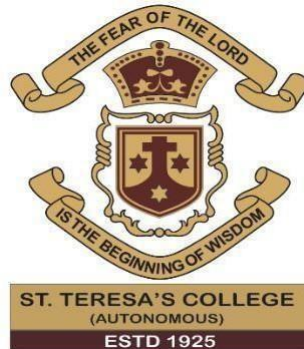


**A FEMINIST READING OF SUDHA MURTHY'S
NOVEL MAHASHWETA**



*Project submitted to St. Teresa's College (Autonomous) in partial fulfilment of
the requirement for the degree of BACHELOR OF ARTS in English Language
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DECLARATION

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CERTIFICATE

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INTRODUCTION

Born on 19 August 1950, Sudha Murthy is an Indian educator, active social worker, writer and philanthropist. In addition to English, she also writes in Kannada. Sudha started her professional career in the field of computer science and engineering. She is a prominent Gate Foundation member and the head of the Infosys Foundation in Karnataka, a charitable organisation. Sudha, who is credited for starting a number of orphanages has also contributed to numerous rural development initiatives and worked to establish computer and library facilities in each of Karnataka's public schools. Creating "The Murthy Classical Library of India" at Harvard University is just one of her numerous accomplishments. N. R. Narayana Murthy, a co-founder of Infosys, is her husband. In 2006, the Indian government gave Murthy the Padma Shri, the fourth-highest civilian honour in the country, in recognition of his humanitarian work. Several publications including memoirs, travel diaries, technical manuals, and works of nonfiction, are written by Sudha Murthy. All of India's main languages have been used to translate her writings. She is recognised for writing several fiction books. She takes part in the Gates Foundation's healthcare activities. At TELCO (Tata Engineering and Locomotive Company), today known as Tata Motors, the largest automaker in India, Ms. Murthy became the company's first female engineer. In several cities including Jamshedpur, Mumbai, and Pune, she worked as a development engineer. She had brought up the topic of the workplace being "male only" due to gender prejudice. When she had a problem, the TELCO chairman summoned her for an exclusive interview. Sudha Murthy is famous for many of philanthropist works. She aims to empower women. She spreads the awareness of rural education, public hygiene, poverty alleviation and much more. She imbibes the need to maintain clean India, hence building up toilets for public. She has been passionate in helping people in flood affected areas too. Returning to the book, Sudha Murthy's writing has the sensation of a completely other breeze—one that primarily blows

through tiny towns and villages—and transports the reader to an earlier time when India was totally different from what it is today. It gives the impression of reading something new because the author has such a thorough understanding of the tiny towns, the people who live there, and their interactions. The postscript was particularly interesting to me because, as an author, you can fail to grasp the impact your works might have on readers.

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

love-at-at-sight partner, is a similarly endearing, clever, and wealthy hero. Next, Anupama's father appears, who is also a typical incompetent stepfather, and the usual stepmother.

Anand's mother, who is determined to brag about her social standing, and his haughty sister are on his side.

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

Chapter 1

Folklore or folktale can be defined as the traditional myths, rituals and practices of a given community or country. Folklore and superstition freely coexisted with traditional religion compelling the state to meditate between the two words of belief. “Folk” means “local people” and “lore” means “stories”. Folklore thus reflects tales shared by locals in a certain area. It tells tales of a population’s values and beliefs, and preferred way of life. Folklore was handed down orally by past generations who related the tales. The stories were then passed from generation to generation, becoming a part of the traditions of each generation. Folklores were employed by societies in a variety of ways to convey their views. While some cultures narrate epic tales about mythological heroes, others express their history through dances and songs. The literary works for children known as fairy tales have a significant influence on our culture.

Women's roles in fairytales and folktales have a pioneering aspect. By playing the roles of queen, princess, maid, stepmother, and witches, it effectively conveys their voices and presence. Many diverse female representations are used to explore concepts like good and evil in order to validate the inclusion and importance of women in numerous cultures. The primary stereotypes of women in folktales and fairytales have included passivity, beauty, evil, kindness, strength, and power. Such stories' heroines are made famous by the strong women who portray them as nasty stepmothers or sage witches. These archetypal female characters are particularly adept at saving or altering the course of other young women's lives. These stories openly reference major representations of women that seem to highlight their significant roles in societies in terms of feminism. Due to the fact that they feature elderly moms and grandmothers, fairy and folk stories are often connected with women. Because the protagonists of fairy and folk

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

include businesswomen, singles, warriors, and widows to represent the alternatives available to women today. Fairy tales are significant works of children's literature that have influenced our culture for a long time. The timeless stories have been recited for many generations and are now being made into significant motion pictures. Treasured by individuals of various ages, not just children. Fairy tales are evolving and changing to reflect the contemporary culture and its values as it starts to acknowledge the shift in cultural norms. In today's culture, women's roles are already undergoing change.

