dalit female self as a subject of history, challenging the erased and silenced narratives of their communities (Wankhede, 2022). This use of life-writing as a form of social history and political critique has had a profound impact, inspiring generations of writers to foreground personal experience as a legitimate and powerful source of knowledge.

Women's contributions to plays and theatre have ensured that their critique reaches a collective, public audience. Playwrights have used the stage to bring contentious issues like domestic violence, caste discrimination, and queer identity into the open, fostering immediate social dialogue. Their work has contributed significantly to the vibrant tradition of Marathi theatre, both experimental and mainstream, by creating strong, complex roles for women and staging narratives that center female subjectivity (Sathe, 2019). The performative nature of theatre allows for a direct and visceral engagement with the audience, making it a crucial platform for feminist and Dalit discourse.

Finally, their foray into literary criticism and essays has been vital for establishing a self-sustaining intellectual tradition. Scholars and writers like Maya Pandit and Sharmila Rege have provided the critical frameworks necessary to analyze and contextualize the work of women writers, particularly those from marginalized communities. Through their essays and scholarly work, they have challenged existing canons, developed theories of Dalit feminism, and created a vocabulary for evaluating literature through an intersectional lens (Naregal, 2012). This body of criticism ensures that women's writing is not only created but also seriously studied, interpreted, and integrated into the broader academic and literary discourse, securing its legacy for future generations.

6 | IMPACT ON LITERARY DISCOURSE

The influence of women writers on Marathi literary discourse extends far beyond their own creative output; it has fundamentally altered how the entire literary tradition is read, evaluated, and understood. Their impact is most evident in three transformative processes: the feminist re-reading of canonical works, the paradigm shifts from patriarchal to women-centric narratives, and the profound enrichment of Dalit and marginalized literary traditions.

Feminist re-readings of Marathi classics have deconstructed the established canon, exposing the patriarchal and casteist ideologies often embedded within it. Scholars and critics, building on the foundational work of writers like Sharmila Rege, have applied an intersectional lens to re-examine revered texts. This critical practice involves interrogating the portrayal of female characters, questioning the universalism of male-authored experiences, and highlighting silenced perspectives. For instance, the idealized figure of the *sati-savitri* (the chaste, devoted wife) has been critically analyzed not as a moral exemplar but as a construct serving patriarchal control (Rege, 2013). Similarly, the progressive, anti-colonial themes in the works of early male reformers have been reevaluated to reveal their often-conservative stance on gender and caste norms (Chakravarti, 2018). This scholarly activism has not sought to discard the canon but to read it against the grain, revealing its complicities and creating a more nuanced and critical literary history.

This critical work has directly facilitated a shifting focus from patriarchal narratives to women-centric perspectives. Women writers have not simply added new stories to the existing repertoire; they have changed the very center of gravity of Marathi literature. The domestic sphere, once dismissed as a trivial backdrop for "serious" social and political dramas staged in the public world of men, has been re-centered as a primary locus of narrative action and psychological conflict. The inner lives of women—their desires, frustrations, intellectual yearnings, and forms of resistance—have been granted profound thematic weight (Deshpande, 2018). This shift has demanded new critical tools and frameworks for evaluation, moving the measure of a work's importance from its engagement with public events to its depth in exploring human relationships and subjective experience. The very definition of what constitutes a significant literary subject has been irrevocably broadened.

Perhaps the most radical impact has been their indispensable contribution to Dalit literature and marginalized voices. Dalit women writers have performed a dual intervention: they have forcefully entered the male-dominated space of Dalit literature to assert a gendered perspective, and they have brought a rigorous caste analysis into the often upper-caste-dominated sphere of feminist writing. Autobiographies by authors like Urmila Pawar and Baby Kamble did more than just add new voices; they introduced a new genre of testimony—*testimonio*—that blurred the lines between the personal and the political, the individual and the communal (Wankhede, 2022). Their work challenged the Dalit literary movement to address internal patriarchy and mainstream feminism to confront its caste blindness, thereby forging a more inclusive and intersectional model of social justice. By centering the experience of the "twice-oppressed"—the Dalit woman—they have exposed the limitations of singular identity politics and enriched the entire discourse with a more complex understanding of power (Pardeshi, 2017).

Collectively, these interventions have ensured that Marathi literary discourse is no longer a monologue but a vibrant, often contentious, and polyvocal dialogue. The questions raised by women writers about representation, authority, and experience have permanently changed the parameters of literary criticism, ensuring that issues of gender and caste are now central, not peripheral, to any serious engagement with Marathi literature.

7 | CONCLUSION

The cumulative impact of women writers on the contemporary Marathi literary world is nothing short of transformative. As this article has detailed, their contributions have catalyzed a comprehensive reshaping of the field, redefining its thematic concerns, expanding its generic boundaries, and fundamentally altering its critical discourse. From the pioneering social critiques of Savitribai Phule and Muktabai to the intersectional narratives of contemporary Dalit feminists, women have consistently operated at the vanguard of literary and social innovation. They have successfully moved from the margins to the center, ensuring that the inner lives, struggles, and perspectives of women are no longer peripheral but are essential to understanding the modern Marathi experience.

