

**An Expedition from Heterogeneous Assorted to Idiosyncratic Women in
Anita Nair's *Ladies Coupe* and Rajam Krishnan's *Lamps in the Whirlpool***

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DECLARATION

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I declare that the dissertation entitled of **An Expedition from Heterogeneous Assorted to Idiosyncratic Women in Anita Nair's *Ladies Coupe* and Rajam Krishnan's *Lamps in the Whirlpool*** submitted by me for the degree of Master of Arts (M.A) is the record of work carried out by **SUBIKSHA.G.K** during the period from **JANUARY 2022 - MAY2022** under the guidance of **Dr.S.DEVASHANTHI**, 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 of **An Expedition from Heterogeneous Assorted to Idiosyncratic Women in Anita Nair's *Ladies Coupe* and Rajam Krishnan's *Lamps in the Whirlpool*** submitted for the degree of **Master of Arts (M.A)** is the record of work carried out by **SUBIKSHA. G.K** during the period from **JANUARY 2022 - MAY2022** under my guidance **Dr. S. DEVASHANTHI** 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**

**Signature of the
Supervisor with Designation**

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NOTES

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

- *Ladies Coupe* *LC*
- *Lamps in the Whirlpool* *LWP*

References to the pages of the secondary sources are also given parenthetically.

CHAPTER I

INTRODUCTION

INTRODUCTION

Literature is the mirror of life. It grows out of life. Yet it is not easy to define literature. Arnold says that Literature is the artistic expression of the best that is known and thought in the world. Great men and women produce great thoughts are written, they become literature. These thoughts give us delight and instructions. Hudson says that, Men see and experience things in life. They think and feel about life. Literature is the vital reward of these things. This literature is the expression of life. Its medium is language. It depicts life beautifully and artistically. Literature is composed of books. These books have a human interest. Human interest depends on two things. First, it is what the book says, and secondly, how the book says, what it has to say. The form of literature is also very important. All forms give us pleasure in different ways. Literature makes us better human beings.

Hudson feels that there are definite impulses behind literature. He has put these impulses into 4 groups as, The desire for self-expression, the interest in people and their doings, the interest in the real world, and the world of imagination, the love of form as form. Literature traces the relationship between men and women, their motives their passions. Thus literature tries to depict the drama of human life. Literature grows from the human desire to tell about the things we have seen or imagined. Thus things may be real or imaginative or a combination of both.

Comparative Literature is all about the characteristics of distinct cultures. The main attention of Comparative Literature is on some period, genre, and a theme, or might be on the literature itself like, language and structure. In the modern world, the works of literature, languages, and cultures divide. That is the major reason; to enlarge, extend and observe the world. While comparing two different works of literature, the focus is on themes, social or

religious movements, myths, artistic strategies, and forms. For a comparative writer, it is easy to critically analyze the two different texts of literature having similarities or dissimilarities. However, his/her approach is objective, while comparing the two different pieces of literature to find out the truth. It is just his wholehearted and authentic methodology that will yield the revealed truth or regular results and this truly is the motivation behind a similar study.

The seed of Indian Writing in English was planted during the time of British rule in India. Now the seed has bloomed into an evergreen tree, with odor flowers and matured fruits. The fruits are being experienced not only by the native people but they are also being 'bitten and dissolved' by the foreigners. Prominent writers like Tagore, Sri Aurobindo, R.K.Narayan, and Raja Rao – to name only a few, look ed after the tender plant. In modern times, many writers are getting awards and honors all over the world.

Indian English Literature is a truthful undertaking to demonstrate the ever rare gems of Indian Writing in English. From being a singular and exceptional, rather slow native burst–up of brilliance, Indian Writing has spun out to be a new form of Indian culture and voice in which India speaks regularly. Indian Writers – poets, novelists, essayists, and dramatists have been making world-shaking and considerable contributions to world literature since the pre – Independence era; the past few years have noticed huge prosperity and success of Indian English Writing in the global market. Indian English Literature has achieved independent status in the global world of Literature. Multi various of themes are shared out within Indian Writing in English. While this literature continues to reflect Indian culture, tradition, social values, and even Indian history through the portrait of life in India and Indians living elsewhere, recent Indian English fiction has been trying to give expression to the Indian experience of modern issues. There are critics and commentators in England and America who honour Indian English novels.

India's meaningful contribution to world literature is largely due to the extensively creative literary works created by Indian novelists in English. Their works observe and deliberated on many ranges of issues like nationalism, freedom struggle, social realism, and individual responsiveness. This literary movement was protected by the overwhelming output of novelists and popularized itself as an extraordinary force in world fiction. This has been achieved by novelists who are looking to prove their inner creative needs in the English language, which is an alien tongue for them. It is to the credit of these novelists that they have overcome the obstacles of writing in a foreign language and have evolved a particular style for themselves by mastering language and assimilating in it the colors and flavors of the Indian. Raja Rao states, in the preface to his novel *Kanthapura*, for using English, but English modified to Indian conditions.

English modified to Indian condition. English is not an alien language to us. It is the language of our intellectual make-up – like Sanskrit or Persian was before – but not of our emotional make-up. We are all instinctively bilingual, many of us in our language and English. We cannot write like English. We should not. We can only write as Indians. Our method of expression will someday prove to be as distinctive and colorful as the Irish or the Americans.

English has got a rare advantage and popularity in India, especially among the upper and the middle classes. It is increasingly being used by writers to give shape to the battle and issues that confront the human psyche. It has become a convenient medium to express the native talents of the writers. Moreover, the Indian English writers use it with desirable and gaining mastery of a foreign tongue to articulate the vagaries and change of an individual's consciousness in an empire of its own appropriate to prove the expansiveness and enthusiasm of the Indian English writer. Indian writing in English has commended unstrained admiration both at home and abroad and is now in its full swing. It has shaped out a new track, a new vision – a vision that is full of

an un-answering faith and hope, myths and traditions, customs and rites, etc. Indian English Fiction are highly original and severely Indian in both theme and spirit. They have given a new shape and color to English literature in the same way as the Australians and Americans have developed their literature in their respective countries.

The struggle for independence was an important and momentous movement sweeping the entire nation and applying a huge outcome on the sense of national consciousness among the literary companions. Thus the intelligible description of the freedom struggle showcased images of the awakened Indians who looked to regain their freedom from the difficult and torturous Government of the Britishers. Apart from these reflections, the writers were able to campaign their point of view, which ultimately helped to motivate and guide the crowd. Thus the fixation on religious art was replaced by concerns about socio-political issues. The joy of accomplishing the grand achievement of obtaining Independence was suddenly spoiled by the terrible and terrifying partition of 1947. The tragic outcomes of partition like the large-scale moving, careless robs, and merciless murders were portrayed by the writers in their works which captured the interest, and imagination of the reader, the Indian English novels began to prove their mark in the global literary outline. East–West quarrel, multiculturalism, social realism, gender issues, a comic perspective of human nature, organic concerns, magic realism, diasporic writings, and the like became the themes of the post – Independent writers.

Indian English literature is almost two hundred years old. Rabindranath Tagore (1861-1941) is a celebrated name in the field of English literature. His creative genius is so calculating and his literary output is so rich and varied that the word 'countless–minded', which Mathew Arnold had used for Shakespeare, can suitably be used for him also. He achieved Nobel Prize for literature in 1913, for his everlasting poetic work *Gitanjali* (1913). Further being a great

universal poet, the brilliant Tagore is also a novelist, dramatist, Short – Story writer, musician, philosopher, painter, educationalist, activist, and reviewer in every field and has earned a job for himself. The setting of his novel is representative and reflective, their characters are natural, practical, full-blooded, and life–like. The socio – religious culture of Bengal is intellectually portrayed in his novels. Through his novels, he explores some of the problems of women his age. Different kinds of human relations are portrayed and observed through the different social settings. Some of his novels deal with the modern problems of our society. To his credit, there is a long list of poems and plays, both in Bengali and English which have made his place among the world's greatest writers.

