

**Venturing into New Horizons: A Study of the Women Protagonist  
of Sudha Murthy in Select Novels**

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**DECLARATION**

## **DECLARATION**

I declare that the dissertation entitled **Venturing into New Horizons: A Study of the Women Protagonist of Sudha Murthy in Select Novels** of submitted by me for the degree of Master of Arts (M.A) is the record of work carried out by **VAITHESWARIM** during the period from **JANUARY 2022 – MAY 2022** under the guidance of

**Dr. S. ANANTHI BALAMURUGAN**, Assistant Professor, Department of English, Avinashilingam Institute for Home Science and Higher Education for Women, Coimbatore and has not formed the basis for the award of any Degree, Diploma, Associateship, Fellowship, Titles in the University or any other University or other similar Institutions of Higher Learning.

**Signature of the Candidate**

**CERTIFICATE**

## **CERTIFICATE FROM THE SUPERVISOR**

I certify that the dissertation entitled **Venturing into New Horizons: A Study of the Women Protagonist of Sudha Murthy in Select Novels** of submitted for the degree of **Master of Arts (M.A)** is the record of work carried out by **VAITHESWARI. M** during the period from **JANUARY 2022 – MAY 2022** under my guidance **Dr. S. ANANDHI BALAMURUGAN** and supervision and that this work has not formed the basis for the award of any Degree, Diploma, Associateship, Fellowship, Titles in the University or any other University or other similar Institutions of Higher Learning.

**Signature of the**

**Head of the Department**

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**Supervisor with Designation**

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# **Chapter-I**

## **Introduction**

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### **Introduction**

The novel originated in the early 18th century after the Italian word 'novella,' which was used for stories in the medieval period. Its identity has evolved and it is now considered to mean a work of prose fiction. Novels focus on character development more than plot. In any genre, it is the study of the human psyche. English language, though not our language but which we obtained from our colonizers has made a prominent place in Indian societies and has become a dominant language.

In literature, the role of English language has been active from 18th century to 21st century. The past few years have witnessed a gigantic thriving of Indian writing in English in the global market. Indian writers have not only 'nativised' the British language in terms of stylistic features, but also refashioned English in terms of Indianised context. Now India has emerged as a major literary nation. Women writers in English too used the British Style and made their contribution in the literature. Some of the prominent female English writers are Sarojni Naidu, Kamla Das, Arundhati Roy, Kiran Desai, Amrita Pritam etc. Their writings touch multidimensional themes and have been awarded at several times. The first book written by an Indian in English was by Sake Dean Mahomet titled *Travels of Dean Mahomet* published in 1793.

The Indian English fiction has had a meteoritic growth during the dawn of the millennium year and the writing in all genres of literature has gained momentum, particularly the Indian novel, the doyens of the Indian writing like R.K.Narayan, Mulk Raj Anand, and their promoted the conventional mode of writing. The crusaders of the contemporary and modern era include Salman Rushdie, Amitav Ghosh, Vikram Seth, Arundati Roy, Meena

Alexander, Anita Nair and Jhumpa Lahiri. They have initiated to express Indian thoughts and sensibilities with a distinctive Indian style. The dual combination of independent movement and nationalist consciousness gave much impetus and spur to the outflow of novels in which affection for motherland was the crux and this served to invoke the patriotic sentiments of the masses. Raja Rao's *Kanthapura* (1938), K.S.Venkataramani's *Kandan, the Patriot* (1934 ) and Mulk Raj Anand's *Untouchable*(1935), *Coolie* (1936), *The Sword and the Sickle*(1942 ), revolved around the varying themes of the independence struggle. Post Independent India also produced number of novels involving the causes and aftermaths of the freedom movement. The novels that belong to this category include Nayantara Saghals' *A Time to be Happy*(1952), Khwaja Ahmed Abbas' *Inqilab* (1955), R.K.Narayan's *Waiting for the Mahatma*(1955) etc.

Raja Rao's (1908-2006) reputation as a novelist of metaphysics and philosophy is amply justified by his substantial contribution in upholding these themes in his novels. Women in Raja Rao's novels suffer from domestic injustice and tyrannical tradition, but the writer suggests no way out of their dilemma. His work *The Serpent and the Rope* (1960) abounds with various themes. It is the story of an intellectual Rama who is in quest of personal enlightenment and seeks inspiration and revelation from eastern and western metaphysics. He has a French wife and his association with Savithri brings to the forefront the contemplation of the Feminine Principle and endeavors to correlate the eastern and western views. The later works by Raja Rao includes *The Cat and The Shakespeare* (1956) and *Comrade Kirillov* (1976). *Kanthapura*(1938).

Salman Rushdie (1947) was born and brought up in Bombay and later went to England for higher education. Thus, his roots and early education in India combined with the exposure to higher education in a foreign country, has played a stupendous role in shaping the mind of this writer. His novels abounds with myths, symbols and motifs. The arrival of his

best novel *Midnight Children* (1981) shook the very foundation of the complacency of the Indian English Fiction. The language, style theme and narrative technique employed by Rushdie is entirely novel and highly innovative. He initiated a trend which cared very less about the continental method of writing novels. *The Santanic Verses* (1988), *The Moor's Last Sigh* (1995), *The Golden House* (2017).

Indian fiction authors in English have written on castes, classes, social inequality, oppression, isolation, discrimination, unemployment, the rural-urban divide, etc. in their works. One or more of the topics listed above may be addressed by a writer at the same time. In actuality, a novel's grandeur is determined by its ability to handle a wide range of topics in a single work. She doesn't only write about women's concerns; Sudha Murthy covers a wide range of topics in her writings. Her work shows a major shift in the general perspective of female writing.

Indians writing in English has been more than hundred and fifty years nearly all major and minor shapes of writing have been dealt with by hundreds of men and women writers. It'll not be an embellishment to say that with the exemption of epic, all sorts of scholarly compositions are accessible in Indian English Writing nowadays. Indian composing in English is recognized as an isolated substance like British, American or South African literary works nowadays, affirms its power and possibilities. Indian writers have composed on distinctive topics like Indian destitution, superstitions, culture, child relational unions, absence of education, daze conviction etc.

Writers are R. K. Narayan, Mulk Raj Anand and Raja Rao composed voluminously on destitution, lack of education, child relational unions, superstitions, condition of ladies and outcastes in Indian society. Narayan delineated the life of villagers and uneducated nitwits in his *The Direct, Money related Master, Swami and the Companions, The Single man of Expressions*. Anand voiced his concern for the lower caste and lower course individuals in

India in his *Untouchable*, *Two Leaves and a Bud* and *Coolie*. Narayan combined message and amusingness though Anand's books had a reality of reason in them. Narayan was sensitive and Anand was irate in his tone. Raja Rao's books *The Serpent and the Rope* and *The Cat and Shakespeare* were philosophical in nature. His *Kanthapura* illustrated socio-political logic of peacefulness that worked behind Indian opportunity battle. These three writers received a basic story strategy from Indian convention of composing in Indian dialects. All these scholars accepted in social changes through composing. Thus their books were named as the books of social realism.

Kamala Markandaya, Attia Hossain, Anita Desai and Ruth Pravar Zabawala are a few of the eminent ladies writers in this time. Markandaya composed on the sufferings of the Indian ladies. She chosen destitute, ignorant ladies characters and portrayed their torments in books like *Nectar in a Sifter and Coffer Dam*. Anita Desai has displayed the condition of estranged boys and young ladies within the huge city like Calcutta in *Voices within the City*. Journalists of this stage composed without tests and innovations. They have handfuls of men and ladies journalists within the post autonomy stage as well. The list is so long that it is way better to maintain a strategic distance from naming them all here.

Khushawant Singh, Manohar Malgonkar, Chaman Nahal, Arun Joshi, Amitav Ghosh, Babhani Bhattachaya are a few of the striking figures in this period. Womens writers like Shashi Deshpande, Jai Nimbkar, Rama Mehta and Nayantara Sahgal composed amid this time. Male journalists of the time moved their consideration from conventional topics to the topics based on national issues like Indian opportunity battle, segment riots, Hindu-Muslim isolate and East West experience. In spite of the fact that Khushawant Singh's *Prepare to Pakistan* is considered to be a novel on parcel, I accept it is implied to send a message of Hindu Muslim solidarity through adore and sacrifice. Manohar Malgoonkar's *Twist* within

the Ganges passes the comparable message of the significance of solidarity and crew for the Indians.

Chaman Nahal's *Azadi* makes us mindful of the genuine results of devout devotion on the blameless individuals from both the communities. Babhani Bhattacharya's *So Many Hungers* bargains with the subject of social, political and financial misuse of the impeded Indians amid the starvation of Bengal in early forties of the final century. Women scholars of this period changed their centre from showing their women's characters as substitutes to the introduction of their claims as living human creatures. Anita Desai in her *Cry the Peacock* displayed a lady who attested her rights as a person. Jaya did not need to confront the strings of barrenness alone. She needed her spouse to share her life fair as she shared his life. Shashi Deshpande was more vocal in her novel *That Long Quiet*. Her Maya was not arranged to keep calm any more before the conventions.

Arundhati Roy got Booker Prize for her novel *The God of Small Things* in 1997. This was the primary worldwide grant for Indian author. Normally Indian writer's soul got an extraordinary boost. This novel managed with the abuse of women and outcaste boy in patriarchal Indian society. Ammu and Velutha endured due to the oppressive demeanours of the individuals in specialist. Pappachi and Mammachi family had two isolated measuring sticks for Ammu and other individuals of the family. Ammu was tormented since she had a sexual undertaking with Velutha. But the same offense of her brother Chacko was ignored by the guardians. Indeed the mainstream communist party of India was not free from caste predisposition. Party discarded Velutha at the time when he needed their offer assistance the foremost. Roy assaulted the devout fundamentalism and political strengths in India for their calculated desolation to the ladies, workers and outcaste individuals.

Kiran Desai was the moment to urge the Booker Prize for her novel *The Legacy of Misfortune* in 2006. Dehumanizing impacts of globalization and separatist legislative issues are the two major issues managed with in this novel by the writer. Biju went to America on a forged passport with a trust to realize wealth there. But he had to come back to his domestic in worn out dress. Gyan and Sai fell in adore but had to tear separated due to the turbulent political developments within the area. The judge Jemubhai Patel had to lead a forlorn life of forced isolation within the uneven areas of Kalimpong after his return from Britain. Each major character acquired losses.

Arvind Adiga was the following essayist to urge the Booker Prize for his novel *The White Tiger* in 2008. The whole story is woven around its storyteller Balram Halwai. It could be a story of an uneducated town urchin who obtained wealth through fowl implies. The boy to begin with got to be a car driver of a businessman Ashok which made a difference him to visit centers of business, administration and legislative issues in Delhi. He learned his lessons and got to be a tycoon by receiving corrupt ways. The novel in a way advocated Balram's act of making cash in cutting edge India. Besides the three Booker Prize winning writers in this time, there are writers like Upamanyu Chatterjee, Shashi Tharoor, Chetan Bhagat, Amish Tripathi, Shobha De, whose works stand out as commendable of specifying within the modern Indian English Literature.

Upamanyu Chaterjee came into spotlight with the distribution of his novel *English Admirable; An Indian Story* in 1992. His other books are *Final Burden* (1993) and *The Mammaries of Welfare State* (2000). His books managed with the topic of destitution and sexual segregation in Indian society. Shashi Tharoor's *The Great Indian Novel* aesthetically connected today's Indians arrive with the past three thousand years ago. Characters and occasions in Mahabharata and characters and occasions in cutting edge of Indian political life.

Chetan Bhagat and Amish Tripathi are the foremost popular Indian writing in English. Bhagat's books have broken all the past records of deals with English fiction. In early life and their thoughts of life are fascinatingly drawn by Bhagat in all his novels. His characters drinks liquor and had premarital and extramarital affairs. It should not cruel but they are terrible. They were secular, adventurous, enthusiastic and autonomous. His books like *Five Point Somebody* and *Three Botches of My Life* have been adjusted to movies as 3idiots and Kai Poche respectively.

Amish Tripathi's *The Immortals of Meluha*, *The Mystery of Nagas* and *The Pledge of Vayuputras* awed the millions of youthful Indian perusers by their account method and detail portrayals. He is considered to be the primary pop star in fiction. Amish displayed Indian myths, legends, old stories and connected them to present day India with an eye on future. This changed readers sees almost Divine beings, evil presences, societies and history. Bhagat and Amish are modern voices in Indian English Fiction.

Shobha De stands out as a noticeable lady author of the globalization period in history of English literature. Their compromising heroes combined the ancient social values and their request for self-personality. They came out of their constrained world of children and chimneys but did not revolt against their families. Shobha De is diverse. She displayed a completely modern womens in her *Starry Evenings* (1992), *Interesting Fixation* (1992), *Depictions* (1995), *Little Double-crossings* (1998). Her heroes came from higher social course and reviled within the joys of midnight parties. One of the eminent highlights of these journalists is that they come from most noteworthy centre of learning in India.

Chetan Bhagat comes from Indian Established of Innovation, Amish from Indian Founded of administration and Tharoor from Indian Outside Administrations. Their instructive quality gave them additional advantage in securing information, data, aptitude and

innovation in comparison to their predecessors. Writings like Bharati Mukherjee's *Jasmine*, Jhumpa Lahiri's *The Namesake*, Manju Kapoor's *A Hitched Lady*, Chitra Banerjee's *Nourishment Travelog* and Anita Nair's *Ladies Coupe* are considered diasporic. Their heroes are torn between the wealth of the primary world and recollections of the domestic land. There are many men and women writers who handled and depicted contemporary issues.

Traditional themes like Indian poverty, superstitions, culture, child marriage and illiteracy are now replaced by the themes like crumbling family relations, devastating effects of globalization, exploitation of employees etc. These writers came from highest centres of learning in India. The writers like Chetan Bhagat, Amish Tripathi, Shashi Tharoor, Arvind Adiga have presented variety of untraditional themes with innovative techniques. Women writers like Kiran Desai, Arundhati Roy got coveted Booker prizes for effective presentation of realistic social, cultural and political situations in India.

Generally, the novelist writes with a certain intention in focusing or portraying their society, in such a way Murthy also handles the contemporary societal themes in her novel. She depicted the eroding effects of liberalization, damaging effects of domestic life, field of Information Technology, new competitive world, suffering of middle class, impact of money, childless suffering, loveless life, sophisticated life, loneliness, destructive effect of marriage, love cum arranged marriage, crush in personal relations, self-empowerment, human psychology, running behind the clock (24x7), conflict between good and bad, old and new, traditional and modernity, in short the advance of globalization. Chandru in *Dollar Bahu*, Anand in *Mahashweta*, Sanjay in *House of Cards* and Shrikant in *Gently falls the Bakula* are the examples who take advantage of liberalization in this globalized world and suffer.

Even the women characters equally suffered because of their husband's decision. Anupama, Shrimathi, Mirdula etc... , also lost their life by shedding into loneliness and loveless life. As the story is important, so is the plot, as both are complementary to each other.

Padma Shri Sudha Murthy one amongst the notable writer in Indian writing in English is a multi-talented personality. Her dozens of awards emboss her calibre and stature both as a writer and humanist. Murthy brings out a thought-provoking story and emphasizes the reality of the ongoing society. Her excellent presentation in crafting her novels, make every common reader pick her work. Her novel is quite readable as she does not only deals with women's issue but also men's too. She brings out the role of both men and women, their struggle, place etc in today's globalized world. The novelist portrays different aspects of the theme in her works.

