

A Feminist Reading of Sudha Murthy's *Mahaswetha and Gently Falls The Bakula*

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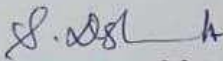
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I do hereby declare that the dissertation entitled **A Feminist Reading of Sudha Murthy's *Mahaswetha and Gently Falls The Bakula*** submitted in partial fulfilment of the requirements for the award of the degree of **Master of Arts (M.A.,)** is carried out by me **SUBHAHARINI S** during the period from **JANUARY 2024 - MAY 2024** under the guidance of **Dr. S. Devashanthi**, Assistant Professor and Head of the Department (i\MDHTc), Department of English, Avinashilingam Institute for Home Science and Higher Education for Women (SF), Coimbatore, and, has not formed the basis for the award of any Degree, Diploma, Associateship, Fellowship or similar Titles in this University or any other University or other similar Institutions of Higher Learning.

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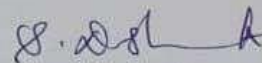
CERTIFICATE

This is to certify that the dissertation entitled **A Feminist Reading of Sudha Murthy's *Mahaswetha and Gently Falls The Bakula*** submitted to in partial fulfilment of the requirements for the award of the degree of **Master of Arts (M.A.)**, is carried out by **SUBHAHARINI Y** during the period from **JANUARY 2024- MAY 2024** under the guidance of **Dr.S.Devashanthi** Assistant Professor, Head of the Department (i/c), Department of English, Avinashilingam Institute for Home Science and Higher Education for Women (SF), Coimbatore, and, has not formed the basis for the award of any Degree, Diploma, Associateship, Fellowship, or similar Titles in this University or any other University or other similar Institutions of Higher Learning.


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ABSTRACT

The woman in late 19th century started revolt against the old stereotype male dominance, traditional setup, submissiveness of woman, woman empowerment, gender disparity and mean mentality. These women believe in self-dependence and liberalism over stereotypically feminine ideas of traditional woman. They are depicted as a „New Woman“. The term New Woman was originally coined by the writer Charles Reade in his novel,

“Woman Hater” which was published in 1877, in Blackwood’s Magazine. Henry James a British-American writer popularized this term by portraying his heroines as an educated and independent woman in his novels. In 21st century Indian woman are still dominated by the patriarchal traditional setup. Therefore Indian woman novelist of present scenario raises the issues of new woman in their fiction. Writers like Manju Kapur, Anita Desai, Nayantara Sahgal, Amulya Malladi, Preeti Shenoy and Sudha Murty emphasis on the issues of woman in their writings. Sudha Murty is an iconic figure in India; she is an Indian businesswoman, the chairperson of the Infosys foundation, author, educator and philanthropist.

In the literary arena she contributed in English and Kannada language. The present study proposes to explore „Indian New Woman“ presented in the novel „Gently Falls The Bakula“. The protagonist Shrimati is a meritorious student but for her love she scarified her dream. She is tortured by her mother-in-law, sister-

in-law and neglected by her husband. She realize that she lost her love, identity, freedom and value so she revolt against traditional setup of marriage life and find out the meaning to her life.

Mahasweta Devi in her “feminist” fiction about aboriginal Indian women “creates” dissident women characters that embody a healthy scepticism towards the modernising operations of decolonisation and ethnographic differentiation within tribal formations.

Mary Oraon in *The Hunt*, Chandidasi Gangaputri in *Bayen*, Sanichari in *Rudali* and the titular heroine of *Dhouli* de-essentialize gendered “subaltern” identity. Their recalcitrant female bodies ideologically embody a narrative of resistance as they transgress the constitutive operations of hegemonic tribal norms by deliberately performing prohibited, foreclosed and abjected subject positions

NOTES

In the text, abbreviation is used for the name of the primary text in the parenthetical references which are as follows:

- Mahaswetha M
- Gently Falls The Bakula GFB

CHAPTER I

INTRODUCTION

Literature is the body of written works that express ideas, emotions, and experiences through language. It encompasses various genres such as novels, poetry, drama, and essays, often reflecting cultural, historical, and social contexts. Literature serves to entertain, educate, provoke thought, and explore the complexities of the human condition.

The history of literature is as vast and diverse as human civilization itself, stretching back thousands of years across various cultures and languages. It encompasses ancient epics like the "Epic of Gilgamesh" and "The Iliad," classical works like those of Plato and Aristotle, and medieval masterpieces like Dante's "Divine Comedy."

Over time, literature has evolved alongside societies, reflecting changes in beliefs, values, and technological advancements. From oral traditions to written manuscripts, from scrolls to digital formats, literature continues to be a cornerstone of human expression, offering insight into our shared experiences, emotions, and imaginations.

World literature refers to literary works from diverse cultures and regions across the globe. It encompasses writings from different languages, countries, and historical periods, offering a rich tapestry of human expression and experience. World literature explores universal themes and issues that resonate across cultures, fostering cross-cultural understanding and appreciation. It includes classics, contemporary works, and translations, allowing readers to explore a wide range of perspectives and narratives from around the world.

Kannada literature, the literature written in Kannada, which, like the other languages of South India, is of the Dravidian family. The earliest records in Kannada are inscriptions dating from the 6th century AD onward. The earliest literary work is the Kavirājamārga (c. AD 850), a treatise on poetics based on a Sanskrit model. Nearly all of the extant early texts

in Kannada are poems on religious subjects written by Jaina authors. One of the most remarkable of these is the 12th-century Rāmāyaṇa of Abhinava Pampa; this work is a Jain version of the famous epic poem of the same name.

After the 12th century the Hindu sect known as Liṅgāyat replaced Jainism as the most important religious influence on Kannada literature. (The Liṅgāyats worship Śiva as the only deity.) Most Liṅgāyat works are simple in style, and many were meant to be sung. The most popular works were the Vacanakāvya, which were devotional poems to Śiva written in rhythmic prose. The earliest work in Kannada that may be termed a novel is Nemicandra's Līlāvātī (1370), a love story involving a prince and a princess. One of the most famous Kannada works is the Rājaśekharaṅkavilāsa, a fictional tale written in 1657 by Ṣaḍakṣaradeva in verse interspersed with prose. This work is a morality tale in which the divine intervention of Śiva saves a royal family from self-inflicted tragedy in their efforts to uphold the law.

The Italian word "novella," used for stories during the Middle Ages, gave rise to the novel in the early eighteenth century. Its definition has changed over time, and prose fiction is today understood to be what it is. Character development takes precedence over the plot in novels. It is the study of the human psyche in all genres. Even though it is not our native tongue, the English our colonists taught us has taken root in Indian communities and become the most widely spoken language.

English has played a significant part in literature from the eighteenth to the twenty-first centuries. Indian writers in English have experienced a phenomenal rise in the international market over the last few years. In addition to "nationalizing" the British language in terms of stylistic elements, Indian writers have reinterpreted English within an Indian framework. India is now regarded as a significant literary nation. English-language female writers also contributed to literature by using the British Style. Among the

well-known female English writers are Kiran Desai, Amrita Pritam, Kamla Das, Arundhati Roy, and Sarojini Naidu. Their literary works address complex subjects and have received multiple accolades. wrote the first book in English, which an Indian author authored.

Sudha Murty was born on 19 August 1950. She is an Indian educator, author, philanthropist and former chairperson of the Infosys Foundation. She is married to the co-founder of Infosys, N. R. Narayana Murthy. In 2024, Murty was nominated as Member of Parliament, Rajya Sabha on 8th March 2024 for her contribution on Social work & Education. Murty was awarded the Padma Shri, the fourth highest civilian award in India, for social work by the Government of India in 2006. Later in 2023, she was awarded the Padma Bhushan, the third highest civilian award in India.

Sudha Murty began her professional career in computer science and engineering. She is a member of the public health care initiatives of the Gates Foundation. She has founded several orphanages, participated in rural development efforts, supported the movement to provide all Karnataka government schools with computer and library facilities, and established Murty Classical Library of India at Harvard University. Murty is best known for her philanthropy and her contribution to literature in Kannada and English. *Dollar Bahu* (lit. 'Dollar Daughter-in-Law'), a novel originally authored by her in Kannada and later translated into English as *Dollar Bahu*, was adapted as a televised dramatic series by Zee TV in 2001. *Runa*, a story by Sudha Murthy was adapted as a Marathi film, *Pituroon* by director Nitish Bhardwaj. Sudha Murthy has also acted in the film as well as a Kannada film *Prarthana*.

Sudha Murty was born to a Kannada-speaking family on 19 August 1950 in Shiggaon, Haveri in Karnataka, India, the daughter of R. H. Kulkarni, a surgeon, and his wife Vimala Kulkarni, a schoolteacher. She was raised by her parents and maternal grandparents. These childhood experiences form the historical basis for her first notable

work entitled *How I Taught My Grandmother to Read, Wise and Otherwise and Other Stories*. Murty completed a BEng in Electrical and Electronics Engineering from the B.V.B. College of Engineering & Technology (now known as KLE Technological University), and then a MEng in Computer Science from the Indian Institute of Science.

Sudha Murty became the first female engineer hired at India's largest auto manufacturer TATA Engineering and Locomotive Company (TELCO). She joined the company as a Development Engineer in Pune and then worked in Mumbai & Jamshedpur as well. She had written a postcard to the company's Chairman complaining of the "men only" gender bias at TELCO. As a result, she was granted a special interview and hired immediately. She later joined Walchand Group of Industries at Pune as Senior Systems Analyst.

In 1996, she started Infosys Foundation and to date has been the Trustee of Infosys Foundation and a Visiting Professor at the PG Center of Bangalore University. She also taught at Christ University.

Sudha Murty has written and published many books which include novels, non-fiction, travelogues, technical books, and memoirs. Her books have been translated into all major Indian languages. She is also a columnist for English and Kannada newspapers.

Sudha Murty married N. R. Narayana Murthy while employed as an engineer at TELCO in Pune. The couple have two children, including fashion designer Akshata Murty, who is married to the British Prime Minister Rishi Sunak.

Her books have been translated into all the major Indian languages and have sold over 300,000 copies around the country. She was the recipient of the R.K. Narayan's Award for Literature and the Padma Shri in 2006.

Her siblings include Caltech astrophysicist Shrinivas Kulkarni and Jaishree Deshpande (wife of Gururaj Deshpande) who co-founded the Deshpande Center for Technological Innovation at MIT.

2004: Raja-Lakshmi Award by Sri Raja-Lakshmi Foundation in Chennai

2006: India's fourth highest civilian award Padma Shri

2006: She also received the R.K. Narayana's Award for Literature.

2010: Daana Chintamani Attimabbe Award by Karnataka Government.

2011: Murty was conferred honorary LL.D (Doctor of Laws) degrees for contributions to promote formal legal education and scholarship in India.

2013: Basava Shree-2013 Award was presented to Narayan Murty & Sudha Murty for their contributions to society.

2018: Murty received the Crossword Book award in popular (Non-Fiction) category.

2019: IIT Kanpur awarded her Honorary Degree (Honoris Causa) of Doctor of Science.

2023: Padma Bhushan by the Government of India

2023: Sahitya Akademi Bal Sahitya Puraskar.

2023: The Global Indian Award, which is worth \$50, 000, is given each year to a prominent Indian who has made a major mark in his or her chosen field. Her husband Narayana Murthy too got the same award in 2014, so they became first couple conferred with this award. She donated the sum to the Field Institute (University of Toronto).

Since the year 2000, there has been a rapid increase in Indian English fiction. Writing across all literary genres has also gained traction, with the Indian novel seeing particular growth. Prominent Indian writers such as R.K. Narayan and Mulk Raj Anand have also contributed to the conventional writing mode. Among the modern-day crusaders are Salman Rushdie, Amitav Ghosh, Vikram Seth, Arundhati Roy, and Meena.Jhumpa Lahiri,

Alexander, and Anita Nair have started using a distinctly Indian style to convey Indian ideas and feelings.

In a society tainted by deceptions and betrayals, Mahashweta is a powerful tale of bravery and tenacity. Those who have been hurt by the prejudices that still rule society today can find comfort and hope in this touching story. The stigma associated with leukoderma, a skin condition that causes patients' skin to turn pale white, is a topic covered in this book. The protagonist of the book, Mahashweta, is a reference to the legendary novel "Kadambari" by Banabhatta. To bring Pundarika back to life, the Mahashweta of Kadambari wears white. The book is connected to Banabhatta's great work, "Kadambari," namely the Mahashweta character. A happy conclusion was provided by Banabhatta, although this is not always the case in real life. While wearing white to bring Pundarika, her lover, back to life, is Mahashweta of Kadambari. A tragic event occurs to the actress who previously appeared in plays with exclusively good endings, and it happens in real life. She begins to doubt herself and consider committing herself from a ledge on the mound of the Goddess temple after hearing more claims that Anand is in India attending his sister's wedding to a wealthy man and isn't seeking for her. The protagonist of the story achieves happiness after accepting who she is, despite having lost all else. Sudha Murty constantly writes tales with outstanding strong female protagonists. This novel tells the story of a female protagonist who, for no other reason than that she has started to grow white patches on her skin, is rejected by everyone, even the man who 'loved' and married her. Anupama is the epitome of an Indian heroine—her beauty is unmatched, her knowledge is of the greatest calibre, and she possesses all the right qualities. Her poverty is the only drawback about her. Anand, our heroine's first love-at-at-sight partner, is a similarly endearing, clever, and wealthy hero. Next, Anupama's father appears, who is also a typical incompetent stepfather, and the usual stepmother. Anand's mother, who is determined to brag about her social standing, and his

haughty sister are on his side. The first chapter of the project discusses representation of women in Indian folklores and examine the role played by women in disseminating folklores. Additionally, the chapter also delineates some seminal concepts and practices in feminist writing and scholarship. The second chapter includes an analysis of the novel, *Mahasweta* with an attempt to understand it as a revisionist work.

