



Indian Women struggle against the Obstructions of a Closed Society with special reference to Sudha Murthy Novels

Polamrasetti Jyothi

Assistant Professor,

Department of English

Ch.S.D.St.Theresa's College for Women (A), Eluru

*Research Scholar, Kalinga University, RAIPUR.

Dr. A. Vijayanand

Professor, Dept. of English,

Kalinga University.

Abstract:

The struggle of Indian women in Sudha Murthy's novels against the oppressive mechanisms of a closed society is the subject of this paper. Women all over the country struggle to maintain their dignity in life. Employment, health care, and property rights are just a few of the issues women face in everyday life. Therefore, women's empowerment remains a distant goal in India. This paper discusses how female characters in Sudha Murthy's books are marginalized and exploited. Women and girls all over the world are still subjected to violence, discrimination, inequality, and poverty. Despite the fact that they have laid the foundation of society, they have not been able to secure their true position in life. In fact, women and girls are frequently unable to assert their fundamental rights. The women's movement, which is made up of women who are empowered both individually and collectively to challenge patriarchal norms,

address the root causes of inequality, and demand the full range of their rights, would benefit from the awareness that this research paper would help to raise.

Keywords: Struggle, Indian, women, employment, fashionable, authority, domination, patriarchal, rights.

India's conception of womanhood prior to independence was stale and distorted. To put it another way, it was either too much or not enough. The majority of Anglo-Indian novels do not focus much on women. Indian women had a different social status before independence. She was viewed as a burden, and in literature, she was portrayed as a non-entity whose sole responsibility was to provide for her family's needs.

The Post-Autonomous Indian scholars have portrayed ladies in all her conceals. For the most part, they have portrayed three age of hitched ladies. The first are the older wives, who may or may not recognize their husbands as Pati Prameshwar. The generation of women who fight for their individuality comes in second. Without departing from the confines of the Wed lock, they are able to escape the tyrannical social order. In order to achieve their desired goals, they resist the undesirable. When women in the third generation find it difficult to adjust to their partners, they are ready to leave the marriage. They occasionally break the moral code by rebelling against the Orthodox way of life.

Feminism in India is not something that is antagonistic to men; rather, it is a way to project the social and cultural issues that have the potential to worsen the situation of women in a society that is dominated by men. The major issues pertaining to women that are the focus of the postcolonial Indian English writers are awakening to her individuality, breaking away from her traditional image, her relationship with a man, and her goals and objectives. In light of their own social circumstances, they have developed their own perceptions of women's revival, needs, problems, and survival strategies. However, the

common denominator in their work is the victimization of women by patriarchy. The authors' primary concern is the transformation of the idealized women into self-assured, determined women who are seeking and discovering their true selves.

A conscious effort to reevaluate women's experience, reevaluate textual canons, and revise the recognition of sociocultural, discourse, and language, economic, and political conditions in the society that represent biological differences and their implications are all examples of feminism. Various styles, themes, genres, and structures are used in contemporary gyro texts to demonstrate female creativity. Feminism has developed in India as an imitation of the Western feminist movement that emphasizes women's independence and education. The serious consciousness of the way of life as a lady and the concerns with respect to female issues have caused mental problems in the public eye. Today's women writers are part of a sociopolitical movement that raises fundamental questions about social practices, male supremacy, power structures, culture, and social institutions that contribute to women's marginalization. As a feminist, Sudha Murthy opposes the practices, norms, and traditions of a society that place women in a social, political, physical, and economic inferiority to men. Through her female characters, she has explored themes of rebellion against the established social order. Her women are no longer creatures of weakness, meekness, or submission; rather, they are aware that, like their male counterparts, they have roles to play in a family and in society. In her novels, the women have preferences and prejudices and speak up to be heard. Despite the insensible social criticism, they emphasize their individuality and emerge as new women ready to face challenges and lead meaningful and dignified lives.

In her fiction—both novels and short stories—Sudha Murthy, a prominent Indian English writer, has emphasized the challenges women face in

a male-dominated, tradition-bound society. She doesn't say she's a feminist writer, but her main characters are usually educated, smart, middle-class, urban, working-class women who know what's going on in the world today. They confront the difficulties, concerns, and choices of educated urban women and attempt to resolve the agonizing dilemma of the woman who has been exposed to western thought but is still conditioned by tradition. Her protagonists are assertive but never overtly militant and never show off their freedom by overthrowing the social and familial order. They gain their identity by resisting injustice in the culturally defined space.