Tagore neither does nor sticks, to the regular account strategy, nor does he utilize the standards of natural, weighty plot - structure. He additionally attempts through his books, on a portion of the unpleasant insights and savage traditions of the lives and society also. His books entertain, bewilder and draw out genuine abstract delights. Tagore has composed thirteen books of which nine are converted into English. The converted works are *Gora*, *The Home and The World (1910)*, *The wreck (1921)*, *Binodini (1964)*, and many more. Tagore wrote his first unique sensational piece when he was twenty – *Valmiki Pratibha (1881)* . Tagore's plays also are very important to Bengali literature. All of his plays have been repeatedly staged and represented over the years. His most famous play is *Raktakarabi (1926)* – the name of a red blossom. It tells of a king who lives back of an iron curtain while his subjects have cruelty and death brought upon them at a small excuse. People are forced to work in the mines so that the kleptocratic king and his companion may portray themselves even wealthier. Tagore dedicates much effort to *Raktakarabi (1926)*, with (at least) eleven exist revisions. Tagore's *Chandalika (1938)* was based

on an ancient legend describing how Gautama Buddha's disciple asks for water from a tribal girl.

K.S.Venkataramani (1892- 1952) is an Indo – Anglian writer of the pre – Independence age, who intellectually focuses on the extraordinary effect of Mahatma Gandhi in common. He is a novelist and also a Short – Story writer. He interweaves and the novel with the Gandhian ideas of contentiousness, as the basic unit of the superstructure of the Indian society. He wrote two novels *Murugan*, *The Tiller* (1927), *Kandan*, *The Patriot* (1934) and his collection of short stories are *Jatadharan and other stories* (1937).

Mulk Raj Anand (1905-), R.K.Narayan (1906-2000), and Raja Rao (1909-) suit the trinitities of Indian writing in English. Speaking of The Big Three, Walsh said that, It is these three writers who defined the area in which the Indian novel was to operate. They established its assumptions; they sketched its main themes, freed the first models of its characters, and elaborated its particular logic. Each of them used an easy, natural idiom that was unaffected by the opacity of a British inheritance. Their language has been freed of the foggy taste of Britain and transferred to a wholly new set of brutal heat and brilliant light.

The immediate spirit of creative writing in the 80s reflects the sense of awareness of the quantity of the nation. It exceeds the east – west quarrels and portrays the new Post Colonial India with its evolving outlook, which is basically a mixture of tradition and modernism. It reveals the worldly outlook of the new generation who try to strike a balance between the assumed traditional values and absorb foreign culture. The treatments and techniques of the novel are Trans-national and Transcontinental. Salman Rushdie, Amitav Ghosh and Upamanya Chatterjee are the writers, who ruled with their momentous work. Their works search into the

obstacles faced by the newly independent nation, which at times is a harsh portrait of reality. These writers have made bold attempts to recover the altered perceptions of Post colonial India, and the use of patriotic narrative technique has raised their position among the writers of Indian Fiction in English.

Women novelists have played a central and momentous role in strengthening the quality and quantity of Indian English Fiction. They have further added the woman's perspective and feministic capacity to the novels. These rich contributions have broadened the variety of issues thought full in the novel. In the past, the works by the Indian women authors has always been undervalued because of some communal assumptions. Indian societies gave importance to the works of male experiences. In those days, women used to write about women's views and experiences within the enclosed domestic ground. On the other hand, male authors were dealing with heavy themes. The contributions of women writers cannot go ignored. The works by women writers constitute a major piece of contemporary Indian writing in English. Today women are seen to start their identity in almost all walks of life and they have signaled a new consciousness in the kingdom of literature too.

Literary translation requires linguistic preparation and skills, a specific sensitivity to language, a certain creativity, a good ability in the imaginative and figurative exposition of speech. The world of translation is occupied by disparities and reflecting divisions, which either exist or are supposed to exist between mutually unshared opposites. Literal translation differs from one word to another word, through group-to-group and paragraph to paragraph. It is believed that the language of literature is different from the language of science, since it is not technical but open and distinguished by richness and complications, which is a reflection of their richness and complication of man's responsiveness to it. So, in literary translation, the translator's

main job is not only to express the S.L(Source Language). of the author's ideas, but also to take into thought of his style and language.

A literary translator takes someone else's structure and performs in his way. In further words, a translator collects someone else's thoughts by writing in language. Therefore, a translator has to read as a critic and write as a writer. Literal translations above the word level is the only correct format if the S.L(Source Language) and T.L(Target Language) meanings match more closely than any optional, which means that aptly and the practical effect is equivalent the words do not only refer to the same thing but have similar union and the meaning of the S.L unit is not affected by its setting in such a way that the meaning of the T.L(Target Language) unit does not match to it .To make the unworkable literary translation, one needs to make his work look more intellectual to the Target reader. The translator searches to create the meaning of the Source Language in the largest language and its culture.

Characteristics of literary translation are maintenance of style of the original text,the author's voice and sentiment. It is the translator's responsibility to translate by following the choice of the author's dictionary, and the word runs searching for expressions that are at least equal to the source language.A creative approach is given to translation. However, this does not mean that the translator can modify the meaning or content of the original text. Creativity is placed in the mastery of choosing the course of translation, the right meanings, literary devices, so that the translated text is as natural and readable as the original text.It has to suit the cultured features and mind of countries. When it comes to literary translation, it's necessary to catch the feelings and emotions, as well as the meaning of the work. It is tough while trying to translate a book correctly without losing the soul of the book.

Translation services are necessary to sustain association among people and assure that there are no miscommunication of boundaries. Translation of literary works bridge the linguistic boundaries between one country to different international locations. Translators are widely prepared to know how to smoothly talk and make an interpretation of starting with one language then onto the next. With interpretation administrations, you can be sure to realize that you will actually want deciphered and have the option to appreciate what is being meant to you. As indicated by technician, interpretation administrations give the capacity to two gatherings to convey and trade thoughts from various nations. They can separate verbally expressed words or make an interpretation of records to guarantee that the two players see each other in each configuration of correspondence. Reinforces connections between people, further develop business connections to extend their informal organization.

It is vital to have an interpreter who can easily talk and decipher both languages and the designated language. Interpretation administrations have requirements for their etymologists, for example, a college degree, industry experience, and showed capacity to decipher easily in their concentrated dialects. Interpretation benefits give the choice of confirmed interpretations making it simple for the two players to see each other effectively, which independent translators can not offer.

Translation gives admittance to the writing of the world. It permits readers to enter the psyche of individuals from different times and places. It is a festival of otherness, a genuinely multicultural occasion..In debatably; interpretation is an advantageous subject, which merits an enduring spot in the educational plan language instruction for division of English.

For the most part, novels are complex portrayal of character experience and the world they stay in. Inner emotions and mind, as well as complicated, even conflicting ideas or values are generally explored in novels. There are many types of novels. They are Literary, gothic, historical, horror, mystery, romance, satires, science fiction and fantasy.

Literary novels are a wide class of books often appearing as having extra intellectual merit than genre fiction. These novels aren't bound by formula, and authors experience greater freedom to test with style; take a look at the psychology and motivations in their characters; and make commentary on larger social situations or problems. Literary novels possess a positive quantity of intellectualism and intensity. Their language is rich, their descriptions certain, and their characters precise and memorable. Examples of popular literary novels include *The Goldfinch* with the aid of Donna Tartt, *Life After Life* by Kate Atkinson, *The Corrections* by Jonathan Franzen, and *A Little Life* by Hanya Yanagihara. *Children and Young Adult*. More of a catchall time period than a style, kids and younger person novels center on younger protagonists having formative studies. Plots deal with problems and demanding situations of unique interest to young readers, such as friendship, bullying, prejudice, college and educational lifestyles, gender roles and norms, converting our bodies, and sexuality. Classic kids and young person novels consist of *Charlotte's Web* by means of E.B. White and *The Wonderful Wizard of Oz* by way of L. Frank Baum. More currently, some younger humans's literature has had a crossover enchantment to grownup audiences, with *The Harry Potter collection* by using J.K. Rowling and *The Hunger Games collection* by means of Suzanne Collins garnering legions of fans both young and old.