Folklore or folktale can be defined as the traditional myths, rituals and practices of a given community or country. Folklore and superstition freely coexisted with traditional religion compelling the state to meditate between the two words of belief. "Folk" means "local people" and "lore" means "stories". Folklore thus reflects tales shared by locals in a certain area. It tells tales of a population's values and beliefs, and preferred way of life. Folklore was handed down orally by past generations who related the tales. The stories were then passed from generation to generation, becoming a part of the traditions of each generation. Folklores were employed by societies in a variety of ways to convey their views. While some cultures narrate epic tales about mythological heroes, others express their history through dances and songs. The literary works for children known as fairy tales have a significant influence on our culture. Women's roles in fairytales and folktales have a pioneering aspect. By playing the roles of queen, princess, maid, stepmother, and witches, it effectively conveys their voices and presence. Many diverse female representations are used to explore concepts like good and evil in order to validate the inclusion and importance of women in numerous cultures. The primary stereotypes of women in folktales and fairytales have included passivity, beauty, evil, kindness, strength, and power. Such stories' heroines are made famous by the strong women who portray them as nasty stepmothers or sage witches. These archetypal female characters are particularly adept at saving or altering the course of other young women's lives. These stories openly reference major representations of women that seem to highlight their significant roles in societies in terms

of feminism. Due to the fact that they feature elderly moms and grandmothers, fairy and folk stories are often connected with women. Because the protagonists of fairy and folk stories represent strong female personalities, they can be used to improve the idea of women's self-expression. Feminist fairy tale studies emphasize the identification of women's voice in these tales and their controlling images in contrast with the male-dominated influence. When women made an effort to display their femininity, whether through passive-beauty characterisation or by their kindness and generosity, women's images and voices, women's writers passionate their contend, they defined the male-dominated power. Although most scholars agree that fairy tales are a reflection of modern cultivated women's style, yet they assert that women's images were different in fairy tales. The ways that cultures have tried to marginalise and subjugate women, making them passive, are embodied in fairy tales. A large portion of fairy tale literature fosters the notion that women should be obedient, selfless, and good wives and mothers. In tales, good women are portrayed as being attractive, and lacking ambition. The dwarfs in Snow White make sure that Snow White is able to clean, cook, and wash the dishes. The girl is also forbidden from leaving the house or hosting guests, according to their terms. Snow White is so naive that she is unable to grow into her own person. She embodies purity, virtue, and youth in the purest form. She runs away from her out of fear for her life. Despite having an unpleasant stepmother, the hunter she meets in the forest spares her and allows her to escape into the woods. Once more, seven dwarfs intervene to save her life. The dwarfs are likewise up front with Snow White regarding the terms of her stay with them. She does all the tasks of a decent housewife and just has one shortcoming. Even though the wise dwarfs have cautioned her to be careful, she is compelled to open the door and let the evil witch inside due to her curiosity. In fairy tales, being passive is the most admired and cherished quality a woman can have. The female cannot intervene to save herself. Depicting women in roles other than those that were considered "traditional"

is crucial. Perhaps these other roles include businesswomen, singles, warriors, and widows to represent the alternatives available to women today. Fairy tales are significant works of children's literature that have influenced our culture for a long time. The timeless stories have been recited for many generations and are now being made into significant motion pictures. Treasured by individuals of various ages, not just children. Fairy tales are evolving and changing to reflect the contemporary culture and its values as it starts to acknowledge the shift in cultural norms. In today's culture, women's roles are already undergoing change. Feminism is the notion that men and women should have equal legal and political rights as well as sexual autonomy and self determination. It is a social movement promoting economic, political, and social equality among men and women. It is a theoretical viewpoint that asserts women as uniquely and systematically oppressed, challenging gender and sex roles. It promotes the belief that women should have the same rights, power and opportunities as men and treated equally. Historically, young women and girls have been portrayed in fairy tales in very particular ways. The gender roles established at the time these great authors lived were tightly upheld, and defying them was frowned upon. Young females are taught both appropriate behaviour and selfpresentation as well as inappropriate behaviour. Fairy tales are rooted in society and provide important life lessons in enjoyable and captivating ways. Whether they read the books or saw the Disney movies, many people have cherished recollections of these timeless tales. Almost everyone in the world is familiar with these fairy tales since they are so deeply ingrained in contemporary culture. There are many feminist critics or feminist thinkers. Some feminist are Bettye Naomi Goldstein and Judith Pamela Butler.

Betty Friedan was a journalist, activist, and co-founder of the National Organisation for Women and a pioneer in the 1960s and 1970s women rights movement. Her best-selling 1963 book, *The Feminine Mystique* helped mobilise a large public movement for gender

equality by giving voice to the concerns of millions of American women with their restrictive gender roles. Katherine Murray Millett was an American feminist, author, and artist who was a pioneer in the women's liberation movement. Her first book, *Sexual Politics*, marked the beginning of her investigation into the dynamics of power in relation to gender and sexuality. Simone de Beauvoir, Kate Millett was the first major feminist to discuss how women are portrayed in works by men. The term "sexual politics" was coined by Millett because she believed that the manwoman connection is profoundly ingrained in power hierarchies with political ramifications. An influential work of the second wave of feminism, *Sexual Politics*, makes the case that Western social institutions are covert methods of power manipulation and that patriarchy was a political institution that depended on women's subservient status. The entire functioning of society and culture, in Millett's view, is governed by a sexual politics that encourages women to internalise their inferiority to the point where it becomes psychologically embedded in them. She also claimed that women are susceptible to artificially produced conceptions of the feminine. Literature, according to Millett, serves as a vehicle for political ideology because it reproduces sexual inequality and upholds patriarchal beliefs. Millett has participated in political initiatives to abolish the mistreatment of women. Additionally, Millett has brought attention to the power dynamics that affect women who endure sexual physical, and emotional violence. Simone de Beauvoir, was a French writer and feminist who was a member of the intellectual group of philosopher-writers who gave the themes of existentialism a literary interpretation. *The Second Sex* and the *Manifesto of the 343* are two of her writings that may contain some of the most ground-breaking and enduring concepts ever. Most people are familiar with her through her 1949 treatise *Le Deuxieme Sexe*, which she referred to as *The Second Sex* and which was a scholarly and passionate appeal for the destruction of the myth of the "eternal feminine". It is hailed as a key text in the study of women's oppression and emancipation at that time. In

The *Second Sex*, de Beauvoir makes numerous allusions to biblical passages and ancient origin myths to support her claim that women are viewed as the Other and inferior to males. Women are usually portrayed as a person's wicked or frail aspect in these biblical stories. De Beauvoir makes a strong case for the relationship between myth and history using literary evidence. She contends that because of this relationship, men identified women as the Other, the darker, lower half of mankind, and unfit for leadership. De Beauvoir also discusses how difficult it is for women to achieve sexual, political, and economic independence. De Beauvoir's writings contained groundbreaking theories and justifications that led to the emergence of a second wave of feminism. Between 1946 and 1949, De Beauvoir spent 14 months doing research for and writing the book. She wrote specifically about the injustice women experienced, their inferior status in society, and their role as the "quintessential Other. The *Second Sex* also made clear how preconceived ideals of femininity were repressive at the time and emphasised that males would also be freed if women were liberated. The *Second Sex's* release is regarded as the start of the second wave of feminism, which promoted issues related to sexuality, family, reproductive rights, and legal disparities. In a sense, Beauvoir's autobiography adhered to French existentialism's tenets admirably, stressing the autonomy of every person's consciousness. The account of their early days is difficult to believe exactly as she describes it, but intellectuals frequently take satisfaction in living and loving by their theories "There is no divorce between philosophy and life", Beauvoir famously proclaimed. Not a single hair is out of place and her magnificent self-determination is unaffected by a single instant of surprise or uncertainty. Every woman in love sees herself in Hans Andersen's small mermaid who swapped her fishtail for a woman's legs out of love and later discovered herself walking on needles and searing embers, she claims in *The Second Sex*. Elaine Showalter, a well-known American feminist and literary critic, coined the word "Gynocriticism" in her essay "Towards a Feminist Poetics". In a

nutshell, the word describes a criticism process that emphasises a female-centric examination of women's literature. In an effort to establish a feminine framework for literary criticism, it focuses on female subjectivity, identity, and language. Gynocriticism examines the canons of a male-dominated literary establishment and its gendered ignorance, the relationship between women's literature and the canon, the interaction between male and female canons, and the need for at least one female-produced canon. Gynocriticism is linked to feminist efforts to integrate women into a writing tradition that had previously been systematically dominated by males. Gynocritics are primarily concerned with identifying overtly feminine themes in works of literature written by women, researching the history of female literary tradition, illustrating the existence of a feminine mode of experience and subjectivity in thinking and perceiving the self and the world, and defining characteristics of "woman's language", a distinctly feminine style of speech and writing.

The simultaneous emergence of novels in which love for one's motherland was central to the plot served to stir up popular patriotism due to the independent movement and nationalist consciousness. The various themes of the independence movement were explored in Raja Rao's *Kanthapura* (1938), K.S. Venkataramani's *Kandan*, *the Patriot* (1934), Mulk Raj Anand's *Untouchable* (1935), *Coolie* (1936), and *The Sword and the Sickle* (1942). Several novels have been written about the causes and consequences of the freedom movement in post-independence India. Novels in this category include Khwaja Ahmed Abbas' *Inquilab* and Nayantara Sagh's *A Time to be Happy* (1952).

The fact that *Raja Rao* (1908–2006) made a significant contribution to sustaining metaphysics and philosophy in his books justifies his position as a novelist of these subjects. *Raja Rao's* stories portray women as victims of oppressive customs and domestic abuse, but the author offers no solutions. His *The Serpent and the Rope* (1960) has several different themes. It tells the tale of an educated man named Rama, who seeks inspiration and

revelation from Eastern and Western philosophy to pursue enlightenment. His wife is French, and his connection to Savithri raises awareness of the Feminine Principle and attempts to reconcile East and West perspectives. *Raja Rao's* later compositions include *The Shakespeare* and *The Cat who*.

Salman Rushdie (1947) attended higher education in England after leaving his birth and upbringing in Bombay. Thus, this writer's background, early schooling in India, and his exposure to higher education abroad have greatly influenced how his mind has developed. There are many tales, symbols, and motifs throughout his books. The publication of his best book, *Midnight Children* (1981), appended the base of Indian English fiction's complacency. Rushdie uses vocabulary, themes, and storytelling techniques that are wholly original and highly creative. He started a movement that gave little thought to the continental approach to novel writing. *The Moor's Last Sigh* (1995), *The Satanic Verses* (1988), and *The Golden House* (2017)

Indian writers have been producing English-language literature for almost 150 years, covering almost every major and minor genre via the efforts of hundreds of men and women authors. It would not be an exaggeration to state that, aside from epics, many academic works are currently available in Indian English writing. English-language writing by Indian authors is increasingly acknowledged as a distinct material, much like that of British, American, or South African writers, demonstrating the genre's strength and potential. Indian authors have written on a variety of subjects, including poverty in India, superstitions, culture, child marriage, lack of education, and belief in haze.

R. K. Narayan, Mulk Raj Anand, and *Raja Rao* are writers who have written extensively about poverty, ignorance, child marriage, superstitions, the status of women, and marginalization in Indian society. In his books, *The Direct*, *Money Related Master*, *Swami and the Companions*, and *The Single Man of Expressions*, Narayan outlined the way of life

for peasants and ignorant idiots. Anand expressed his worries about the lower caste and lower class people in India in his books *Coolie*, *Untouchable*, and *Two Leaves and a Bud*. Though there was a truth of reason in Anand's novels, Narayan blended humor and message. Anand's tone was angry, and Narayan was sensitive. Shakespeare's *The Serpent and the Rope* and *The Cat* by *Raja Rao* were intellectual works. His *Kanthapura* provided social and political.

S. Among the notable women writers of this era are Ruth Pravar Zabawala, Attia Hossain, Anita Desai, and Kamala Markandaya. Markandaya wrote a composition about the plight of Indian women. In novels such as *Nectar in a Sifter and Coffer Dam*, she selected characters of poor, illiterate women and depicted their suffering. In *Voices Within the City*, Anita Desai depicted the state of estranged boys and girls in a large metropolis such as Calcutta. Journalists at this level did not experiment or innovate. There are also a small number of male and female journalists in the post-autonomy period. Since so many are on the list, it is best to refrain from listing them here.

The other prominent writers from this era are Khushawant Singh, Manohar Malgonkar, Chaman Nahal, Arun Joshi, Amitav Ghosh, and Babhani Bhattacharya. Women writers like Nayantara Sahgal, Shashi Deshpande, Jai Nimbkar, and Rama Mehta wrote during this period. At that time, male journalists began to focus more on national concerns such as the East-West experience, Hindu-Muslim isolation, section riots, and the Indian opportunity war. Even if Khushawant Singh's *Train to Pakistan* is regarded as a book that implies a message of Hindu-Muslim brotherhood through love and sacrifice. Manohar Malgoonkar conveys a similar message on the value of teamwork and unity among Indians in *Twist in the Ganges*.

Azadi by Chaman Nahal reminds us of the real effects of pure devotion on the innocent members of both societies. In *So Many Hungers*, Babhani Bhattacharya addresses

the issue of the social, political, and economic exploitation of the displaced Indians during Bengal's famine in the early 1940s of the twentieth century. During this time, female scholars shifted their focus from portraying their female characters as stand-ins to asserting their status as sentient human beings. In *Cry the Peacock*, Anita Desai presents a woman who stands up for her human rights. Jaya did not have to face the cords of infertility by herself. She needed her partner to share her life as she did with him in Shashi Deshpande's *That Long Silence*.

In 1997, Arundhati Roy was awarded the Booker Prize for her book *The God of Small Things*. This was the Indian author's first international grant. Typically, Indian writers experienced a remarkable uplift in spirit. This book deals with the mistreatment of girls and an outsider boy in the patriarchal Indian culture. Ammu and Velutha suffered because of the repressive attitudes of the professionals. Ammu and the other family members had two separate measuring sticks that the Pappachi and Mammachi families had. Ammu had a sexual encounter with Velutha, which caused her to be tormented. However, the guardians disregarded her brother Chacko's identical transgression. Caste prejudice still existed within the Indian Communist Party. Velutha was rejected by the party just when he needed their assistance.

When Kiran Desai published *The Legacy of Misfortune* in 2006, she was the first to advocate for the Booker Prize. Globalization's dehumanizing effects and separatist legislative challenges are the author's main concerns in this work. Using a false passport and a trust, *Biju* traveled to America, hoping to become wealthy. However, he had to return to his home in a tattered garment. Despite falling in love, *Gyan and Sai* were forced to part ways because of the unstable political climate in the region. After returning from Britain, Judge Jemubhai Patel was forced to live a desolate life of forced seclusion in the uneven parts of Kalimpong. All main character suffered setbacks.

They brought him into the public eye in 1992 with the publication of his book *English Admirable: An Indian Story*. *The Mammaries of Welfare State* (2000) and *Final Burden* (1993) are two of his other novels. His works addressed issues of sexual segregation and poverty in Indian society. The Great Indian Novel by Shashi Tharoor established an aesthetic connection between modern Indians and those who arrived three millennia ago—characters and events in the Mahabharata and contemporary Indian literature.

Arvind Adiga was the next essayist to advocate for the Booker Prize for *The White Tiger*, his 2008 novel. The narrative revolves around Balram Halwai, the storyteller. It might be the tale of an illiterate town kid who made money by stealing poultry. The child first became the chauffeur of a businessman named Ashok, which helped him explore Delhi's business, administrative, and legislative areas. He discovered his mistakes and used unscrupulous means to become a tycoon. In a manner, the book supported Balram's decision to become wealthy in modern India. In addition to the current crop of three Booker Prize winners, authors such as Upamanyu Chatterjee, Shashi Tharoor, Chetan Bhagat,

Indian writers Chetan Bhagat and Amish Tripathi are the most well-known English writers. Bhagat's novels have shattered all previous records for sales of English fiction. Bhagat captures their early lives and perspectives on life in his writings. Both his fictional personas had extramarital and premarital encounters and consumed alcohol. They are awful, but it should not be harsh. They were independent, energetic, daring, and secular. His novels, *Three Batches of My Life* and *Five Point Somebody*, have been adapted into films such as *Kai Poche* and *3 Idiots*, respectively.

Millions of young Indian readers were captivated by Amish Tripathi's tales of *The Immortals of Meluha*, *The Mystery of Nagas*, and *The Pledge of Vayuputras* because of their meticulous description and storytelling style. He is regarded as the main fictional pop star. The Amish showcased myths, folklore, and historical accounts from India while making

connections to the present and future. This altered readers' perceptions of history, societies, and nearly divine entities. Two contemporary voices in Indian English fiction are Bhagat and Amish.