Sudha Murthy is one of the productive Indian scholars in English. She has composed four books, four books of brief stories and two novellas. In spite of the fact that a female essayist, she does not bargain with the issues related to women's as it were. Primarily pushed of her composing is the profound mental changes within the minds of Indian within the age of globalization. The Indian economy changed radically within the final decade of the twentieth century and the primary decade of twenty century. Sudha Murthy experienced the sick affect of globalization on today's era from the social and mental point of view.

Sudha Murthy's composing could be a super combination of ancient Indian and the new twentieth century Indian culture. She could be a psycho-analyst as well as an business visionary. Her works reflect an uncommon combination of charitable state of mind and consistent considerations. Her compositions take us profound into the human intellect with all its complexities. The outline of characters depicted by her speaks to unused reality which is

progressive include in advanced writing. She isn't a women's activist in conventional sense who battles for women's cause. She composes approximately men and ladies both battling for their claim in globalizing India.

The term basic think about includes a wide suggestion. It includes examination of topics, characters, account gadgets, setting, dialect and fashion. The confinement of time and space has confined the analyst to limit the subject. The think about centres on basic investigation of subjects, characters, account gadgets and setting utilized by Sudha Murthy in her scholarly works.

### Influence of Sudha Murthy

There are three self-evident impacts on the works of Sudha Murthy. To begin with her account fashion is affected by the antiquated Indian works in Sagas, Puranas, Vedas and Upanishadas. Furthermore, her subject matter is impacted by financial and social highlights of Indian life. Thirdly, her demeanour to her composing is impacted by her intentional social administrations through Infosys Foundation. Stories from our antiquated writing had a touch of articulate effortlessness in their portrayal. These stories had a direct plot with starting, center and conclusion. Most of the occasions and scenes were clarified by the author himself. There was nothing complicated or hair splitting in these stories. They contained message for the peruses to be followed in their standard of living. Not much was cleared out to the creative ability of readers.

Sudha Murthy's books taken after the comparable procedure. She presented her major characters within the beginning few pages and never veered off from their essential highlights. She concentrated all through the novel primarily on the happenings related to these characters. Other characters peeped in and out without adding much to the most activity

of the work. Her works hence pulled in those precursors who did not need to go into the psychological and neuro-physiological examination of the individuals within the novels.

Sudha Murty, accepted within the antiquated values like adore, love, give up, love, sympathy, thought etc. Normally, she included all these standards in her composing. Great battled its fight with the awful and eventually wins it. Lowlifes had to atone and heathens were rebuffed in her works. She appeared significant sensitivity for the denied and abandoned areas of the society like destitute individuals, ladies and senior citizens. She accepted within the great of everyone and gives a message to that effect. This has given her true to begin with hand data almost social, social and financial conditions of Indians. She has utilized of all her involvement within the composing.

Sudha Murty is one of the well-known women writers in India, composing on the prevailing issues related to women in the present day. Her four books bargain with the thoughts and yearnings of tough women and their battle for space in conventional Indian society. Women stand out as person human creatures in her works.

Sudha Murty was born in Shiggaon in North Karnataka in India 19th Admirable 1950. Her father Dr. R. H. Kulkarni had been a specialist who besides his in laws looked after her in her childhood. She completed a Single man of Building in Electrical Designing from the B. V. B. College of Building and Innovation, Bangalore. Afterward she completed Ace of Designing in Computer Science from the Indian Organisation of Science. She was a beneficiary of Gold Award at both the degree examinations. She worked as Development Engineer in Pune, Bombay and Jamshedpur units of Tata Building and Train Company. Afterward she joined Walchand Group of Businesses at Pune as a Senior Frameworks Examiner. It is at TELCO that she got an opportunity to connected actually with JRD Tata, who exhorted her to see at her riches from the trustee point of see and not from owner's point

of see. His identity had a noteworthy affect on Sudha Murty. She completed a Lone ranger of Building in Electrical Designing from the B. V. B. college of Building and Innovation, Bangalore. Afterward she completed Ace of Building in Computer Science from the Indian Organized of Science. She was a beneficiary of Gold Award at both the degree examinations. She worked as Advancement Build at Pune, Bombay and Jamshedpur units of Tata Designing and Train Company. Afterward she joined Walchand Group of Businesses at Pune as a Senior Frameworks Investigator. It is at TELCO that she got an opportunity to connected actually with JRD Tata, who exhorted her to see at her riches from the trustee point of see and not from owner's point of see. His identity had a noteworthy affect on Sudha Murty.

She developed two thousand three hundred houses in surge influenced zones. She has made a difference individuals influenced by normal catastrophes like torrent in Tamil Nadu and Andaman, seismic tremor in Kutch-Gujarat, typhoon and surges in Orisa and Andhra Pradesh and dry spell in Maharashtra and Karnataka. She spends her major time, cash and vitality in these exercises. Two establishing of higher learning, the H. R. Kadim Diwan Building lodging the Computer Science and Designing office at IIT Kanpur and the Narayan Rao Melgiri Dedication National Law Library were invested and introduced by Infosys Establishment.

Novels - *Dollar Bahu* (2005) *Mahashweta* (2005) *Gently Falls the Bakula* (2008) *House of Cards* (2013). Collection of Short Stories - *How I Taught My Grandmother to Read and Other Stories* (2004) *The Magic Drum and Other Stories* (2006) *The Bird With Golden Wings* (2009) *Grandma's Bag of Stories* (2012). Novella - *The Mother I Never Knew* (2014) Marathi film *Pitruroon* is based on her story. Sudha Murty also acted in *Pitruroon* and *Prarthana*. Her novel *Dollar Bahu* was adapted and televised on Zee TV in 2001.

Awards she has got Gold medals at B. E. and M. E. examinations C.S.Desai Prize for the first rank in the university Exams in Karnataka Youth Services Department Prize from the Government of Karnataka for having been the outstanding engineering student of Karnataka National Award from Public Relations Society of India for outstanding Social Service to the society, Attimabbe award for her book Computer for School Children ,in Karnataka, Karnataka Rajyotsava State Award for her achievement in the field of literature and social work. Ojaswinni award for excellent social worker for the year 2000, Millennium Mahila Shiromaniaward, Voted as Woman of the Year 2002 by Radio City, Bangalore, RajaLakshami Award from Raj Lakshmi Foundation, Chennai, Padma Shri,R. K. Narayan Award for Literature in 2006,Doctor of Laws in 2011.

*Mahashweta* is the powerful story of a beautiful girl named Anupama. Anupama is very talented and a good person at heart. She gets married to Dr. Anand just like a fairytale. After their marriage, Anand moves to England for further studies and upon his mother's insistence, Anupama stays in Bangalore for two months because his mother wants to perform Lakshmi puja But, after marriage Anupama learns she has leukoderma. She is agonized because of her condition. Her mother in law grabs this opportunity to remove Anupama out of the house as she is not pleased with the alliance in the first place because Anupama's father is not well off. With her in-laws abandoning her, Anupama knew in her heart of hearts that her husband, a doctor will understand her condition. But alas, he turns out insensitive as well. She stays with her family in her village, with the stigma of a married girl still living with her parents.

Everyone treats her skin condition as some sort of a disease and she is constantly overlooked. Depressed, Anupama is forced to attempt suicide. However, Anupama is not a weak person and she decides to rebuild her life against all odds. With the help of a friend

Anupama comes to Mumbai where she learns to live life again and earns respect and success and stands tall on her feet and also finds a beautiful, sensitive friendship.

*House of Cards*, Mridula, a rudimentary village girl full of morals, beautiful soul with vibrance of happiness, a girl who lives the moment of life, the girl to whom her values matter more than material assets. The girl who is 'Amma's world and Appa's princess'. Even though scoring ranks in her school she wanted to be a teacher and work for social cause instead of some financial asset. She meets Sanjay for the first time in marriage and then after in Mumbai. She and Sanjay completely fell for each other. Sanjay who is a doctor at KEM hospital Mumbai. He is a good man keeps Mridula happy but got distracted from his principles of profession.

Mridula and Sanjay got married and for the post-graduation of Sanjay they get settled in Bangalore, both of them with fair incomes to be in good economic conditions but the story takes the twist over this phase, Sanjay who is a hardworking sincere doctor who works under a senior doctor gets frustrated as his hardwork gets diminished in eyes of others and credit been stolen. He gets mad over such scenario and puts up his own nursing home.

He is earning very handsome from his hospital and Mridula and Sanjay reach to a fine socioeconomic lifestyle but here the human behavior enters, the behavior of greed Sanjay tends more towards materialistic assets and gets away from his love. On the other hand all this money and greed gets over Mridula and she takes stand for herself and questions her 25 years of marriage. The strong independent woman arises in such crisis. She takes a strong support of her values and change the mentality.

## Chapter-II

## Chapter-II

### The Virtuous and Vibrant Damsels

Anupama was a young woman of extraordinary beauty, large eyes, exquisite complexion and face framed by long, jet-black hair, she looked like an Apsara. She wore green cotton sari with a blue border and a blue blouse. When she smiled a deep dimples appeared in her cheeks, "Anupama smiled like a parinita flower blossoming at the touch of a dewdrop" (*Mahashweta* 9).

She was an elegant actress and an excellent student, always getting the top rank in schools and college. She was good at Hindustani classical music. She organised a play and thus she solded tickets to Dr.Desai, her father's friend. Next day, Dr.Anand came and visited the drama. He found her sitting in a chair, simultaneously giving instructions to several people. Clad in a deep red sari, she reminded him of a flower like a beautiful rose. Her long hair was loose and touched the ground like a dark cloud. She held a garland in one hand and had a book in the other. Anand felt as though he had entered the court of a queen, and not a green –room.

Though he went and stood near her, Anupama was so busy that she did not even notice him until a girl standing nearby whispered to her. The play finished. Finally all the speeches were over and melodies and voice off-stage began to speak about the play that was to follow "kadambari which is one of the earliest novels written by the great scholar Baba Bhatta, in Sanskrit. A part of this novel has been translated and dramatized by MS Anupama.

The essence of the novel is the love between the heroine, Mahashweta, and the hero, Pundarika. As the princess, Anupama looked sculpted in ivory. When she enacted a love scene with Pundarika, her face glowed with passion. She delivered her lines so naturally: 'Darling, you are handsome and irresistible. You are the very picture of Manmatha. When I

saw you today, through the branches of the parijata tree, I fell in love with you immediately. I feel I have been waiting for you for many lifetimes. You are my ideal man.'

Anand realized instantly that these were the exact words he had heard in Vasumathi's house that afternoon. In his ignorance he had presumed that the unseen girl had been talking about him. As he heard those words again, he thought, Thank God, I did not discuss this with anybody.

Anupama must have left by the rear staircase the other day, which was why I did not see her. The play continued. Later, Mahashweta confided in her friend, "Like Rohini to Chandra, like Lakshmi to Narayana, am I to him. Just as the creeper depends on a tree, emotionally I depend on him. I cannot live without him, and for his sake, I am ready to renounce everything. Let society say anything it wishes. I do not care" (*Mahashweta* 14).

Pundarika, Mahashweta's beloved, meets with an untimely death and the princess, wearing a white sari and garland, undertakes a severe penance in the forest. Her resolve is unshakable. Her dear friend, Kadambari, tries her best to persuade her, but to no avail. Finally, Mahashweta's unfortunate love for Pundarika restore him and the darlings are brought together. Really, Anupama was wonderful as well as a splendid entertainer.

When the play was over, there was colossal acclaim as the leader of the affiliation called Anupama to the stage and praises her obligation to their objective. Ms Anupama has been of tremendous assistance in raising assets for the school. I express gratitude to her in the interest of the association. She has not exclusively been associated with the play but has additionally sold a significant number of tickets. They might want to give her a token of enthusiasm for her endeavours.

Anupama had not expected to be singled out for such recognition and was shocked, but submissively acknowledged the gift. Lost in adoration, Anand stood by, intently

following everything she could do. Anand smiled and started the car. He was leaving behind him the most beautiful girl in the world and his heart. All the girls turned towards their respective rooms, too tired to talk. Sumithra and Anupama, who shared a room, continued to walk together.

Anupama was going to rest on the bed, but at that she sat up and said emphatically, Miss Sumithra Devi, I know nothing about this Anand, who is the modified self-image of Pundarika, and with whom it appears they have become hopelessly enamored. Today she didn't act. She realize that they have lost their heart to Anand-he is your Pundarika. For that reason, you assumed the part of Mahashweta so everything is equal. Anand's eyes never wandered from her. Anupama stayed quiet. She turned her face towards the divider and, through uncontrollable tendency, began presenting her lines, Like Rohini to Chandra, similar to Lakshmi to Narayana, am I to him. Similarly, as the creeper relies upon a tree, I sincerely rely upon him. I can't survive without him, and for the good of him, I am prepared to repudiate everything. Allow society to say anything it wishes. I don't care.

Anupama's life had never been an easy one. She also had no clue as to what Anand felt about her, and did not wish to end up with a broken heart. Reaching out for a star in the sky would only lead to disappointment. This was the first time she had kept a secret from Sumi. Anupama had always shared her thoughts and feelings with her. But, somehow, she was reluctant to breathe a word about her feelings for Anand. It was actually the case that Shamanna couldn't stand to pay for her little girl's schooling. His better half Sabakka, Anupama's stepmother, had told her significant other completely, 'Let us not teach her further. It could become challenging to track down a spouse for her. Also, she won't uphold us. She needs to wed and go to another person's home one day.'

Anupama had been crushed. Be that as it may, luckily, she had won a grant and got away from her stepmother's grip. Sabakka and her little girls, Vasudha and Nanda, could have done without Anupama. The principal reason was that Anupama was excellent looking and her stepsisters were plain. Sheer envy incited them to insult Anupama by saying that since she could compose a couple of lines she was too happy for herself.

It seems your eldest daughter Anupama is doing her MA in the city. Our son happened to see her in a play and liked her immensely. If they do not object to it, instead of your second daughter, they would prefer an alliance with your eldest daughter. They do not expect any dowry. Whatever they choose to give would be sufficient. They would be very happy if you accepted this proposal. Please do not misunderstand us. After all, marriages are made in heaven. They are sure Nanda will get a better match. (*Mahashweta* 26)

He visited her a few times. Anupama was amazed when Shamanna turned up in a year, yet just when he had some authority to work in the city, and he generally educated her regarding his arrangements in advance. He had never dropped in on her unannounced in the six years that she had been away from home. Anupama thought Shamanna looked more worn down than the last time she had seen him. May be the concern of dealing with three little girls on his pitiful pay caused him to seem pale and anxious constantly. Anu, I need to converse with you about something significant. How about we go out for some time. Could she going, "I am Rohini and he is Chandra, I am Lakshmi and he is my Narayana. He is irresistible, the very picture of Manmatha, and I fell in love with him the moment I saw him" (*Mahashweta* 33).

It was the day Anand was to meet Anupama, in the presence of the elders in the family, to complete the formality of 'bride-seeing'. Even though the match was certain,

Radhakka had insisted on first 'seeing' Anupama before agreeing to the engagement. Since Radhakka was extremely conventional, she felt that Anupama shouldn't join Lakshmi Nivas until after the marriage, and chose to see Anupama in Dr Desai's home. All things considered, Lakshmi comes as a little girl in-regulation and she at go comes into the house at a propitious time, with her right foot upsetting the proportion of rice that would be kept at the limit, to get success to her regulations.