Feminism is the notion that men and women should have equal legal and political rights as well as sexual autonomy and self determination. It is a social movement promoting economic, political, and social equality among men and women. It is a theoretical viewpoint that asserts women as uniquely and systematically oppressed, challenging gender and sex roles. It promotes the belief that women should have the same rights, power and opportunities as men and treated equally. Historically, young women and girls have been portrayed in fairy tales in very particular ways. The gender roles established at the time these great authors lived were tightly upheld, and defying them was frowned upon. Young females are taught both appropriate behaviour and self-presentation as well as inappropriate behaviour. Fairy tales are rooted in society and provide important life lessons in enjoyable and captivating ways. Whether they read the books or saw the Disney movies, many people have cherished recollections of these timeless tales. Almost everyone in the world is familiar with these fairy tales since they are so deeply ingrained in contemporary culture.

There are many feminist critics or feminist thinkers. Some feminist are Bettye Naomi Goldstein and Judith Pamela Butler.

Betty Friedan was a journalist, activist, and co-founder of the National Organisation for Women and a pioneer in the 1960s and 1970s women rights movement. Her best-selling 1963 book, *The Feminine Mystique* helped mobilise a large public movement for gender equality by giving voice to the concerns of millions of American women with their restrictive gender roles.

Katherine Murray Millett was an American feminist, author, and artist who was a pioneer in the women's liberation movement. Her first book, *Sexual Politics*, marked the beginning of her investigation into the dynamics of power in relation to gender and sexuality.

Simone de Beauvoir, Kate Millett was the first major feminist to discuss how women are portrayed in works by men. The term "sexual politics" was coined by Millett because she believed that the man-woman connection is profoundly ingrained in power hierarchies with political ramifications. An influential work of the second wave of feminism, *Sexual Politics*, makes the case that Western social institutions are covert methods of power manipulation and that patriarchy was a political institution that depended on women's subservient status. The entire functioning of society and culture, in Millett's view, is governed by a sexual politics that encourages women to internalise their inferiority to the point where it becomes psychologically embedded in them. She also claimed that women are susceptible to artificially produced conceptions of the feminine.

Literature, according to Millett, serves as a vehicle for political ideology because it reproduces sexual inequality and upholds patriarchal beliefs. Millett has participated in political initiatives to abolish the mistreatment of women. Additionally, Millett has brought attention to the power dynamics that affect women who endure sexual physical, and emotional violence.

Simone de Beauvoir, was a French writer and feminist who was a member of the intellectual group of philosopher-writers who gave the themes of existentialism a literary interpretation. *The Second Sex* and *the Manifesto of the 343* are two of her writings that may

contain some of the most ground-breaking and enduring concepts ever. Most people are familiar with her through her 1949 treatise *Le Deuxieme Sexe*, which she referred to as *The Second Sex* and which was a scholarly and passionate appeal for the destruction of the myth of the "eternal feminine". It is hailed as a key text in the study of women's oppression and emancipation at that time. In *The Second Sex*, de Beauvoir makes numerous allusions to biblical passages and ancient origin myths to support her claim that women are viewed as the Other and inferior to males. Women are usually portrayed as a person's wicked or frail aspect in these biblical stories. De Beauvoir makes a strong case for the relationship between myth and history using literary evidence. She contends that because of this relationship, men identified women as the Other, the darker, lower half of mankind, and unfit for leadership. De Beauvoir also discusses how difficult it is for women to achieve sexual, political, and economic independence. De Beauvoir's writings contained groundbreaking theories and justifications that led to the emergence of a second wave of feminism. Between 1946 and 1949, De Beauvoir spent 14 months doing research for and writing the book. She wrote specifically about the injustice women experienced, their inferior status in society, and their role as the "quintessential Other. *The Second Sex* also made clear how preconceived ideals of femininity were repressive at the time and emphasised that males would also be freed if women were liberated. *The Second Sex's* release is regarded as the start of the second wave of feminism, which promoted issues related to sexuality, family, reproductive rights, and legal disparities. In a sense, Beauvoir's autobiography adhered to French existentialism's tenets admirably, stressing the autonomy of every person's consciousness. The account of their early days is difficult to believe exactly as she describes it, but intellectuals frequently take satisfaction in living and loving by their theories "There is no divorce between philosophy and life", Beauvoir famously proclaimed. Not a single hair is out of place and her magnificent self-