Shobha De is among the notable female writers of the globalization era in English literary history. Their self-sacrificing heroes blended their demand for individuality with antiquated social norms. They left behind the confined world of kids and chimneys but did not rebel against their households. Shobha De possesses variety. In her works *Starry Nights* (1992), *Interesting Fixation* (1992), *Depictions* (1995), and *Little Double-crossings* (1998), she exhibited an entirely contemporary woman. Her heroes were members of a higher social class and detested midnight gatherings. The fact that these journalists are graduates of India's most prestigious universities is one of their many notable qualities.

Tharoor is from Indian Outside Administrations, Amish is from Indian Founded of Administration, and Chetan Bhagat is from Indian Established of Innovation. Compared to their predecessors, they had an extra benefit in obtaining information, facts, aptitude, and invention because of their instructive qualities. Diasporic literature includes works by Bharati Mukherjee (*Jasmine*), Jhumpa Lahiri (*The Namesake*), Manju Kapoor (*A Hitched Lady*), Chitra Banerjee (*Nourishment Travelogue*), and Anita Nair (*Ladies Coupe*)—the riches of the primary world and memories of the homeland conflict with their heroes. Numerous male and female writers have tackled and portrayed modern-day themes.

Conventional topics such as child marriage, superstitions, poverty, and illiteracy in India have been supplanted with themes such as deteriorating family dynamics, the negative consequences of globalization, employee exploitation, etc. These authors were educated at India's most prestigious universities. Authors such as Chetan Bhagat, Amish Tripathi, Shashi Tharoor, and Arvind Adiga have employed inventive ways to express various unconventional issues. Women writers who successfully depicted realistic social, cultural,

and political realities in India, such as Kiran Desai and Arundhati Roy, were awarded prestigious Booker prizes.

In general, novelists focus on or portray their culture with a specific objective; Murthy addresses modern socioeconomic themes in her work in this manner. The author illustrated various aspects of contemporary society, including the decline of liberalization, the negative consequences of domestic life, the field of information technology, the suffering of the middle class, the influence of money, the agony of being childless, the sophisticated and loveless life, loneliness, the destructive nature of marriage, the love-cum arranged marriage, crush in interpersonal relationships, self-empowerment, human psychology, working around the clock (24/7), the struggle between good and evil, the old and the new, traditional and modern, and, in summary, the advancement of globalization. Those who profit from liberalization in the following areas are Chandru in *Dollar Bahu*, Anand in *Mahashweta*, Sanjay in *House of Cards*, and Shrikant in *Gently Falls Bakula*.

The decision made by their husbands caused equal suffering for the female characters as well. Anupama, Shrimathi, Mirdula, and others perished due to living a lonely and meaningless existence. Plot and story are equally significant since they enhance one another.

One of the well-known Indian writers in English is Padma Shri Sudha Murthy, a multifaceted individual. Her numerous accolades highlight her excellence and status as a writer and humanitarian. Murthy highlights the realities of the current society while presenting a thought-provoking tale. Every average reader chooses to read her works because of the superb way she presents them. Her book is highly readable since it addresses issues that affect both men and women. She highlights role of men and women, struggles, places, and other aspects in the modern, globalized society. In her writings, the novelist explores the issue from several angles.

One of the more prolific Indian intellectuals writing in English is Sudha Murty. She is the author of two novellas, four volumes, and four collections of short stories. Despite being a female essayist, she does not sidestep themes about women. The main focus of her writing is the significant psychological shifts that Indians have experienced in the wake of globalization. During the last decade of the twentieth century and the first decade of the twenty-first century, the Indian economy saw significant upheaval. Sudha Murty witnessed globalization's adverse social and psychological effects in the modern period.

CHAPTER-II

Identify and Education in *Mahaswetha and Gently Falls The Bakula*

Sudha Murty's works have three apparent influences. She begins by stating that the ancient Indian writings in the Sagas, Puranas, Vedas, and Upanishads impact fashion. The high social and financial points of Indian society also influenced her subject matter. Thirdly, her deliberate social administrations through the Infosys Foundation influence her writings. Narratives from the bygone era exhibited smoothness and elegance in their presentation. The plots of these stories were straightforward, with a beginning, middle, and end. The author provided clarification on the majority of the events and scenes. These were simple stories that needed to be more intricate and nuanced. They included advice for readers to abide by regarding their standard of living. Only a little was removed.

Books of Sudha Murty follow a similar process. She introduced her main characters in the first few pages and always remained within their core themes. She mainly focused on the events involving these people throughout the entire book. Other characters came and went without significantly contributing to most of the work's activities. Therefore, Her writings attracted forerunners who did not require delving into the psychological and neurophysiological analysis of the characters in the books.

Sudha Murty acknowledged in the context of archaic ideals such as adoration, love, surrender, love, compassion, etc. She usually incorporated all of these requirements into her writing. She seemed to have great empathy for the marginalized and overlooked segments of society, such as the elderly, women, and the impoverished. She conveys a message to that effect by accepting everyone as excellent. This has provided her with accurate first-hand information about the social, economic, and cultural circumstances of Indians. She has made full use of her participation in the writing.

One of India's most well-known female writers, Sudha Murty, focuses on contemporary concerns facing women. Her four books explore strong women's desires and thoughts as they fight for acceptance in traditional Indian society. In her writing, women are portrayed as unique human beings.

Sudha Murty was born on December 19, 1950, in Shiggaon, North Karnataka, India. In addition to his in-laws, her father, Dr. R. H. Kulkarni, was a specialist who raised her. She graduated from the B. V. B. College of Building and Innovation in Bangalore with a single man in building in electrical design. She then earned the Indian Organization of Science's Ace of Designing in Computer Science. During both of the degree exams, she received a Gold Award. She was employed by Tata Building and Train Company in Jamshedpur, Bombay, and Pune as a development engineer. She then worked as a Senior Frameworks Examiner with the Pune-based Walchand Group of Businesses. She had the chance to make connections at TELCO.

In areas affected by surges, she constructed 2,300 homes. She has had a positive impact on those affected by common natural disasters like the Andaman and Tamil Nadu floods, the Kutch earthquake in Gujarat, the typhoon and surges in Orisa and Andhra Pradesh, and the dry season in Maharashtra and Karnataka. She invests most of her time, money, and energy in these activities. Infosys Establishment invested in and launched two institutions of higher learning: the Narayan Rao Melgiri Dedication National Law Library and the H. R. Kadim Diwan Building, which houses the Computer Science and Designing office at IIT Kanpur.

Dollar Bahu (2005) *Mahashweta* (2005) *The Gently Falls the Bakula* (2008) *House of Cards*(2013).Anthology of Short Tales: *How I Taught My Grandmother to Read and Other Stories* (2004) *The Magic Drum and Other Favourite Stories*(2006)*The Avian With Pale Scales* (2009) *A Bag of Stories from Grandma* (2012). novella *The Mother I Never*

Knew On her life story(2014), the *Marathi* film *Pitruroon* is based. Additionally, Sudha Murty acted in *Prarthana* and *Pitruroon*. In 2001, Zee TV adapted and aired her novel *Dollar Bahu*.

Honors that she has received gold medals in the M.E. and B.E. exams C.S. Desai Prize for top ranking in university exams; Karnataka Youth Services Department Award from the Karnataka government for being the state's best engineering student National Award for Distinguished Social Service to the Community from the Public Relations Society of India, Attimabbe Award for her book *Computer for School Children* in Karnataka, Karnataka Rajyotsava State Award in recognition of her accomplishments in social service and literature. Millennium, Ojaswinni Award for Outstanding Social Worker, 2000 Mahila Shiromaniaward, winner of the Raja Lakshmi Award from the Raj Lakshmi Foundation in Chennai, and Radio City's 2002 Woman of the Year award in Bangalore R. K. Narayan Award for Literature in 2006, Padma Shri, Doctor.

Mahashweta tells the stirring tale of Anupama, a stunning young woman. Anupama is an excellent and very talented person. She marries Dr. Anand in a manner straight out of a fantasy. Following their marriage, Anand relocates to England to pursue his education, and Anupama stays in Bangalore for two months at his mother's request so that she can perform Lakshmi puja. However, Anupama discovers she has leukoderma after getting married. Her ailment is causing her agony. Since Anupama's father is not wealthy, her mother-in-law seizes the chance to kick Anupama out of the house because she is initially unhappy with the alliance. Having been abandoned by her in-laws, Anupama knew deep down that her husband.

She is frequently disregarded, and her skin issue is treated by everyone as though it were a sickness. Anupama, who is depressed, feels compelled to try suicide. Despite all the challenges, Anupama chooses to rebuild her life since she is not weak. Anupama travels to

Mumbai with the assistance of a friend, where she discovers a lovely, compassionate friendship and learns how to live life anew, obtain respect and success, and stand tall on her feet.

The Gently falls the bakula The families of Shrimati and Shrikant, who live next door, do not get along well. A Bakula tree, which bears aromatic flowers, divides the two residences. They are, by the X criterion, classmates. The aspirational lad wants to be the top student in the school, but Shrimati comes in first, and he comes in second. During their higher secondary, love blooms between them, and distance does not even slightly lessen it. The bakula flowers attached to her love notes symbolize that their love's aroma will always be present. When he traveled to Hubling, the two met in secret. Reminded that her in-laws do not care for her, Shrimati plans to pursue her education. However, her cunning mother-in-law pulls a fast one on her, bluffing that she owes her son money because she borrowed a sizable amount from an uncle who lent it to turn Shrikant into his son-in-law. This scam was started by his sister, who essentially wanted to get Shrimati into trouble. Shrimati gives up on her dream of going to college to work, pay back the loan, and not work in the history department. She receives not even a tiny bit of gratitude in return.

Shrimati is reminded that her in-laws do not care for her. She plans to pursue her education, but her cunning mother-in-law tricks her by claiming that she borrowed a sizable quantity of money from an uncle who gave it to her in the hopes of becoming Shrikant's son-in-law and that she now wants her son to pay back the loan. This scam was started by his sister, who essentially wanted to get Shrimati into trouble. Shrimati puts up on her dream of going to college to work, not study history, and to assist with loan repayment. She receives not even a tiny bit of gratitude in return.

The gifted writer Sudha Murty has authentically incorporated Indian culture into her works of art. It is clear from almost all of her works that she greatly respects the traditions

and culture of her area. This also applies to the novel *Gently Falls the Bakula*. The book's title is a symbolic representation of the cultural practices of her area. Bakula is a unique flower with an exquisite scent. It is used as a gift to the spiritual force of the area. Murty chose the flower to stand in for one of the main characters, Shrimati. Bakula and Shrimati share a particular affinity. In Hubli, it's customary to braid one's hair using bakula flowers. It is said that the Bakula flower is the flower.

While gender is determined by cultural factors, biological characteristics also play a role in classifying persons as male or female. One's independence and social mobility are determined by the degree to which one of these natures is present. Thus, discrimination based on gender is a socially constructed phenomenon. In this context, it is said as follows:

As they saw themselves as nobles, the landowners had no interest in laboring. They indulged in a variety of unhealthy practices throughout that time. The head of the family made all the decisions in this strictly patriarchal society, whether it was about planning a marriage, giving money to a temple, or handling everyday domestic issues. Regardless of age, the women were constantly in the background, repressed, and subordinate (GFB12).

Regarding possible characteristics and socially acceptable norms, Shrikant and Shrimati are nearly interchangeable. In terms of education, Shrimati is far superior to Shrikant. The way society treats them, though, is quite different. After they are tied in the knot of wedlock, her in-laws torture her. He is considered a commodity to be bought and sold on the marriage market. Her mother-in-law makes fun of Shrimati since she can't fulfill her mother-in-law's demands. The habit of dowering dramatically adds to the enslavement of women. Both families find admiration.

Shrikant, but her mother-in-law makes Shrimati feel like a victim. Like her mother, Shrimati keeps her feelings about the harassment to herself. She tries but eventually is unable to win their hearts. The tale also exposes women's current cultural attitudes as the main

deterrent to starting a family. Because she has received criticism for not having children, Shrimati is despondent. Shrimati is deeply hurt by this, which is expressed as follows: "She recalled Gangakka calling her a barren woman." How could she persuade the illiterate, insensitive Gangakka that not only was Shrikant not to blame, but she was as well? She didn't stop crying (GFB 98). It becomes clear that men and women are viewed differently in society.

The idea of marriage is not immune to how society contributes to the widening gender gap. Women must follow some culturally particular traditions regarding how marriage is organized. Kamala's statement, "In our society, you marry not only an individual but also his family," represents it (GFB53). Even though Shrimati initially takes offense at her mother's statements, it isn't until she is married that she realizes how serious they are. The cultural norms imposed on women are ingrained in their mentality. It gives rise to the widely accepted notion of "psycho feminism." Shrimati is not above the psycho-feminist perspective. She is prepared to pay whatever price in her romantic devotion to marry Shrikant. It states unequivocally.

There are numerous obstacles for emancipation. One is religion the way a society's moral code views religion. Although Shrimati and Shrikant shared a common cultural background, the author highlighted the temperament differences between the two characters: "Though their temperaments were very different". The author has revealed the socioeconomic backgrounds of the two homes. Additionally, Murty has shown how the two families' hostility is partly fueled by religion.

It is essential to look into how freedom affects Shrimati and Shrikant differently to understand the tension between emotional and cognitive devotion to equality. Although they have different viewpoints, they both cherish their cultural identities. Shrimati views culture through a dynamic lens, while Shrikant views it rationally. Back on the train, the main

protagonists' attitudes diverge for the first time. Shrikant extends his hand to meet her in one case, but Shrimati finds it odd.

Shrimati's predicament has been explained by Murty as follows: "Shrimati was perplexed for a little period. In that era's society, a gesture like shaking hands with a man was uncommon. A simple gesture that brings people together has come to be seen negatively.

They first lived in a compact Bandra flat with one bedroom. Shrikant was a hard worker who occasionally worked long hours at the office. She gradually blended in with the other commuters on the packed trains. To assist her mother-in-law in repaying the loan for Shrikant's education, Shrimati took on part-time work. After sixteen months, she resigned from her position. After receiving a promotion to manager, Shrikant informed her spouse about Bhamati. Bhamati symbolizes all the women who sacrifice their youth to support their spouses. Though he was transferred to Delhi, Shrimati planned to begin her doctorate. Here, her one chance to reach professional pinnacles was dashed. Her spouse and his family entirely underestimated her educational background. M. Phule asserts that education.

After a string of unanticipated events, Shrikant's employer in Delhi was satisfied with his work and elevated him to project manager before sending him to Los Angeles, USA. Their lives were drastically altered when they were transferred to America. She and Professor Collins had exchanged letters. The commerce, the highways, the people, and everything else about the United States captivated her. He was soon elevated to General Manager and sent back to India.

Where he lived the high life, owning a brand-new car with a driver and a three-bedroom apartment in Bandra that overlooked the sea. Since everything was above her wildest dreams, Shrimati was astounded. Shrikant was doing a lot of touring and had become very busy. Every month, he spent twenty to twenty-five days traveling. His entire existence

was centered around his business. In this way, Shrimati's education and employment opportunities are undervalued. Sadly, there is truth to this issue. Youngsters from impoverished backgrounds. She was in a lot of pain over the idea that she wouldn't be able to experience parenthood.

The indifference level of structure is reached through the infrastructure of negligence. In terms of organization, the structure refers to society's social, political, and economic aspects. After immigrating to Bombay, Shrikant developed into a cultural product and ascended corporate ladders by patriarchal expectations. Shrikant's thinking was affected by the move to Bombay. Shrikant's thinking is influenced by Bombay's socioeconomic framework, which makes him even more materialistic. "Every dinner, every conversation, every relationship was based on profit and loss," he says, changing his perspective on life. There must be a discussion about Shrimati's educational background or employment prospects. In the story, patriarchy and culture, in some ways, succeeded in separating the male and female members of the household when Shrikant grows increase.