The third type of new woman emerges in Sudha Murthy's fiction, one that seeks to combine traditional values with contemporary ones, which is the current trend. In this context, women are shown to advance positive social change. Furthermore, the ladies have a significant internal strength which permits them to track down opportunity through acknowledgment of their singular truth. The third phase of the development and emergence of feminine tradition includes these women. India's liberated women, in contrast to Western liberated women, do not want to abandon social value; rather, they are aware of their limitations and attempt to find their identity within them, which they believe is essential to their survival.

Women writers made significant contributions to the development of English novels, including the introduction of novel concepts and a female-centric world. They were able to break new ground in Indian English fiction thanks to their feminine sensibility, and by shifting their focus from the external to the internal world, they created their own world filled with extraordinary sensitive beings.

In postcolonial Indian English fiction, the transformed woman is conscious of her individuality and has been attempting to assert her human

rights. She seems to be constantly fighting for men's equality because Indian fiction has long glorified silent suffering and upholding cultural values. Women are made to play a variety of roles in their lives, including being a mother, a wife, a sister, a daughter, and so on. However, she has never been seen as an individual or anything other than a cog in the family machine.

In the patriarchal society dominated by men, she lacks her own identity and self-actualization aspirations. The processes by which women emerged in a new form brimming with fresh concepts and ideas occurred gradually. In the post-colonial era, female English-language novelists portrayed women in leading roles. They revealed a new perception of women in society and the family.

The main characters, Anupama and Anand, begin to revolve around faithfulness in their relationship throughout the novel "Mahasweta." This article contextualizes Indian consciousness in a serious and comprehensive attempt to investigate issues pertaining to women.

Dr. Desai introduces the protagonist of the novel as a brilliant actress and outstanding student who even knows Hindustani classical music. Anand. She is knowledgeable in Sanskrit books composed by the stupendous researcher Bana Bhatta. She translates and dramatizes those works. She even plays the lead role in the play "Mahasweta," which draws Dr. Anand's attention due to her attractive appearance and talent as an artist. She is awestruck, adored, and greatly admired by everyone who watches her play. When the wealthy groom who sees Anupama's play and is interested in wed her, it is clear that Dr. Desai was not exaggerating when he praised her talent. After marrying, Anupama's mother-in-law displayed a ruthless, authoritative, and typical of Indian traditional sensibility. She merely lives for the love of her husband.

The appearance of Vitiligo, a white patch, further erodes Anupama's optimistic outlook on life; After being abandoned by her insensitive husband and uncaring in-laws, she becomes a symbol of "social stigma." Her visits to the dermatologist, her pain, her crying, and her inability to express her feelings all led her to realize that she had reached the top of the hill and considered hanging herself from a ledge, but an unseen force prevented her.

"For what reason would it be a good idea for her she bite the dust for spouse who couldn't have cared less about her" Sudha Murthy to draw the consideration of the peruser to the enduring of the patient with restorative sickness named leukoderma while introducing capture human being who tortures herself to keep up with her poise. The novel only makes one Dr. Anand reference: a young man who falls for a poor girl because of her beauty but not her character. This novel shows how a woman's hidden courage makes her strong in a situation where even her husband was against her.

The character Mridula, who lives in the Aladhalli village, appears in House of Cards. Despite being born into a wealthy family, Mridula grew up with the most basic beliefs and way of life. Mridula's quality of grimness and thriftiness is fascinating and a wonderful change in this material reality where delights are related with material things. Despite her dislike of material possessions, she loves and enjoys life to the fullest. Mridula enjoys teaching, cooking, and sketching in her village.

Mridula finds a husband who is like her and has fewer demands and needs. They move to the city and from that point life starts to change for them. Mridula's significant other, a specialist, who serves patients thinking about it as his obligation in the end capitulates to the awful ways, requests and tensions of a futile daily existence. Mridula came from a wealthy family, whereas Sanjay came from a poor family with only his mother, Ratnamma, and sister, Lakshmi,

as his family members. After getting married, the couple settled down in Bangalore, where Mridula got a government job as a school teacher in Yelehanka and Sanjay got a temporary job at Victoria Hospital. The author delves deeply into human relationships.