determination is unaffected by a single instant of surprise or uncertainty. Every woman in love sees herself in Hans Andersen's small mermaid who swapped her fishtail for a woman's legs out of love and later discovered herself walking on needles and searing embers, she claims in *The Second Sex*.

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

Chapter-2

Sudha Murthy's book *Mahashweta* tells the story of Anupama, a new generation of women. She is a beautiful young woman from a low-income family. Coming from a wealthy family, Anand is captivated by her charm and acting skills. Her family objects, but Anand's mother Radhakka eventually gives sanction for marriage. Through the author emphasizes Anupama's tenacity and her determination. After getting married, Anand leaves to pursue his master's degree abroad. Over time, she realized that her attractiveness was undermined by small white spots on her legs and was diagnosed with albinism. Ultimately she was forbidden to do housework and was humiliated by Radhakka for hiding her skin condition before marriage. Anupama had no white spots on herself before marriage. However, Radhakka refused to admit this. Anupama is not grateful of marrying into a wealthy family. Because wealth only makes her life worse and reduces her status in her home to that of a helper. Additionally, her mother-in-law shunned her and sent her to her father's house for misleading her Anand and his family. Even Anand cannot understand her suffering. Unlike other traditional Indian women, Anupama does not submit to family status. She is freed from the traditional shackles of daughter-in-law, and unlike other traditional Indian women, she does not sacrifice her self-respect and honor for the prejudice of her in-laws. The first sign of a New Age woman is seen when her father stopped begging her mother in law and left home without looking back. Anupama does not hide her pride in the scene. Rather she seeks to free herself from the control imposed by her social stigma and her prejudices. For Anupama, her dignity was important that maintaining her marriage.

Anupama is repeatedly criticized in her father's house by her stepmother Sabakka for her sister-in-law's marriage proposal being rejected due to the skin disease albinism. Anupama is powerless to deal with such hateful comments. Anand does not reply to her message even though she is aware of her situation with Anupama. She found lack of support from both her parental side and Anand. Her stepmother's constant accusations, combined with her skin condition, make

her contemplate suicide. Anupama comes to his senses and returns home to look for work in Bombay. Anupama wonders why if her sister-in-law Giriya was able to marry into a respected and wealthy family despite her premarital affair. A New Age woman, Anupama rejects insults and abuse from her family and society and moves forward with confidence in herself. Her Anupama willingly accepts her skin condition and does her best to start a new chapter in her life. She rejects all the insults directed at her and travels to Bombay in search of her new job and new way of life. Anupama lives in Bombay with her college friend Sumitra and her husband Hari Prasad. Anupama gets a position as her clerk with the help of her husband and wife. She achieves her financial independence and sends money to her rural impoverished father. With her financial freedom, her confidence begins to grow. Against all odds, Anupama did not become a conventional housewife or her daughter-in-law who embraced patriarchy. Instead, she shows her strength by overcoming the stigma and prejudice that shattered her existence. She later moves into Dolly's house and, at her suggestion, accepts a position as a college lecturer. Here she is not caught under Hari. Her training gave her strength to overcome the abuse her Hari directed at her. She is even responsible or looking after Dolly's house. Anupama turned out to be a woman of immense potential. Sabakka may have abused Anupama, but she holds no personal grievances. After Shyamana's death, Anupama continues to support her stepmother financially and arrange her stepsisters' marriages. Meanwhile, Anand has made tireless searches and attempts to return Anupama to her family to no avail. She clearly chooses not to have a relationship with him. She also refuses to be held hostage in the name of her marriage and social status. Vasant is destroyed. She rejects her proposal, stating that she does not want to get involved in her family circle or bigotry. By escaping the institution of marriage, Anupama marks the maturity of the new woman within her. She makes it clear to the reader that women do not need the support of men to live their existence. It shows how to live a happy life. By her courage and perseverance, Anupama turned out to be a brave New Age woman. Sudha Murty's female protagonist, Anupama, embodies the image of the modern woman. Not only did she shatter her stigma and discrimination, she created her own personality. In addition to being a professor and scholar of

Sanskrit and theater, her true resilience and willpower in the face of her betrayal and failure give her her identity. Her quest for self-discovery shaped her into a new age woman, both emotionally and professionally.