Men labor for money at first, but eventually, money loses significance. Power is what it is. Power is unlike anything else. There is no turning back once an ambitious individual succumbs to the intoxication of power. It is a never-ending circle. Just like in a whirlpool, it's challenging to escape. It increased effort, engagement, and authority. The person becomes incapable of appreciating or seeing anything other than his work.

Her identity was gone. She was merely a submissive servant at best. She couldn't break from the conventions, even though it saddened her. Both physically and mentally, she was exhausted. She was ready to get out of there. In their lives, love, respect, and sharing ideas and goals had all but disappeared. He seldom ever spoke with her about the firm or other subjects. Forever transformed was Shrikant Deshpande, who cared only about his name, standing, and status. He had forgotten about his better half amid his busy existence.

He worked every day of the week, so she didn't want to bother him. What was happening in Shrimati did not worry Shrikant. He never took it seriously. Every conversation, every meal, and every relationship was measured in terms of gain and loss. She was sick of the arrogant ladies constantly chatting about sarees and jewelry. One day at a party, their visitor, Dolly, made fun of India's background, which infuriated her. Shrikant lost his temper and said, "The corporate world is so different from history." He needed help understanding what aspects of India's past were worth commemorating.

Shrimati was furious and wanted to tell Shrikant about India's past glory years and how we Indians continue to ignore them. She answered passionately. She added that India had been mercilessly enslaved by industrialization, like a stepmother. They turned into strangers sharing a roof. She thought again about Mr. Collins and history. It was time for her to make a decision that would change her life and determine her fate. She had grown to love, care for, and cherish Shrikant, but he had gone away. She felt she was looking for a romantic path in the dark, without a lamp. Shrikant doesn't think much of feelings or emotions: "There can be no economic growth without business. Power is like alcohol; nothing compares to it."

Shrimati decides to move on and enter the realms of liberty and history. She put up with every painful job to keep Shrikant happy. She had decided on something. She was unable to remain here. She needed to find a place to experience the same happiness from her profession as Shrikanth. Money was not as valuable as that joy. She was leaving to discover who she was, not to make money.

Sadly, the Bakula tree, whose flowers represented their love for one another, had fallen. The book's main objective is to raise awareness among males, society, and the male-dominated culture about the social, psychological, and emotional difficulties women face. This story demonstrates the author's rejection of the traditional image of women and her

belief that knowledge may liberate any woman. Even though Srikant's failure stemmed from his fixation with a patriarchal notion, it became a crucial moment in Srimati's life. She made a bold decision that went against the strict norms of patriarchal society because of her suppressed feelings. She gave up Srikant because she would no longer submit to the family's sins.

Dear, I've been awarded a scholarship. I had considered this for the past few weeks before making my choice. When I united in marriage with you, I brought nothing with me. I'm not taking anything from this place now, either. I have a flight scheduled for tonight. I can depart in peace (GFB160).

Notably, through her independence, Shrimati breaks the cycle of needing approval and celebrates her uniqueness. Her response was more aligned with her empowerment than a strong critique of patriarchy. While becoming "like men" is not the definition of egalitarianism in the materialist feminist radicalization, it does include women ceasing to be women. This is because, similar to the Bakula scenario in Gently Falls, the social-political category would vanish following the active destruction of current sex inequalities as opposed to their liberal framing. Christine Delphy, a liberal feminist, writes in *Rethinking Sex and Gender*.

The dialectical character of all battles for inclusion into the universal must be considered for the right to be regarded in our uniqueness as individuals rather than as women, Black people, etc. Interests among women are similar. Even if we characterize these interests as eliminating a gender category, achieving this desire first requires awareness of this community of interests and, thus, a regrouping. The development of political communities of gender is in no way incompatible with efforts to eliminate gender categories; it would be ludicrous to argue that "to get somewhere, let's pretend we are already there".

The novel by Sudha Murthy has the potential to become a reality, and a statistical investigation into employed or robust middle-class or upper-class women is imperative. South Asia stands apart in demonstrating a significant inverse association between women's education and labor productivity, even though the strength of the relationship varies per nation and occasionally approaches zero in others. In South Asia, low-income and uneducated women have long worked in the field, while employment rates for educated women are still relatively low. Between 1980 and 1995, women's secondary school education in India virtually doubled, but their involvement in the labor force stayed the same or even decreased (Lam and Dureya, 1999).

Conversely, there is a relationship between education and a career that involves both income and substitution benefits. Educated women marry educated guys who make more money. High-income households incentivize women to leave the workforce because they require fewer contributions from them in the home. However, educated women make more money than less educated women, which should motivate them to work. Higher-income households could be less likely to consider women's income. Still, research indicates that qualified working women make more money. In other nations, this income boost has been shown to outweigh the replacement effect without patriarchal restrictions. Given *Gently Falls the Bakula*, if the two primary couples were employed.

Sadly, Shrimati's name, also a symbol of a married woman, was the name of the goddess of wealth, Lakshmi. Shrikant was the name of her father, too! She shared the surname Deshpande with Shrikant. She'd heard all the jokes and taunting because of this uncommon combination of names. However, Shrikant and Shrimati were powerless to stop it.

Shrimati and her classmates Vandana Patil and Sharada Emmikeri quickly left the school. She was not in the mood to talk. She is a compassionate person by nature. Therefore,

she was embarrassed to have heard all of the males' comments. Growing up next door, she had known Shrikant since they were in the first grade. But the two houses had been engaged in a bloody feud since the time of their ancestors. Their hatred still seeped into their homes, even if they had once owned adjacent grounds.

Shrimati did not like the men's loose chat and wanted to talk to someone about how uncomfortable she felt. She had no brothers or sisters, so she could only communicate with her friends. However, her friends were too thrilled for her to receive the prize and were not in the mood to listen to anything that day.

Greetings, Shrimati. I'm overjoyed that Shrikant was removed today.

Along with his friends. Mallesh Shetty always makes fun of us girls and speaks inane things. When it comes to Ravi Patil, he knows no bounds! Taking everything into account, the truth is that our classmates are rude. They don't know how proper behavior is. You provided them with excellent service.

Her two friends were enraged by her statements. It appeared that their ardent prayers had been in vain. "Shari, let's not pray for Shrimati; forget it." We thought she was in our corner. But she's taking Shrikant's side. She is Shrimati Shrikant Deshpande, after all. Ultimately, they are two sides of the same coin. Shouting, "We are the foreigners," was Vandana.

Shrimati hesitated just as she was about to speak. Her name, Shrimati Shrikant Deshpande, was the source of all her problems. Mrs. Shrikant Deshpande A question comes up, "What's in a name?" In this case, everything was done in the name of the Bombay Presidency. As a result, the traditions of the old Mysore State in the south resemble those of the state more than those of Maharashtra.

Before the 1956 state restructuring, Dharwad, Karwar, Belgaum, and Bijapur districts were part of the Bombay Presidency. As a result, the traditions of the old Mysore State in the south resemble those of the state more than those of Maharashtra. Before they were merged to become the state of Karnataka, these four districts were referred to as North Karnataka. Even though Kannada is the official state language, the dialects spoken in Dharwad and the other three districts differ in vocabulary, intonation, and accent.

Although Hubli is only 22 kilometers away, it is quieter than Dharwad. It functions more as a bustling commercial center for exchanging cotton and red chilies, among other commodities.

A few households in this area have historically backed the Maharashtra Peshwas. In return, they received some nearby lands as a thank you. These lands were passed down from one generation to the next by inheritance. As a result, the landowners held a variety of titles, some of which later acquired the families' surnames, such as Deshpande, Jahagirdar, and Inamdar Desai.

Until a few decades ago, these landowners, including the Deshpandes, owned vast areas of land where the landless laborers worked. Seldom did the landowners even stop by their fields. Even after years of struggle, the people who worked for them could not get even a tiny piece of the property. The landowners despised labor because they considered themselves to be nobility. Over that time, they engaged in several unhealthy habits. The head of the family made all the decisions in this intensely patriarchal society, whether it was about arranging a marriage, giving money to a temple, or handling everyday household matters. Regardless of age, the women were always in the background, repressed, and subordinate.

Despite sharing a shared cultural background, the temperaments of Shrimati and Shrikant were significantly dissimilar. Their families used to have everything, but now they

own bits of land. Even though they found it challenging to maintain the old house, they could not move out and live elsewhere. It has to do with prestige in the family.

Because of her intense aggression, Shrimati's grandmother Rindakka belonged to a Kshatriya, or warrior family. She was prepared to fight at any time or place with anyone! She disagreed with everything, so she didn't even need an explanation. It was once said that her unfortunate husband Bindappa had died young because he could not stand his wife.

In North Karnataka, a marriage alliance would only extend to the four districts, as is expected. It is rare for someone to get married across the Tungabhadra. Therefore, the intelligent Kamala was selected from the nearby city of Dharwad.

The Tenancy Act caused all lands to vanish when Kamala arrived at her husband's home. The family's conceit and arrogance persisted even when their financial circumstances became highly precarious. Delicate Kamala works at a nearby school. Being the family's only provider, she promptly assessed the situation and decided to pursue a career in teaching. Nevertheless, Rindakka would use her power to harm her. The introverted Kamala never said anything. She did not disobey her mother-in-law or say harsh things that would make her husband feel inferior.

One of Shrikant's daughters will be his bride. If not, he was not the kind of man to assist a stranger without a conflict of interest. Rama finished her degree later than usual. Finding a spouse for her was challenging because of her lack of beauty. Sheenappa searched for a long time before finding one, and eventually, Rama was happily married. Her son's birth was celebrated as a significant accomplishment.

Gangakka thought her daughter was fortunate. Unlike his sister Rama, who had absorbed all of their mother's negative traits, Shrikant was pure. However, Shrikant was preoccupied with his academics and paid little attention to the competition between the two families or Sheenappa's influence on them.

Gangakka Deshpande lived in a large complex with a little bungalow. Unfortunately, that never happened. She and her husband had intended to extend it once they were affluent. Gangakka was a hard worker despite her harsh mouth. When she had finished cooking, she did not waste time. She had created a lovely garden with many food and blooming plants. She practiced getting up early, gathering flowers, and making a garland to present at the Railway Eshwar shrine. This held regardless of the season. She felt that doing this would benefit her children and make them happy and prosperous.

Shrimati had only the time to take care of the garden. Shrikantrao Deshpande, her father, was too busy for any kind of labor, much less caring for the bakula tree. Kamala was constantly preoccupied with her academic obligations, while Rindakka was an elderly lady. It was not because Rindakka adored bakulas that she refused to cut the tree; it was Gangakka's desire. Despite the conflict between these two formidable women, the bakula blossomed daily.

It was the day the tenth standard board test results were scheduled to be released. Shrimati informed her mother that she had performed relatively well in the previous exam. She was not the type to exaggerate about anything, happiness or sorrow. Shrikant told his mother he was anticipating a rank and had performed incredibly well.

Worried more than Shrimati were her friends, who had taken large bets on various items. It even puzzled the teachers about what rank Shrimati and Shrikant would receive. Without question, these were the school's most gifted pupils. In either case, the school would receive recognition for achieving a rank. Gangakka and Rindakka were anxious to hear the findings at home as well.

The only one who did not seem at all disturbed was Shrimati. She didn't view her achievement as a matter of family honor and pride, nor was she determined to outperform

Shrikant. While it was confirmed that she was more intelligent than Shrikant, intelligence was not necessarily a determining factor in exam outcomes.

Shrimati possessed the composure of an ascetic, notwithstanding her tender age. She had occasionally outperformed Shrikant in grades over the years; on other occasions, he had outperformed her. It hadn't bothered her at all. She was, therefore, not worried about the outcome of that day. However, Shrikant was anxious and restless about seeing the result. He was puzzled about why this little flower intrigued him as he held a Bakula. The flower didn't smell like champaka or jasmine nor as lovely as a rose. It was, nevertheless, always very precious to him. Despite Shrikant recalled numerous folktales from antiquity that associated the Bakula with romance. In the past, when young men traveled great distances over several days, they would bring little mementos of their loved ones with them. One such memory these young men carried was the Bakula flower, which would continue to emit the same scent—that of the beloved's love—even after it dried up.

Gangakka and Shrikant were the only ones at home. Gangakka planned to light ghee lamps to appease the gods as she knew the results were about to be announced. At home, there was an abundance of ghee, which Gangakka used for the lamps because Shrikant would not eat it.

However, Shrikant was still getting acclimated to his newfound success. It had never occurred to him to receive the second rank. He was hoping to make it into the first twenty at most. What interested him most now was to know who had received the top rating. He reasoned that it had to be someone from Bangalore or Mysore.

Then he started thinking about Shrimati. What was her rank? He was startled out of his thoughts by a tap on his shoulder. He spun around and saw Mr. Kulkarni, his teacher. His pride was making him smile. That day, his normally paan-stained mouth was remarkably clean. He appeared to have neglected his plan due to his delight.

Nothing had gone wrong. Her accomplishment was the reason he was disappointed. Shrimati had scored more than him despite receiving more marks than anticipated or hoped for. Would he ever be able to let go of Shrimati? Would she always confront and defeat him in her collected, smiling manner? Having told Ravi and Mallesh that he was more intelligent than her love, what would he say to them now?

When Shrimati saw her classmates approaching her house, she wondered what they wanted and what would happen. She wasn't curious to know Shrikant's marks. Though not first rank, she was sure he would have also got excellent marks. She promptly forewarned her family, friends, and acquaintances not to speak with Shrikant. Ultimately, a test is not a life's barometer. Right then, it's only a matter of luck. When people come to our house, I don't want to hurt them.

Merely a tiny percentage of the hundreds of blossoms on a tree will eventually produce fruit. Additionally, squirrels and insects will consume some of those few fruits. The tree retains nothing for itself. Does that imply that the tree's life is a waste? (*Mahaswetha*, Sudha Murthy).

Mahashweta is a story that will inspire and enlighten contemporary Indian females. The Sanskrit classic *Kadambari* by eminent scholar Bana Bhatta serves as the inspiration for the title *Mahashweta*. *Mahashweta*, the main character in the Sanskrit story, is the daughter of King Gandhara. The hero, Pundarika, passed away at a young age. *Mahashweta*, unable to bear the thought of him being missing, faces the problem by wearing a white saree and performing a strenuous penance in the bush. She reunites with Pundarika, her beloved, because of her tenacity and genuine enthusiasm.

Mahashweta (2007) is a masterpiece by Sudha Murthy. Anupama, the novel's protagonist, is a youthful, bold, and captivating girl. She gets married as if it were a fairy tale, but as the narrative goes on, she learns she has leukoderma, which makes her life terrible.

At birth, the female kid is stronger than the male child; as adults, the man becomes the oppressor, and the woman suffers, according to the novel's opening line (M 1). Simone de Beauvoir asserts that "one becomes a woman; one is not born a woman." The definition of what it means to be a woman in society is shaped in part by all things classified as "male." The idea of hierarchy is absurd because women are strong enough and don't need to "man up" to achieve equality.