Anupama had acted in many plays but this was reality, and she was overwhelmed with timidity. Pundarika would have been her significant other and her future would be connected with his life. Not in her most extravagant fantasies had she imagined that she would meet Anand in such conditions. Anupama went into the room where Anand sat with his family; Dr Desai, Vasumathi and Shamanna.

Since she had nothing proper to wear for such an event, Sumithra had loaned her a black red sari. Her long plait, dim red bangles and little drop studs made Anupama look all the more seriously dazzling. Anand's eyes never faltered from her face as she reclined across from him. Was this a similar Anupama who had sold him tickets and acted in the play? pondered Anand. Girija took a gander at Anupama desirously. She would now be a contender for Anand's expressions of warmth.

From the beginning, Anand had been theirs. Presently he would have a place with Anupama. Anand shook his head. All things considered, what might he at any point say? This was not really the time or spot to communicate his adoration for Anupama or laud her excellence. Anu, would you like to say anything?' asked Vasumathi. What could have been said? Anand had long heard the melody in her heart and noticed the shine in her face.

Anupama sat without talking, her head bowed, her eyes downcast. Anand and Shamanna were astounded by her generosity. Interestingly, that night, Anupama lifted her

head and checked out on her future mother for marriage with appreciation. There was no indication of satisfaction or warmth all over, yet there was a knowing sparkle in her eyes. Anupama was to become a Sanskrit dramatist and an actress. She had a goal to go for a job and help her father even after marriage and also she wanted her studies to be continued.

In this novel *House of Cards*, there was a small village in North Karnataka with a large population. It had a lovely lake with a sanctuary of Lord Hanuman on its shore. The region was specked with banyan trees. In Kannada, a banyan tree is called 'Aladamara' and 'halli' signifies town, so the town was named Aladahalli. Aladahalli had just a single main street, with houses on one or the other side, and a transport stand directly in the center of the town. The vast majority who were from here liked to remain on and drive for work to the urban communities close by: Hubli and Dharwad.

The upsides of remaining in Aladahalli were a laid-back life, less clamor and basically no pollution. The most fascinating, however, was the school, which was on a standard with any city school, and where the mechanism of guidance was both English and Kannada. Very much like in city schools, the understudies get a position in view of their legitimacy. Bheemanna's little girl, Mridula, was among the top understudies in her group and was known for her insight.

Bheemanna's family was rich and claimed a lot of fruitful land. His hereditary house was extremely old and enormous. The green lawn was loaded up with assortments of plants and vegetables. There were jasmine creepers in the backyard. Mridula had long, dark hair and would not step out of the house without a string of flowers in it.

Bheemanna's significant other, Rukuma Bai or Rukmini, was from an adjoining town. She was very unique in relation to Bheemanna and talked not as much as her significant other. They had two youngsters, Krishna and Mridula. When Krishna was conceived,

Bheemanna needed to name his child Hanuman but Rukuma Bai had demanded to call him Krishna. Inevitably, Bheemanna had lost his better half's iron will and began calling him Krishna as well. However, when Mridula came along three years after the fact, he set some hard boundaries. He had once perused a novel in which the name of the primary person was Mridula. He enjoyed the name since it was remarkable in this piece of Karnataka.

In this way, Bheemanna demanded that his little girl be called by that name. Little Mridula was a splendid understudy. Rukuma Bai as often as possible let individuals know that Mridula had acquired the brilliant qualities from her side of the family. At such critical points in time, they normally remained quiet. Youthful Mridula was perched on the swing under the large banyan tree inverse the Hanuman sanctuary. It was Ugadi time-the New Year celebration for the Kannada public, celebrated in the long stretch of February or March. Summer had recently shown up. The mango trees brandished delicate rosy green leaves and the cuckoos were making exquisite coo-coo sounds.

Everybody in the town was occupied with planning for the celebration. However, there was a pin-drop quite close to the sanctuary. In any case, for Mridula, nothing had much of any meaning. She was swinging with next to no servitude and with a free psyche. From the swing, she could see her home. She was blissful, "Mridula was not like everybody, she was different. She had enormous enthusiasm for life and unlimited energy for reading, cooking and sketching .She wanted to spend every minute of the day fruitfully"(House of Cards 2).

It appeared to be that the sun rose for herself and the rainbow tones were implied exclusively for her. Consistently it was to be lived to its fullest and each lovely moment to be appreciated. Years passed, the family was content and blissful. Bheemanna had added essential present day conveniences to his home. In the meantime, little Mridula had grown up

and was succeeding in school. She scored a position in the 10th class. Her instructors demanded that she should concentrate on either medicine or designing.

Yet, Mridula disagreed. Bheemanna took no choice had only about status in the public eye. He passed on the choice to Mridula and she demanded to turn into an instructor. However, Rukuma Bai was reluctant. Her sibling Satyabodha was a bank official in Hubli. His little girl, Sarla, was half a year more established than Mridula and not as savvy. However, even Sarla liked to concentrate on designing in Hubli. Bheemanna prompted Rukuma, “Times have changed. We can’t tell children that you should become a lawyer or a doctor or marry a person of our choice. Education and marriage should be according to our children’s wishes, because these are forever” (*House of Cards* 3).

All things considered, it is their life and they reserve the privilege to lean on their instinct and pursue choices without help from anyone else. Bheemanna generally twisted the guidelines when it came to Mridula. At the point when individuals find out if she was her mom's or alternately father's number one, she says, ‘I'm Amma's girl and Appa's world.’

Mridula recollected a discussion she had with her dad when she was a youngster. At the point when a creature in the town felt wiped out, her dad promptly took medication produced using the plants in his nursery and treated the creature, without trusting that the creature's proprietor will call him. After the treatment, Bheemanna was given a bowl of rice and jaggery and five one-rupee coins as his charge. He never held the expense back from treating creatures for himself. He would offer the coins to Lord Hanuman and say, Mridula, grind all the rice, jaggery and coconut together. Then, add a ghee and give it to the cows. It is really great for them.

Mridula listened cautiously to him. She experienced a childhood in such a cordial and fair climate that she became active and supportive, very much like her dad. With her folks’

help, Mridula voyaged consistently to educational instructional courses in Hubli and graduated at a high level. She immediately found an administration line of work in the town secondary school. Not at all like Mridula, has Krishna spent most of the day to completing his certificate. Then, at that point, he chose to take care of the family cultivate all the things considering of finding a new line of work. Bheemanna was cheerful about this choice since it gave him additional opportunity for social work.

Accordingly, nowadays he is seen talking with others about issues like marriage partnerships, in grieving houses and even panchayat talks. Before long, Rukuma began agonizing over Mridula's marriage. At some point, she said, Mridula was 22 years of age. My sibling is now attempting to track down a kid for Sarla. Interestingly, they live in a major town. Many great grooms come to Hubli to look for appropriate ladies. However, no one realizes that our young lady is here in Aladahalli. Kindly quit being apathetic and find somebody reasonable.

Bheemanna giggled at her. Your niece Sarla has many obstacles to cross. She doesn't pretty and just needs to marry a girl who lives abroad. Yet, there aren't any such circumstances for Mridula. Our girl is delightful. Arjun Sa anticipated that the lucky man would come to our home looking for her hand in marriage. Arjun Sa Badni was a renowned soothsayer in Hubli. On hearing Bheemanna's reaction, Rukuma took the vessel that was in her grasp and crushed it down on the floor out of frustration. Badni says that her husband will become a prosperous man after marriage. You needn't worry at all.

She had an immense nursery in her terrace with bunches of roses. Each plant was just about as valuable as a youngster to her. Watering the plants and culling the blossoms took her three to four hours consistently. Despite the fact that she developed such countless blossoms, she didn't involve even one for herself. She sent every one of them to different houses in the

city. Champa Bai's better half had kicked the bucket sometime in the past and they never had any youngsters.

In this way, she had embraced one of her nephew Chandrakant. He concentrated in Aladahalli and afterwards went to Dharwad to finish his secondary school. From that point onward, he concentrated on medication in Bombay and traveled to another country. He returned following a couple of years and hitched a Bombay young lady. In the end, he began his own emergency clinic and settled there. Sometimes, Chandrakant requested that his aunty come and remain with him in Bombay, yet she refused reliably. Chandru, Aladahalli is heaven to me. People here are easy going. Our Bheemanna is like a son to me. I can't stand the crowd in Bombay at this age.

Champa Bai was attached to her sisters who lived in various urban communities. She headed out frequently to visit them. During these trips, Mridula took super consideration of her nursery for herself and, as a token of much obligation, Champa Bai gave her the largest part of the blossoms. She was content with her achievement. Nobody in the town could plan mehendi as well as her. So she was welcome to every one of her colleagues' weddings. She was useful and, surprisingly, helped with random positions in the marriage areas. Surekha was Mridula's dear companion. Every one of the unmarried young women from their group was welcomed that night for the mehendi function in Hubli. After finishing a perplexing mehendi configuration on Surekha's band, Mridula got up and cleaned her hands on her old sari.

Just before the wedding, the mists were dim and looked prepared to pour down. It was the end of Shravan-the blustery season. However, it was just 7 p.m., it was all around as dull as 12 PM. Surekha, was in her room in the wedding lobby. She was feeling low. She had lived in the solid arms of her caring family till today, yet presently, she needed to venture into

the rest of the world with an obscure man. Her eyes were damp very much like the mists prepared to begin sobbing uncontrollably without warning.

In the wedding corridor, the environment was blissful. The stir of the silk saris, the pleasant smell of the incense sticks, the fragrance of new jasmine blossoms and the mouth-watering desserts made the whole environment exceptionally happy. Surekha's dad had worked in numerous towns and urban communities and, thusly, he had numerous colleagues and companions. The majority of them had come for the wedding. Nonetheless, the husband's family was from Bangalore and a couple could come. Game plans for their visit had been made in a similar structure on the main floor.

Mridula was cleaning up in the washroom to dispose of the tacky mehendi when she heard the sound of raindrops. The downpour began gradually and its power progressively expanded. Water began entering the wedding lobby through the open windows. Downpour carries various feelings to various individuals. For Mridula, the downpour was inseparable from euphoria. It was nature's gift. She thought, "The earth is brimming with dust and is dry in the mid-year. Downpour settles the residue, washes away the soil and makes the world green. It motivates the imagination of writers and specialists, yet during a wedding, it just brings pressure" (*House of Cards* 13).

Abruptly, the lights went off due to the weighty downpour. Surekha's mom, Leela, became unsteady. 'Good gracious! The lucky man's loved ones are here from Bangalore and they have elevated requirements. Then, at that point, she saw Mridula and told her, 'Hello, pick up the pace. Take a few candles and matchboxes and light them in every one of the rooms on the main floor. Tragically, the generator will take some time. Yet, I will track down Surekha's dad and get the petro-lights coordinated. Mridula couldn't deny anybody. That was

her inclination. She grinned and said, 'Aunt, you can definitely relax. I'll guarantee that each room gets a light.'

In the first place, she lit a flame in Surekha's room. Surekha was holding her hands out hanging tight for the wet mehendi to dry and her companions were running near, visiting and prodding her. Pandit Thippa Bhatta was sitting before them. Meghana, Surekha's mischievous companion, needed to inconvenience him. Panditji kindly enlightened us regarding the marriage custom called panigrahan. Whenever a man of the hour first takes the lady's right hand in his, when it is known as panigrahan, "Could any kid at any point hold a lady's hand whenever?' 'No. Both the kid and the young lady should be unmarried and they should hold each other's hand at the favourable time. Imagine a scenario in which a kid holds a young lady's hand at a bus stop? somebody inquired. Meghana intruded on, 'Panditji, what's the favorable time?'"(*House of Cards* 14).

Thippa Bhatta was a carefully prepared man and not frightened of any inquiries. Gracious, it relies upon many variables, he said. For instance, a few times are promising all the time. The present moment, the time is known as godhuli and it is entirely great. Assuming you say ok, I will get a kid for you at the present time and play out your wedding between six-thirty and seven. Meghana became flushed and stayed silent. Mridula was all the while going from one space to another lighting candles, yet she had the option to hear the discussion first floor.

In the meantime, the lucky man's mom was troubled as a result of the downpour and the power disappointment. Her sister said, you ought to have demanded the wedding occur in a decent Bangalore wedding lobby. The generator would have been running at this point. Presently, see this wreck. Assuming the water leaks in, where will we rest? They heard strides. Mridula went into the man of the hour's mom's room and said, 'Aunt apologizes for

the bother. Petro lights will be here all of a sudden. Aunt has likewise called the power board. May I light a flame for you?'

Both the sisters took a gander at her and gazed. Who was this young lady? She was superior to the lady! Then, Santosh's mom said, Alright, yet sit back and relax. They'll make due. Mridula went to the following room. The man of the hour, Santosh, had a Mysore peta on his head and was looking invigorated. There were numerous men in the room. Mridula didn't remain long. She rapidly went from one space to another and arrived at the final remaining one.

There was no one there. The window was open and it was pouring all the whole time. She saw a little sack on the window ledge. It was getting wet. Mridula believed, on the off chance that I don't close the window, the floor will become wet and it'll be hard to rest around evening. She kept a flame close to the entryway, went to the window and connected her hand to the heavy storm. As she got the sack, a warm area of strength for her and tenderly took hers. Very quickly, the clock in the first floor lobby began tolling. It was 6.30 p.m. Meghana yelled, 'Goodness, the promising opportunity has arrived. Everybody cheered alongside her. It was dim and, briefly, Mridula was terrified. The individual didn't move or relinquish her hand. Then came a brutal male voice: I got you. Mridula opposed, attempting to get her hand free. I realize that a great deal of robberies occur in wedding corridors and at rail route intersections. I am not liable for any burglary. Proceed to hold up a grumbling with the police. At the point when I have found the cheat in the act, for what reason would it be advisable for me I go to the police? It is dull and there is no power. Well. So they thought they could carry off my pack.

Now, Mridula understood that the man, whom she couldn't see clearly, had mistaken her for a thief. She got angry and said, I'm not a thief. All thieves say that. But I learnt about the activities of this town on the train itself. Learnt what? That Hubli is a thief's paradise. I am unwell and had gone downstairs to get some warm water. If I hadn't come back in time, you would have escaped. Let go of my hand. I'm not a thief. I went there to light a candle and saw water coming in through the window. I just wanted to close it, to save the bag from getting wet. (*House of Cards* 16)

That Hubli is a cheat's heaven. I'm unwell and had gone down the stairs to get some warm water. In the event that I hadn't returned, you would have gotten away. Let go of my hand. I'm not a cheat. I there to light a flame and saw water coming in through the window. I simply needed to close it, to save the sack from getting wet.

I don't trust you, the man said. Unexpectedly, the power returned. In the splendid light, Sanjay and Mridula saw each other interestingly. Her sari was folded, her hair was loosened and her face was worn out. Her cheeks were red and flushed with outrage. But, she was lovely, with thick, long hair, clear skin and enormous glimmering eyes. Sanjay looked at her without disgrace like a parched man drinking water to his substance.