Sudha Murthy's movement to create a modern ideal society where women can feel secure about themselves as social beings. Sudha Murthy depicts the world of an unhappy and contented woman named her Anupama, the lonely protagonist of Mahashuta. Anupama has a gentle, creative, passionate and sensual personality. Trying to find a compromise between the demands of her marriage institution and her intellectual aspirations, she is deeply bewildered as she witnesses the absurd existence of her life. Dr. Anand is her lucky wedding name. Dr. Anand encounters loneliness and communication problems while studying in England. She suffers from mental anguish. Now she is looking for fulfillment in herself and the emptiness she feels in her connections with her parents, siblings and acquaintances. Her sister-in-law, Girija, has been seen with her on her mission, she has her own values, marries into a wealthy family and becomes "respectable". Anupama is initially very happy and content, but an 'unfortunate' white spot completely changes her existence. The title explains the plot and refers to society's mentality. People around her, like her mother-in-law and stepmother, change their attitudes towards her, but this brings about positive and productive changes in Anupama's life and challenges dominant versions of stereotypes of Indian female identity. She leaves only to return to her home and travels to Bombay where her existence changes. The entire book deals with two different attitudes of women in one group Anupama, Dolly and Sumitra are rational, caring, soft-hearted and understanding, and Anupama's stepmother and mother-in-law Girija Ego-centric. She lives with her classmate Sumitra. Despite her white spots, she greets them. This is the first eye-opening incident in the book for readers, as her roommate, Sudha Murthy, marks a change in society's thinking. Anupama initially takes a job as a secretary, although she is not qualified for the job, which boosts her confidence. Dolly, on the other hand, is involved in an accident and her Anupama blood donation shows viewers that vitiligo is not a barrier to donating blood. This

incident serves as her second wake-up call to the user. Dr. Vasant takes care of Anupama who is involved in an accident. Meanwhile, Anand finds himself obsessed with beauty and ready to leave her wife. This change is the result of an incident in which he was overcome with regret when one day in England he met a husband who was caring for his disabled wife, finds out that her mother knew about her sister Giriya's affair but swept it under the rug. While society rejects Anupama for patching, Giriya is worshiped. This incident gave him a deep shock. Anupama appears as a changed woman with a strong mind on her shoulders. She is no longer fearful and helpless as she once was. She's rather she, she's completely self-sufficient financially. Other aspects of Anupama's personality go beyond the notion of feminism. She seeks a fresh perspective on the world of women. She is sensual and mature for this physical universe. Making such risky decisions ultimately shows defiance of the patriarchal society. Jane Eyre seeks honor and respect, and readers follow her protagonist's development throughout her novel. The book was very important at the time of its publication and also reflected a contemporary perspective on the role of women in society.

Sudha Marty addressed numerous social issues, including middle-class family hardships, stepmother barbs, stepmother indifference, insensitive husband pain, and the social stigma and marginalization of married women. Anupama's determination to rebuild her life in the face of such crimes and the pain she endures along the path of her married life captures the hearts of readers around the world. Faced with tragedy shortly after her marriage, Anupama begins to process her thoughts, stock up, pull the strings, and accomplish what she can to satisfy herself. She develops an even and balanced character in her disposition, to the point that when she speaks with her husband and he approaches her and proposes her reconciliation, she identifies his faults with great calmness. Mahasweta is a book that exposes many of our false beliefs and myths. These beliefs prevent us from living a meaningful life. The story is about how a beautiful girl named Anupama falls ill after her marriage and the hellish torments she endures for those around her and for her illness itself. Your spouse is a doctor who understands that albinism is a harmless

disease that suffers from a lack of pigmentation in the skin. At some point, she contemplates suicide, but realizes that she shouldn't die for callous and unworthy people, and resolves to face life with more confidence, faith and kindness. The author brilliantly depicts her transformation, and she returns to the world of theater. People adore, admire and respect her qualities. At this point, she realized that her inner beauty was more important than her outer beauty. Her husband, who originally abandoned her, ends up coming back to her, only to be rejected. The author described various aspects of Indian society, including arranged marriages, domineering mother-in-law, kind acquaintances, hypocritical relationships, cursing stepmothers, and worried parents of a young Indian girl. She chooses to reject the willful power of humans over her. She chooses to have authority over her own life and body, including the freedom to have an abortion if she so desires. At the same time, she sought grace and delicacy equated with femininity.