Egalitarian feminism stresses plurality, leans toward equality, and resists the creation of a single, all-encompassing explanation. It can be used to explain how feminism responds to marginalization and injustice. Destabilizing patriarchal norms that have contributed to gender inequality in society is the aim of postmodern feminism. Little things, like the patches that appear all over Anupama's face, are frequently the source of the inequity plaque. Anupama realized the actual face of patriarchy, conservative society's censure, and a conditional sense of beauty as white patches began to emerge on her face.

Just two months after her was Deepavali. her in-laws to become friends with her. When she unintentionally learns of Giriya's loving nature, her mother-in-law chastises her for trying to counsel her sister-in-law. Anupama's foot get hot coal fragments during Deepavali, which causes permanent white marks. Go see a dermatologist in person instead. He told her that the skin burn was an accident and that there is currently no scientific evidence to support the theory that it was inherited. He also confirmed that she had vitiligo. said that it was in his best interests and that no one can control the time it takes for healing or the guarantee of recovery. She is reluctant to discuss it with Anand.

"You know that from the first year of college till now, I have survived on scholarship," she said, citing education and hard work as her only support pillars during trying times (Murthy 20). Anupama performs historical dramas for her own needs, defying the previous belief that women are a burden to the homes in which they live. She uses her

income to support her family and gives money to her father. In the book's first quarter, Anupama marries Doctor Anand and begins a passionate connection with him.

Albinism is not a barrier to blood donation, as demonstrated by Anupama's blood donation and Dolly's unfortunate circumstances. Blood is actually drawn from blood centers following "cross-matching" with blood substitutes. Anupama learns one day that Hari doesn't really want her and that she must leave Sumi's house quickly without telling anyone. You should be aware that Anupama is a strict vegetarian and that you will need to cook for yourself. Anupama accepts a job as a Sanskrit lecturer at a local college on Dolly's advice. She also tries to inspire her students to be dramatic. After getting married and relocating to Australia, Dolly leaves Anupama in charge of looking after her home and forgoing rent payments. One day, Anupama was involved in an accident and sent to I am to him as Lakshmi is to Narayana, and I am to Chandra as Rohini is. I rely on him in the same way that a creeper does on a tree. I am willing to give up everything for him because I cannot survive without him. Allow society to say whatever it wants. I'm not bothered. Murthy (6)

Their relationship demonstrates her unwavering love and will to sacrifice all for him. She gave herself to Anand, the traditional Indian woman, without considering her background or abilities. She doesn't care about her career; she only wants her husband's love. For the benefit of her son, Anand's mother, Adhara, only somewhat approves of their romance. Adhara was thrilled with her daughter-in-law's attractiveness, but Girija, Anand's sister, was jealous and considered her a danger. "You have vitiligo," he stated, his expression expressionless. Another name for it is leukoderma.(Murthy 49). She sustained a cut to her leg while doing the pooja due to a slip of burning incense. The damage was in a white area that was getting wider and wider with time.

After being ignored by her demanding spouse and inconsiderate in-laws, she is compelled to relocate to her father's country house. She is forced to think about suicide by

the unfavorable stereotypes of the married lady living with her family, her stepmother's persistent jabs, and the stigmatization that follows her skin problem. She yearned for her friend Sumitra's happiness when she wed Hari Prasad.

She moves into her father's country home after being ignored by her insensitive in-laws and demanding hubby. The negative perceptions of the married woman living with her family, her stepmother's constant taunts, and the stigma attached to her skin condition drive her to consider suicide. She longed to see her friend Sumitra happy after she married Hari Prasad.

"Take your daughter back with you; She need not come back until she is completely cured and my son returns and sends for her," declared Adhara with a victorious expression on her face (Murthy 58). This is an example of how women's fundamental rights are being violated. A woman has nowhere to sleep after she leaves her husband's house. Anupama has to leave her husband's house. When a woman isn't with her partner, she frequently experiences social rejection. Even the daughter's parents would consider it a bad omen if she moved home with them after marriage. Anupama suffered a great deal as a result of living with her stepmother. Anand experiences psychological effects from her inaction. When examining the status of women, especially in the home and in marriage, Mill regularly refers to theless so than so-called enslaved people in terms of legal obligation. Here, certain biblical verses are mentioned: "Therefore, a spouse should love their someone who loves his wife loves himself; they regard their spouses as their bodies. Anand fails to be a worthy companion and breaks his promises to her when they first start dating. Participation. He would never abandon Anupama to suffer if he truly loved her as if she were his own life.

In this case, the "shortcoming" of the white patch must be addressed and connected to Anupama's historical subjugation by the family and society. In light of this incident, Mill develops the central claim of *The Subjection of Women*: One of the main obstacles to human

progress is the legal subordination of one sex to the other, which governs the current social relations between the sexes. This principle should be replaced with one of perfect equality, which acknowledges neither privilege nor disability” (Mill 261).

The foundation of Mill's appraisal of women's class rank is his analysis of the structural unfairness that keeps women out of politics, the public sphere, and official life. He emphasizes that this kind of societal injustice is one of the main obstacles to moral advancement and human progress. Examining the consequences of women's servitude, he notes that these circumstances severely affect livelihoods of men in addition to the lives of women. This condition harms men and women, and thus, society as a whole suffers from women inferiority complex. Being a liberal intellectual, Mill highlights his firm conviction that women's enslavement, Depriving them of their freedom, is an unfair violation of the concept of liberty.

Additionally, this "relic of the past is dissonant with the future and must necessarily perish" (Mill 272). in everything else, but kept in the one thing of most universal interest" (Mill 275). Therefore, even though culture is highly prized in society, it is necessary to ascertain whether the "relic" has any purpose at all. Scientific research has been done on leukoderma, and the dark side of tradition has made conservative society close its eyes.

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The heroine in Bana Bhatt's Sanskrit novel "Kadambari," who makes an appearance in Sudha Murti's "Mahashweta" novel, seems to have served as inspiration for Mahashweta.

The author regularly uses a magical technique to draw attention to the sharp differences between modern love, which is more concerned with an illusory and transient exhibition of physical beauty than an emotional commitment and sacred tie, and traditional love, which sprouted out of inner beauty of the soul. The protagonist Anupama of the book "Mahasweta" says thus of her boyfriend Dr. Anand: "It is not recognized by him because I was diagnosed with leukoderma after marriage." This is Anupama, the open and sensitive protagonist of "Mahashweta," written by Sudha Murty. She plays Mahasweta in the drama based on Bana. "Bhatta wrote a Sanskrit book titled Kadambari.

Anupama's in-laws' family forbade her stepsister Nanda from getting married due to her leukoderma, believing it to be a hereditary disorder. Despite her situation, Sabakka couldn't bear to watch her sister cry, so she reprimanded Anupama. She began to doubt her identity when Anand remained silent. When Radhakka learned, she promptly sent her daughter-in-law away.

She is looking for Anand, a new bride (Murthy 74). Anupama talks about a speech she gave on stage, asking, "Why did God give man strong arms and the courage of a lion?" "To take care of the woman from her problem and give her inner strength to keep living" is probably a good response, but when it comes to Anand, he keeps failing to free his wife.

Anupama does everything in her power to obtain the rights, and when that fails, she sets out to pursue her own independent identity. "Give me the courage to live no matter what happens!" she begs the goddess, gathering her strength. Murthy, 79. She lashes out even more.

You ought to be embarrassed of yourself. You've referred to me as your sister; would you treat your sister the same way? I will inform Sumi about your

edifying qualities because I have always considered her my sister. Please move aside; I want to leave.

Even if the characters are minor in their society, their everyday struggles are enough to make the reader feel deeply sorry and concerned for the culture in which they live. She now has the conviction and strength to live independently in a new place. She battles societal conventions, and by the end of the narrative, she has turned everything around, ventured down forbidden roads, and developed into an entirely new person. With heart and determination, she clarified, "We have grown close friends. Let's keep it that way and avoid complicating our connection with a marriage (Murthy 150). She represents the postmodern woman torn between convention and liberation in this way. When As a strong-willed, mature woman, Vasanth proposes to her. She tells him she isn't interested in committing to another relationship. She seldom fails to maintain her ethnic customs here.

After discovering Anupama's righteousness and his sister's extramarital affair, Anand expresses regret. The defeated have affirmed who they are and fought for their freedoms, not submitting to the oppression imposed upon them. By rebuilding indigenous values, challenging the patriarchal and exclusive image of the past, and creating a revolutionary vision of the present that is devoid of any prejudices from the past, they have remade their future. After a great deal of humiliation and experience, Anupama showed her ability and managed her life more skillfully than she had previously, which is represented here as liberal feminism. In the last stage, she teaches Anand a lesson and exhibits her continuous interaction with modern culture while preserving her traditional identity. Women can also make bread.

Many people consider Mill to be the most well-known advocate of egalitarianism. This dissertation on women's enslavement and liberal feminism is unquestionably the most persuasive theory of liberal feminism. However, some of his points of view align with radical

feminist ideas expressed during the "second wave feminism," examining the premises and rationales behind which unbalanced interactions between men and women are maintained. Apart from societal norms and general mindset, Mill argues that it is in men's desires to keep women in their inferior status. The will of men has produced women's exclusion from public settings; this is done to "keep their subjugation in the home, as the male sex is still not universally accepted the concept of existence.

This is demonstrated by the family's unpleasant behavior when introducing the once-beautiful Anupama at social events. According to Mill, marriage—or, more specifically, his broad society marital law—is the primary factor that creates, maintains, and upholds the enslavement of women. According to him, women are stuck in a difficult situation because they cannot be freed from marriage, nor are they permitted to remain single. Their lack of access to education and employment opportunities in the public sector is the root of their loss of sovereignty about marriage. Because of this, there is intense social and economic pressure on women to marry. Laws and customs dictate that a woman's only employment means are as a wife and mother.

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In addition to being the only way to make a marriage compatible with justice for both parties and favorable to their happiness, the equality of married people before the law is also the only way to transform human existence into, in the highest sense, a school of moral development (Mill 294)

Although Mill concentrates mainly on legal situations and regulations, it is evident that he understands the intricate relationship between women's roles in marriage and society. He believes marriage partnerships based on equality and cooperation will transform both the home and the public realm. Anupama is happy to perform in plays and plan fundraising events in Mahashweta until Anand arrives. Anand is enamored with Anupama's attractiveness and wants to marry her. Anand's weakness has always been beauty. It motivated him to select the finest option (Murthy 114) consistently. Anupama is not keen to get married since she wants to make a name for herself and support a family. She has, in a way, started to encourage her.

The key to women's economic emancipation is education. It undoubtedly has a significant impact, but most women—particularly those living in rural areas—have long been denied this opportunity and subjected to incredibly degrading norms and expectations. Anupama broke the hegemonical bonds of womanhood with unquestioning subordination and servitude through knowledge. Education had at least made her liberation feasible. Girls who receive an education are more likely to succeed in their married lives, careers, and social environments. For women, going to school might entail taking courses, getting technical help and skill training, or getting mentorship in essential areas of women's economic empowerment. Having stated so, we can comprehend from Mahashweta's context that denying women and girls justice and equality damages both individuals and society.

Education is the key to the economic emancipation of women. It certainly has a significant influence, but most women have long been denied this chance and subjected to

highly demeaning norms and expectations, especially those who live in rural regions. With understanding, Anupama broke the hegemonical constraints of womanhood with blind subjugation and slavery. At least now, her emancipation was possible thanks to education. Education increases a girl's chances of success in marriage, the workplace, and social settings. Attending school can mean taking classes, receiving technical assistance and skill training, or receiving mentorship in critical areas of women's economic empowerment. We can see from Mahashweta's background that it is detrimental to society and individuals for women and girls to be denied justice and equality.

India currently has the world's highest rate of illiteracy. India's literacy rate increased significantly between 1951 and 2011, rising from 18.3% to 74.04%. The percentage of women enrolled in school increased by 7% to 65.46 percent. Within the framework of a democratic democracy, our laws, development strategies, plans, and programs have all made an effort to advance women in various fields. From the fifth five-year plan (1974–78), the focus on women's concerns has switched from welfare to development. Women's empowerment has recently been recognized as essential to determining women's position. In 1990, an Act of Parliament established the National Commission on Women to defend women's legal rights and privileges. The Indian Constitution's 73rd and 74th Amendments.

Education and female emancipation are inextricably linked. Another important consideration is that, in these cultures, issues related to female empowerment have been severely hindered by several wicked beliefs and practices, including female feticides, child slavery, underage marriage, ignorance, parental bias, and lack of education. In such circumstances, women's empowerment is crucial. To improve female equality, an environment that enables women to participate in educational programs and benefit from them must be established. Implementing educational programs and other women's empowerment initiatives is essential to motivate women everywhere.

Mill's criticism of women's social subjugation demonstrates his affiliation with the English liberal tradition and his practical point of view. Not only does the condition of one-half of humanity, which he depicts as enslavement, servitude, and subjugation, go counter to the ideas of equality and personal liberty. The subordination of women "dries up... the principal fountain of human happiness, and leaves the species less rich, to an inappreciable degree, in all that makes life valuable to the human being" (Mill 340), which makes it a substantial hindrance to both individual growth and society as well as riches and pleasure.

Mahashweta is a powerful story of courage and resiliency in a world full of lies and betrayals. The victims of the prejudices that still permeate modern society find solace and hope in this touching tale. Anupamas, the main character, cancels her fantasy marriage to Anand after she discovers she has leukoderma and discovers a white patch on her foot. She is forced to return to her father's home in the village after her callous husband and heartless in-laws abandon her. A few contributing causes are the social stigma associated with a married woman living with her parents, her stepmother's persistent criticism, and the loneliness she feels.

Education gives a lady strength and authority. It enlightens her soul to recognize her purpose and helps her make a clear decision in life. For her to harmoniously reintegrate, she is not mentally ready to be with the man again. "Thinking that a burned seed will develop into a tree is absurd. My spouse, my kids, my affection, my love—all these things no longer matter to me. (148)

Man cannot end poverty, unemployment, or inequality on his own. Equal and active participation from women is necessary. Women who lack education will not be able to understand the meaning of their rights or its implications. Higher levels of literacy and education, improved public services for women and their children, equitable ownership of production factors, increased participation in the trade and economic sectors, awareness of

their rights, an improved standard of living, and a sense of self-reliance, self-confidence, and self-respect among women are all goals of women's empowerment.

The nation recently unveiled the Beti Bachao, Beti Padhao project, which aims to increase awareness and improve the effectiveness of welfare services for women while empowering girls to become financially and socially independent. Such programs must be implemented nationally to produce the desired outcomes. Men and women alike must take the initiative to engage in lifelong learning, and this is something that should always be noticed. That's just being oneself. The time has come to change the emphasis from "women for development" to "women in development," with the involvement and direction of groups by males. That will result in a "qualitative" shift in favor of equality. Despite our attraction to modernity and globalization, we must have the strength to refuse marginalization.

Women's empowerment should, therefore, eradicate male supremacy and the patriarchal mindset within the family in our Indian society. In no way does the emancipation of women imply the denigration of males. "There is no chance for the welfare of the world unless the condition of women is improved," asserts Swami Vivekananda. A bird cannot sustain flight on just one wing. Education is essential for women to prevail as the ultimate person in this universe and to strengthen their souls.

Looking into the mirror, Anupama shuddered with surprise. Her arm now had a little area of white."Anupama's happily ever after marriage to Anand ends when she discovers she has leukoderma after finding a white patch on her foot. She is forced to return to her father's rural home after being abandoned by her cold-hearted in-laws and uncaring spouse. The continual taunts from her stepmother, the stigma of a married woman living with her parents, and the social marginalization that comes with having a skin condition drive her to ponder suicide. Determined to rebuild her life despite all the setbacks, Anupama sets off for Bombay, where she finds success, respect, and the potential for a friendship that might last a lifetime.