He had contacted numerous young womens hands, but the connection between them was completely characterized as that of specialist and patient. To the extent that he could recall, this was when he had first had gotten an obscure young lady's hand. He scarcely knew any young women and, since he was timid, he was not amicable with his female partners. Mridula additionally gazed at Sanjay.

She saw that he was tall and not as fair as she might have been, but rather he was not dull by the same token. He had wavy hair and was constructed like a competitor. His face

was radiating with wonderful little treat. He had obvious and sharp elements. Despite the fact that he was wearing a standard set of dark pants and a white shirt, he could undoubtedly pass for a model. At this point, Meghana was yelling from beneath, Mridula, where could you be?

The lights are back. He asked her to come as quickly as possible. Within a minute, Mridula tossed the pack on the floor, forgot Sanjay's hand from hers and ran to the first floor. Some way or another, she was not vexed. She pondered who the man was. However, his hand's major areas of strength was, curiously warm and she realized that he was unwell. She felt an odd appreciation for this young fellow.

However, she likewise felt terrible realizing that she was presumably looking wet and hopeless in her soaked sari. Sanjay saw his sack. It was not open and the downpour was all the while coming in through the window. He felt frustrated about the young woman. Unfortunately, a young woman probably came to help in the wedding.

She truly came higher up to light the candles. He felt regretful about blaming her for taking it. Destitution could be hard and he knew it. He chastised himself because he ought to have been more mindful of his words. Mridula is a particularly lovely name. Sanjay looked towards where Mridula had stood and saw a flower hairband lying on the floor. He got it and trusted that he could utilize the reason for returning it to apologize to her.

He looked around and saw Mridula once more. She was wearing a yellow silk sari and had a line of champak blossoms in her long pair. She was wearing adornments and seemed to be a golden statue. He was captivated by her magnificence, but regretted the manner in which he had treated her.

Mridula was a talented woman who was confident and stubborn. She had a helping tendency towards society. She wanted her people to be in a comfortable life, often helping

her society nearby during their time of emergency. Mridula shaped her life as a social activist and good teacher.

## Chapter-III

## Chapter-III

### Love, Marriage and Disaster

In this novel *Mahashweta*, the protagonist Dr. Anand opted to get married with Anupama only because she was a talented actress and genuine person. He met her accidentally at Dr. Desai's house where she had come to sell tickets of the performance of a play Mahashweta. He had never met her before. He did not know anything about her parents and family. He had no idea of her whereabouts. Yet he was totally infatuated by her personality. Her memories haunted him for quite a long time after their first meeting. Anupama was never far from Anand's thoughts. He did not know anything about her save that she was a gifted actress and a lovely girl. Anand had occasionally daydreamed about the woman he would marry one day, and he was certain of one thing she would be beautiful. The shadowy figure that had been hovering on the edges of his dreams stood unveiled. Anupama all this showed that he had got married with her not out of compulsion but with good intentions.

Anand committed a crime by falling a prey to his mother's conspiracy. Radhakka was terribly hurt by her son's marriage with a girl from poor family. Anupama's secret visits to dermatologist for treatment provided necessary excuse for Radhakka to cut her off the family. Radhakka added fuel to fire by continuously writing letters against her to Anand in England. Anand believed all the stories cooked by his mother and sister without giving a sympathetic thought to her honest pleas. It created a sense of disbelief in the mind of Anupama for ever. Elite Indian today simultaneously carries two contradictory images of his own self. Newly adopted global ideas make him a modern person with international characteristics. He prefers love marriage to arranged one but wants his wife to be subservient to him for ever.

He carries a sense of pride in working in multinational company but is interested in Swadeshi goods. He is linked with the virtual world outside through internet but does not

proportionately enlarge his views regarding family relations. Following scholarly observation by Steve Derne is worth quoting here, 'Distinctive middle class identities are also increasingly rooted in gender arrangements. Transnational middle class Indians highlight their cosmopolitanism by embracing cosmopolitan gender arrangements that ease women's restrictions outside the home, allowing women freedom of consumption. But locally oriented middle class Indians bolster their Indian identity by rejecting cosmopolitan challenges to local gender arrangements.'

Dr. Anand's love for Anupama therefore seemed to be fashion oriented rather than heart felt. He had obtained the highest degree in medicine which showed his strong link with international knowledge but was intolerant to his wife's vitiligo. As a specialist medical practitioner, he should have known the reality behind Anupama's vitiligo. But the coward in him preferred popular public opinion to his own conscience. Anand was misguided by his mother's fabricated stories against Anupama. She wrote to Anand in England that Anupama had white patches before her marriage with him and that she cheated everybody by concealing it from him and the entire family. In one of her letters she pleaded,

Please do not think that I hid this matter you're your mother. I did not tell anyone about my condition because I was scared and apprehensive. But your mother thinks that I have had the patch since before our marriage. She is convinced that I hid it from you and tricked you into marrying me. But you know that is not true. I was always aware of the differences between us before you erased them. Anand, you know I did not have the patch when we got married. Please tell your mother that I have not deceived you. (*Mahashweta* 63)

Anand did not care to verify his wife's claim and instantly severed his ties with her. This was a grave mistake by Anand for two reasons. As a seasoned international doctor, he

should have known that leukoderma was caused due to defective pigmentation and that it can affect any person, anytime, anywhere. He failed to apply simple reason and was carried away by public emotions. He as a husband could have easily detected spots and patches on any part of her body during their two months of stay together. He should have argued with his mother in favour of Anupama and stood by her through storm and stripe. He was familiar with her honesty and sincerity. He should have at least temporarily refrained from such a rash action against her.

Anupama was arrogantly taunted by her mother in law on her father's economic and social status. When it was not enough, she sent for her father and insulted him publicly. Her mother in law's behaviour hurt Anupama more than it hurt her father.

Helpless state of a refugee was imposed on her because Anand as a husband had failed to provide her necessary protection. Anand realized his mistake little late when Anupama had already decided to face the world confidently and singlehandedly. Anand felt guilty. He knew that he had been unjust to innocent Anupama without any of her fault. He was the only one who was expected to stand by her in her difficult times. But he ran away from challenges. He knew that Anupama's condition in his absence would be like that of a proverbial lamb before wolf. It was a crime for which his conscience pricked till the end. He repented for it. He ruminated, "Whatever I have done was wrong, but the time I have lost cannot be recovered. However, I must rectify the mistakes I have made and shape the future properly. I will beg Anupama to forgive me. She is far superior to anyone I know -in morals, intellect and conduct" (*Mahashweta* 128).

When Anand came back to India, he went on a mission to find out Anupama and sincerely apologize to her. He wanted to bring her back to his house as his wife. When he came to know that Shamanna had died of a shock, he was frightened because he knew that he

had to own some responsibility of his death. He wanted to redeem himself of his guilty conscience partly by accepting Anupama back to his fold. He could not persuade her to join him once again because she had found her own way to independent life. He was a well-educated boy from a good family. But there is one thing you have not learnt. 'She looked at him steadily. He should never call a woman whom you do not know by her given name.'

Anand watched Anupama walk away.

Anand was quick enough to understand that there was anger, challenge, rebuke, self-confidence and promise in her assertion. The damage he had done to her ego was beyond repair. It seemed that marriage system in India in the past had been designed primarily to humiliate and exploit the girl and her parents. It was formulated to suit the society rather than the concerned individuals. Anand's mother was not very happy with her son's initiative in choosing a girl like Anupama. She had dreamed of a wealthy daughter of a renowned father for Anand, a great ceremony to dazzle her relatives in marriage, lot of gold, silver and diamond in dowry to silence her friends, exclusive presents for her to surprise her neighbours, But Anand had blasted all her dreams to pieces with the choice of a poor motherless daughter of Shamanna. She waited for a chance to take revenge on Anupama and her father right from the time of their marriage. She had been waiting for an opportunity to teach Anupama a lesson. Such an opportunity soon came in her way when white patches appeared on Anupama's body. She kept instigating Anand against Anupama.

She prevented her from performing puja during Dipawali festival by calling her inauspicious. Daughter in law of a family is given an honour to perform Lakshmi Puja during Dipawali. Even if it is a part of tradition, it is commendable as it gives honour to the daughter in law. Anupama was not sent to England with Anand because Radhakka wanted Anupama to perform Lakshmi Puja. Lakshmi is a Goddess of wealth in Hindu mythology. She is venerated along with her husband Vishnu. Anupama was humiliated and forced to vacate the

room in which puja was arranged. When she went to the puja room with the flowers Narayana said, “Don’t come in here and pollute everything. He took the flowers she had collected, threw them outside, and poured some water on the basket to purify it”

(*Mahashweta* 54).

Hypocrisy of the learned is one of the recurring themes in Sudha Murty’s writings. Anand had vowed to accompany her till death do us part. But the same Anand shamelessly left her within a few months of their marriage. He did not bother to keep the sanctity of horoscope and piety of marriage. The superstitions overpowered his reasoning. Leukoderma is considered sin carried from the previous birth. Radhakka’s neighbours and relatives talked against Anupama’s leukoderma secretly. First of all, Anupama does not internalize beliefs associated with the negative conclusions and conditions of her diseases. Instead she fights against it. “Internalization’ is a psychological process where an individual believes and follows what others’ attitudes, values, standards, opinions imposed upon him/her are true” (Joseph, Valerie and Tanya O. Williams, 2009).

They said that it was ominous to have a woman with leukoderma in house. Radhakka’s critics considered it as a punishment for Radhakka’s greed. It is remarkable that nowhere in the novel does Anupama blame her stars and horoscope for her plight. She tried to convince Radhakka and Anand of her honesty in the beginning.

*Mahashweta* is an account of an appalling young woman whose actual beauty was truly damaged and moral strength was tested by an abrupt difficulty of leukoderma after her marriage. Anand got hitched with beguiling Anupama just in light of her lucid voice, acting abilities, genuine way of behaving and good methodology. He tried the resistance of his possessive mother and guileful family members in the choice of Anupama as his better half.

She made every one of the potential changes in accordance with prevail upon the hearts of her mother by marriage and her better half. In any case, her life changed abruptly when white spots showed up on her body. It allowed her mother by marriage an opportunity to eliminate her from Anand's life. Significant subjects that she took care of in the novel, portrayal in the novel, story strategy embraced by the author and the novel's setting are basically dissected, deciphered and remarked upon in this part.

In fact it is well portrayed by the writer. Although both men and women are affected by the socially stigmatic diseases, comparatively women have been mistreated and turn to be socially disadvantageous, and forced to live under deprived condition, especially when it is related to sexual based diseases like HIV in Third World countries. [Emmanuel N Kontomanolis 12]

In this novel *House of Cards*, a protagonist of this novel Sanjay came from a lower middle class Indian family from a semi urban area and became a renowned medical practitioner through incessant hard work. When he worked in a Government medical college in Bangalore as an apprentice, he cared for patients and their relatives without any expectations. He thought of it as the most -noble profession in the world. His idea was that "If he continued in the Government hospital, he could teach the next generation and easily keep himself updated with the latest information about surgery, drugs and other medical breakthroughs. He recollected his father's words Sanjay, the foremost duty of a doctor is to take care of his patients. As a doctor, you should understand a patients sufferings and serve him the same way that you serve the God. God doesn't stay in just T. Narasipura's temple.

He also comes in the form of a patient. He treated his patients his patients in public hospital with a pious sense of devotion, thinking of them as the incarnations of divine souls. He was available to them for twenty four hours of a day, without caring much for his own

health. Though he suffered due to the political interferences there, he did not deter from his voluntary selfless services to the poor and needy. He faced all the odds there for the sake of his patients.

He cared for his beloved wife Mridula and discussed each and every point of his personal and professional career with her. His world comprised of his wife and son in the first phase. Mridula reciprocated his simplicity, honesty and integrity by continuously showering her love and affection on him. She had opted to marry him in spite of his deformity because he had not hidden it from her. His frankness had impressed her.

Even when she knew that life after marriage was battle, she was ready to fight it out with the help of her Sanjay. Relationship between Mridula and Sanjay in the initial phase was based on mutual love and trust. They knew each other pretty well. They had woven their destiny in each other's interdependence. This helped them build a palatial house for them and state of the art hospital for the needy patients. But then the things began to go wrong. Affluence spoiled their innocence. Sanjay began to play a game of hide and seek with Mridula for no specific reason. Wealth brought arrogance in him which tore him from Mridula. He imbibed capitalist's philosophy and said, Nothing is black or white in this world. The cow gives milk for its calf. But we drink that milk. Isn't that wrong? Trees have life. But we cut them and use their wood. Isn't that wrong too? Mosquitoes and bugs are also creatures. Don't we kill them because they trouble us? Big fish always eats the small fish. Is that wrong?

Mridula was dumbstruck by Sanjay's array of arguments and was forced to revise her thinking about him. In spite of all professional hurdles in Sanjay's life, their conjugal life was carried on smoothly, without any disagreement between the two because they did not have huge property. Lack of money kept them together; needs stuck them to each other. Mridula

brought three lakh rupees from her middle class father to build a hospital. She purposefully avoided a debate with her mother in law by giving her undue respect to help Sanjay keep his cool and concentrate on his work. She thought of Sanjay's sister convenience before her own comforts. Sanjay in return respected Mridula's parents. Everything seemed smooth. Sanjay's ideals however collapsed in the face of incessant flow of unaccountable money in the hospital. He obtained name and fame within such a comparatively short time that he had no need to think about their miserable past. He could not eat on time and rest for a while.

The needy patients, international medicine companies and corrupt doctors paid him white and black money. He deliberately kept it a secret from Mridula. He learned to amass money through all the possible sources. Money blinded him to the realities of personal decency. He started blaming Mridula for being sensitive and emotional and philosophized that if she was less emotional she would have better chances of success in life. He made fun of Mridula's monthly salary forgetting its crucial role in shaping his life in the past. He mocked at her wise suggestions to be considerate to his patients. He unscrupulously hid his unethical medical practices in the hospital from his wife. First he ignored her; gradually he began to hide things from her. Later on he began to lie with her about the hospital management. In the end arrogance took him over.

All these changes resulted into an unbridgeable gap between the two. Mridula had no place in his busy schedule. He came home and joined his family for dinner. This was the only time he spent with Shishir. He talked to him about everything and advised him on his future. Mridula did not play an important role anywhere in Sanjay's life. Rosemary assisted Sanjay in the hospital, Shankar managed the accounts, Sakamma did the cooking and Shishir entertained him. Sanjay hardly ever took a holiday and when he travelled abroad, it was only for business. Sanjay did not ask Mridula what she did during the day or about her family at

Aladhalli. As far as he was concerned, the small talk was a waste of time. Richness played its diabolic role in breaking them into pieces.

Innocent Mridula was deadly hurt by the changes in Sanjay's attitude to her and to his profession. She tried to reason things out with him but it necessarily ended in unexpectedly humiliating response from Sanjay. He mocked at her old fashioned thinking. He ridiculed her ignorance about the changes in global scenario. She realized that he was incorrigible and there was only one way out to save herself from the looming disaster that was to go away from him at her earliest. Money had purchased his soul. Naturally, he was not expected to track her down after her sudden disappearance.

The novel ended with hallucination in which she felt the hand of Sanjay balancing her swing. Wealth had accumulated but men had decayed. The couple was attached to each other as long as their income was proportionate to their daily needs. They fell into pieces immediately after they began to earn in millions. If one compared Sanjay's initial appearance with his appearance after success, one found a striking difference between the two. He was a simpleton to be easily beguiled by the hearsay stories. Mr. Keshav Rao, a co-passenger casually talked about thefts in the train compartments in Hubli.