Death and romance are important plot factors in gothic novels. The supernatural, family curses, stock characters like Byronic heroes and harmless maidens, and moody settings like

castles or monasteries usually determine prominently within the storylines. *Wuthering Heights* by Emily Brontë and *The Phantom of the Opera* by Gaston Leroux are like gothic novels. Historical novels take place inside the beyond, where plots commonly involve a selected historic occasion or generation. The novel may or may not consist of fictionalized versions of real humans. Authors of ancient fiction often conduct in-depth studies of the instances about which they write to provide readers with a shiny reimagining of what life changed into. Popular historical novels encompass *The Pillars of the Earth* by Ken Follett, *The Other Boleyn Girl* with the aid of Philippa Gregory, and *Roots* by means of Alex Haley.

Authors of horror novels write plots and characters supposed to scare or disgust the reader. The memories often incorporate elements of the supernatural and/or psychological components designed to startle the reader and get them to impeach what they recognise about the characters. *The Shining* by means of Stephen King, *The Haunting of Hill House* by Shirley Jackson, and *Dracula* with the aid of Bram Stoker are perennial favorites of this genre. Mysteries tell testimonies of crimes and try to remedy them. There are more than one varieties of mystery novels, including noir, police procedurals, professional and beginner detective fiction, legal thrillers, and cozy mysteries. Examples consist of *Gone Girl* with the aid of Gillian Flynn, *The Girl with the Dragon Tattoo* by using Stieg Larsson, and *Murder on the Orient Express* by Agatha Christie.

Romance novels are love stories. The essential plot generally functions as the dramatic courtship of two characters as they discover their emotions and try to be together. An antagonist frustrates these attempts but not often wins, which means that romance novels nearly always result in a luckily-ever-after. Contemporary romance, ancient romance, inspirational romance, and LGBTQ romance are only some of the subgenres on the market. Examples of romance

novels consist of *A Knight in Shining Armor* by using Jude Deveraux, *Outlander* through Diana Gabaldon, and *The Notebook* by Nicholas Sparks.

A satirical novel humorously criticizes a person or something. The author will usually employ exaggerated plots and characters to underscore a particular fallibility or corruption. Common targets encompass public figures, laws and government regulations, and social norms. Satires can own full-size electricity by way of the usage of humor to touch upon societal or human flaws. *Animal Farm* by means of George Orwell and *Catch-22* by Joseph Heller are masterworks of the genre. Science fiction novels cope with rising or new technologies, area exploration, futurism, and different speculative elements. Similarly, myth novels integrate elements that defy recognized scientific laws, with magic and folklore often gambling a chief position inside the worlds and characters created by way of the author. Science fable novels are a subgenre that combine those paperwork. *The Left Hand of Darkness* by way of Ursula K. Le Guin and *The War of the Worlds* are prime examples of technological know-how fiction, whilst *The Lord of the Rings* by J.R.R. Tolkien and *A Game of Thrones* by George R.R. Martin is enduring fantasy classics.

Fiction refers to any type of literature úthis is produced from the imagination and usually has a story. It describes imaginary events and those. Usually, this comes in the shape of books and memories. The word 'fiction' even comes from the Latin phrase 'fictus', this means that 'to form' - fiction is testimonies which might be 'formed' and created by way of a creator. There are many sorts of genres inside fiction such as mysteries, technology fiction, romance, myth, and crime thrillers. Fiction is the alternative of non-fiction. It can be primarily based on records or real events, but the majority of the content material has been curated through the writer's use of their creativity. Fiction is usually examined for delight, however it may additionally be analyzed to

discover subject matters and meanings. There are many types in fiction. Novels, novellas, short stories, flash fiction, play scripts. Fiction is part of our society and subculture. Types of fiction can also be divided into two extraordinary categories - commercial fiction and literary fiction. Commercial fiction consists of fiction novels and writing that may be read and enjoyed by using a huge target audience. Literary fiction is geared toward a much smaller and often more educational or intellectually adventurous target market.

Novels are books which have one long story written in them. They're works of prose fiction. They're longer than short tales and novellas. A novella is a standalone piece of fiction; it's shorter than a complete-period novel, however longer than a quick tale or novelette. Short stories are a great deal shorter than a singular and are commonly offered with just a few characters. Flash fiction is a sort of fiction writing that truly is described with the aid of how brief it is. Flash fiction is usually saved underneath a strict phrase matter to inform a tale inside the least phrases feasible. Some flash fiction tells a tale in only some phrases.

Psychological fiction, also commonly called mental realism, involves a deep exploration into the individual or characters' mental state to explain who they're and what their motivations and reasons are for how they behave.

Anita Nair is an Indian novelist who made her mark by not conforming to the familiar traits in Indian English Literature. She has selected her very own way of writing and as a consequence, also became the exceptional dealer and no longer best inside the phrases of the number of books offered (that we all know may be performed via hiring one of the exceptional ebook advertising organizations in India) but additionally in garnering the evaluations and seriously valued appreciation from the book and literature critics in India. Anita Nair was born

on 26th January 1966 in Kerala. She went to Chennai for early education, and again to Kerala to reap a graduate degree in English language and literature. She began her writing adventure when she turned into working in an advertising employer as an innovative head. She published a group of brief memories that made her famous and helped her to acquire a fellowship from the Virginia center. That incident modified her existence and she became a full-time novelist. And then, we all recognise how famous Anita Nair has become as a novelist in India as well as abroad. The idea, thoughts and plot of Anita's novel are somewhat one-of-a-kind than the ordinary current fiction writers. She attempts to describe everything in detail and also you can not find a rush in narrating a sure context. She has shifted the idea from the town lights to the dawn of villages.

In terms of language, Nair's novels are very contemporary. However, it is the gravity of her themes that alienate her from the same old young readers who can't digest the depth in their shallow analyzing schedules that frequently desk the books via young authors writing for youthful fancies. Anita Nair's novels call for adulthood from her readers and that is something one needs to develop before diving into her fictional cage of hers. Her novels replicate the warfare and struggle they should go through as a way to constitute themselves. *The Puffin books of Myths and Legends*, posted in 2004, *Satyr of the Subway*, published in 1997, *The Better Man*, published in 1999, *Ladies Coupe*, posted in 2001, *Mistress*, published in 2003, The Kerala Sahitya Academy Award (2012), The Hindu Literary Prize (2014), Crossword Book Award (2017).

Rajam Krishnan was born in 1925 in a Brahmin circle of relatives at Musiri, Tiruchirapalli district. She had very little formal schooling and looks to have been largely an autodidact. She began publishing in her twenties. She is thought for writing properly researched social novels on the lives of human beings commonly no longer depicted in cutting-edge Tamil

literature - terrible farmers, salt pan employees, small-time criminals, jungle dacoits, under-trial prisoners and lady laborers. She has written more than 80 books. Her works encompass 40 novels, twenty plays, biographies and numerous short stories. In addition to her very own writing, she became a translator of literature from Malayalam to Tamil. In their anthology of Women's Writing in India inside the 19th and twentieth Century, Susie J Tharu and K Lalita credit score Krishnan with "having set a new fashion in Tamil literature," relating to the vast studies that Krishnan did in evaluating social conditions as background for her writing. In 2009, her works have been nationalized by the Government of Tamil Nadu, for a compensation of Rs. 300,000. It became an unprecedented occurrence as simplest works of lifeless writers are usually nationalized in Tamil Nadu. Rajam was left negative and destitute in her later years and had to be admitted to an old age home. She died on 20 October 2014. *Karippu Manigal*, published in 1979, *Verukku Neer*, published in 1972, *Malargal*, published in 1993, *Suzhalil Mithakkum Deepangal (Lamps in the Whirlpool)* (1995), New York Herald Tribune International Award for a short story (1950) ▪ Kalaimagal award (1953), Sahitya Akademi Award for Tamil for *Verukku Neer (Water for the Roots)* (1973)

Vikram Seth is an Indian novelist, poet, and journey author, excellently acknowledged for his epic novel 'A Suitable Boy'. He has been inside the subject of writing for more than 3 decades and is regarded as one of the most influential writers of the modern-day era. Vikram Seth was born in Kolkata, India, and studied at some of the fine schools in the united states earlier than going to England for better studies. He graduated from Corpus Christi College, Oxford, and did his grasp's in economics from Stanford University, U.S.A. Before embarking on a literary career. His first e-book, a group of poems, titled 'Mappings' did now not get tons interest but he came into attention along with his 2nd ebook 'From Heaven Lake' which chronicled his adventure from

China to India. The novel 'The Golden Gate' published in 1986 made him one of the most exceptionally acclaimed novelists of his time and the book received him masses of accolades from readers as well as critics. However, it changed into his novel 'A Suitable Boy' that truly catapulted him into the league of the maximum well known novelists of his time and remains his most famous painting. The novel is one of the longest novels written in the English language and appears as a present day conventional due to the variety of subjects that it touched upon.