his book deals with the shame associated with albinism, a skin disorder that causes patients' skin to turn pale and discolored. The book is inspired by his Mahashweta character in Banabhatta's classic work Kadambari. Although she comes from a low-income family, she arranges performances to raise money for charity. Dr. Anand, an attractive man, is captivated by her beauty. Anand is a wealthy man and his surviving mother Radhaka is smart. Giriya is her sister's name. Meanwhile, Anupama has a bad teacher father, a cruel stepmother, and two stepsisters. Anand's proposal comes up even when Anupama's stepmother, Sabakka, wants her rather than her own daughter to marry her brother. Radhakka agrees to this "sub-status" scheme. Because she would rather have a daughter-in-law from the same community than have her likes and dislikes impose her daughter-in-law from another community on her own daughter, her groom's mother. Shamanna and Radhaka, the girl's father, realize his financial constraints and Giriya believes that Anand has a rival in his feelings. The elaborate ritual pleases Shamanna and Anupama, but frustrates Sabakka and her children. But like the women in Sudha Marty's books, she considers her spouse her most precious jewel. Anand decided to continue her education in England. Ladakka wants her daughter-in-law to complete worship to the Goddess of Wealth for

Deepavali, just two months after her. Her parents-in-law to make her friends with her. Her attempt to advise her sister-in-law is reprimanded by her mother-in-law when she accidentally discovers Giriya's nature of love. During Deepavali, chunks of hot coal land on Anupama's feet, leaving white spots that do not heal. Instead, visit a dermatologist in person. He confirmed vitiligo or vitiligo and informed her that the skin burn was an accident and that the idea that it was genetic has not yet been medically proven. Said it was for his best and that neither the guarantee of recovery nor the time it takes to heal is in anyone's control. She is hesitant to tell Anand about it.

Unfortunately, the disease was not cured and on her next visit to the dermatologist she was seen in Radhakka. Radhakka naively believes that anyone who goes to a skin specialist is seeking treatment for an STD or STDs. The privacy of Anupama's visit almost confirms Radhakka's suspicions, but Anupama rolls down the stairs, baring her "unfortunate" white spot. Anupama is now ridiculed and insulted in many ways, unspoken and incapable of attack. Ladakka forces her to return to her parents' home before joining her Anand. Apparently there is no one to comfort her. Furthermore, Sabakka feared that Anupama's stay at her house after her wedding would discourage her daughters from potential grooms. Ignorant people spread false stories about them. Anand never replies to her messages. Sabakka's affection is shown in her arrangement of her sister-in-law Nanda's bridal, but her refusal causes Anupama's grief. Anupama is overcome with grief to discover that Anand has chosen not to reply to her messages. Due to Shamanna's move, they moved to a new city. Anupama goes to the village goddess shrine at Shraya's suggestion, only to hear about the metaphorical 'Last Straw' - an argument that Ladakka is looking for a girl from her 'own group', and she "Don't be fooled". Like last time. A young lady who played a play with only a happy ending encounters an unexpected tragedy. A further argument that Anand is in India for his sister's wedding to a wealthy man and not looking for her causes her world to collapse, contemplating suicide from a hilltop ledge in the Goddess Sanctuary. But good judgment wins - if Giriya, with her own "morals", can marry into a wealthy

family and become "respectable", Regretting her hasty decision, Anupama returns home and leaves and travels to Bombay, where her college roommate Sumitra lives with her spouse Hari Prasad. Couples greet her despite her white spots. Despite his "adorable" first impression, Hari considers her his sister and is looking for a job for her Anupama. Anupama recalls wearing makeup for the first time during an interview after watching her secretary, Dolly, fix her lipstick. I have made friends with women who don't, and I am living a happy and confident life.