In the nineteenth century, nationalist ideologies sparked a rapid advancement of women's emancipation in India. Sudha Murthy is a well-known name in Indian English writing. The empowering of women and the teaching of their rights are the central themes of her whole body of work. Her creations demonstrate women's psychic understanding of their social position has evolved. *Mahashweta* is the best way to go into the concept of a new, empowered woman with more power than any male. The paper's primary goal is to showcase a woman as an inspiration to the female community.

The book emphasizes that women no longer have to be subservient to males as they formerly were and may think for themselves. The main problem with women is that, although their husbands abuse and neglect their wives, they are more preoccupied with their husbands. At this point, women forget who they are and reject their husbands. The novel *Mahashweta* contains the most important critique of patriarchal civilization. Anupama divorces her husband and accepts her new, independent life in the book.

"*Mahashweta*" by Sudha Murthy is the best example of refuting stereotypes about women and highlighting their significance to society. In the suffocating patriarchal system, the protagonist longs for identity and makes a fresh start toward empowerment. To some degree, this path results in empowerment.

In Sudha Murthy's work, *Mahashweta* tells the story of Anupama, a new generation of women. She is a beautiful young woman from a modest family. Her charm and acting prowess captivate Anand, who hails from a wealthy family. Ultimately, Anand's mother, Radhika, approves the marriage despite her family's resistance. Throughout, the author emphasizes Anupama's tenacity and resolve. After being married, Anand leaves to pursue his master's degree abroad. After gradually discovering that the small white spots on her legs took away from her beauty, she was diagnosed with albinism. She was ultimately instructed not to clean the house.

Mahashweta appears to have taken inspiration from the heroine of Sudha Murty's "*Mahashweta*" novel, Bana Bhatt's Sanskrit novel "Kadambari," which is also her novel. The author frequently employs a magical technique to highlight the stark contrasts between traditional love, which grew out of the inner beauty of the soul, and modern love, which is more concerned with an illusory and fleeting exhibition of physical beauty than an emotional commitment and sacred tie. In the novel "*Mahashweta*," the main character, Anupama, states this of her partner, Dr. Anand: "I was diagnosed with leukoderma after marriage, so he does not recognize it." The main character of Sudha Murty's "*Mahashweta*," Anupama, is genuine and emotional here.

It's hard to see how one white spot might wind up wrecking a marriage. The main character of *Mahashweta*, Anupama, undoubtedly encounters such a thing. The book is published. *Mahashweta* is among the best examples of a strong woman struggling to forge her identity. *Mahashweta* disproves the socially accepted notion that men can influence women convincingly. The main character subverts the psychology of civilization while losing track of who she is and where she belongs in the world. As Roshni Duhan points out, literature serves as a corrective mirror for society's members, enabling them to look inward and determine where positive adjustments are needed. This is a wise statement.

Sudha Murty's book *Mahashweta* tells the story of Anupama, a new generation of women. She is a beautiful young woman from a low-income family. Coming from a wealthy family, Anand is captivated by her charm and acting skills. Her family objects, but Anand's mother Radhakka eventually gives sanction for marriage. Through the author emphasizes Anupama's tenacity and her determination. After getting married, Anand leaves to pursue his master's degree abroad. Over time, she realized that her attractiveness was undermined by small white spots on her legs and was diagnosed with albinism. Ultimately she was forbidden to do housework and was humiliated by Radhakka for hiding her skin condition

before marriage. Anupama had no white spots on herself before marriage. However, Radhakka refused to admit this. Anupama is not grateful of marrying into a wealthy family. Because wealth only makes her life worse and reduces her status in her home to that of a helper. Additionally, her mother-in-law shunned her and sent her to her father's house for misleading her Anand and his family. Even Anand cannot understand her suffering. Unlike other traditional Indian women, Anupama does not submit to family status. She is freed from the traditional shackles of daughter-in-law, and unlike other traditional Indian women, she does not sacrifice her self-respect and honor for the prejudice of her in-laws. The first sign of a New Age women is seen when her father stopped begging her mother in law and left home without looking back. Anupama does not hide her pride in the scene. Rather she seeks to free herself from the control imposed by her social stigma and her prejudices. For Anupama, her dignity was important that maintaining her marriage. Anupama is repeatedly criticized in her father's house by her stepmother Sabakka for her sister-in-law's marriage proposal being rejected due to the skin disease albinism. Anupama is powerless to deal with such hateful comments. Anand does not reply to her message even though she is aware of her situation with Anupama. She found lack of support from both her parental side and Anand. Her stepmother's constant accusations, combined with her skin condition, make her contemplate suicide. Anupama comes to his senses and returns home to look for work in Bombay. Anupama wonders why if her sister-in-law Giryia was able to marry into a respected and wealthy family despite her premarital affair. A New Age woman, Anupama rejects insults and abuse from her family and society and moves forward with confidence in herself. Her Anupama willingly accepts her skin condition and does her best to start a new chapter in her life. She rejects all the insults directed at her and travels to Bombay in search of her new job and new way of life. Anupama lives in Bombay with her college friend Sumitra and her husband Hari Prasad. Anupama gets a position as her clerk with the help of

her husband and wife. She achieves her financial independence and sends money to her rural impoverished father. With her financial freedom, her confidence begins to grow. Against all odds, Anupama did not become a conventional housewife or her daughter-in-law who embraced patriarchy. Instead, she shows her strength by overcoming the stigma and prejudice that shattered her existence. She later moves into Dolly's house and, at her suggestion, accepts a position as a college lecturer. Here she is not caught under Hari. Her training gave her strength to overcome the abuse her Hari directed at her. She is even responsible for looking after Dolly's house. Anupama turned out to be a woman of immense potential. Sabakka may have abused Anupama, but she holds no personal grievances. After Shyamana's death, Anupama continues to support her stepmother financially and arrange her stepsisters' marriages. Meanwhile, Anand has made tireless searches and attempts to return Anupama to her family to no avail. She clearly chooses not to have a relationship with him. She also refuses to be held hostage in the name of her marriage and social status. Vasant is destroyed. She rejects her proposal, stating that she does not want to get involved in her family circle or bigotry. By escaping the institution of marriage, Anupama marks the maturity of the new woman within her. She makes it clear to the reader that women do not need the support of men to live their existence. It shows how to live a happy life. By her courage and perseverance, Anupama turned out to be a brave New Age woman. Sudha Murthy's female protagonist, Anupama, embodies the image of the modern woman. In addition to being a professor and scholar of 12 Sanskrit and theater, her true resilience and willpower in the face of her betrayal and failure give her her identity. Her quest for self-discovery shaped her into a new age woman, both emotionally and professionally. Sudha Murthy's movement to create a modern ideal society where women can feel secure about themselves as social beings. Sudha Murthy depicts the world of an unhappy and contented woman named her Anupama, the lonely protagonist of Mahashuta. Anupama has a gentle,

creative, passionate and sensual personality. Trying to find a compromise between the demands of her marriage institution and her intellectual aspirations, she is deeply bewildered as she witnesses the absurd existence of her life. Dr. Anand is her lucky wedding name. Dr. Anand encounters loneliness and communication problems while studying in England. She suffers from mental anguish. Now she is looking for fulfillment in herself and the emptiness she feels in her connections with her parents, siblings and acquaintances. Her sister-in-law, Giriya, has been seen with her on her mission, she has her own values, marries into a wealthy family and becomes "respectable". Anupama is initially very happy and content, but an 'unfortunate' white spot completely changes her existence. The title explains the plot and refers to society's mentality. People around her, like her mother-in-law and stepmother, change their attitudes towards her, but this brings about positive and productive changes in Anupama's life and challenges dominant versions of stereotypes of Indian female identity. She leaves only to return to her home and travels to Bombay where her existence changes. The entire book deals with two different attitudes of women in one group Anupama, Dolly and Sumitra are rational, caring, soft-hearted and understanding, and Anupama's stepmother and mother-in-law Giriya are egocentric. She lives with her classmate Sumitra. Despite her white spots, she greets them. This is the first eye-opening incident in the book for readers, as her roommate, Sudha Murthy, marks a change in society's thinking. Anupama initially takes a job as a secretary, although she is not qualified for the job, which boosts her confidence. This incident serves as her second wake-up call to the user. Dr. Vasant takes care of Anupama who is involved in an accident. Meanwhile, Anand finds himself obsessed with beauty and ready to leave her wife. This change is the result of an incident in which he was overcome with regret when one day in England he met a husband who was caring for his disabled wife, finds out that her mother knew about her sister Giriya's affair but swept it under the rug. While society rejects Anupama for patching, Giriya is worshiped.

This incident gave him a deep shock. Anupama appears as a changed woman with a strong mind on her shoulders. She is no longer fearful and helpless as she once was. She's rather she, she's completely self-sufficient financially. Other aspects of Anupama's personality go beyond the notion of feminism. She seeks a fresh perspective on the world of women. She is sensual and mature for this physical universe. Making such risky decisions ultimately shows defiance of the patriarchal society. Jane Eyre seeks honor and respect, and readers follow her protagonist's development throughout her novel. The book was very important at the time of its publication and also reflected a contemporary perspective on the role of women in society. Sudha Marty addressed numerous social issues, including middle-class family hardships, stepmother barbs, stepmother indifference, insensitive husband pain, and the social stigma and marginalization of married women. Anupama's determination to rebuild her life in the face of such crimes and the pain she endures along the path of her married life captures the hearts of readers around the world. Faced with tragedy shortly after her marriage, Anupama begins to process her thoughts, stock up, pull the strings, and accomplish what she can to satisfy herself. She develops an even and balanced character in her disposition, to the point that when she speaks with her husband and he approaches her and proposes her reconciliation, she identifies his faults with great calmness. Mahasweta is a book that exposes many of our false beliefs and myths. These beliefs prevent us from living a meaningful life. The story is about how a beautiful girl named Anupama falls ill after her marriage and the hellish torments she endures for those around her and for her illness itself. Your spouse is a doctor who understands that albinism is a harmless 14 disease that suffers from a lack of pigmentation in the skin. At some point, she contemplates suicide, but realizes that she shouldn't die for callous and unworthy people, and resolves to face life with more confidence, faith and kindness. The author brilliantly depicts her transformation, and she returns to the world of theater. People adore, admire and respect her qualities. At this point,

she realized that her inner beauty was more important than her outer beauty. Her husband, who originally abandoned her, ends up coming back to her, only to be rejected. The author described various aspects of Indian society, including arranged marriages, domineering mother-in-law, kind acquaintances, hypocritical relationships, cursing stepmothers, and worried parents of a young Indian girl. She chooses to reject the willful power of humans over her. She chooses to have authority over her own life and body, including the freedom to have an abortion if she so desires. At the same time, she sought grace and delicacy equated with femininity. His book deals with the shame associated with albinism, a skin disorder that causes patients' skin to turn pale and discolored. The book is inspired by his Mahashweta character in Banabhatta's classic work *Kadambari*. Although she comes from a low-income family, she arranges performances to raise money for charity. Dr. Anand, an attractive man, is captivated by her beauty. Anand is a wealthy man and his surviving mother Radhaka is smart. Giriya is her sister's name. Meanwhile, Anupama has a bad teacher father, a cruel stepmother, and two stepsisters. Anand's proposal comes up even when Anupama's stepmother, Sabakka, wants her rather than her own daughter to marry her brother. Radhakka agrees to this "sub-status" scheme. Because she would rather have a daughter-in-law from the same community than have her likes and dislikes impose her daughter-in-law from another community on her own daughter, her groom's mother. Shamanna and Radhaka, the girl's father, realize his financial constraints and Giriya believes that Anand has a rival in his feelings. The elaborate ritual pleases Shamanna and Anupama, but frustrates Sabakka and her children. But like the women in Sudha Marty's books, she considers her spouse her most precious jewel. Anand decided to continue her education in England. Ladakka wants her daughter-in-law to complete worship to the Goddess of Wealth for 15 Deepavali, just two months after her. Her parents-in-law to make her friends with her. Her attempt to advise her sister-in-law is reprimanded by her mother-in-law when she accidentally discovers Giriya's

nature of love. During Deepavali, chunks of hot coal land on Anupama's feet, leaving white spots that do not heal. Instead, visit a dermatologist in person. He confirmed vitiligo or vitiligo and informed her that the skin burn was an accident and that the idea that it was genetic has not yet been medically proven. Said it was for his best and that neither the guarantee of recovery nor the time it takes to heal is in anyone's control. She is hesitant to tell Anand about it. Unfortunately, the disease was not cured and on her next visit to the dermatologist she was seen in Radhakka. Radhakka naively believes that anyone who goes to a skin specialist is seeking treatment for an STD or STDs. The privacy of Anupama's visit almost confirms Radhakka's suspicions, but Anupama rolls down the stairs, baring her "unfortunate" white spot. Anupama is now ridiculed and insulted in many ways, unspoken and incapable of attack. Ladakka forces her to return to her parents' home before joining her Anand. Apparently there is no one to comfort her. Furthermore, Sabakka feared that Anupama's stay at her house after her wedding would discourage her daughters from potential grooms. Ignorant people spread false stories about them. Anand never replies to her messages. Sabakka's affection is shown in her arrangement of her sister-in-law Nanda's bridal, but her refusal causes Anupama's grief. Anupama is overcome with grief to discover that Anand has chosen not to reply to her messages. Due to Shamanna's move, they moved to a new city. Anupama goes to the village goddess shrine at Shraya's suggestion, only to hear about the metaphorical 'Last Straw' - an argument that Ladakka is looking for a girl from her 'own group', and she "Don't be fooled". Like last time. A young lady who played a play with only a happy ending encounters an unexpected tragedy. A further argument that Anand is in India for his sister's wedding to a wealthy man and not looking for her causes her world to collapse, contemplating suicide from a hilltop ledge in the Goddess Sanctuary. But good judgment wins - if Giriya, with her own "morals", can marry into a wealthy 16 family and become "respectable", Regretting her hasty decision, Anupama returns home and

leaves and travels to Bombay, where her college roommate Sumitra lives with her spouse Hari Prasad. Couples greet her despite her white spots. Despite his "adorable" first impression, Hari considers her his sister and is looking for a job for her Anupama. Anupama recalls wearing makeup for the first time during an interview after watching her secretary, Dolly, fix her lipstick. I have made friends with women who don't, and I am living a happy and confident life. Dolly's misfortune and Anupama's blood donation show that albinism is no obstacle to donating blood. In fact, blood is collected from blood centers after "cross-matching" by giving blood substitutes. One day, Anupama discovers that Hari has ill intentions towards her and has to leave Sumi's house without telling anyone. Anupama is a strict vegetarian, so there is a warning that you must prepare your own food. On Dolly's recommendation, Anupama accepts a position as a Sanskrit lecturer at a nearby college. She also strives to encourage theatricality in her students. Dolly gets married and moves to Australia and she leaves Anupama to take care of her house and does not have to pay her rent. Anupama got into an accident one day and was taken to the hospital where she was treated by Dr. Vasant, a graduate doctor in Kannadiga. Asheistheson of a Sanskrit teacher, he develops an understanding of Anupama through his affinity for Sanskrit. Dr. Sathya, whis colleague and roommate, is another employee. The reader is exposed to Vasant's seriousness in contrast to Sathya's bright personality. The latter's optimistic behavior is shortlived as Vidya leaves him to marry a "more suitable" man. His grief is exacerbated by jaundice caused by eating undercooked food. Anupama volunteers to prepare and care for him until he recovers. During her stay, Sathya's view of her changes from that of an unhappy woman to that of someone who sees beyond her own faults. After he recovers, he thanks her for helping him like a "sister" -and she protests vehemently for obvious reasons. When Sathya says he will not marry the person he loves on the last day of his stay, Anupama tells him her story and that failure makes a person mature. She compares herself to her barren tree and

finds her satisfaction in this act of generosity. He is so obsessed with attraction that he wants to divorce his wife. One day in England, he meets his spouse who is taking care of his disabled wife, and is overcome with regret. He returns to India and starts practicing in his huge house. He switches to Girija's room because his room is not comfortable for him. There he discovers a love letter from her partner and realizes his mistake. He was shocked to discover that his mother had been aware of the romance all along, but had swept it under her rug. While Anupama was banished from society for wearing the patch, Girija is respected. He goes looking for Anupama. Meanwhile, Shamanna passes away and Anupama provides money for the funeral. Her same stepmother, who saw her as a terrible omen for her, writes to her with her affection only because she needs her Anupama's financial support. Vasant's parents have passed away, but he wants to practice in his community to fight the disease. He has a sophisticated sense of beauty that combines the stability of natural beauty with the beauty of a decent human being. He is fascinated by Anupama and asks her to help him achieve his ambitions. Anand moves from village to village in search of Anupama, but remains standing. It would be a dead end for him, but not yet. Anupama, with Vasant's help, convinces her theater troupe to perform Swapna her Vasavadatta at an international medical conference with English commentary. Anand attends a performance on the recommendation of her associates, where she sees Anupama directing a play. He eventually gets her contact information and meets her. She explicitly states that their partnership is over. With only five pages left of the novel, the reader hopes that she will embrace Vasant's genuine affection, but in vain. She doesn't want to go back to the settlement and deal with her prejudices, nor does she want to be part of her family group.