Anita Desai was born in 1937 in Mussoorie, north of Delhi to a Bengali father and a German mom. She was raised inside the Old Delhi province all through the transformation of India from colony to independence. Islam and Hinduism had been essential religions and she spoke several languages consisting of German at home, English at college, and Urdu which was the dominant language spoken nearly anywhere in the community in which she lived (Prasad, 2011). As a child, she had noticed the difference in her circle of relatives from other households in her community in terms of close bondage to the nation, city, and even caste. Although her mother dressed and even cooked Indian ingredients, she nevertheless felt like an outsider, especially at faculty. Unfortunately, her father died in 1955 and the family was relocated to Calcutta.

Rasipuram Krishnaswami Iyer Narayanaswami (RK Narayan) was a famous Indian writer well-known for his set of work and writing within the fictional South Indian metropolis of Malgudi. He became one of the leading and famous authors of early Indian literature written in English along with others, Mulk Raj Anand and Raja Rao. Narayan's greatest fulfillment changed into making India on hand to the outside world through his writing and effective words in his literature. Narayan's biography is continually centered on his friendship with Graham Greene. Because he became Narayan's mentor and near pal. He changed into actively concerned

with figuring out and getting publishers for Narayan's first four books. In 1941, he founded his own publishing house and his works quickly discovered a permanent and favored location inside the bookshelves of virtually all the Indian houses. When he changed at the height of his fame in his hit career, Narayan then provided a Padma Bhushan in 1964 and 36 years later, only a year before his loss of life at 94, every other prestigious Padma Vibhushan award in 2000. Narayan became severely ill and was hospitalized with cardiovascular issues two weeks in the past in Madras, the capital of the southern kingdom of Tamil Nadu, in which he was born in 1906.

Chetan Bhagat is an Indian writer, motivational speaker, TV persona, and previous banker. He is extensively considered the most famous English-language creator in India. Born and raised in New Delhi, he studied at 'IIT' after which 'IIM', one of the most prestigious instructional establishments in India. After obtaining his MBA diploma from 'IIM,' he moved to Hong Kong and worked as a funding banker in companies which include 'Goldman Sachs' and 'Deutsche Bank.' He became particularly inspired to end up an author in his more youthful years and began writing his first novel at the same time as running in Hong Kong. The novel, titled *Five Point Someone* has become a large essential and business achievement. Following this, he went on to jot down extra novels, consisting of '*One Night @ the Call Center*' and '*The 3 Mistakes of My Life*.' Many hit films have been made on his novels, consisting of '*2 States*,' '*Half Girlfriend*,' and '*Five Point Someone*.' He also worked on some film screenplays and has appeared on TV as a superstar dance reality-display judge. He is one of the very few Indian authors to have attained movie star repute in popular culture.

Chitra Banerjee Divakaruni is an award-prevailing and bestselling author, poet, activist, and trainer of writing. Her work has been published in over 50 magazines, inclusive of the Atlantic Monthly and The New Yorker, and her writing covered in over 50 anthologies,

consisting of Best American Short Stories, O.Henry Prize Stories, and the Pushcart Prize Anthology. Her books had been translated into 29 languages, along with Dutch, Hebrew, Bengali, Russian and Japanese; many had been used for campus-huge and town-wide reads. Several of her works had been made into movies and plays. She lives in Houston along with her husband, Murthy, and has sons, Anand and Abhay.

Self-Identity is becomes a complicated difficulty, specifically in the cutting-edge era, where it clashes with individuality. The failure to fit into classes prescribed by using societies leads to disaster of identity. Identity and individuality are not always at the same time unique; but, in cultures such as India with their penchant for classifying citizens based on caste, creed, gender, religion, area, race, and so forth..It is a major issue among women with self esteem.I would like to expose women's transition .Here both my protagonists were educated. Even they were educated their surroundings treated them as objects of need. There were some characters in these novels whose motivations inspired them to find 'who they are?'

My project deals with an idea to justify the exploration of women's individuality.Identity crisis is one of the major themes of many Indian women writers.This research focuses on women's transition from their subjugated state to a liberated state.Explores the protagonist quest for identity, and their reaffirmation of their identity with the aid of the education they have acquired.

CHAPTER II

ATTAINING SELF-IDENTITY FROM HETEROGENEOUS ASSORTMENT IN ANITA NAIR'S *LADIES COUPE*

Attaining Self-Identity from Heterogeneous Assortment in Anita Nair's

Ladies Coupe

Ladies Coupe was a masterpiece by Anita Nair. The novel presents six ladies' lives, all caught up in the disturbance of style and social requests. The man-centric culture where they were imagined lives in an assortment of obstacles and deterrents in their smooth turn of events. Ladies coupe examines how the hero has been severely impacted by such social methodology and her strong assurance to eliminate all snags to her own life. She has forfeited a portion of her life to raise her family and meet their necessities. The family doesn't offer her anything as a trade-off. The ladies' process isn't just physical, yet is an addition closer to home in nature, toward the end of which everybody has a superior comprehension of themselves. This excursion additionally assists with understanding oneself and numerous different things that poor people have seen up until this point. Nair tends to ladies' issues and resolves every one of the issues that most ladies wouldn't even for a second consider voicing in broad daylight. A portion of the issues she was managing so ably were orientation inclination, want, male-made society, breaking man-centric requests, and substantially more.

All ladies lives revolve around deal with comparable issues. The lives of people who come from the lower layer of culture, circumstances were particularly hard. The people who are privileged and socially independent find things less difficult. A lady, notwithstanding the entirety of her gifts and capacities, needs to work two times as difficult to demonstrate her personality, and she was least valued regardless of every one of her battles and endeavors. Marriage is a social foundation on which standard presence depends. Most relationships are effective on account of ladies. The man is the leader of the house in many families; the spouse is an examiner

or a pastor who helps or not helps; however not the ruler past the limit of her home, due to her social furthermore, social frailties, the lady observes lifeless guaranteed and upsetting. Each time ladies leave their limits, they should battle to conceal the unfavorable picture of ladies who are now living in people's psyches. Ladies are supposed to be slaves in a few different perspectives, who will work for an individual and his restitution and accommodation.

The was a novel in parts about the accounts of various ladies. The focal idea of the novel was the quest for self-revelation by the hero. Motivated to find that she has herself, she takes a train venture. So this is the account of the moderately aged old maid Akhiladeshwari, assumed name Akhila, who tracks down the boldness to freely live. Myles examines that "Anita Nair alludes to the symbol of the Devi Akhilandeswari to demand the many-headed yet unitary subjectivity of ladies" (Myles 128). The writer's composing style in this novel can measure up to Chaucer's *Canterbury Stories* and Chitra Banerjee Divakaruni's *One Amazing Thing*. That evening, their host proposes that every individual needs to recount stories to make the outing a wonderful one. Thus, they acknowledge and recount stories. Likewise, Divakaruni involved the narrating procedure in her clever *One Astounding Thing*. There were nine characters bound in the visa office after the seismic tremor. They were battling for their endurance. During the gathering, a youngster recommends that they ought to tell about something astounding that occurred in their life, to lessen their pressure. In both of these works, a gathering accumulates in one spot, coming from various social foundations, and offering their accounts.