Dolly's misfortune and Anupama's blood donation show that albinism is no obstacle to donating blood. In fact, blood is collected from blood centers after "cross-matching" by giving blood substitutes. One day, Anupama discovers that Hari has ill intentions towards her and has to leave Sumi's house without telling anyone. Anupama is a strict vegetarian, so there is a warning that you must prepare your own food. On Dolly's recommendation, Anupama accepts a position as a Sanskrit lecturer at a nearby college. She also strives to encourage theatricality in her students. Dolly gets married and moves to Australia and she leaves Anupama to take care of her house and does not have to pay her rent. Anupama got into an accident one day and was taken to the hospital where she was treated by Dr. Vasant, a graduated doctor in Kannadiga. As he is the son of a Sanskrit teacher, he develops an understanding of Anupama through his affinity for Sanskrit. Dr. Sathya, his colleague and roommate, is another employee. The reader is exposed to Vasant's seriousness in contrast to Sathya's bright personality. The latter's optimistic behavior is short-lived as Vidya leaves him to marry a "more suitable" man. His grief is exacerbated by jaundice caused by eating undercooked food. Anupama volunteers to prepare and care for him until he recovers. During her stay, Sathya's view of her changes from that of an unhappy woman to that of someone who sees beyond her own faults. After he recovers, he thanks her for helping him like a "sister" -and she protests vehemently for obvious reasons. When Sathya says he will not marry the person he loves on the last day of his stay, Anupama tells him her story and that failure makes a person mature. She compares herself to her barren tree and finds her satisfaction in this act of generosity. He is so obsessed with attraction that he wants to divorce his wife. One

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

Chapter-3

Mahashweta appears to have been inspired by the heroine of Bana Bhatt's Sanskrit novel "Kadambari," which appears in Sudha Murti's "Mahashweta" novel. The author frequently employs a magical approach to highlight the stark contrasts between traditional love that blossomed out of inner beauty of the soul and contemporary love that is focused on a fleeting and illusory display of physical beauty rather than an emotional commitment and holiness. In the following phrase, the main character Anupama of the book "Mahashweta" expresses her ardent and unwavering love for her partner Dr. Anand, who does not recognise it merely because she was diagnosed with the incurable disease leukoderma after marriage. This is Anupama, the protagonist of Sudha Murty's book "Mahashweta," being honest and emotional. In the drama based on Bana, she is portraying Mahashweta. "Kadambari, a Sanskrit book by Bhatta. The romance between the protagonist Pundurika and the heroine Mahashweta is the heart of the story. When Mahashweta's beloved dies suddenly, the prince, who is dressed in a white sari and a garland, must perform a painful penance in the forest. Her loyal friend Kadambari does her utmost to discourage her, but to no avail because of her unwavering resolve. Pundarikais finally brought back to life by Mahashweta's heart-wrenching love for him, and the couple is reunited.

Mahashweta is a moving account of bravery and fortitude in a world tainted by deceptions and betrayals. This moving story provides comfort and hope to the victims of the prejudices that continue to rule society today. When the main character Anupama notices a white patch on her foot and learns she has leukoderma, her fantasy marriage to Anand ends. She is compelled to go back to her father's house in the village after being left behind by her heartless in-laws and insensitive husband. The societal shame of a married woman living with her parents, her stepmother's constant jabs, and the isolation she experiences are all factors. She is forced to

consider suicide due to a skin issue. Anupama travels to Bombay, where she finds success, respect, and the possibility of a lasting friendship, determined despite all odds to reconstruct her life. In Mahasweta the protagonist Anupama inspires the readers to develop virtues of humility, sincerity and resilience Mahasweta is a great novel it highlights false values and superstitions many of us have. These values prevent us from living fulfilling lives. The story is about a beautiful girl Anupama and how she gets the disease after her marriage and what hellish torture she undergoes because of the people around her the disease itself. Readers are encouraged to cultivate the values of humility, truthfulness, and fortitude by the main character Anupama in Mahasweta. The excellent work Mahasweta exposes the erroneous beliefs and superstitions that many of us hold. These beliefs stop us from leading contented lives. Anupama, a stunning young woman, is the subject of the tale, which details how she contracted the illness after getting married and the horrible agony she underwent as a result of the infected individuals in her life. Her husband is a doctor who is aware of the distinction between outward beauty, which is frequently observed, and within beauty, which is generally neglected. I am quite aware that leukoderma is a disease-free condition in which a person has a lack in skin pigmentation. She eventually makes the decision to end her life, but only after she determines she shouldn't die for ungrateful and heartless people and will live life with more assurance, faith, and compassion. Her transformation is depicted by the writer beautifully and she goes back into her world of stage plays. People love her, admire her and respect her for her qualities and it is when she realizes that inner beauty is more important than anytime else. Her husband who initially deserts her comes back to her at the end only to get a refusal. The writer has portrayed various aspects of Indian society – arranged marriages, dominating mother-in-law, helpful friends, hypocrite relatives, a cursing stepmother and worried parents of a young Indian girl. Compared to inward beauty,