Sanjay took it so seriously that he kept his bag clutched to his heart throughout the remaining journey. The same Sanjay did not care about his wife later. He cooked stories, misguided Mridula on many accounts. He even sent her to psychiatrist. This showed the undesirable and destructive effect of money on the otherwise plain minds. Success and money had corrupted his entire being. Traditional marriages that took place not primarily because of love between a boy and girl but because of parents wish were thought to be a hindrance in the personal development of the both. That is why some scholars and psychologists suggested that, love marriages as a remedy.

New arrangement allowed boys and girls to choose their spouse without much interference from the family in particular and society in general. Experience now shows that the so called love marriages have not been successful always. Instead of solving the previous problems, these types of marriages have added new problems to the old ones. Presence of husband's parents in the house was thought to be a stumbling block in the smooth conduct of the lively relations between husband and wife. They were not free to move around as per their wish. The husband and wife could not go out without parents permission. Though this was true to some extent, the bond between husband and wife remained intact under the presence of the elders in the family. New type of marriages through personal acquaintance has given much needed space to the couple. They are allowed to discuss and plan their future within themselves.

They can have a new group of friends and friendship with the people of their choice. Each one of them can take up a job as per his/her convenience and aptitude. In spite of all such freedom, so called love marriages in India do not seem to be successful. Boy and girl seem to misread the difference between liberty and liberation. Bell Daniel writes, While the 19th century emphasized liberty 'the idea of being free of inscriptive ties', the 20th century emphasizes liberation 'free from all institutional restrains'. The same can be said about the relations between Alex and Anita. Though the two came from two different religions, they had immense love for each other till Alex began to amass money through unfair means. Anita detached herself from Alex because money had blinded him to her expectations. Mridula's son Shishir did not care much for his mother because he had always seen her as a middle class wage earner.

He had seen his father earning lakhs of rupees every month and also knew the purchasing power of money in human market. He purchased clothes, electronic gadgets, furniture and food items at exorbitant rates without thinking much about their need in life.

When Mridula tried to explain to him the importance of good habits, he made a mockery of her profession. He knew that once one had tremendous wealth, human relations were meaningless. Young generation's thoughts about the place of money in life are vividly expressed in Shishir's ideas about his mother.

Amma was so beautiful when she was young. Had she been taller, she could have entered the Miss India pageant. She has wasted her beauty by becoming a teacher and housewife. Had I been in her place, I'd have pursued modeling and probably made more money than dad and taken less time than him. She could have become a lady doctor and joined dad and they could have built many more nursing homes together. Amma would have been also famous. She's spent so much of energy on teaching children in Government schools. This remark showed that Shishir looked at Mridula not as mother but as a contestant in beauty competition.

The title *House of Cards* signified the rickety nature of human relations in the modern world. It is always said in India that houses are not built merely by lifeless bricks, cement and steel. They are built by trust among the members of the house. If members did not possess mutual love, it became a rickety house of cards, likely to collapse at the slightest thump. One is always webbed into some relations in India. Husband, wife, son, daughter, grandparents, grandsons, uncle, aunts are closely weaved in personal relations. Any threat to such relations always causes sleepless nights to the sensitive minds. Mridula and Anita were flabbergasted by the money madness of their husbands. They were shocked by the careless attitude of their sons to their mothers.

Marriage between Sanjay and Mridula lacked the seriousness of legal contract and piousness of sacred sanskara. So it fell apart like a house of cards. They did love each other deeply initially. Once they came to know each other fully well, too much of acquaintance tore

them from each other. It was a psychological truth that a person cannot consistently like or dislike one thing or a person with the same degree of passion for a long time. Principle of diminishing utility in Economics which generally applied to personal taste was applicable in close relations as well. Sudha Murty, being a woman knew the emotional make of female sex well. As she has mentioned in her telephonic talk with the researcher, she had taken tremendous efforts to portray these emotions in her works well. She knew that teenager girls in India can be easily beguiled into friendship and then can be emotionally blackmailed and exploited to selfish purposes by men.

Kate Miller observes, 'The concept of Romantic Love affords a means of emotional manipulation which the male is free to exploit, since love is the only circumstance in which the female is ideologically pardoned for sexual activity. And convictions of romantic love are convenient to both parties since it is often the only condition in which the female can overcome the far more powerful conditioning she has received towards sexual inhibitions. Romantic love also observes the realities of female status and burden of economy'.

Money in modern India has acquired the position of omnipresent, omniscient and omnipotent God. It has replaced all traditional values like faith, pity, love, peace, affection, sympathy, compassion, sacrifice etc. by capitalistic values like competition, profit, gains, lies etc. People have begun to believe that for success in life, there is no substitute to money. As a result, we come across rampant corruption in social, political, commercial, medical and professional fields. Sanjay who once visualized Gods and Goddesses in his patients in Government suddenly began to treat them as a machine to mint money. When Sanjay saw a list of patients and their scheduled operations for the day, he remembered his father's words. Every patient was a source of income to him. This novel threw light on the hideous practices in Government, semi-Government and private establishments in India in order to earn more money.

Nobody in the system thought about the probable risk involved in substandard medical and surgical treatment to helpless patients. In case of mass casualty innocent doctors were punished. Appointments of doctors, their promotions and sponsorships were always manipulated by ministers in consultation with national and multinational medicine companies. They had their commission agents in regular hospital staff that kept informing them about the daily happenings in the hospital. Sanjay suffered heavily during his job in Government hospital at Bangalore. Unfortunately, the same Sanjay was trapped into the net of malpractices in his own private practice later on.

Sanjay started Sushrut Nursing Home with the monetary help of Mridula's father. He followed the ethical practices prescribed by medical council in the beginning. But he soon surrendered to the pressures of market economy. He hiked consultation fees from fifty rupees to hundred rupees simply because somebody casually told him that enhanced fees implied additional value for the doctor. He took C-section even when normal delivery was possible. He forced medicine companies to pay him heavy doses of commission. He advised his son Shishir to start infertility centre exclusively for rich patients because they could afford to pay handsomely.

Sanjay disregarded Mridula and said, this is not a temple. They have to give our patients whatever they need. After all they are paying us. Please don't try to teach me moral science. Instead of freeing himself from the dreadful clutches of the past, he became a prey to it. It was difficult for him to free himself from the giant wheels of free economy in India. He did not mind to pretending Mridula.

Sudha Murty believed in the spirit of sacrifice in relation. She did not disapprove the role of love in marriage. Yet much more is needed for the success of relationship. She suggested the health blending of the old and new in couple's conduct with each other. The

author investigates the relationship inside and out; Mridula, and Anupama are straightforward, focused and guiltless all through, while the male portrayal Sanjay and Anand are emphatically affected by the force of extravagance, solace, what's more, realism, consistently moving up the company pecking order without understanding the worth of everyday life.

The family rival, the crack between parents in law relationship, misinterpretation, absence of understanding, out of date considerations, holding male mastery stands comparable in every one of the books taken for study. This multitude of female characters have much-undiscovered possibility however are left as mat types. Imagery poses a potential threat epitomizing each person as portrayals of a symbolic way of behaving, There must be great holding in any relationship. One requirements to hold the hand of an individual whom he/she cherishes rather anticipating the other individual to hold his/her's hand. Consequently, in marriage, this bond is vital. As youngsters of today head out all alone, they face numerous extraordinary preliminaries particularly in their marriage yet sprout with an achieving grin.

Here in these novels, acknowledgment sets in the male impolite characters like Sanjay, and Anand. They perceive their errors that the female characters have forever been disregarded, underestimated and understand that 'care, organization and obligation are the critical elements of a blissful marriage, they see life from an alternate point, away from their self-driven viewpoint. Anand and Anupama, Sanjay and Mridula were compatible in age, aptitude, vocation when they got married on the basis of their love.

Social and Ethical qualities are portrayed in the books taken for study. Life is portrayed as an excursion with learning and forgetting encounters meeting with endless hindrances and obstructions to testing the coarseness and self-control. These obstructions assist us with making a choice as found in the heroes portrayed by Sudha Murthy. Their

decisions were hard yet, they assembled mental fortitude, reason, what's more, importance to make another skyline. Getting to realize our genuine worth is a tireless errand, it assists us with hardening our qualities and energy. Self-revelation is certainly not a simple ride and it requires agony and understanding. The characters here accumulate mental fortitude and face another day break. She observes a spouse such as herself, who has less requests and needs from life. "I don't mind marrying a man with less money. I can also work. But the boy should be good natured" ( *House of Cards* 22).

She sold her adornments to begin the nursing home and upheld him intellectually and monetarily at troublesome times. At the point when cash started to stream Sanjay's way of behaving and disposition excessively different. He ridiculed Mridula's month to month compensation neglecting its vital job in shaping his life before. He helps his sister to, presents a vehicle to Anil, and sends money to his mother. He keeps everything mysterious from Mridula as she is a dreamer and feels that she will not acknowledge these. Whenever she understood reality she was stunned and became irritated. She was unable to endure the embarrassing reactions from Sanjay. "Mridula, in a male-dominated society like ours, all the important decisions are made by a man, including choices about what his wife wants. Every woman values her freedom to choose- much more than her husband's money or position" (*House of Cards* 212).

The womans are frequently viewed as being normally subjected to the open arena of male greatness. This power dynamic sees men as 'the supplier' working in the open arena and ladies as 'the guardian or nurturer' working in the private space. Sudha Murthy's *House of Cards* is an impression of numerous Indian ladies who long for warmth and love from their loved ones. Cash is fundamental throughout everyday life, except it frequently acquires despondency connections. Alex and Anita had monstrous love for one another till Alex started to hoard cash through uncalled for implies.

The deepest mind of the heroes is uncovered through their collaboration with the people who are sincerely connected with them. The majority of her courageous women have the possibility of an ecstatic, cheerful intimate life, however the thought appears to stay just a rainbow dream. Womens' individual character has not been straightforwardly acknowledged in Indian public activity. She is underestimated and this relaxed disposition is the reason for her affliction and hopeless life.

Her husband was great to everybody outside the home yet he overwhelmed each part fitting her life-personal preference a task, purchasing a house, having a child and so forth. She would never act naturally. Sudha Murthy brings up how human connections changes as indicated by the circumstances and how a lady feels distanced in a male-overwhelmed society. Life is n difficult for a lady in a male centric world. Another spouse character, in the novel, Kantamma, wife of a Principal in a discussion communicates her disappointment on her marriage.

Yet, truly, Sanjay was keeping up with equal monetary somewhere else. He behaved like a fair husband, but he had wounded her in the back She felt caught in her marriage. As Sishir excessively left for England, she turned out to be forlorn and discouraged and on the idea of her old understudy Vani she counsels a specialist. After a couple of sittings he says that your spouse has bamboozled you monetarily yet there are men who cheat in manners that are considerably more pernicious. He even says that on the off chance that she had been minimal viable and road brilliant things would not have been so terrible. At last she grasps that everybody had their own issues.

A couple of days after the fact she needs to examine about her treatment, she over hears a discussion among Alex and Sanjay in which Sanjay uncovers that, I've known her

for a quarter century, she won't co work with us. She, truth be told will make issues since she is hopeful.

Later hearing this she would have rather not conversed with her better half any more. She thought, assuming that Sanjay continued to conceal things from her how might she keep residing with him in a similar house. She recalled the expressions of therapist, Dr.Rao, your husband contemplates cash and his training constantly. You can't transform him. He's the person who must be prepared to roll out an improvement. Please don't expect anything from your husband. The will to change needs to come from him. That's what she felt assuming she keeps on remaining in something similar air, she might get the opportunity of getting discouraged once more.

She needs to carry on with life in her own specific manner assuming she needs to be content and that may not be imaginable with the Sanjay around as he disparages and rules her. After a month she came to a choice, and upon the arrival of their twenty fifth marriage commemoration, She reported 'my obligation towards you and Sishir is finished. I've fulfil my obligations as a spouse, mother and girl in-regulation. Presently I need to live for myself. I have my work, my school and my town. You don't need to stress over me any longer. You also, Sishir can visit me at whatever point you need,'and left the put with a sparkle of tranquility all over.

Marriage suggests a space of sharing and common gamble, both the accomplices have the obligation to stream towards and into one another, so they can deflect misfortune. On the off chance that this isn't potential, they should part without violence. Mridula followed this ideal. Though Sanjay felt that she will return in a little while as it is difficult for an Indian lady to live alone. A couple of days after the fact he started to feel that Mridula is unique. He has taken Mridula for granted, instead he would have been more cautious in managing her.

She had taken a difficult choice without accusing anybody. He started to feel like a poor person even with all his wealth. He trusted that he could purchase anybody and anything with cash, yet for the first time he felt that he lost something significant.

His psyche continued to streak back to the day he had met Mridula, how he had sought her and how life had been with her then, at that point. Yet presently he felt like a vagrant. He pondered their fizzled marriage and recollected that she had hitched him notwithstanding his debilitation and love him without anticipating a lot. Indeed however he conversed with Mridula just for a couple of moments each night and despite the fact that she battled with him, she was a necessary piece of his life. However his worker served hot food on a silver plate he couldn't eat. There was to such an extent void without her.

In spite of this, his inner self doesn't permit him to yield. On the other hand Neha, the imitation of present age ladies, uncovers to Sishir on his demand that: The mentality that cash can purchase everything might be proper in today's society. However, the truth of the matter is that cash can't truly purchase everything. Life is more than cash. It's about having worry for another. That gives an individual more fulfilment and joy. Regardless of your advanced schooling your attitude has not changed. You anticipate that a lady should stay a subordinate. She ought to change under each situation.

The success of marriage depends on the effective working together of both husband and wife, because each has specific responsibilities set out by God for the permanence and quality of the marriage. Still, the factor of responsibility in the marriage for husband and wife must not be interpreted as a gender-marked-role-identity. Rather, it is an integral aspect of the relationship mandated by God since creation, for harmony and stability in the home (Betrayal of sacred trust 9-31).

*Mahashweta* is a motivating story of mental fortitude and flexibility in a world damaged by deceptions and double-crossings. This impactful story offers trust and comfort to the casualties of the biases that administer society indeed, even today. Anupama's fantasy union with Anand self-destructs when she finds a white fix on her foot and discovers that she has leukoderma. An inclination of hopelessness overwhelmed Anupama. She understood that her position had become lower than that of a worker in only one day.

The social shame of the married woman living with her folks, her stepmother's constant thorns and the segregation that goes with her skin condition compel her to examine self- destruction. Whenever her companion Sumitra was getting hitched to Hari Prasad, She appealed to God for Sumi's Happiness, allow your better half to take care of business who will as it were shower bliss and love on you. It is better to have a figuring out spouse than one who is just attractive and affluent. A little white fix had destroyed her profession as well as her marriage.