Ladies Coupe was scrutinizing the situation of ladies in a practice-bound social setting request that considers ladies to be submissive little girls, accommodating spouses, and a youngster raisers. They need to open to fundamental, physical and profound necessities and act to fulfill them; a train venture represents an excursion away from family and obligation, an

excursion that eventually makes them mindful of their confidence and respect. It was an excursion toward self-disclosure. At the end of the day, it manages the excursion of self-revelation and self-restoration. Akhila goes with an inquiry that has tormented her whole grown-up life. In the clever, she meets five ladies characters and goes with a similar inquiry.

The women's activist viewpoint in fiction is set apart by the male-centric authority in the construction of the Indian family. "Women's activist hypothesis of various sorts is to be founded on, or in any case meet up with, the assortment of genuine stories ladies give about themselves."(*Srivastava* 15). In a male-controlled society, ladies are colonized, which brings about a relationship of imbalance promoting unfairness. India has won the opportunity, finishing imperialism, however, ladies in India are as yet colonized. Presently, in the advanced world, through training and political privileges, her parcel is by all accounts somewhat improved, however, male-controlled society still has a hang on ladies homegrown life. They need to battle to stand up for themselves through self-revelation.

Anita Nair's *Ladies Coupe* presents the existence of six distinct ladies, voyaging together in a Ladies Coupe, describing stories and encounters about their life. With a flashback, these ladies review their encounters and portray their biographies, and their ordinary encounters in contemporary Indian culture as ladies. Everyone was a hero in her story. Every one of these six ladies faces various issues with their loved ones. Coincidentally, they were together on the train in a Ladies' Coupe. Akhila, the hero of her story, was certainly not a hitched lady, yet she comes to be aware of the other hitched individual voyagers the assortment of encounters of these wedded ladies, the issues they face and they attempt to see as their way out of their difficult spots. The hero, Akhila, and five different ladies share their most private minutes and the peruser

is presented with the real factors of the existence of these ladies, this large number of ladies become agents of the typical contemporary Indian ladies.

Akhileswari or Akhila, the oldest kid in Pattabhilyer's family, needs to assume liability for the bereaved mother, two siblings, and the more youthful sister. The awfulness of her dad's unplanned demise transforms her into an untimely grown-up and takes up a task at the Income Tax Office as an agent. She needs to address the issues of the schooling of her more youthful sibling, the marriage of her more youthful sister, and set them up in their life. Akhila needs to assume various parts like a girl, a sister, an auntie, and the family head to address everybody's issues. Nobody asks her what she needs. She was the obedient girl, who needed to address the family's issues and smothered her requirements, future, and dreams. Indeed, even her mom stays silent about Akhila's marriage. Her more youthful sister gets hitched, and her sibling gets hitched, however, there were no discussions about her marriage. She was 45 years of age. (Nair 2001): Sans rose-hued exhibitions. Sans husband, children, home, and family. Longing for departure and space. Hungry forever and experience. Aching to interface (*LC 2*).

Akhila's choice to disappear attempts an excursion to Kanyakumari to the farthest end was made up after a great deal of agonizing over her life and afterward one morning after her morning meal, she lets the cat out of the bag that she was disappearing for a couple of days on an authority visit. She was harshly obstructed by the man-centric set-up, and by attempting an excursion she should culturally diverse limits. Her removal would assist her with becoming new to one another and rebuild her character. She had booked herself a seat in a *Ladies Coupe* on the train. The Ladies, who travel with her in the coupe of the train were additionally seriously tightened in their life for sure. They were dependent upon the impediments forced on them by friends and family relations. Akhila's story was her work to look for autonomy, and attempt to

live without anyone else with next to no conjugal bond. Akhila's story brings up an issue about the opportunity of ladies and tries to free ladies from age-old social practices and standards to control a lady's life. It additionally looks for a solution to an inquiry about whether a lady can do anything she jumps at the chance to manage with practically no trepidation of social assent or endorsement. In the *Ladies Coupe*, she goes with five ladies, the associates in the compartment. Akhila's preference to go on this excursion is incited by an inquiry that concerns her: "Can a lady live alone? In the *Ladies Coupe*, she meets the other female travelers: Prabha Devi, Janaki Devi, Margaret Shanti, the youthful fourteen-year-old Sheela, and Marikolanthu. This large number of ladies were of various age groups and they likewise have different monetary, social, and social foundations.

Akhila finds out if a lady can remain unmarried, live all alone, or, as her mom says, whether a lady needs a man to finish her life. Akhila's inquiry was addressed by the five ladies in their particular manner from their experience. Akhila takes up this venture of a train journey as though to find out on the off chance that she was intellectual and prepared to have an autonomous existence. Janaki was, consequently, completely overwhelmed in her conjugal life, in raising her youngsters and doing her homegrown obligations. Be that as it may, similar to a conventional Indian Hindu spouse, she forfeits herself by doing what her significant other believes that she should do. Janaki's story, made a lady live in a family. However, she didn't know how it may very well affect her life. Janaki's significant other is there, and the story reveals they care for one another.

Margaret's story of how she wrested her independence from her oppressive spouse. Margaret was a gold medalist in science with her M.Sc. degree. She needs to do her Ph.D. What's more, go to America. It was her fantasy to do her exploration, however, she goes gaga for

Ebenezer and her better half has frustrated her desire to make her an instructor in his school. So the entirety of her cravings and desires are crushed by her totalitarian spouse. She doesn't understand this since she is self-misled. Her affection for him blinds her. Margaret is treated as an entryway mat by her significant other. She is well qualified and a teacher, yet he turns to the top of the school and assembles around him a gathering of doormat instructors who make him feel more confident. He makes Margaret captive in the house by causing her to excuse the housekeeper workers. Margaret is profoundly frustrated by the manner through which her significant other oppresses her to his desires and thoughts. Margaret's story adds to Akhila's schooling by telling her the best way to battle the harsh circumstances of the family. Margaret exhibits to Akhila how her better half attempts to obliterate her by getting her subject free from science, annihilating her child, and ruining her desire to get her doctorate abroad. Margaret finds her confidence has been annihilated by her spouse.

Like Margaret, Prabha Devi was additionally a hitched lady as old as Akhila. Prabha Devi had been prepped to be a decent spouse under the tutelage of her mom. She was hitched to Jagdish, and she partook in each solace and extravagance. She performed herself as a girl, then, at that point, as a spouse, and as a little girl in regulation. Her assumptions and wants to be followed, yet this composure of her brain got changed when she visited the United States with her better half and perceived how ladies partook in their opportunity and dealt with themselves. She needed to resemble these ladies in New York, who knew the exact thing they needed, and who lived in a like manner. She needed to have an opportunity for articulation, her own decision of dress, and a similar trust. She even chose to be content with what she was offered, and she pulled out of public life. Her figuring out how to remain above water in the pool represents her unavoidable accomplishment, her victory over her feelings of dread, and makes her intense.

Prabha Devi was intentionally raised to be a decent spouse by her mom. This was run off from a man-centric day-to-day life framework. In Prabha Devi's story, the author exhibits how Prabha Devi accomplishes her self-realization and conquers her hesitancy. Her figuring out how to remain above water in the water pool causes her to feel extremely cheerful. The inquiry was about what Akhila can gain from Prabha Devi's story.