external beauty has a distinct place in society. This fantastic tale does a fantastic job of highlighting this amazing reality. The format of the book Mahashweta is extremely straightforward, yet the message that has been elevated is significant. The book describes how women can succeed and lead decent lives even when the odds are stacked against them. Women are marginalised by society when their outward attractiveness is occasionally tarnished.

Anupama, the protagonist of this story, is a talented and attractive young woman who develops leukoderma, turning her beauty into a burden. Despite being a cosmetic condition, leukoderma has affected many people's lives and damaged their minds, as well as causing great misery for those who have it. The firm posture adopted by Anupama, who triumphs over all obstacles and finds peace. she has always taken great pleasure in her work. A related work of art that was portrayed in a very straightforward but highly effective way was the novel Mahasweta. A light read that really affected our conscience without becoming preachy. The book was thought-provoking and current. In her memoir, Sudha Murty shares a true story about how her book drastically altered the course of a couple's life better. That may be the best aspect of being a writer. The author never knows, yet their words might encourage a spirit to come back to life or cheer up a gloomy heart. The novel's portrayal of relationships deserves special praise the partnership between a wife and a husband. Relationship between two pals. Connection between a sister and a so-called brother. A patient and a doctor's relationship. The interactions between the male and female characters in a relationship were flawless. It thus gave off the impression of being an excellent book and helped the reader have a better understanding of many concepts. Since it marred a person's external beauty and was mistaken for leprosy, leukoderma was a greatly feared illness in our culture, not because it was incurable or contagious. To support herself morally or financially so she can lead the magnificent life she chooses. Yet, when her

husband finally realises his error and wants her back in his life, she refuses to move home with him.

The myth that leukoderma is hereditary, or infectious disease. When we take marriage vows – we should take them seriously. In our life we should never take our near and dear ones for granted. Anupama's victory over convention, marital vows, social norms, and even illness is the subject of the novel Mahashweta. Being married is a pledge for better or worse, until death do us apart. The most common theory regarding the origin of broken marriage vows was that they were brought about by serious, unresolvable disputes. The pair splits up despite their lifelong bond. But it's hard to imagine how a tiny white spot might cause a marriage to fail. The main character in the book Mahashweta, Anupama, undoubtedly encounters such. The book turns out to be very engaging due to its focus on women. Indian women work to achieve their own goals, they reject the need to be defined or distinguished in relation to men, they band together to dispel the stereotypes around femininity, motherhood, and marriage, and they provide as an example of how emancipation was a gradual process. Reevaluating what the Indian woman actually wants was necessary at the moment. She decides against subjecting herself to man's deliberate control. She chooses to take charge of her own life, her own body, and the freedom, for instance, to have an abortion if she so chooses. She yearned for both the grace and the sensitivity that are typically associated with femininity. See liberty as a process of development that is understood as an integral, cultural process, the development of everyman and woman, the development of man and woman as a whole, as a method to reconcile these seemingly conflicting ideals. Women have only partially and inconsistently been liberated, even in the west. Not only were there limitations on resources, human absorption capacity, inequity, and exploitation, but people were also actively pushed to expand their understanding of love, joy, and sympathy for other people and to

move beyond the bureaucratic society of planned consumption. The genuine impact of studies on women will be judged in years to come by the realisation they offer to women that they don't need to compete with anybody and can just march alongside men as equal partners, sharing experiences and goals. social forces would need to be gradually restructured and organised, and political will would need to be mobilised for the common good. The ultimate goal was to establish a new global environment, one that was also economic, political, and cultural, that would ensure that every human being could grow into an independent individual.

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