Sudha Murty flawlessly communicated the inside speeches of a Protagonist and her spouse. Anupama played attempted many parts on stage- Samuktha, Vasavadata, Noor Jahan and incalculable others. She would get so drenched in the characters that, long later the plays had been organized, she would in any case recollect the exchanges. Yet, Anand, who had never been in front of an audience, outperformed her in reality! Anand was a Doctor; he knew more about the 'infection' than a great many people. Why was he acting in such a way? What might he have done if his mother or sister had succumbed to the burden? Would he have abandoned them as he had her? He would likely have felt for them and dealt with them, however when it was his own better half, the ladies he professed to adore, and he had deserted her. Anupama composed a letter to her Husband, yet Anand had not answered to it. Anand started to think,

Anupama is being treated by the best doctor. I shall wait and see what happens. There is no way I can call avva and ask her to take Anupama back. She is old-fashioned, and once she makes up her mind, she won't change. And in such a situation it is better that Anupama is with her parents rather than avva. I'm sure Anupama will overcome any burdles she faces. Did she not sell a thousand-rupee ticket to a stranger like me? And did she not have the courage to stand in front of thousands of people and enact scenes of sorrow, of passion without feeling awkward? It's best she handles the present situation on her own. I shall write to her after some time, once everyone has calmed down. She will also feel better about it (*Mahashweta* 112).

Anand submerged himself in work, taking on extra obligations in the emergency clinic. He failed to remember that there was a powerless little youngster hanging tight for his choice, some place in a town huge number of miles away. After he got back from England he came to be aware about his sister's corrupt undertaking with somebody previously marriage, and he understood that her mom was down to earth and artful. Abruptly Anupama appeared to him from an alternate perspective. Anand felt answerable for Anupama's setbacks. A profound feeling of culpability and disgrace swarmed his brain. There was no salvation for the transgression he had committed. He couldn't have ever inner harmony for however long he lived.

As days passed, she was impacted by leukoderma which demolished the conjugal existence of Anupama, and her close to home condition deteriorated and become sad, nobody felt to take care under this circumstance rather they attempted to embarrass and happened to on her, Girija who is sister by marriage to Anupama, shown her retaliation face on following words: "You wanted to expose me, but now you are exposed." (*Mahashweta* 53). She was

upbraided low by her own family; she was not allowed to play out puja's, assuming she done that she is contaminating the purity of everything.

She started to feel embarrassed and choked. As a said, 'Marriage is a gamble' both the creators attempted to display the expression overrule the circumstances conveyed over the lifetime of hitched lady in their books. Bharati Mukherjee's *Miss New India*, she depicts the existence of Bengali family, the young ladies should comply everybody, graduate and get hitched and never had a genuine conversation and not having individual want in their own lives. In the Bose family, Sonali, a married lady who met an appalling finish of her life through her dad's handpicked spouse who has a lush, and don't have any desire to understand his family obligations, additionally, Sonali had to hold a task to supporting her and her girl. Sonali's view of marriage is unique. Yet, both Sonali and Anupama falls in the same wonderful of the discernment citing underneath turned out to be coincidently as, "Marriage is a gamble. The result cannot be predicted beforehand. Finding the right match is a matter of chance. I was unlucky in this. May you be more fortunate"(Mahashweta 69).

She told herself, I've lived with complete conviction and trust in him since the time we got hitched. How am I going to live with him until the end of my life. Whenever the establishment of the trust breaks, how might marriage continue as before. According to she, there's no need to focus on cash. Cash can be procured what's more, lost. It is about the confidence that a husband has in her better half. That's more significant than cash and gold. Confidence supports a marriage and gives pleasure to the family. Without it we have nothing. 'He ought to have let me know his goals. He realizes that I generally give in toward the end. For what reason did he cheat me like this'. Her cousin helps her to remember which they read in their life as a youngster: Who is the dearest companion to a man and a lady? The response is a husband to her better half and a husband to his significant other. As a couple should share everything with one another and sit and figure out clashes. If not how could a relationship

create? How could a family be cheerful? At the point when she understood that she was under the deception that she was dealing with every one of the monetary exchanges. “Even though the female child is stronger than the male child at birth, as adults it is the man who becomes the oppressor, and the woman who suffers” (Mukherjee, Bharati 1-2).

## **Chapter-IV**

## CHAPTER- IV

### On the Path of New Horizons

Anand don't appreciate to prove Anupama's claim and immediately breaks his attaches with her. This breaks the core of Anupama. She anticipates that her better half should remain on her side furthermore, contend with his mom. Yet, he neglects to get it done. As a specialist, he ought to have known about leukoderma. It is only a sickness of imperfect pigmentation which can influence anyone whenever furthermore, is curable. But he neglects to understand this reality. What's more, as a spouse he might have detected the spots or on the other hand fixes at any piece of Anupama when they remained together. Rather he stays quiet to her excruciating letters.

He neglects to give significance to her sentiments and feelings. Radhakka and Girija affronts Anupama on the financial and societal position of her loved ones. She goes to the limit of offending Anupama's dad openly. Anupama gets injured. Radhakka sends her to her home with her dad. Hence, Anupama gets back to her town and appearances a few difficulties and embarrassments.

However Leukoderma is a curable sickness, it is viewed as a setback in the general public. Everybody looks down on Anupama. Her stepmother insults constantly and secludes her because of her skin condition imagining that it would spread to her daughters. Anupama faces relinquishment and lack of interest in each stroll of her life. Three years pass however there is no adjustment of her condition. Finally, she chooses to visit the town sanctuary which is accepted that the Goddess of the sanctuary satisfies every one of the longings of her aficionados.

She chooses to argue God to satisfy her longings as well. On her way she hears ladies talking with respect to the marriage of Girija and the quest for another spouse for Anand and his visit to India. In any case, he never attempts to meet her. Anupama gets disappointed and

she loses any desire for getting back with Anand. She would rather not disgrace her dad and her family.

He understands his missteps and wishes to appropriately amend it and shape what's to come. He goes determined to track down Anupama and look for her absolution. He comes to be aware of the demise of Anupama's dad. He feels regretful and imagines that bringing Anupama back is the best way to vindicate himself from it. He attempts to convince her to return to him. But he discovers that Anupama has tracked down her direction to a free life. Anupama rejects his absolution and makes her choice clear to him saying, "How could you at any point conceivably anticipate that a consumed seed should develop into a tree? Spouse, youngsters, fondness, love they are insignificant to me now" (*Mahashweta* 148).

The shock of seeing Anand after such countless years left her confused. Anupama grinned tragically. There were such countless things that she had once needed to tell Anand. She had committed her, whole self to him, adored him without reservation, and consequently he had harmed her profoundly. Anupama responds, Was it my issue that I got this white fix? Is it my shortcoming that I am an unfortunate man's girl? Now that you are here, reply me. You realize that I didn't have this previously our marriage. You might have told your mother. They believed a reason should get freed of me and your quiet furnished them with the ideal cover. A marriage is a long lasting responsibility; for better or more regrettable, together forever.

Sudha Murty wonderfully communicates the awful encounters of Anupama, who was deserted by her significant other Dr. Anand, who isn't prepared to figure out the sensations of Anupama. She anticipating his relieving words and conciliate her yet she gets frustration inside and out. He neglects to keep up with his guarantees yet he is the oppressor, as notice his conduct he treated Anupama as a lovely article instead of giving significance to her

sentiments and left Anupama alone in the possession of forlornness, after once in a while, her significant other had understood his mix-up and move toward her however Anupama rejects him, she communicated her misery through the words as, Indeed, even family pets are treated with affection and really focused on when they are unwell. I was your better half, desolate, frightened and absolutely reliant upon you. All I needed was to hear a couple of kind words from you. They would have been my solidarity, yet you never tried to support me even once.

Anupama likewise doesn't acknowledge the derision of her infection, "Disgrace as an interaction in view of the social development of character, by which people who are related with a demonized condition are undermined by society and sentenced to an unfortunate social status"(Goffman 7). For instance, self-shame is a cycle wherein an individual with a psychological maladjustment incorporates criticizing mentalities and convictions held by the general population. Individuals who see themselves as a weight might trust themselves to be disregarded, and the individuals who are socially separated may expect that their condition either results from or adds to a bothersome societal position. By enhancing social contrasts, disgrace fuels existing limitations on individual opportunities commonly experienced by people allocated a lower social status in the public eye.

Anupama's abuse in the novel obviously lays out how an infected lady in Indian culture goes through exceptional unrest of trashing and separation. It is very much depicted by the author, truth be told.

Albeit all kinds of people are impacted by the socially stigmatic sicknesses, nearly ladies have been abused and go to socially be disadvantageous, and compelled to live under denied condition, particularly when it is connected with sexual based sicknesses like HIV in Third World nations [Emmanuel N Kontomanolis 12].

As a self-assured woman, Anupama effectively beats some essential instruments to make sense of how disgrace adds to self-destruction by finding her own universe of satisfaction. As per the pressure adapting model of disgrace, shame is viewed as a social stressor that advances pessimistic close to home responses, social withdrawal, and misery among individuals with psychological sickness, particularly in the event that the apparent danger of disgrace and social dismissal surpasses the adapting assets of the person. Anupama is completely sad by her own family and adored, “Yet, she needs to be consistent with herself and assembles partners with individuals. For instance she thinks she is superior to Girija in ethics” (*Mahashweta 77*).

She is a sort of partner to Anand in ethics and conjugal connections. Anupama likewise battles against social segregation which is another shame factor that contributes an individual encountering a psychological wellness issue that adds to the gamble of self-destruction. Anupama likewise makes her own universe of pleasure in perusing, interpreting furthermore, showing Sanskrit writing. She is enamoured with acting and coordinating Sanskrit old style plays. She appreciates nature and cares for the nursery around Dolly's home in Mumbai. It has turned into a distraction to go to ocean side in Mumbai each time when she feels like detached. “I don't have any complaints about my life here. This is my world and I am very happy with it” (*Mahashweta 150*).

Anupam's self-acknowledgment is one of the fantastic episodes in the book. Current ladies as of late show a sort of 'inversion' in their personality and thinking. Current essayists daringly presented this sort of let-down in their works. Anupama turns into a sort of Buddha now. She began encountering illumination throughout everyday life; she thinks about things one later one and eliminates deterrents in her day to day existence intellectually. Prior to vanquishing adversary remotely, she begins vanquishing them inside first. End of the fifth part is let-down in the clever where Anupama resurges herself to return from slope and

chooses to get back. She begins seeing the nature in an unexpected way, “Whatever the circumstances she finds herself in, she would meet the challenge head-on, and win. She is now ready to face the world, determined to stand on her own feet and build a new life for her. She looked back and prayed to the goddess, Give me the courage to live no matter what happens! and started walking home”(Mahashweta 79).

As an innovative mind, Anupama begins thinking emphatically and properly. She profoundly digs into current realities of her life and acknowledges them as they are. She realizes that she can't transform them however she can change herself. She attempts to build a sort of cautious system for herself. She fosters her own way of thinking of life. She begins recovering her adventure of outburst life.

She had never known her mom's adoration. Her dad is a shy in the possession of his second spouse. His progression mother Sabakka is a brutal and childish who expects girls' lives prospering at the expense of other's life. She additionally finds the genuine nature of Anand whom she believes that he his Manmatha first and foremost.

For the most part, “self-destruction endeavour survivors frequently face outrageous trashing and are not treated in a serious way since they are seen as just 'falsely sounding the alarm 'and just a little extent of self -destruction attempters look for formal assistance”(Robert 5).Further, they are treated by many that they are not really sincere and serious in their intent to live. They always live under cynicism and seeking attention .They take time to standardize. The injury she had (gone through and propelled Anupama) at long last lead her to consider. Self- destruction has been a heart delivering episode in the book. The impurity of the disgrace related with self- destruction has been superbly brought out by the essayist.

Sudha Murthy conceptualizes her new lady in Anupama by her force in convincing conjugal vows with Anand even subsequent to finding her illnesses. One more quality that makes Anupama as lady of goodness is her however sure disposition towards different characters in the novel disregarding her misfortune. Anupama not just overcomes her profound feeling of futility in her life yet additionally urges her companion to have a significant conjugal life.

Anupama's insight is obviously found in following the reality about the infection however not on others confidence and sentiments about it. After specific time she effectively figures out how to defeat her sentiments on specific things like conjugal rapture and love. As an informed lady, Anupama attempts to make individuals know reality with regards to her infection. She battles to keep up with among science and confidence. Leukoderma is neither infectious nor acquired from guardians.

Sudha Murthy's movement of present day ideal structure of the general public where lady feels sureness about her as a social being. In *Mahashweta* Sudha Murthy Portrays a universe of a disappointed to fulfilled lady - Anupama - who is a desolate hero in Mahashewta. Anupama is delicate innovative, enthusiastic and sexy person. She attempts to work out some kind of harmony between marriage establishment needs and scholarly desires and is profoundly dazed when the presence ludicrous of life is brought before her. She is cheerfully hitched to Dr.Anand.

Whenever Dr. Anand goes to England for higher examinations she encounters forlornness and need of correspondence. She feels herself intellectually upset. Presently she is in self-search and looking for satisfaction of the void that vibe even in ties between guardians, Siblings, companions but deficient. On agreement Girija -her sister - in - regulation has been displayed with her.

She conveys her own arrangement of ethics and gets hitched into a rich family and becomes 'good'. To start with Anupama is particularly blissful and fulfilled however 'ominous' white fix changes her life totally. The actual title makes sense of the story and talks about the mindset of the general public. Individuals around her like mother by marriage her progression mother changes their disposition towards her however this brings positive as well as valuable change in Anupama's life. She challenges the predominant form of Indian ladies personality generalization undermining their visitor for satisfaction with an extraordinary disappointment with the family frameworks. She returns her home, just to leave it and go to Bombay from where her life changes!

Whole original arrangements with two unique perspectives of females-Anupama, friend, Sumitra are reasonable, adoring, delicate hearted and well figuring out one classification and Anupama's progression mother, mother by marriage, Girija comes in second class who are conceited. There she remains with Sumithra - her school flat mate. She invites her notwithstanding white fix, this is the main shocker rate in the novel for the perusers through her flat mate.

Sudha Murthy had shown the adjustment of the attitude of the general public. For now Anupama takes administrative work (however she is over equipped for this work) which gives her certainty. There she meets her friend who becomes here old buddy and ideal she moves to remain with her. In the meantime her friend meets with a mishap and Anupama's gift of blood hint the peruser that leukoderma is no bar for blood gift this rate go about as a second shocker for the perusers.

Sumitra said, Anupama takes up the gig of Lecturer in Sanskrit in a neighborhood school. What's more, she's more anxious to sustain the theatricality of her understudies, as well. In the interim Dolly gets hitched and moves over to Australia, leaving Anupama with

the obligation of taking care of her home and without the requirement for paying lease.

Anupama meets with a mishap Dr. Vasant treats her.

In the meantime Anand understand do that he is so enamoured with excellence that he will dump his significant other this change happens because of the frequency-where one day in England at the point when he runs over a spouse, who really focuses on his disabled wife, he is overwhelmed by culpability. He gets back to India furthermore, sets up a training in his rambling manor mean while he is astounded when he discovers that his mom was mindful of the undertaking of his sister Girija however hid it away from view. While the general public had avoided Anupama for a fix and Girija is regarded.

This occurrence breaks him a great deal. He embarks to track down Anupama. In the meantime Shamana Anupama's dad is dead; she sends cash for the rituals. A similar advance mother who considered her as awful sign presently composes pleasantly to her, simply because she needs the financial help. Here they perceive how individual's changes and cash assumes a significant part for somebody. After truly a work, Anand gets her contact address what's more, meets Anupama. She pursues her choice clear that their relationship is finished. Her dynamic power itself shows that the long excruciating sufferings of being a ladies, the harsh battle for the origination of the thought of correspondence of direction moved past for Anupama-the hero.