Although Akhila is not hitched, she can see that a lady must be extremely cautious about her conduct, which could somehow or another lead to a more noteworthy misconception. At midnight, Sheela leaves the train. Akhila has been alive. Sheela was a teen doing her tutoring. Anita Nair draws out the issue of youngster maltreatment in depicting Sheela. When Sheela visits her companion Hasina's home, Hasina's dad, Naazir, approaches, to wipe the perspiration all the rage with her front finger. Naazir causes to notice Sheela hurting Hasina and her mom. Sheela, herself can't challenge Naazir's undesirable touch. Sheela is a liberated young lady at fourteen years old, and the credit for that goes to her grandma. Her adoration and regard for her grandma cause her to enrich the dead body of her grandma. Along these lines, she is a revolutionary against the old custom. Akhila, who is looking for mental strength and confidence, gains from Sheela's story how to attest to her singularity and acquire the soul of self-hood.

The multitude of ladies, youthful and old, have a place with the upper working-class family. However, the last individual left in the compartment with Akhila is Marikolanathu, who is from an unfortunate family and has filled in as a house cleaner worker. Right away, she is fairly short to the individual inquiries of Akhila, however, opens up slowly. Marikolanathu is from a laborer stock, and hers is an abandoned story since she has been persecuted by men in her day-to-day existence since the time she was only sixteen. Her dad passed on when Marikolanathu was just nine years of age. Her mom needed to go to work at the Chettiar House, a rich

landowner. Marikolanthu's schooling concluded since there was sufficient cash to send her sibling to the town for instruction after the fifth. She needed to go to Chettiar's House to help her mother. Her occupation was to take care of the baby kid, Prabhu-Papa, the child of SujathaAkka, whom she appreciated and practically venerated. She likewise needed to return to Chettair's House to take Amma's place for cooking. It was here, during the Holi celebration, that Marikolanthu was assaulted by Murugan, the unfortunate relative of the Chettiar House. Assault changes the existence of Marikolanthu.

Anita Nair shows how this oppression of a young lady youngster remains and the young ladies were frequently ignored. Marikolanthu needed to go through a wide scope of encounters before she could find herself. She has a lesbian relationship with SujathaAkka, while SujathaAkka's spouse, Sridharan, likewise takes advantage of her physically. The account of Marikolanthu is a terrible story of a lady in a modest and unfortunate worker family. She is a survivor of male abuse. Her mom accepts that the assurance of a lady's life is the security of her better half. However, Marikolanthu knows very well from the instances of her mom, and even from SujathaAkka, that the security of a spouse is not much worth it. She chooses to rely upon herself. The narrative of Marikolanthu is her schooling through generosity and self-acknowledgment. At last, she champions herself and chooses to follow her inclination as found in her last assurance to carry on with an autonomous life and bring up her child, Muthu.

Her story is about friendly and financial suppression. Her family could not have possibly permitted her to proceed with her schooling because she is a young lady. She and Sujatha Akka track down comfort in their lesbian relationship, however, Sujatha Akka can not endure the sexual connection between Marikolanthu and her significant other Sridharan, and affront her yet not her better half. In this way, she encounters how she is being taken advantage of and

distracted. She arises to be an extraordinary lady in light of her battle to accomplish her liberation. Her life of mistreatment and abuse trains her to be confident in a hard manner. What Akhila gains from Marikolanthu's story is that a lady must be confident eventually. She needs to choose how she needs to live and what for. Marikolanthu arrives at this choice through a ton of affliction and dissatisfaction. Akhila needs to see her own life and choose for herself how she ought to shape it furthermore, live it.

Margaret Shanti is one of the *Ladies Coupe* individual explorers. Margaret's story is an account of a lady learning her techniques to satisfy her fantasies. Margaret's significant other, Ebenezer Paulraj, is an illustration of male predominance. He practices Margaret in an accommodating quiet position, making her an inconspicuous and normal young lady. A young lady with a shining scholarly vocation and a warm and energizing character is diminished to a typical young lady. His inconspicuous brutality to his younger students' is likewise rehashed with his better half. He was the one beguiled by Margaret's energetic appeal.

Margaret's serious distress, her quiet discourse, her physical and mental anguish, and her endeavors to make her hard are the regions where Anita Nair shows to be a conspicuous English essayist of Indian Writing. A lady is generally inseparable from an unrivaled lady, as per Indian custom. A great spouse ought to be reasonable, accommodating, and just. Janaki is probably going to accept the standard job of ladies. She assumes various parts, similar to a girl, a spouse, and a mother, yet all at once not a person who claims life to be her own. For her the auxiliary position becomes everlasting. This is basically because of the male-centric example of her general public, which is acknowledged as a characteristic event. In the books composed by Indian women authors are the issues of change with the spouse and his family members are the most generally treated problems.

Janaki gets hitched to Prabhakar at eighteen years old and leads forty years of cheerful, fulfilled, long wedded life. Janaki's significant other is a cautious combined force with a child and girl in regulation. Janaki carries on with a blissful existence until she becomes mindful of her docility. At the point when she tracks down her significant other controlling everybody even their adult child, she feels some rope of revolt. Janaki is aggravated by the tyrant prevalence, exactness, and accuracy of Prabhakar. The life that has gone flawlessly starts to observe its high points and low points. She finds herself and the valid satisfaction that lies in her, however, she can't switch off the web that she is safeguarded for quite a while. Her beginning solution to Akhila's question "Why should a lady live without anyone else? There is generally a man who will accompany her" (LC 21), makes sense of it (Nair 2001):

"I'm a lady who has forever been taken care of. First, there was my dad and my siblings; then, at that point, my significant other. At the point when my significant other is gone, there will be my child. Holding up to resume off from the last known point of interest. Ladylike me turns out to be delicate" (LC 22).

Sheela, Ladies Coupe's next storyteller, is a touchy fourteen-year-old young lady, favored with profound understanding. She takes a gander at her family and her grandma, mother, and father relationship, and she figures out the elements of life. Her grandma has been showing her functional life. She becomes connected to her grandma until she passes on and Sheela is brought to development by the connection. Her discussion gives off an impression of being developed with other individual explorers. Three pages of ladies' information can be found in Sheela; the information on her mom and grandma, as well as her own. That's what she knows (Nair 2001):

"Ladies go to their moms when they have no other person to go to. Ladies know that a mother alone will track down it conceivable to uncover a few smidgens of sympathy and love that in every other person has become cinders" (*LC* 71).

Sheela's grandma likewise shows her the unsafe image of both substantial and delicate men who lead ladies. Sheela constantly reprimands her dad for involving crap in each sentence, conversing with young men, and being discourteous. Sheela's dad generally gives her kid's decision. When she starts talking like a developed lady, be that as it may, he is completely adjusted and starts to control her at whatever point she starts talking. Sheela dresses her grandma in a decent dress with her gems when her grandma passed on from malignant growth and her body is prepared for burial service. She gets it done since she reviews her grandma's words, (Nair 2001): The main individual you want to please is yourself. At the point when you investigate a mirror, your reflection ought to encourage you (*LC* 67-68). Subsequently, by offering her dead body with gems, Sheela satisfies her grandma's craving. Anita Nair delightfully pictures the internal pursuit and adulthood of a fourteen-year-old girl.

Prabha Devi is a gifted lady. She moves about as a traditional spouse after her union with Jagdeesh, who possesses a gem retailer. She turns into a presumptuous and prodding person for a brief period, yet gets back to her family with a distinction in demeanor. Utilizing a swimming outfit and swimming gives her a sensation of freedom and a way of life as a mother and spouse. Prabha Devi, with her piece of greatness and indecencies, is portrayed as a lady, yet Anita Nair shows perfect respect for this uniqueness. Anita Nair, with a significant, close-to-home advent, ably utilizes Marikolunthu's story to feature the sexual maltreatment of southern Indian ladies. The narrative of Marikolunthu helps her to remember men and presumes that most men benefit from the disconnection, reliance, obliviousness, and repugnance of ladies. They never stop

finding fault with the lady. The male-centric culture-dominated society seems to cut down the guidelines that a lady's liability to the local area is finished, though she is advantageously denied some other power. This general public avoids believing that the lady is reluctant to create a deplorable sentence that she is overlooked.