The significance of this project extends beyond the mere addition of new voices to the canon. It represents a paradigm shift in how literature is conceived and consumed. By mastering genres from poetry and autobiography to theatre and critical essays, women writers have demonstrated the intrinsic link between form and content, using innovative narrative structures to express complex, often subversive, ideas (Gokhale, 2017; Wankhede, 2022). Their work has necessitated the development of new critical frameworks, compelling readers and scholars alike to engage with texts through lenses of feminism, caste analysis, and intersectionality. This has led to a necessary and fruitful re-evaluation of the literary past and a more dynamic and inclusive understanding of the present.

REFERENCES

- [1] Deshpande, M. S. (2018). Gender and the city: New urban narratives in Marathi women's writing. *Journal of South Asian Studies*, 41(3), 345-362.
- [2] Gokhale, S. (2017). *Staging feminisms: Gender, violence, and performance in contemporary Maharashtra*. Oxford University Press India.
- [3] Kulkarni, P. (2021). Digital publics and literary cultures: Marathi publishing in the new millennium. *Economic and Political Weekly*, 56(25), 39-45.
- [4] Sahitya Akademi. (2020). Annual report on Indian literature 2019-2020. Sahitya Akademi.
- [5] Sathe, A. (2019). *Performance and politics in the Marathi public sphere*. Orient BlackSwan.
- [6] Wankhede, P. (2022). Asserting the self: Caste, gender, and testimony in Marathi Dalit women's autobiographies. *Indian Literature*, 66(2), 154-168.
- [7] Chakravarti, U. (2018). *Rewriting history: The life and times of Pandita Ramabai*. Zubaan Books.
- [8] Deshpande, M. S. (2018). Gender and the city: New urban narratives in Marathi women's writing. *Journal of South Asian Studies*, 41(3), 345-362.
- [9] Gokhale, S. (2017). *Staging feminisms: Gender, violence, and performance in contemporary Maharashtra*. Oxford University Press India.
- [10] Naregal, V. (2012). *Language politics, elites, and the public sphere: Western India under colonialism*. Orient BlackSwan.
- [11] Paik, S. (2023). *Dalit women's education in modern India: Double discrimination*. Routledge.
- [12] Pardeshi, P. (2017). Muktabai: The revolutionary voice of the *Bahujan*. In A. Thorat & S. Kumbhar (Eds.), *Anticipating Ambedkar: Ideas and reflections on social justice* (pp. 89-104). Sage Publications.
- [13] Rege, S. (2013). *Against the madness of Manu: B.R. Ambedkar's writings on Brahmanical patriarchy*. Navayana.
- [14] Wankhede, P. (2022). Asserting the self: Caste, gender, and testimony in Marathi Dalit women's autobiographies. *Indian Literature*, 66(2), 154-168.
- [15] Deshpande, M. S. (2018). Gender and the city: New urban narratives in Marathi women's writing. *Journal of South Asian Studies*, 41(3), 345-362.
- [16] Gokhale, S. (2017). *Staging feminisms: Gender, violence, and performance in contemporary Maharashtra*. Oxford University Press India.
- [17] Naregal, V. (2012). *Language politics, elites, and the public sphere: Western India under colonialism*. Orient BlackSwan.
- [18] Pardeshi, P. (2017). Muktabai: The revolutionary voice of the *Bahujan*. In A. Thorat & S. Kumbhar (Eds.), *Anticipating Ambedkar: Ideas and reflections on social justice* (pp. 89-104). Sage Publications.
- [19] Rege, S. (2013). *Against the madness of Manu: B.R. Ambedkar's writings on Brahmanical patriarchy*. Navayana.
- [20] Wankhede, P. (2022). Asserting the self: Caste, gender, and testimony in Marathi Dalit women's autobiographies. *Indian Literature*, 66(2), 154-168.
- [21] Deshpande, M. S. (2018). Gender and the city: New urban narratives in Marathi women's writing. *Journal of South Asian Studies*, 41(3), 345-362.

- [22] Gokhale, S. (2017). *Staging feminisms: Gender, violence, and performance in contemporary Maharashtra*. Oxford University Press India.
- [23] Kulkarni, P. (2021). Digital publics and literary cultures: Marathi publishing in the new millennium. *Economic and Political Weekly*, 56(25), 39-45.
- [24] Naregal, V. (2012). *Language politics, elites, and the public sphere: Western India under colonialism*. Orient BlackSwan.
- [25] Rege, S. (2013). *Against the madness of Manu: B.R. Ambedkar's writings on Brahmanical patriarchy*. Navayana.
- [26] Chakravarti, U. (2018). *Rewriting history: The life and times of Pandita Ramabai*. Zubaan Books.
- [27] Deshpande, M. S. (2018). Gender and the city: New urban narratives in Marathi women's writing. *Journal of South Asian Studies*, 41(3), 345-362.
- [28] Pardeshi, P. (2017). Muktabai: The revolutionary voice of the *Bahujan*. In A. Thorat & S. Kumbhar (Eds.), *Anticipating Ambedkar: Ideas and reflections on social justice* (pp. 89-104). Sage Publications.
- [29] Rege, S. (2013). *Against the madness of Manu: B.R. Ambedkar's writings on Brahmanical patriarchy*. Navayana.

Cite this article

Nimavat, N. K. (2025). Reshaping Narratives: Women's Contribution to Today's Marathi Literary World. *Research Review Journal of Interdisciplinary Studies*, 1(1), 21-29. <https://rrjournals.in/index.php/rrjis/article/view/7>