Mahashweta appears to have been inspired by the heroine of Bana Bhatt's Sanskrit novel "Kadambari," which appears in Sudha Murti's "Mahashweta" novel. In the following phrase, the main character Anupama of the book "Mahashweta" expresses her

ardent and unwavering love for her partner Dr. Anand, who does not recognise it merely because she was diagnosed with the incurable disease leukoderma after marriage. This is Anupama, the protagonist of Sudha Murty's book "Mahashweta," being honest and emotional. In the drama based on Bana, she is portraying Mahasweta. "Kadambari, a Sanskrit book by Bhatta. The romance between the protagonist Pundurika and the heroine Mahashweta is the heart of the story. When Mahashweta's beloved dies suddenly, the prince, who is dressed in a white sari and a garland, must perform a painful penance in the forest.. Pundarika is finally brought back to life by Mahashweta's heart-wrenching love for him, and the couple is reunited. Mahashweta is a moving account of bravery and fortitude in a world tainted by deceptions and betrayals. This moving story provides comfort and hope to the victims of the prejudices that continue to rule society today. When the main character societal shame of a married woman living with her parents, her stepmother's constant jabs, and the isolation she experiences are all factors. She is forced to 19 consider suicide due to a skin issue. Anupama travels to Bombay, where she finds success, respect, and the possibility of a lasting friendship, determined despite all odds to reconstruct her life. In Mahasweta the protagonist Anupama inspires the readers to develop virtues of humility, sincerity and resilience Mahasweta is a great novel it highlights false values and superstitions many of us have. These values prevent us from living fulfilling lives. The story is about a beautiful girl Anupama and how she gets the disease after her marriage and what hellish torture she undergoes because of the people around her the disease itself. Readers are encouraged to cultivate the values of humility, truthfulness, and fortitude by the main character Anupama in Mahasweta. The excellent work Mahasweta exposes the erroneous beliefs and superstitions that many of us hold. These beliefs stop us from from leading contented lives. Anupama, a stunning young woman, is the subject of the tale, which details how she contracted the illness after getting married and the horrible agony she underwent as

a result of the infected individuals in her life. Her husband is a doctor who is aware of the distinction between outward beauty, which is frequently observed, and within beauty, which is generally neglected. I am quite aware that leukoderma is a disease-free condition in which a person has a lack in skin pigmentation. She eventually makes the decision to end her life, but only after she determines she shouldn't die for ungrateful and heartless people and will live life with more assurance, faith, and compassion. Her transformation is depicted by the writer beautifully and she goes back into her world of stage plays. People love her, admire her and respect her for her qualities and it is when she realizes that inner beauty is more important than anytime else. Her husband who initially deserts her comes back to her at the end only to get a refusal. The writer has portrayed various aspects of Indian society – arranged marriages, dominating mother-in-law, helpful friends, hypocrite relatives, a cursing stepmother and worried parents of a young Indian girl. Compared to inward beauty, 20 external beauty has a distinct place in society. This fantastic tale does a fantastic job of highlighting this amazing reality. The format of the book Mahashweta is extremely straightforward, yet the message that has been elevated is significant. The book describes how women can succeed and lead decent lives even when the odds are stacked against them. Women are marginalised by society when their outward attractiveness is occasionally tarnished. Anupama, the protagonist of this story, is a talented and attractive young woman who develops leukoderma, turning her beauty into a burden. Despite being a cosmetic condition, leukoderma has affected many people's lives and damaged their minds, as well as causing great misery for those who have it. The firm posture adopted by Anupama, who triumphs over all obstacles and finds peace. she has always taken great pleasure in her work. A related work of art that was portrayed in a very straightforward but highly effective way was the novel Mahasweta. A light read that really affected our conscience without becoming preachy. The book was thoughtprovoking and current. In her memoir, Sudha Murty shares

a true story about how her book drastically altered the course of a couple's life better. That may be the best aspect of being a writer. The author never knows, yet their words might encourage a spirit to come back to life or cheer up a gloomy heart. The novel's portrayal of relationships deserves special praise the partnership between a wife and a husband. Relationship between two pals. Connection between a sister and a so-called brother. A patient and a doctor's relationship. The interactions between the male and female characters in a relationship were flawless. It thus gave off the impression of being an excellent book and helped the reader have a better understanding of many concepts. Since it marred a person's external beauty and was mistaken for leprosy, leukoderma was a greatly feared illness in our culture, not because it was incurable or contagious. To support herself morally or financially so she can lead the magnificent life she chooses. Yet, when her husband finally realises his error and wants her back in his life, she refuses to move home with him. The myth that leukoderma is hereditary, or infectious disease. When we take marriage rows – we should take them seriously. In our life we should never take our near and dear ones for granted. Anupama's victory over convention, marital vows, social norms, and even illness is the subject of the novel Mahashweta. Being married is a pledge for better or worse, until death do us apart. The most common theory regarding the origin of broken marriage vows was that they were brought about by serious, unresolvable disputes. The pair splits up despite their lifelong bond. But it's hard to imagine how a tiny white spot might cause a marriage to fail. The main character in the book Mahashweta, Anupama, undoubtedly encounters such. The book turns out to be very engaging due to its focus on women. Indian women work to achieve their own goals, they reject the need to be defined or distinguished in relation to men, they band together to dispel the stereotypes around femininity, motherhood, and marriage, and they provide as an example of how emancipation was a gradual process. Reevaluating what the Indian woman actually wants was necessary at the moment. She

decides against subjecting herself to man's deliberate control. She chooses to take charge of her own life, her own body, and the freedom, for instance, to have an abortion if she so chooses. She yearned for both the grace and the sensitivity that are typically associated with femininity. See liberty as a process of development that is understood as an integral, cultural process, the development of everyman and woman, the development of man and woman as a whole, a same thodtore concile these seemingly conflicting ideals. Women have only partially and inconsistently been liberated, even in the west. Not only were there limitations on resources, human absorption capacity, inequity, and exploitation, but people were also actively pushed to expand their understanding of love, joy, and sympathy for other people andto 22 move beyond the bureaucratic society of planned consumption. The genuine impact of studies on women will be judged in years to come by the realisation they offer to women that they don't need to compete with anybody and can just march alongside men as equal partners, sharing experiences and goals. social forces would need to be gradually restructured and organised, and political will would need to be mobilised for the common good. The ultimate goal was to establish a new global environment, one that was also economic, political, and cultural, that would ensure that every human being could grow into an independent individual.

CHAPTER III

CONCLUSION

From a liberal feminist perspective, one of the greatest achievements of Women's education has been the fusion of equality and difference—the two core tenets of twentieth-century feminism—as illustrated in Sudha Murthy's writings. The essential framework of progressive liberal feminism in the Indian setting is reflected in the writings of feminist authors such as John Stuart Mill, who advocate for women's equality and their equal involvement in social and cultural spheres. It would be more accurate to conclude that progressive liberals of the nineteenth century saw no contradiction in the idea that women are equal and unique.

The study's conclusions highlight the abuse, denigration, and oppression that female characters in the novels—like Anupama and Shrimati—face. The core of *Gently Falls*, *Bakula*, and *Mahaswetha*, has also been seen to reflect Man-Woman communication, societal acceptance, and estrangement in modern life. It's implied that the female lead characters in the books gain their freedom in various ways. Significant shifts in the current status quo, like the rise of conservatism, pose a threat to personal autonomy and the security of interpersonal relationships in several ways.

Maintaining a state of global economic affairs that encourages women's intellectual, cultural, and economic empowerment might help pave the way for independence. Thus, all humanity would be guaranteed to continue growing on its own. The different situations show that although the Indian woman has come a long way, she still has a long way to go.

The finale of *Gently Falls the Bakula*, which shows how women accept their ignorance as the norm and become victims of it, is its best part. In the narrative, Shrimati and Shrikant came from a typical family; it was Shrikant who had to go through his mother's

struggles to provide him with the necessities of life as well as an education. He was naturally anxious to dig himself out of the family's financial hole.

His unquenchable thirst for professional success was the source of his anxiety. He was, of course, determined to work his way out of the family's financial situation. His unbridled ambition for commercial success was the cause of his troubles. With time, Shrikant lost interest in life's more sublime elements and just paid attention to his work. As the embodiment of the perfect Bhamati, Shrimati was incredibly submissive, devoted, and endearing. She ultimately had to decide to leave Shrikant due to the walls of liberty closing in on her; ultimately.

The Bakula's Gently Falls depicts the difficult circumstances and disappointments faced by women with such partners. In the patriarchal ethos of the country, an Indian girl's exclusive area of intervention has historically been the household. It is expected of her to pursue happiness there in her various capacities as a mother, daughter-in-law, sister, and daughter. The age-old belief that a woman's fate revolves around her home is still used to nurture female children today. Despite parents' encouragement of their daughters' education, There is a widespread belief that a daughter's role in life is to marry and start a family.

In Indian households, there is a customary division of labor wherein a man provides financial assistance while a woman attends to family and community responsibilities.

To successfully balance work and family life, employers, educational institutions, professional associations, the government, and communities must all work together. However, none of these parties can resolve the problems on their own. Every person needs to understand that the ideal employee is someone who can dedicate every other element of their life to the demands of the job. Employers by themselves are unable to significantly alter this situation by enforcing more formal family-friendly laws. This suggests that the stratification that was initially discussed is unsound and oppressive. The approach gives a

gender greater weight, making it become the environment that fosters gender inequity. Reversing the roles might not be the answer; rather, the roles should be distributed differently; some responsibilities shouldn't be assigned to different genders.

To ensure that each party's efforts complement and enhance the initiatives of the others, businesses must work with the other pertinent parties and involve employees in the process of designing and implementing flexible schedules and routines. By doing this, the contributors may manage the twin objective of rearranging careers and work to meet the demands of the company as well as the requirements and commitments of the workers' personal and family lives. The onus of managing work and family problems has fallen on individuals and families due to a reluctance to accept that these problems are socially independent. Men are gradually becoming more involved in childcare and cleaning, whereas women are already actively employed.

The only way to successfully integrate work and family is to change the norms of every single set of standards that affect these relationships. It's time to change things. Both men and women have to adapt to new situations, thus systemic improvements must be made on purpose. Family and work have always been closely intertwined. This relationship has been highlighted and made worse by the service-intensive, globalizing economy, as well as the propensity for some people to work longer hours and for others to earn insufficient money for their families. The increasing amount of work hours put a strain on employees' personal lives that is different from the norms, regulations, and establishments that have traditionally shaped experiences in both work and family life were not what one expected. Families at all economic levels and stages of life are affected by the conflicts brought on by these realities. Workers find it difficult to articulate the need for the consistent daily care needed for their own and their families' well-being. Finding the time to look after young children and aging relatives is becoming a big problem. Moreover, dealing with family

emergencies or times of great need, such as childbirth or childcare, is made more difficult by this time of anxiety. It's only a matter of time until Shrimatis are denied compassion and authority and more Shrikants emerge in today's urban landscape.

Analyzing the book and appreciating every instance in which the protagonist pushes the envelope inspires so much motivation that, eventually, one finds oneself applying it to oneself. However, Sudha Murthy's narration of the incident is poignant and affecting. The book investigates the crucial topic of relationships, with self-interest, power, and ambition taking center stage.

It centers on how people allow their marriages to fail and to rise to the top when nothing else—not even their own families—matters. Even though Sudha Murthy uses few words in her novels, they all tackle other socially relevant issues, and this book doesn't contain a single misplaced word. She always focuses on women and has a plain yet powerful storytelling voice.

Gender inequality in India starts at birth or even earlier. Furthermore, the antagonism between the sexes is driven much further by societal preoccupations, seeping into all facets of life. There has been gender inequality in various forms since the dawn of civilization. It was forbidden for girls to read the Bible or obtain an education. There is nothing more ridiculous. It is not unexpected that boys are more inclined than girls in India to pursue careers in academics. Still, there is a degree to which this distinction is emphasized as historically and customarily required and so unquestionable. Generally speaking, these limitations serve to perpetuate preexisting preconceptions and reduce the amount of choice available to girls.

Education paves the way for personal emancipation. In her book *Graduation*, Maya Angelou emphasizes how education may help people transcend their identities and realize their goals. Paulo Freire makes the same point. He feels that freeing oneself and one's captors

is the greatest humanitarian and historical mission of the voiceless. The only force strong enough to free both will come from the agony of the oppressed. A powerful woman is independent both emotionally and financially. A woman's inner strength will come from self-realization, which will enable her to escape the confines of her family.

The woman question was a hot topic in reformist debates in India during the nineteenth century, which is one of the main reasons for India's resistance to feminism today. Prominent British scholars like James Mill, enthralled with their "civilizing mission," disparaged Indian religions, cultures, and governments for their limitations and customs toward women. Moreover, women's participation was a key tool used by the colonial legacy to "prove" how inadequate the subject population was, as Christian missionaries related, claiming that the brutal treatment of women by Indians demonstrated their moral depravity. Consequently, one of the main defenses of the British. The claim that Indian women needed the oversight and intervention of the colonial authority was the basis for rule in India. There was no concerted attempt to change gender norms; instead, several initiatives targeting personal interests were started at various points in India's history. The primary concerns were bans on women attending school, female infanticide, underage marriage, purdah (female seclusion), and sati (widow burning). Despite being outlawed in 1829, sati has never truly vanished, as Nayantara Sahgal's *Rich Like Us* (1985) implies. Sahgal also presents fictitious tales of female infanticide, child marriage, and purdah in *Mistaken Identity* (1988).