"No man knows how to change a woman's life, but every woman wants to." He buys his wife things he likes, but not the things she wants. Sanjay is influenced by the power of luxury, and Mridula remains the same obedient and hardworking wife throughout. Mridula, a bright young woman, gives up her goals and positive energy to help her husband Sanjay become successful and well-liked. She discovered Sanjay to be dishonest and untrustworthy after her marriage. She finally resolved to lead her life on her own after struggling to free herself from the responsibilities of her marriage. She lost her self-assurance as a result of Sanjay's cunning nature. Mridula, the protagonist of the novel "House of Cards," struggled with identity confusion. She finally resolved to lead her life on her own after struggling to free herself from the responsibilities of her marriage.

This study is an attempt to analyze her novels from a feminist perspective. It reveals how the female characters in the novels are vilified by violence and exploited. Additionally tracked down man ladies relationship And social acknowledgment alienation in current life Structures the center in all books in particular Mahasweta and Place of Cards, In this two novel the male characters of Anand what's more, sanjay are impacted by the force of extravagance solace and consistently scaling Professional bureaucracy without understanding the worth of day to day life. The female characters' main lust for power, luxury, and social status has proven to be very costly. The female heroes understand the way that counterfeit qualities and material achievement can't make an individual effective. They also put in a lot of effort to overcome the

obstacles imposed by a male-dominated society in order to live a life with meaning.

Sudha Murthy is conscious of the fact that women are individuals with their own rights and wish to fight and write against the protective shell of women and men that keeps them from being themselves. The majority of the women characters in Sudha's novels feel bonded within the so-called sacred bonds of marriage and are subjected to being treated as a piece of furniture or a doormat, in which women is post to leave the question of values and strive to establish a new order with change standard where they can be their true selves. In her novels, women are not simply "goddess are an automation."

Both the typical Indian housewife and the fashionable butterfly type of women are portrayed by Sudha Murthy. The term "resistance" encompasses a wide range of meanings, including "rebellion," "aggressive behavior pattern," "deliberate defense of authority," and "oppositional action," as well as "organized the collective movement against domination." Farmers' wives are docile, "model" wives who practice gentle religion.

Her writing always hints at an inner exhilaration that signals the beginning of a new awakening. Her women strive to find new horizons of self-esteem and liberation by overcoming their perplexities, sense of isolation, fear, and emotional vulnerability.

Violence, discrimination, inequality, and poverty continue to affect women and girls all over the world. despite the fact that they have established the society's foundation. However, they have not achieved true success in life. In reality, women and girls frequently fail to assert their fundamental rights. The women's movement, which is made up of women who are empowered both individually and collectively to challenge patriarchal norms, address the root

causes of inequality, and demand the full range of their rights, would benefit from the awareness that this research paper would help to raise.

References:

- [1] Murty, Sudha. Mahashweta. Penguin UK, 2007.
- [2] Murty, Sudha. House of Cards. New Delhi.: Penguin Books, 2013.
- [3] Iyengar, Shrinivasa. Indian Writing in English. New Delhi.: Sterling, 1983.
- [4] Suba, Mrs P. "From Trauma to Triumph: A Feministic Reading of Sudha Murty's Mahashweta." International Journal of Research In Humanities, Arts And Science, 2013.
- [5] Vishnu, Kshirsagar Rajkumar. "A critical study of sudha murty's selected novels and shortstories." (2019).
- [6] Prema, Ms S. "Dissemination of Social Awareness In Sudha Murty's Mahashweta: An Inexorable Oppression Of Anupama." Studies In Indian Place Names 40.41 (2020): 221-225.
- [7] Kangne, R. V., & Lahane, D. B. T. (2016). The Contribution of Sudha Murthy in Indian English Literature. Epitome Journals, 2(12), 101–109.
- [8] Murty, S. (2004). How I Taught My Grandmother to Read and Other Stories (1st ed., Vol. 1). New Delhi, India: Puffin Books.
- [9] Times of India. (2017, August 19). Writing is like therapy: Sudha Murty - Times of India. Retrieved from <https://timesofindia.indiatimes.com/lifestyle/books/interviews/writing-is-like-therapy-sudhamurty/articleshow/60101933.cms>
- [10] Vaswani, N. (2021). Sudha Murthy: An Eminent Contributor to Literature. International Journal of English Literature and Social Sciences, 6(1), 109–112.