



# INTERNATIONAL JOURNAL OF CREATIVE RESEARCH THOUGHTS (IJCRT)

An International Open Access, Peer-reviewed, Refereed Journal

## FEMININE SENSIBILITY IN SUDHA MURTHY'S ``MAHASHWETA``

**Ms.Sonali R.Gopal**

Research scholar

RTMNU Nagpur

### Introduction :

Sudha Murthy is considered to be one of the eminent and prominent women writers in Indian writing in English. A study of her works will reveal that she tries to explore the psychological state of her characters, because she thinks that inner life of man or a woman decides her character more than the external conditions of life. There lies a deeper distinction between feminine sensibility and feminine approach. Virginia Woolf of western literary paradigm as well as Anita Desai has created women characters who are more of more symbolic, subverted & suppressed. Sudha Murthy speaks liberation more from bondage to freedom, from indecision to self-assertion from weakness to strength.

### FEMINISM IN *Mahashweta*.

The present paper deals with Sudha Murthy's notion of modern ideal building of the society where woman feels certainty about her as a social being. In *Mahashweta* Sudha Murthy Portrays a world of a dissatisfied to satisfied woman – Anupama – who is a lonely protagonist in *Mahashweta*. Anupama is sensitive imaginative, passionate & sensuous character. She tries to strike balance between marriage institution needs & intellectual aspirations and is deeply bewildered when the existence absurd of life is brought before her. She is happily married to Dr.Anand. When Dr. Anand goes to England for higher studies she experiences loneliness and lack of communication. She feels herself mentally disturb. Now she is in self-search and in search of fulfilment of the emptiness that feel even in ties between parents, Siblings, friends and yet incomplete. On contract Girija – her sister -in -law has been shown with her. She carries her own set of morals and gets married into a rich family and becomes “respectable”. In the beginning Anupama is very much happy and satisfied but “inauspicious” white patch changes her life completely. The title itself explains the story and speaks about the mentality of the society. People around her like mother- in- law her step mother changes their attitude towards her but this brings positive as well as constructive change in Anupama's life. She challenges the prevalent version of Indian women identity stereotype subverting their quest for fulfillment with an intense dissatisfaction with the family systems. She returns her home, only to leave it and go to Bombay from where her life changes!

Entire novel deals with two different attitudes of females- Anupama, Dolly, Sumitra are sensible, loving, soft hearted and well understanding one category & Anupama's step-mother, mother-in-law, Girija comes in second category who are self-centered. There she stays with Sumithra – her college roommate. She welcomes her despite white patch, this is the first eye-opener incidence in the novel for the readers through her room-mate Sudha Murthy had shown the change in the mentality of the society. For the time being Anupama takes clerical job (though she is over qualified for this job) which gives her confidence. There she meets Dolly who becomes here good friend and timely she moves to stay with her. Meanwhile Dolly meets with an accident and Anupama's donation of blood hint the reader that leukoderma is no bar for blood donation this incidence act as a second eye-opener for the readers.

As Dolly's suggestion, Anupama takes up the job of Lecturer in Sanskrit in a local college. And, she's more eager to nurture the histrionics of her pupils, too. Meanwhile Dolly gets married and moves over to Australia, leaving Anupama with the responsibility of looking after her home and without the need for paying rent.

Anupama meets with an accident Dr. Vasant treats her. In meanwhile Anand realizes that he is so fond of beauty that he is willing to dump his wife this change occurs due to the incidence - where one day in England when he comes across a husband, who cares for his crippled wife, he is overcome by guilt. He returns to India and sets up a practice in his sprawling mansion meanwhile he is aghast when he learns that his mother was aware of the affair of his sister Girija but brushed it under the carpet. While the society had shunned Anupama for a patch & Girija is respected! This incidence shatters him a lot. He sets out to find Anupama. Meanwhile Shamana Anupama's father is dead; she sends money for the rites. The same step-mother who considered her as bad omen now writes sweetly to her, only because she wants the monetary support. Here we see how people changes and money plays an important role for some one. After quite an effort, Anand gets her contact address and meets Anupama. She makes her decision clear that their relationship is over. Her decision making power itself shows that the long painful sufferings of being a woman ,the bitter struggle for the conception of the idea of equality of decision making got over for Anupama-the protagonist.

The novel ends with her students deciding on their next play "*Mahashweta*".

## CONCLUSION

Like Brontë, Sudha Murthy had developed a type of heroine who was fearless, firm, independent and did not need to depend on a man, yet who calls for true love and for equality. In the end Anupama is a changed woman and a head strong character. She is not insecure or powerless as early phase in her life ; rather now she is total economic independent. There are other traits in Anupama's character which transcends the idea of feminist. She is in search of new vista for a woman's world. She is highly sensuous ,matured for this physical world. By taking such a bold decision in the end shows the revolt against patriarchal society. Jane Eyre seeks dignity and respect, and throughout the book the reader see the evolution of the protagonist. The book is considered to be very influential during the time it was published, and it also represented the modern view of women's position in the society. In the end we see "*Mahashweta*" is journey of Anupama from discontentment towards contentment.

## Reference :

1. Barry, Peter *Beginning Theory* : 3<sup>rd</sup> ed Manchester : Manchester University press 2009.
2. Desia, Anita. *Cry, the peacock*. New Delhi: Orient Paper Backs, 1980, Prient.
3. Iyengar, K.R.S. *Indian Writing in English*. 4<sup>th</sup> ed. New Delhi: Sterling Publishers Pvt. Ltd. Prient.
4. Singh, S. Recent Trends in Feminist thought: A Tour de Horizon, Feminism, Theory, Criticism, Delhi : analysis pen craft international, 1970.
5. <http://alsoranfotos.blogspot.com/2012/11/book-summary-mahashweta-by-sudha-murty.html>
6. Elizabeth Rigby, "A review of Vanity Fair and Jane Eyre," *The London Quarterly Review*, No. CLXVII (Dec., 1848), 82-99, accessed March 22, 2016,
7. <https://www.d.umn.edu/~csigler/Rigby.html>
8. Zoe Brennan, *Brontë's Jane Eyre* (London: Continuum International Publishing Group, 2010), 100.
9. Katryn Huges, "Gender Roles in the 19th century," British Library, accessed March 10, 2016,
10. <http://www.bl.uk/romantics-and-victorians/articles/gender-roles-in-the-19th-century#sthash.uFd1Juyz.dpuf>
11. Sally Shuttleworth, "Jane Eyre and the 19<sup>th</sup> Century Woman," British Library, accessed March 22, 2016,
12. <http://www.bl.uk/romantics-and-victorians/articles/jane-eyre-and-the-19th-century-woman>.
13. IJELH International Journal of English Language, literature in humanities ISSN-2321-7065 Volume V, Issue IV April 2017 433