Authors such as Shashi Deshpande have employed lower-class women as supporting characters, akin to Sudha Murthy's writings. Their struggle for identity and survival highlights how a lack of opportunities in terms of employment and education, especially for the working class's patriarchy has been strengthened by women. Indian novels typically feature impoverished and illiterate women as domestic helpers, providing support to their

frequently impoverished and drunken husbands. Despite poverty, women are blamed for the calamity of childlessness, or even the inability to have a male child. Whether childless or the only provider in the home, working-class women frequently experience abuse or desertion from their husbands.

While some feminists turned their attention to the issues facing married, white, middle-class, heterosexual women in the late 20th century, liberal feminists' conceptual and practical focus switched from equality to inclusion. Feminists questioned the validity of a Western male figure of life experience in which professional and public activities were regarded as more significant and satisfying than social and familial interactions, all the same, asking that women be given the same opportunities as wealthy men. Thus, these feminists sought to change the ways that men and women engaged in diverse activities at home and in the community so that domestic morality would be recognized in a way that was commensurate with its value in society and culture on a social, legal, and financial level.

Furthermore, Western feminists were encouraged to go beyond the boundaries of the white, middle-class, Western experience by lesbians, women of color, and women from all over the world. Because of this, liberal feminism's political position expanded over the 20th century to encompass labor in addition to an emphasis on married women's asset rights, divorce legislation, and enfranchisement. laws, societal concerns about healthcare, education, public assistance, child care, and access to safe, legal abortions, globalization, conventional economic distribution, and human rights.

Theorists and activists questioned whether liberal feminism was theoretically capable of challenging colonialism, global inequality, racism, patronage politics, and other forms of hierarchy that pose challenges to the study of gender inequality, even as the liberal feminist platform grew. For instance, at the turn of the twenty-first century, transnational feminists working in locally specific methods and sharing their stories globally are working

to promote women's human rights. It appears that this philosophy is in favor of liberal concepts of freedom and equality, but these concepts go well beyond conventional liberal bounds to cover access to development resources, education, healthcare, and the provision of necessities on a global scale. As a result, compared to early liberal feminists, modern liberal feminists have many more social goals.

The majority of liberal feminists from the early 20th century seek to subvert accepted ideas, customs, and behaviors both within and between communities. Here, egalitarian liberal feminism enters the picture and excels in the Indian setting, where women's empowerment should pursue education as a means of resolving any issues impeding their liberation. But for the educational system to be liberal and support equality, all patriarchal values must be eliminated.

One of the best books about women's empowerment and education is *Mahashweta*. Anupama, the female lead, previously appeared in the play. She met Anand while playing the heroine Mahashweta in the play "Mahashweta." Anand, an affluent physician, informs his sister and mother that Anupama is, in fact, the woman of his dreams and the person he hopes to have a family with. His mother agrees to the alliance for her son's benefit, even if she is not happy about it. There is a lavish wedding, which is paid for by the groom's family. Anupama's life was irrevocably altered, for better or worse, when she found a white spot on her foot that the doctor eventually diagnosed as leukoderma. She transforms into "Mahashweta" in the purest sense—"the white one." Anupama was clear about what she ultimately desired.

Her feminism was unblemished by conceit or a lack of appreciation for her abilities. It was what she had learned from life. She hesitated to marry Anand because she had a more stable and realistic option in Dr. Vasant, so she didn't reject him. She gently declined, advising him to wed someone who could support him in his goal of providing healthcare to

the impoverished families in the countryside. She reassured him that she would always be a partner. She knew that this would be another test of her acceptance in a house like Vasant's. She was certain of Vasant's love and dedication to her, but she had seen too much of the ugly side of life.

Mahashweta, protagonist that challenges the notion of human domination in society and forges her own identity, represents the idea of the new woman. The majority of the novel Mahashweta's attention is given to the plight of women with skin conditions that cause colour changes in their skin. The shift in her skin's colour caused her to consult a dermatologist, which altered her life, caused her happiness to crumble, and left her all alone in the world. Even her spouse, whom she most trusts because he is a doctor, declines to assist her. She decides to earn her own wealth because the trauma in her past has taught her that no other person will step up to aid her. She won't have any problems with her skin in life, but her husband won't accept her because she was his choice, according to the doctor. Anupama's beauty draws her husband to her, yet when that same beauty develops rashes on her body, he becomes impatient with her and decides to leave. The author criticises this attitude of men who believe they are superior in society.

The author depicts a woman who rebels against male dominance and forgets her own identity rather than crouching and pleading for her life. At the story's conclusion, it is noted that Anupama's husband is prepared to accept her, but she disputes the claim. The author describes Anupama, one of the city's most attractive girls, in the opening pages of the book. She has devoted her life to social work, and she uses the proceeds from her theatre business to support charitable trusts. She sells show tickets door to door to raise as much money as possible for the trust fund. She is a stunning young lady who is also a talented singer and actor in the theatre. Her encounter with Anand at Dr. Desai's residence transforms her life, and she and Anand fall in love. Since Dr. Anand comes from a wealthy family, preparing

her for marriage was not a difficult task for him. At the same time, Anupama thought this was the best marriage proposal.

Her strong ambition for a job and a higher level of living is heightened by her femininity. All of the female characters' lives are limited by sexual and gender inequality. In the book, inequality is becoming more and more prevalent like a deadly behavior that destroys women's spirits, saps their motivation, and keeps them from bringing other women's families and future generations together.

Despite Anupama's strong cultural values and origins in rural India, the author never depicts her as dependent on or subordinate to the male-dominated culture; this is a recurring theme in Murthy's previous works. Whatever obstacles Murthy's women encounter in contemporary society, they have always chosen to stand by their own decisions and battled through to the very end. There is a sense of relief, emancipation, and inner fulfillment when the story comes to an end. In the end, Anupama proved to be a true Mahashweta by the last hour. She exudes confidence and strength. Her life experiences notwithstanding, she is not a pessimist who would deny the idea of kindness and compassion.

In addition to his mother Radhakka, Dr. Anand's family consists of his sister Girija. Before getting married, Anupama's life was not all roses because of the way her stepmother and stepsister treated her. Her two sisters were her rivals for love before she got married, and Girija still fills that role after the wedding. Both parties are content that Dr. Anand is covering all costs due to his financial situation. Due to her stepmother's intense displeasure at witnessing this lavish wedding, Anupama's father and Anupama only experienced this bliss in similar circumstances. Anupama has the best spouse to take care of her, according to Murthy's story. According to the author's description, Anupama's spouse intends to pursue higher education abroad in the future. After their marriage, Dr. Anand decides to continue his education in England, leaving Anupama alone herself to care for her mother-in-law.

These three ladies are currently quite unhappy at home due to the natures of Girija, who is very liberal, Mother in Law, who is very domineering, and Anupama, who is very submissive. Anupama is uncomfortable about Girija's association with her male buddy because Girija always has a contraception on her. Girija has never liked Anupama in the family because the two of them are on the same page.

As a result, Girija makes Anupama chastise her mother. Radhakka never like seeing Anupama at home since she is against her daughter. Girija earned her mother's distrust so greatly that she reprimanded Anupama instead of listening to her. Anupama was drawn to a packet of pills for oral contraception that was concealed inside and had a note on it that read, "After 10 p.m." (page no. 39). Girija's temperament irritated Anupama to the point where she discovered her most disobedient child at home. When she persuaded her mother to accompany her on a college field trip to Belur and Halebeedu, she was constantly telling lies. Anupama learned the truth—such a vacation had never been planned by her college. Anupama revealed Girija's scheme, which cost her dearly and caused discourtesy in the household. Anupama was a brand-new woman who never wanted to exhibit or flaunt her possessions to the public, but her mother-in-law was fundamentally opposed to this. Her sole function was to be ornamented and shown as a possession, a reflection of their social standing. She had no idea she would lead such a life. On the first Diwali at her new home, Anupama suffers burns to her legs while bringing a hot coal to light the incense, which causes her life to change forever. In order to light the incense for the deity, Radhakka sent Anupama to gather the hot coals. Anupama's foot was seriously burned when a hot coal dropped on it while she was returning from the kitchen. She walked to the hall to conduct the puja in silence after discreetly pouring some cold water on her foot.

He is indeed comfortable and happy without a man in her life. Though the substance of those classics has evolved for her, she still appreciates the same plays and novels that she

did when she was a performer in them. She's been inspired by books, art, and literature. She admits that the fact that her marriage wasn't the best doesn't mean that marriage is a bad idea. She is also fortunate to have met men who value charm beyond appearances, like Vasant and Satya. This delightful little tale offers a plethora of lessons, but the central theme is Anupama's journey towards becoming a mahaswetha. The narrative highlights Maya Angelo's remarkable womanly sense of dignity: "I am a woman." remarkably. Amazing woman, that's who I am.

The disparity in education is startling. Income and education are closely related, and Virginia Woolf said in *A Room of One's Own* that a woman needs wealth and a separate room to write stories. The statement made by Kate Millett in *Sexual Politics* is in line with accepted standards in developed nations. In the past, patriarchy made sure that women could only read and write on occasion and prevented them from going to college. The type and value of education received by each gender differs, even though contemporary patriarchies have recently extended all reading norms to include women. This difference is evident during the socialization process, but it also persists even into higher education.

The son is free to go to college or even study overseas. Sadly, when it comes to the daughter, she either obtains no education at all or very minimal schooling as a concession to a superficial cultural shift. The invasion of a Westernized educational system rocked the nation's cultural establishment due to its sovereignty. Consequently, the dramatization of raising the family's daughter or daughters became fashionable. But in the classroom, the European philosophy of individualism was never allowed to take root. The terrible state in which a daughter is forced to learn is reflected in the writings of modern authors like Sudha Murthy.

As a necessary result of man, the Indian woman began to establish herself as a lesser individual. That damaged her sense of self. As she came to terms with the hybrid image of

daughter, wife, and mother, her roles started to become stereotypical. She then went on to suppress her true feelings, which made it more difficult for her to keep her inner self apart from the duties that society has assigned her. For a very long time, a significant portion of women believed firmly that their only worth came from caring for children and handling household duties, to the exclusion of all other socially beneficial professions. She looked like a bird in a cage as a result. Murthy's essays eloquently demonstrate how contemporary women have come to realize that they are neither dependent nor powerless. They think a woman can perform at the same level as a male. The modern woman is no longer confined to housework; she now earns a direct salary as well. The books show how women always construct their identities, pursue their dreams of self-actualization via education, and grow in confidence in the face of hardship.

A strong link is a prerequisite for each relationship. Instead of waiting for the person you love to hold your hand, you should reach out and grasp theirs. As a result, this link is crucial in marriage. Today's youth have many distinct challenges when they go out on their own, particularly in marriage, but they emerge triumphantly. In these novels, male protagonists such as Shrikant, Sanjay, and Anand experience a dawn of awareness. They see life from a different perspective, away from their self-centric perspective, and they acknowledge the errors that the female characters have always disregarded and taken for granted. They also learn that "care, partnership, and responsibility are the key ingredients of a happy marriage."

Su texts outline social and ethical ideals. Life is shown as a journey filled with encounters that test one's strength and willpower through countless challenges and barriers. As demonstrated by Sudha Murthy's portrayals of the characters, these challenges aid in decision-making. Despite the difficulty of their decisions, they mustered the bravery, meaning, and purpose to open up new possibilities. Acknowledging our true value is a never-

ending journey that strengthens our principles and drives us. Self-discovery is a difficult journey that calls for both suffering and compassion.

Here, the characters muster their bravery in the face of a new day. The works selected for analysis present social and moral principles. Life is shown as a journey full of experiences that put one's strength and resolve to the test via innumerable obstacles and hurdles. The characters portrayed by Sudha Murthy show how these obstacles facilitate decision-making. Even if their choices were challenging, they found the courage, meaning, and purpose to create new opportunities. Realizing our actual worth is a lifelong process that inspires and fortifies our values. Self-discovery is a challenging path that requires both suffering and empathy. Here, the protagonists gather the courage to face a fresh day.

Anupama was unable to report the burn problem to his mother because of the extreme masculine dominance in society. This is the best illustration of a woman trying to dominate other women in society. Anupama's visit to the dermatologist caused her mother-in-law's wrath to fall on her. Where she never musters the courage to discuss her injury, which results in leukoderma, openly. This is an example of a power system in society that prevents the victim from speaking up even when she is in the right. The husband and wife's relationship has not developed to the point where she feels comfortable discussing her issues. It becomes more apparent in society that "women are not born, but rather become" as a result of social norms. Anupama's life is altered by the white patch incident, and she thereafter gains an untouchable status in the family. The narrative makes the point that she was denied entry to the temple and that the house's staff treated her badly because they didn't respect her. Anupama's desire of staying with her husband overseas was dashed, and she had to leave his home. Her life has been completely upended by the circumstances, and not even her husband Anand could provide any assistance. The women of the modern day are not born; rather, they are created to battle and demonstrate to society that one can build one's own destiny

without a man's assistance. Anand should have stood by his wife in such a difficult moment as a husband, yet he left to answer her letters while simultaneously denying to confront his mother. In a culture ruled by men, where they are never the victim but rather the norm, the rules are constructed to support them. Anand therefore refuses to assist her in her situation of husband-and-wife separation and keeps a low profile. Anupama's mother begins looking for another girl for her son Anand because the rich society views her innocence as an unfit woman. Anupama considers suicide after being depressed and resolves to take her own life. Anupama was unable to think of anything new to ponder about in her life as the concept of this difficulty entered her thoughts. She recalls how there was always a happy ending in the drama days, but her life was on the verge of being over. In one of the incidents in the novel, Anupama takes first step towards empowered when she takes the decision to leave the house.

Anupama went to her room, collected the few things that belonged to her, picked up one of Anand's photographs and returned where Shamanna waited for her. She took his hand in hers, and silently clutching her bag, walked out of the house. She knew in her heart that this was the last time she would be seeing the house or its people...but she did not look back even once.

(59)

Anupama, a newlywed, comes to the conclusion that if her sister-in-law, who engages in numerous relationships, enjoys a great life and finds the best rich partner for marriage, then why can't she? When she leads a morally upright life. Immediately after considering suicide, the brave woman resolves to make her own sacrifices in order to live a happy and honorable life. This is the birth of a new lady. She rejects all the teasing that has been directed at her and travels to Bombay in order to obtain employment and live on her own. "Anupama climbed down the steps. Whatever the circumstances she found herself in, she would meet the challenge head-on, and win. She was now ready to face the world,

determined to stand on her own feet and build a new life for herself” (Murty 79). Anupama's life in Bombay was no longer the same because she had to depart from her friend Sumithra's as her husband's behaviour towards her has changed. She currently resides in the home of her close friend Sumi and teaches Sanskrit at a nearby college. Even Dr. Vasanth's suggestion is rejected. She declines the offer, claiming she no longer wants to be involved with the family and its discrimination.

how can you possibly expect a burnt seed to grow into a tree?
Husband, children, affection, love...they are all irrelevant to me now. It is too late for us. I am no longer the naïve Anupama whose world revolved around you. I know what my goals are and where I am heading, and I don't need anyone's help to reach my destination. (Murty 148)

As she abstains from the institution of marriage, Anupama shows the development of a new woman within her. She shows that a woman can live her own life without a man's help. Finally, Anupama becomes empowered who thinks they are never less superior to male and draw a picture new self-independent woman of millennium who is far away from the fear of patriarchal system.

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