Marikolunthu is presented with shame and humiliation, bringing about her child Muthu being nullified. The personality of Marikolunthu uncovers both physical and mental experiences due to the absence of information. Marikolunthu comes from an unfortunate foundation. Her mom functions as a cook at Chettiar's home, which is one of their town's richest families. Indeed, even as a kid, she is the victim of social and monetary abuse. Through this, she loses her schooling. At the point when her mother goes to work, she takes care of her home; in this way, when her mom is wiped out, she works in the place of Chettiar. There, she has been allowed to craft by caring for the offspring of SujataAkka, Chettiar's little girl in regulation. She gives the kid love and care. She minds him well, in any case, detests her child Muthu, the person who takes off from numerous fetus removal endeavors. He's the aftereffect of Murugesan's enchantment. She doesn't need the kid coming about because of temptation, however, the circumstance doesn't help her. So she leaves her youngster at the removal of her mom and takes care of the Chettiar family.

Marikoulunthu, dejected of society, and SujataAkka denied her significant other has been, viewed as in their closeness and common fulfillment. Marikolunthu is likewise utilized by Sujata's significant other later to satisfy his sexual cravings. Whenever SujataAkka comes to comprehend this, she pushes Marikolunthu out of her family as opposed to rebuffing her significant other. She gets her own youngster's liability later after the passing of her mom. She

wantonly contracts him for Rs.5000/- at one of Murugesan's weavers. The resentment she has at Murugesan, the general public that shields him from discipline, her inadequacy, and her child's disdain, all go to an end, exchanging Murugesan's passing. The defining moment in her life comes when she sees Murugesan's dead body consuming at the fire, and she sees Muthu keeping an eye on the fire. She is stunned at the acknowledgment that for no issue of her, she has made her child to a very lower state. All the disdain she has for him goes with the flames. At last, Marikolanthu, a compulsory casualty, compelled to parenthood and lesbianism, finds comfort solely after tolerating her obligation regarding the youngster she has disregarded and good for nothing. Marikolanthu's nonstop quest for life's importance and values closes here. This connection with different ladies likewise gives Akhila an individual to verifiable individualization.

She understands that comparable circumstances were likewise capable of different ladies. These ladies add to her feeling of being an Indian lady as well as a person. The idea of 'Indianness' empowers Akhila to acknowledge how she fulfills these ladies' social needs and how she can maintain a position for herself in the ongoing forceful society. It very well may be both a wellspring of force and a reason for debilitation. Yet, this strict and figurative excursion goes about as involvement with Akhila's circumstances, which surely gives her power by expanding her perspective. Akhila decides to go on this excursion since she comprehends she has contacted her stage of immersion where her life has been taken out of her control. Consequently, she intends to settle back from her folks and obligations; she intends to go on an excursion that at last turns her into various ladies. Then, at that point, the novel can be considered as one about a lady's self-revelation without anyone else. Also, where Akhila is going, Kanyakumari has legendary importance appended to it.

Toward the end, Akhila gets a spot, fabricates intelligence, has gone through the course of individualization, and therefore. She currently has the seeds that can rouse others to look for their personalities, their internal identity, and their quest for replies inside them. Being an advanced lady, Akhila gets nauseated by the ordinary proclamation of her mother. And still, after all that, she advances her family and forfeits generally her joy and individual presence by instructing her siblings and getting hitched to her sisters. Throughout their life, they all settle down, however, choose to disregard their longings. Not even her mom ponders her girl's government assistance and remains so unaware of her having taken penances to make her loved ones thrive. Her respectable deed of thriving for her family adds to her life's disaster. Her mother never tries to get hitched and have a family. In light of her unconcerned mentality and scorn for her, she feels confined and riveted. That gives her insubordination. She loves everything against the biased culture of Brahmin.

She becomes hopelessly enamored with a more youthful kid named Hari. They additionally share an extreme physical relationship, affirming Akhila's resistance to her constrained traditions. She even endeavors to restore the delight of being with him as a lady. Be that as it may, she chooses to cut off her friendship with him because of dread of common strain. She feels suffocated and companions with Katherine, a devout Christian who is considered by the Brahmin people group as unethical due to her way of life, though Akhila is enlivened exclusively by her unique and capricious way of behaving. She starts eating eggs that are against Brahmin eating limitations to give voice to her feelings. Akhila attempts to battle against all biases connected with orientation or station. Karpagam, Akhila's cherished companion, is significant as an extremely present-day and unusual lady. She lives as indicated by her

impulses and wishes. Although she is a widow, she resists all the standards to be trailed by the widows and decorates herself with shaded garments and gems.

Akhila winds still up in the air, more grounded after paying attention to a large number of accounts of various ladies in the car. She additionally comprehends that there is no ideal answer for her predicament. Nobody can show her how to direct her life, however, she observes that she is doing everything inaccurate without a doubt. Due to the 'lakshmanrekha' drawn for ladies by the poser society, all penances and abstinence can never be the best course to get by. Presently she needs everything for herself, whether it is to fulfill her actual longings or to have family and kids. In an inn room in Kanyakumari, she even lays out a sexual relationship with an outsider. Like the characters introduced in the novel, ladies likewise need to make another world, their reality, in reality. The journey for a solution to this upsetting issue turns into the mission for her character of Akhila. The obligations of Akhila incorporate keeping up with the house and executing their obligations to everybody's fulfillment. During the train venture, the journey for distinguishing proof happens; Akhila pays attention to different ladies, yet in addition reconsiders her past. As indicated by Akhila's past, various figures of ladies arise: her mom, her neighbor Sarasa Mami, her Anglo-Indian companion Katherine and her wedded sister Karpagam.

Akhila at the age of 45 is single and detached. Her interesting sort of revolt is seen not long ago when she needs to partake in a bubbled egg brought by a companion from Anglo-Indian, Katherine, who shows her how to eat an egg. She begins to eat eggs, violating Brahmins standards. Akhila is anything but a desireless being. She experiences passionate feelings for Hari, a youngster, and has an actual relationship of empathy. Akhila rediscovers with him the joy of being a lady. She decides to leave Hari, nonetheless, because she fears the distinction in age between them furthermore, she additionally faces social shame. Akhila is drawn in towards

Katherine because she lives autonomously without the neighbors and society being worried about her. She has been depicted as the main individual not worried about the family spouse.

The hero battles against the orientation, class, standing, and religion-related universe of shameful acts around her. Standing, class, orientation, and religion become boundaries, dividers, and nooks isolating individuals in the original Ladies Coupe. Another thrilling character like Katherine is Karpagam, one of her lifelong companions of Akhila. Karpagam is a Hindu Brahmin widow, however, an extremely present-day and cutting edge widow. Karpagam is a "renewed person" who runs by her longings and driving forces freely. She isn't apprehensive about the others' thought processes of her methodologies. Although she is a widow, she proceeds to wear hued garments and her wedding adornments are in this manner deceiving her station's standards.

Ladies Coupe toward the end of the clever that every individual has some benefit characteristics and interior life that they don't have the foggiest idea. It is just within the sight of certain troublesome episodes or conditions that they are tossed into these qualities start to show up. Six ladies are in a women's roadster together, voyaging, each for their motivation. This women's roadster turns into a safe place where everyone starts to voice their story and is both consoled and persuaded of more noteworthy things all the while. Margaret, an educator of science, addresses ladies who are constrained by their spouses to lose their self-character. A depiction of a fourteen year old young lady Sheela portrays the youthful present-day, ladies who know about their unconventional requirements. Marikolunthu, pictures provincial ladies who, due to lack of education and obliviousness, lose their lives. Janaki, the orientation of a spoiled housewife is normal in India. Prabhadevi is not searching for her way of life as a person. Every part is committed to one of the accounts of ladies. The parts of Akhila shift back and forth

between the other five ladies' parts. This setup assists Akhila with thinking elaborately and considering what she has heard. Any remaining ladies' sections have titles. Just the sections of Akhila are anonymous.