Anupama proved the point that girls are not weak in any sense. They can plan and execute the same plan independently, without an external aid. She left Anand's home with a strong assertion to herself. 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. This bold gesture suggested that

Anupama had picked up the gauntlet to face the world alone. Though there was no fixed plan before her, she was cock sure to start a new.

She left her father's house later because she did not want to embarrass her father in front of her step mother. She was confident that she can look after herself. She wrote letters to Anand in England. Once she came to know that Anand had no interest in her, she stopped writing to him. She did not beg to Anand and her family because she knew that she was not guilty.

Anupama had always been honest to herself. She was constantly aware of her domestic and financial conditions in her college days. So falling in love with a rich and handsome guy had never been a priority of her life. She sold play tickets to Dr. Desai and Dr. Anand as she would have sold them to others, without special intentions. It was Anand who was attracted towards her, she was cool. She did not initiate marriage proposal with Anand. It was Dr. Desai and his wife who were instrumental in their marriage. She did not think of making an affair or second marriage after Anand ditched her. She could have done it out of jealousy to Anand. But she did not want to take up cheap means to take revenge upon Anand.

She stayed with her previous friend Sumie in Bombay. Her accident brought her close to Dr. Vasant and Satya in hospital. In fact, her social interests matched with that of Dr. Vasant's. Yet she did not get into an affair with Dr. Vasant's life, not because she was devoid of delicately tender feelings of love but because she wanted to prove the point that modern girls can lead independent and respectable life of their own. Anupama, softly yet firmly told Vasant that I am sorry, Vasant, but please forget your ideas. I do not want to get entangled again in the same circle of husband and family. My past has taught me a very valuable lesson. I do not want a family of my own. Anupama thus became the emerging role model for new girls in India.

Her miserable encounters with friends, relatives and family had taught her many things of life but they did not embitter her. She carried the sweetness and pleasantness of her nature throughout. That is why she did not abuse either Hari or Anand. She rejected Vasant's proposal to marry her firmly yet without antagonizing him.

Anupama sent money to her lonely father from Bombay. Though he had failed to protect her from devil persons and evil forces, she never blamed him for her precarious condition. She sent tiffin to Satya in hospital even when she had nothing to gain from him. She donated her blood to Dolly without any expectations from her. All this shows her maturity. She asserted, My experiences have taught me this. I have come to realize that courage and confidence are the real wealth in life. Education can improve your chances of success, but ultimately you have to face life all alone. I do not depend on any guru nor do I read any philosophy. My conscience is my guru and it guides me well.

The novel highlighted the so far unrevealed qualities of Anupama. Anand came searching for her. He requested her to forgive him for all his past mistakes. He begged her to reunite with him. But she did not budge a bit. She stood erect to herself. If we compare Anupama of the initial phase with the Anupama of the last phase, we come across two different Anupamas. Life had taught her a lesson in self-respect. She was modest and persuasive in her first appearance with Anand. She listened to Dr. Desai and his wife without a word of descent. The same Anupama is reasonably violent and wild towards Anand when he came to her in Bombay.

She reminded him of his marriage vows. They knew that I did not have this disease before our marriage. They could have told your mother but you did not. You were scared that I would be disfigured because of this disease. His mother and sister disliked me because I came from a poor family. They wanted an excuse to get rid of me and your silence provided

them with perfect cover. I ended up a victim because you chose to dishonour the vows you took. She questioned his integrity as a person. She had found herself in the long journey of independent walks.

In this story, Mridula, a youthful lady from a villa in Karnataka, recounts her desires to turn into a specialist. Sanjay, a youthful specialist, acquaints her with another world. They married furthermore, make Bangalore their home. A more profound comprehension of human selfishness and realism arises as she invests more energy in the business area. She has an inspirational perspective on life in spite of the high points and low points that come her direction. When she shown up in Karnataka, she started her new position and life as an instructor. Sanjay made not as much as her. Sanjay handed Mridula his pay when they were hitched and educated her to deal with it. She fastidiously followed each rupee that went through her hands. They were happy with the profit they'd piled up. On the other hand, Lakshmi, Sanjay's sister, is a waste.

While she's hitched to a common place representative, he makes his living by taking kickbacks. They like parading their cash. In their enormous manor, they had everything, indeed, even extremely costly goods. Their nature and area will be adjusted later on. When Sanjay left the public authority and began a private practice, her hardships expanded altogether. She fills in as a mainstay of help for him. She's not too far off with her, holding her hand as she advances up the mountain. To open a consideration home, they've both taken out advances. For her spouse's monetary prosperity, she pawned her gems. Having a lot of cash discarded is something she goes against. No auto cart for her, and she cares very little about her saris. Beginning another consideration office went well overall, and cash began pouring in.

Sanjay's craving to acquire and more leads him to take part in corrupt activities because of his expanded riches. In light of his longing for power and cash, their relationship endures. The spouse and spouse are on inverse sides of the tracks. Her cherished Sanjay is no longer Sanjay to Mridula. She has come to the end that she can presently not be in a relationship with them. She escapes from Karnataka and gets back to her home in the open country. Mridula feels that she is misdirected by her own friend. She feels that she is caught in marriage and defrauded by her husband. She became discouraged mentally and impacted by the happenings in her day to day existence. Now, Mridula had to counsel a specialist, Dr. Rao, who at last assisted her with beating her concerns which were caused because of the psychological pressure.

When Mridula required the assistance and backing of her significant other, he was not there, and she was let be. The man who had held her hand with a guarantee to deal with her until the end of her life bombed in his obligation as a spouse when she wanted his solace, relieving reaction and confirmation. Sanjay frequently, as a matter of fact puzzled over whether he had pursued the ideal decision in his life by wedding Mridula. However, for Mridula, her whole presence spun around just Sanjay and her child Sishir. This draws out the distinction in characters and their perspective of a man and lady who had devoted their existence with one another.

The way that at long last gone with Mridula to take the extreme choice of forsaking her husband and her married existence of a quarter century was the place where she heard the discussion between her husband, Sanjay and his accomplice, Alex. No, I don't want to ask her. I've known her for almost twenty- five years. She doesn't cooperate with us. In fact, she'll create problems because she's an idealist. Instead of her, I want Lakshmi to be the silent director. She doesn't understand all this anyway. We can just ask her to sign papers whenever we want and, in return, we can give her some money.

The man with whom she had lived for a quarter century wanted to impart to her his very own issues and considered her an object of dissent who was a greater amount of a deterrent to him. This somewhat assisted Mridula with getting back herself to acquire confidence and take up yet again her life.

She could ready to take an imperative choice about her future, the future which did prohibit her better half, Sanjay. This provoked her to leave him abandoned, deadened, confused and taken him out altogether when they were to go to their silver celebration festivity of their wedded life. At the point when Sanjay asked Mridula concerning when she would be back in the wake of seeing her with a bag, she consistently replied: Never. When she provided the motivation behind her choice, it was a solution for which Sanjay had no solution to answer. She told him:

I've spent twenty- five of my most important years with you, and yet, I never felt I belonged to you or your family. I'm still an outsider. My father's house now belongs to Vatsala and I don't want to be a burden on my brother and her. Sishir is independent and you can take care of him better than I can. My duty towards both of you is over. I've fulfilled all my duties as a wife, mother and daughter- in- law. Now, I want to live for myself. I have my job, my school and my village. You don't have to worry about me any longer. You and Sishir can visit me whenever you want (*House of Cards* 218).

Empowerment doesn't just mean, giving them or giving them additional power or capacity. It is instilled currently in them. It is weaning them away from the traditions and shows that are inserted in them or ages. Both strengthening and fairness brings significantly more to the table than simply profession and instruction. Regardless of how instructed and

fruitful she is, in the end she needs to go through and experience the male centric standards of our society.

Yet, the ladies characters in the novel such as Kantamma, Mridula and Health serve, in spite of their family circumstances, they became fruitful in their lives through strengthening. They tracked down a way to venture outside and saw it as a mechanism for recuperating their psychological injuries. Sanjay was derisive of his mom filling in as a money manager and spouse as an educator.

Despite the fact that Kantamma was uninformed, she was a savvy woman and strong lady. She was never worried about misleading superficial points of interest and insights. She had a great deal of information about starvations and horticulture. In contrast to Mridula, Kantamma talked less and her choice was the last one in her family. When Sanjay encouraged her to close the shop, not on the grounds that he was concerned but since he figured it would be underneath his pride. In any case Kantamma knew her child well overall and she was not prepared for such a bogus development. Since for her, it's a business as well as a kind of revenue and power. Ratnamma had thought to herself,

Long stretches of involvement formed her into a fruitful and tricky financial specialist very much like her child, who knew each niche and corners of business privileged insights. She was additionally exceptionally skilled in persuading clients and she knew how to make them purchase anything from her shop. That proficiency is clear when that's what she says, indeed, things are a lot less expensive in Mysore. They can purchase products from that point, load them in a transport and pay for the transport and a coolie. They likewise take cash from a cash loan specialist to put resources into our shop. They don't have a lot decision. They might seem to be like Devaraja market in variety however you might not have really taken a look at the quality. One needs to follow through on a cost for good quality.

Kantamma had clear and sharp estimations about burning through cash. Despite the fact that she had enough cash and resources, she was not prepared to get to the next level their everyday environments by spending it superfluously. Assuming we see this from a positive perspective, this inclination and disposition is considerable. Since, she doesn't need to depend and annoy her youngsters for cash. The word strengthening becomes significant really at that time and there.

Mridula as Kantamma was an autonomous lady. In the novel, its apparent that the main individual behind Sanjay's satisfaction and achievement is Mridula. Since Mridula had some work, Sanjay became one of the effective money manager furthermore, specialist in his field. It was with Mridula's compensation, Sanjay did the private practice and he has satisfied his fantasy about setting up nursing home. Not just she was instructing at school, yet in addition was taking private educational costs to meet the two closures. To the extent that Mridula furthermore, Sanjay was concerned, her all in all government work gave a consolation and backing to their loved ones.

At first Mridula was monetarily higher than Sanjay. At the point when Sanjay ridiculed her occupation by saying that he was spending and earning more cash for their vehicles, cook and drivers, Mridula answered with an abrupt attitude.

From this single remark, it's actual clear that work and training are a significant viewpoint for all kinds of people. It is an indication of freedom furthermore, freedom. Mridula accomplished mental harmony in both everyday life and vocation, since she has monetary resources. She additionally rose to the place of a school head. Also, one of the main angle about Mridula was, she was extremely true and enthusiastic in her calling and considered educating as a devout and honourable demonstration.

One more exemplification of force and strengthening is the wellbeing priest. She was very like Kantamma, in light of the fact that she was uninformed. Yet she was taking care of a power stuffed position with her administration quality and political experience. At the point when Sanjay enquired about how she had been dealing with her occupation with practically no training to the agent, his answer astounded him. 'That's impossible. You were able to start the hospital because of my salary. My pay has helped me in our difficult times and I enjoy and respect my work. I'll never leave it. It is oxygen to me and not just a source of income' (*House of Cards* 140).

Sudha Murthy has painted this novel *House of Cards* with mere reality touching the whimsical and hypocritical chauvinistic attitude of males. In this novel the marital relationship of the protagonist is fragile and is easily destroyed by her traitor husband who had cheated her. Their improvement of life was totally unique relying upon the perspectives of their folks. All individuals are not unadulterated in heart, some are liars and some are childish. Mridula cherished completely in all conditions to him and strolled with him on the prickly way of accomplishment. Be that as it may, her significant other Sanjay stood a toxic trespasser who had given harmed to her inwardly.

Sanjay had never spanned with Mridula with genuine sentiments. He was the chief, he has the enormous self-image of accomplishment and he had never settled a decent correspondence with her which shows her horrendous nature of disloyalty, then again she had supported by and by to him on the masterpiece of life.

According to Indian culture, a marriage is the second birth of a girl where she gets new house, new relations, and new responsibilities. The phase of life which brings new challenges to her to make a relation to completely strange people. It's her alone journey where she applies all the moral values taught by her mother and father She needs to fit in a

totally troublesome condition. The original shows the shallow idea of marriage where one leaves the other on account of the family or the cultural strain. Indian culture has a conviction that when a kid or young lady they got hitched, they are not isolated from one another for next seven births.

However, with the globalization in the way of life, these convictions have changed. Presently there is paper convention called separate from which you can escape from this bond. In the novel, the hero named Anupama is hitched to Dr Anand. He becomes hopelessly enamoured with her in her most memorable sight and chooses to wed her. Yet, he leaves her whenever she gets the sicknesses of leukoderma. He wedded her without his mom resemblance. As a result, she needs to get attack by her mother by marriage. One day she gets tossed out of the house by them. Since she has a place with a not so rich family like them and she can't give them great share. The unfriendly side of Indian marriage where a young lady is treated based on the settlement, she takes to her parents in law house.

The people who can't take a decent endowment needs to gone through home grown brutality. They don't comprehend the way that a dad gives them her little girl which is a lot more valuable than everything. In this way, the genuine reality that Anupama isn't enjoyed by her mother by marriage is that she isn't simply rich. In spite of the fact that she is wealthy in virtues and she regards her from heart. In any case, all her parents in law need is cash. In this day and age everything is determined nearly cash. There is no space for adoration and feelings. Sudha Murthy's clever features the unique face of Indian culture.

An effective marriage requires the endeavours from the two sides. It's not just the obligation of a young lady to change in the new climate. Now and again, young men likewise need to do little changes. It's an organization of two individuals for their lifetime. Indian

culture is highly determined by customary contemplations which makes imbalance in the married life.

In Indian marriages, most of the in laws does not treat their daughter in laws as the part of their family. They are thought to be outsiders. Surprisingly, they are outsiders for their own family too. All they accept is that they need to left their home and needs to reside to their parents in law house until her demise. This novel delightfully features the way that females are cornered all the time. Accordingly, the little girl turned into a weight for their families. Since from their introduction to the world the guardians are more cognizant about the share framework. They need to set a lot of share at the hour of the marriage and later additionally they need to give a sum to them on merry events.

In this way, the holy obligation of marriage changed into a business where the heaviness of endowment sets bliss in the wedded existence of their girl. On opposite side, a young lady sees the monetary status of kid. Yet, what she gets from that. She needs to deal with the house like a worker. She doesn't really deal with well like a relative and need to work every day. Nobody figures out the way that if a man can play out their work beyond the house is a result of their spouses. Since they are liberated from that obligations. They are a lot of sure that now they need not to stress about the house and they can zero in much on their work.

For an effective marriage, there should be profound comprehension, love and regard for one another. In instance of Anupama, these all are deficient. Her significant other doesn't uphold her when she wants him the most. Subsequently, she needs to take off from the house. In Indian culture, after marriage there is no place for young ladies in their own home. They are informed rom their experience growing up that they are not leaving in their unique house. At some point, they need to take off from this house.

Society won't acknowledge the things if a young lady after her marriage stays at her own home. They will scrutinize her. Subsequently, Anupama subsequent to going out can't come to her home. Thus, she takes the assistance of her companion and gotten comfortable Mumbai. Training assumes an indispensable part in the improvement of good society. Since, in such a case that individuals are adequately taught, they will out from every one of the deep rooted customary contemplations.

Training is significant for upgrading person's quality. It approaches a decent person with great moral values. Murthy uses the concept of superstition nature of Indians to reveal their hypocritic thoughts in the novel. It is the harsh truth of the society not only in Indian culture but all over the world. People all over the world carry some or other beliefs which does not any fact value.

Marriage a lifelong commitment where two people made several promises to each other. They promise to stand for each other in tough times. They promise to support each other mentally as well as economically. A boy who is mature enough to take the responsibility of his wife is thought to ready for marriage. After marriage, a boy is not only the son or brother but he also became a husband. He needs to understand the fact that he must play role of husband without effecting other roles. Everyone has their own space in each other's life.

Nobody can block the path of another member. It's the maturity level that with the situation the focus changes from one to another. The relation of husband and wife is a most important one. They both connected to each other's family. Husband must take the responsibility of his wife fairly. He must have the dare to take stand for his wife if his own family is wrong. As in the novel Dr Anand is not able to take stand for his wife. Being a doctor, he knows very deeply about the leukoderma that it is neither hereditary nor infectious.

Although, he supported his mother's decision of parting both husband and wife. Husband is considered as the soul partner. They have to understand and support each other. Dr Anand does not have much confidence to stop the violence against his wife.

This is one of the most typical behaviour of all the man in the society that they only listen to their mother irrespective the fact that their mother may be wrong. In the novel, Dr Anand is not able to take his responsibilities well. It is the typical nature of Indian boys that they cannot take stand for their wives. In case, if they do so then they are taunted by the society Marriage a lifelong commitment where two people made several promises to each other. They promise to stand for each other in tough times. They promise to support each other mentally as well as economically.

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This is one of the most typical behaviour of all the man in the society that they only listen to their mother irrespective the fact that their mother may be wrong. In the novel, Dr Anand is not able to take his responsibilities well. It is the typical nature of Indian boys that they cannot take stand for their wives. In case, if they do so then they are taunted by the society Marriage was not the last objective for her. She needed equivalent organization in neither marriage nor the subjection of the spouse. He thought about her mom and completed that she was an optimal lady.

Mridula endured and forfeited her life and stays as nothing worth mentioning. She was reasonable to flat the criticism made by her husband .She disappears to set herself free from the close to home commitment. She felt that it is smarter to be distant from everyone else and blissful than to be with somebody who causes you to feel substandard, bothersome and lacking. Mirudula was a person with promising attributes and unflinching principles throughout her life. She had been able to erect a house with dedication. When times to leave it arrived, she did not look back repentantly. She was set for a new beginning in life once more.

Mridula was straightforward, mindful and striking. Genuineness in Mridula was not the characteristic of a specific class nor it was connected with her folks yet it was regular which springs in her. However, her better half had generally dismissed her and underestimates her. Without her assistance he could never have developed a realm. He even had not said thanks to her who had brought in his cash more significant. He illuminates that he had become fruitful by his own persistent effort not with anybody's assistance. His child Shishir had advised him that house isn't worked of four dividers yet the individual inside the house. Each accomplice needed to assume a part to keep marriage flourish. Mridula was sensitive. She did not like to keep secrets from her husband and son. At the same time she did

not want them to hide things from her. The sensible Mridula was deeply hurt when she learned about her husband's black practices.

She could not understand the logic behind secretly sending ten lakh rupees to his mother when she herself had not objected to it. He helped his sister without informing Mridula, who had never objected a help to her. She quickly realized that though she trusted him, he did not reciprocate it. Suspicion had entered the relations. It was all going against her principles. The breach of trust made her paralysed and she was disenchanted and absconded herself. Stuart Y. Barbara mentions that,

The success of marriage depends on the effective working together of both husband and wife, because of each has specific responsibilities set out by God for the permanence and quality of the marriage. Still, the factor of responsibility in the marriage for husband and wife must not be interpreted as a gender-marked-role-identity. Rather, it is an integral aspect of the relationship mandated by God since creation, for harmony and stability in the home. (Betrayal of sacred trust 9 31)

Anupama and Mridula, they had faced many problems and challenges in their life because they lived without their partner. Anupama and Mridula came out their family relationships because of their health issues, loneliness and their liar partners. Anupama and Mridula lead their life in own way with full of happiness.

Both of their dreams was achieved in a successful manner. Anupama was a famous Bengali Artist, Her diseases was also cured and she worked as a Sanskrit lecturer, every year she directed good plays and got good response, every year it was them who won the first prize and she was a successful woman. Mridula was not like everybody, she was different. She had enormous amount of happiness for life and unlimited energy. She was a social activist and a principal in High School. And also she wanted to get a government post. She

wanted to spend every minute of the fruitful day. Every day was to be lived in fullest and every beautiful minute to be enjoyed. Mridula was a successful woman in their life.

## **Chapter-V**

## **Conclusion**

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### Conclusion

She ingeniously focuses on realistic problems faced by women in the society and family and how they deal with the problems. Sudha Murthy's Novel *Mahashweta* is one of the best examples for domestic violence. She reflects on the educated woman's role as a wife in love marriage, their submissive life in the in-laws house and with the step – mother. Anupama, who is the protagonist in the novel becomes subject of domestic violence. From Vedic period to digital period women undergo a series of humiliations, subjugation and betrayals. The very beginning of the novel start with "Life on earth is not a paradise" (*Mahashweta* 1) especially to women like Anupama. She moves heaven and earth to succeed in her life. She is born in poverty and misses her mother when she is an year old baby. She faces the problems posed by her step-mother and is troubled by the domineering aristocratic mother-in-law and sister-in-law and educated but insensitive husband. Her poor father is a school teacher.

Anupama, as the meaning suggests was a woman who could not be compared to others either in beauty or attitude. She is well educated, beautiful and a fine stage actress but draws from poor socio-economical background. Dr. Anand a genius falls in love with Anupama. She organizes and acts a drama for raising money to a charity. She sells the tickets to Dr. Anand. He hails from a wealthy family, gives much importance to the physical appearance than the inner beauty. He is successful throughout his education and career and also expects his wife to be something special from other. He finds Anupama, who is rich physically and internally but poor economically. Anand makes his mother Radhakka agree to the proposal. Radhakka, a widow of a contractor agreed to the alliance, with her own calculations in mind.

She knew her son might marry an English woman as he was planning to do his advanced courses in England. She considers that if she agrees to the desire of Anand, People may think of her large heart by accepting a poor girl into the family. Money and material pleasures made the to degrade Anupama. Anupama's father is happy on hearing of Anand proposal. Sudha Murthy shows the pathetic economical condition of poor father in front of a mother-in-law. Looking at Radhakka's ornaments, and Anand's Mercedes - world totally alien to him- Shamanna had grown so painfully aware of his limitations that he had not spoken at all .Anupama was happy for the next few months of her marriage.

Radhakka compelled Anupama to stay back to join the Lakshmi Puja, which would be after two months. When Anupama finds out the illicit behaviour of Girija, she never revealed to her mother-in-law due to the fear and poor relationship between them. Anupama's problems started from the day of Lakshmi Puja. She discovered the white patch on her leg and found it was Leukoderma or vitiligo from the dermatologist. She missed all her freedom as she was allowed to go out only in the car. She had to lie to Avva to make visits to the skin doctor. She was caught by her mother-in-law.

They treated her like untouchable; "a feeling of misery engulfed Anupama. She realized that her position had become lower than that of a servant in just one day. "The servant could go home and sleep after finishing the day's work, but where she go? To her father's house? Where would she find kindness and trust? To her husband? But he is not here now" (*Mahashweta* 55). She was sent out to her father's house.

Murthy's novel portrays a character Mridula, a young and beautiful girl who is full of life. She goes out of her ways to help others. She hails from a small village in Karnataka and is grounded with values. Mridula meets Sanjay, a talented but impoverished doctor, they both fall in love. Mridula ignores Sanjay's physical deformity in hand and marries him. They settle

in Bangalore. They face hardships in beginning still they survive with each other's support and love. Time doesn't remain same and sadness brews in Mridula's life when Sanjay quits his government job and starts an immensely successful private practice.

This story revolves around Mridula, Sanjay and their family members. This is story about life of a widow woman - Sanjay's mother who survives the hardship of life by becoming a shrewd moneylender. This is story about Sanjay's sister and brother-in-law who live a pretentious life and publicly parades themselves, their possessions, and their accomplishments, this very thing leads to debt and treachery. This story is about Mridula's parents who live a contended life in their village and finally this story is about Sishir, Mridula's son who lives a lavish life but comes face to face with reality when he meets a young girl named Neha.

The more Mridula sees of the world, the more she realizes how selfish and materialistic people can be. But she does not take the ups and downs of life to heart, and lives each day with positive energy. Sanjay's ambition blinds him towards humanity, with opulence comes the incessant desire for more, and the inevitable slide into corrupt practices. For a long time, Mridula has no idea that Sanjay has traded in his soul; when the truth hits her, she has no recourse but to walk out from him. But can she really find a space of her own? Can she become old Mridula again? Was her house of love, mere a house of card? This intricately woven novel explores human relationships in telling detail, and holds up a mirror to our society with honesty and with conviction.

The story starts with a dedication 'To all the Mridulas who suffer silently'. And with this line Murthy reaches out to those women who are suffocating inside their marriage which has been woven with selfishness. It gives the strength to all those who wants to put an end to life sucking misery of marital relationship and purse the path of happiness and contentment.

These women characters such as Anupama and Mridula have placed themselves with conviction, amidst social realities and problems. The lives of these female characters reveal their experience of violence, denigration, exploitation and their final determination to break their silence. Man-Woman relationship, social acceptance and estrangement in modern life, forms the core in all these novels. Sudha Murthy covers a wide range of characters, mixed incidents, different scenarios, larger involvement (gallery) of characters depicting a realistic context, restricted mindsets, stereotyped judgments, and stale expectations.

Sudha Murthy textures a prototype in each of her protagonists who emerge victorious as successful individuals, flouting all fears, dilemmas, contradictions, taboos, frustrations and long-suffering endurance. Behind the silence of every woman, there is a voice that remained voiceless. The Protagonist remains predisposed and vulnerable to the society, which has used her to remain like a statuette, emotionless and in vain, an illustration of beauty.

The author explores the relationship in depth; Mridula and Anupama are simple, hardworking and innocent throughout, whereas the male depiction Sanjay and Anand are strongly influenced by the power of luxury, comfort, and materialism, steadily climbing up the corporate ladder without realizing the value of family life. The family rival, the rift between in-laws relationship, misconception, lack of understanding, antiquated thoughts, holding male domination stands similar in all the novels taken for study.

These female characters have much-untapped potential but are left as doormat types. Their qualities go unnoticed as the story progresses. Their husbands and in-laws fail to realize that a home is a place of feelings, and every individual relationship stands vital. In the social-strata, the woman is just an embellishment, a flashy symbol defining 'His' social status. No longer can Sudha Murthy's protagonists, put up their intolerance. They eventually emerge to announce the fact that artificial values and material success cannot make a person successful.

Every woman living a real-life will feel attached to the stories discussed above. Her novels have vast coverage of the situations with a bigger number of characters and their record of life is evidenced with authenticity. Sudha Murthy's heroines believe that relationships are built on trust and marriage is a bond for a meaningful existence. There has to be good bonding in any relationship. One needs to hold the hand of a person whom he/she loves rather expecting the other person to hold his/her's hand. Therefore, in marriage, this bond is very important. As young people of today head out on their own, they face many unique trials especially in their marriage but bloom with an accomplishing smile.

Here in these novels, realization sets-in in the male inconsiderate characters like Sanjay, and Anand. They recognize their inaccuracies that the female characters have always been ignored, taken for granted and realize that 'care, partnership and responsibility are the key ingredients of a happy marriage, they see life from a different angle, away from their self-centric perspective.

Social and Ethical values are delineated in the novels taken for study. Life is depicted as a journey with learning and unlearning experiences meeting with innumerable obstacles and barriers to testing the grit and willpower. These obstacles help us to make a decision as seen in the protagonists depicted by Sudha Murthy. Their choices were hard yet, they gathered courage, purpose, and meaning to create a new horizon. Getting to know our real worth is a relentless task, it helps us to toughen our values and passion. Self-discovery is not an easy ride and it requires pain and understanding. The characters here gather courage and face a new dawn. The modules of life in these novels are offered on a platter giving greater clarity and vision, to be resilient and focused, when there are roadblocks. The characters portrayed faced many twists and turns, disappointments and setbacks yet decided to live a purpose-driven life.

Sudha Murthy has approached the novel *House of Cards* with reality and has painted it the whimsical and hypocritical chauvinistic attitude of males. In this novel the marital relationship of the Mridula, the protagonist is fragile and is easily destroyed by her traitor husband who had cheated her. Her idea of life was completely different based on values and ideal as taught by her parents. All human beings are not pure in heart, some are liars and some are selfish. Mridula loved her husband sincerely under all circumstances and walked with him on the thorny path of success. But her husband Sanjay turned out to be a noxious person who could only hurt her emotionally.

Sanjay had never bridged with Mridula with true feelings. He was the boss, he has the big ego of success and he had never established a good communication with her which shows her destructive nature of infidelity, on the other hand she had backed personally to him on the tour de force of life. It shows an emotional infidelity of cheating the wife on the financial matter. No doubt he was intelligent and had kept his secret well and felt prone to his sister's and mother's selfishness. Due to his dubious attitude Mridhula, felt that it is better to be alone and happy than to be with someone who makes her feel inferior, undesirable and not good enough.

Without informing his wife Sanjay had given money to his mother and a car to his nephew Anil and has opened a joint account with his sister Lakshmi. On gaining more success with the help of his wife, he had cheated and dominated her through his dubious nature. Mridula leaves him in order to lead a life with values which she believes could bring her satisfaction and meaning to life. When Sanjay realises his mistakes he is maddened and resentfully runs after her with a ray of hope to bring her back.

Mridula struggled with reason and emotion. It happened due to the difference in genes, upbringings and the environment in which they had grown up. The inculcated values,

the different cultures and different economic status of their families made her to suffer at her husband's hand. More the money, people become more selfish. They do harm and cause infidelity to their close ones. Heartless judiciousness, manipulation and power destroy a marital relationship and the house built insubstantially gets dreadfully collapsed.

The research suggest that women should gain equal rights and they should not be dominated, subordinated or cheated by patriarchy or their in-laws. They should have equal rights as their husbands have. Women should also empower themselves by education or by other skills in order to be economically independent. They are expected to be wise in order avoid disappointments and failures. Truth and fidelity alone can build a strong relationship and love in life. Owing to the dubiousness in behavioural attitude of Sanjay, marriage a social sacred institution has lost its holiness and pertinence in the novel.

Surely, Sudha Murthy pened out the experiences of women in real life and exposes the female characters pain, yearnings and sufferings in this hypocritical world, where there is gender discrimination and subordination of women. She has also simultaneously portrayed the alternate life they could have in this world which provides endless opportunities for a dignified and fulfilling life. Mridhula, leaves her in-laws house and steps out into the future with the hope and determination to become a principal of a school and Anupama steps out of her married life with the determination to continue her higher education in order to secure a good job. So, Sudha Murthy, strongly advocates women to venture into new horizons in order to lead a dignified and meaningful life from the self-degrading marital life.

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