Nair, notwithstanding, gives a title to Akhila towards the end: Akhila Speaks. This shows the truth that Akhila has acquired a spot through her development. Margaret is the victor in her story. Toward the end of the story, Akhila is at the triumphant end however her circumstance is very surprising from that of Margaret. Akhila is fit for obtaining another self through her representative renaissance and greatness, a self that has endured experiences and lastly scholarly the genuine substance of life. Nair gives an effective look into the globe of ladies. The female cognizance is done really and the ladylike experience. The ladies depicted by Nair are unique and unmistakable from those of the past. The overarching social construction, monetary condition, current training, and western power all have assisted ladies with changing their viewpoint, method of thinking, and absolute character. The assets of the adjustment of ladies are seen in practically every circle of human action effectively emerging from the ordinary wraps. This was one region that was not completely explored and people were shying back from bringing private and individual issues to people in general.

An exceptionally shallow perusing of the novel ' Ladies Coupe ' conveys the consideration of the following viewpoints: the quandary of ladies' cognizance of the equivalent, their craving to be perceived as an individual, in addition to a lady, and their emphasis on a free personality. Nonetheless, one understands that there is significantly more while perusing the novel with a profound knowledge. A lady who is the sheer exemplification of perseverance and benevolence is prepared to make various penances. All that she looks for consequently is the confidence and reverence of her better half, unequivocal love of kids, and perpetual help of

guardians, and companions. The goal and message of Nair are that each lady ought to look for cover inside and not somewhere else. Each lady is strong enough to express that she has a response to every one of her concerns, as opposed to being ruled and subjected to by somebody. That's what Mishra states "Their retrogressive excursion assists them with understanding the significant injuries and wounds experienced by them in course of their life" (Mishra102) In request to move it along, one's necessary to have a fair and down to earth way to deal with life and continue to chip away at the wheels of life.

Hence, in this novel, the creator communicates the picture of Indian ladies and their quest for strength and self-disclosure. Society and family play a gigantic part to play in every person's life. Family invigorates and assists the person with accomplishing their objective. Family and connections shape the existence of the person. Without these things, great physical and mental well-being can't be accomplished by the person. Subsequently, the family, which is one of the social organizations, has a significant obligation, however assuming the family neglects to satisfy that obligation, it negatively influences the individual.

Ladies Coupe is one such clever arrangement with the journey for strength and freedom of a lady. Toward the end of the novel, it is understood that every individual has a few decent characteristics also; inward life that they don't for even a moment notice. It is just within the sight of certain ominous episodes or conditions that they are tossed into the attributes that begin to show up. In a Ladies Coupe, six ladies travel together, each for their motivation. This Ladies Coupe turns into a safe place where everyone begins to voice their story and is both empowered and persuaded of greater stuff all the while. Slowly Padma filled Akhila's existence with distress. She generally went against what Akhila needed to do. Whenever Akhila began eating eggs she protested. As indicated by Padma their mom feared Akhila with the goal that she tried

not to prevent her from eating eggs. Akhila felt hurt to hear that. Padma completely maligned her in the settlement that “ she was dealing with an unsocial lady like her She isn't like us. She isn't keen on any of the things that give us or any typical individual delight. She gets a kick out of the chance to be let be.

Furthermore, she can be extremely scorching assuming somebody attempts to inspire her to open up" (*LC* 174). She told different women that Akhila doesn't have faith in God, so she isn't coming to go along with them in bhajan. The women of the area were persuaded by Padma's lies and made Akhila's picture an unconventional and Padma's of a forfeiting sister. Akhila emerged from her old recollections when the train halted at a station in the morning. PrabhaDevi andAkhila purchased the morning meal for them. Akhila's assessment of Prabha Devi was that she was the most certain and content woman

. Prabha Devi addressed that once she was additionally bashful like her and scared of attempting new things. She changed herself intentionally and for it she was both the circumstances and logical results.Prabha Devi's father was unsettled to realize that a young lady is conceived. He anticipated his fifth kid would likewise be a kid to upgrade his gems business. However, Prabha Devi's mother was cheerful, "I have somebody to pass on my recipes to. Somebody who'll treasure my adornments.Somebody who'll need to be like me. Somebody who'll say – in my mother's house, this is the way wedid it..." (*LC* 179).

Prabha Devi's life was an ideal one from youth to immaturity. She played with costly dolls. She got that large number of costly dresses and different things that a young lady can wish for. Now and then her mom slices up her old saris to make saris of her size. What's more, the two of them play house and mother games. Prabha Devi claims to be a mother furthermore, her mom was a youngster; "This one girl of hers gave her more delight than all her four children set

up. However, she stayed silent about it. Sometime in the past she had found that a lady with an assessment was dealt with like an awful stench. To be avoided. Thus Prabha Devi's mother gulped the idea as she had done for her entire life" (*LC 180*).

On one occasion her dad informed the family that he had picked a spouse for Prabha Devi, when she was eighteen years of age. All were blissful aside from her mom. In disdain of realizing that Jagdeesh was a reasonable person for her little girl, and he was from Bangalore, not a distant spot, she was miserable with the possibility of being isolated from her girl. When Prabha Devi left, there would not be anything for her to do. Bringing up a little girl was a full-time occupation. One was constantly a mother with a little girl. Children were unique. Their devotions were continually moving. From mother to father to companions to spouses to their personal stakes. Be that as it may, a daughter's devotion was steady as long as she lived under your rooftop (*LC 182*).

At last Prabha Devi wedded Jagdeesh, an attractive, savvy finance manager in jewels. Everything was working out positively, she ended up being a decent spouse and great girl in regulation. Prabha Devi felt fortunate to have great individuals in her day-to-day existence. When Jagdeesh took her to New York and London with him on a work excursion, she got a chance to make herself a current and sure woman as she watched the ladies there. At the air terminal she met her school companion Sharmila, who was the most splendid understudy in the class. Sharmila should turn into a specialist or an IAS official, yet Prabha Devi was stunned to see her. "Sweat spotting her forehead, notwithstanding the air conditioning; thin hair, sagging mouth; bonded to a touchy little child in a buggy and a mother by marriage who shot dubious looks at everybody and everything" (*LC 185*).

when one evening Pramod came to meet her without her loved ones and attempted to show his affection for her, she understood her mix-up and admonished him. She was embarrassed about herself: At the point when there were no more tears to shed, Prabha Devi settled on a choice. She would disguise this body that had sent such careless messages to the world. "She would lock away that gay lively lady who had caused her such misery ... She would pull herself out of life. She would return to being who she was to the point at which she initially wedded Jagdeesh. A lady was blameless or more than all doubt" (*LC* 194).

She chose to completely change her, and began acting like different housewife of her time. She became the mother of two youngsters. At forty years old, she again began to search for her genuine self which she left far away in her life. "Her girl Nitya was in school now, and could not deal with her mom in her bustling timetable. Her long term my uncle asserted" (*LC* 186). Prabha Devi had sympathy for herself and was fortunate to carry on with her life in her way. At the point when they got back to their home, she began wearing current dresses like kaftan, which her mother by marriage appreciated. She told Jagdeesh that she doesn't need a kid so early. She needs to appreciate life, because once a kid will come, their lives would be changed. She was glad to see that individuals valued her excellence, her way of talking, her dressing sense, and any place she goes. Yet, Pramod, with whom Jagdeesh plays tennis, overlooked her. His startling conduct astonished her and she began to draw in him towards her without believing its outcome. "At the point when Pramod kept on leftover safe to her presence, unwittingly she started to rehearse her wiles on him. With a slant of her head and augmenting of her eyes; with significant stops and mystery grins" (*LC* 190-191).

Akhila had sympathy for herself saying how she can live alone, what individuals will say about her. Karpagam gave her model that if she can live alone then Akhila can too. Akhilawas

stunned to realize that her significant other was dead numerous years ago, and she was living with her girl cheerfully and calmly. Whenever Akhila asked her about the kumkum and bright sari that she was wearing, she answered, I don't tend to think about what my family or anybody thinks. I'm who I am. What's more, I have as much right as any other individual to live as I pick. Tell me, didn't we as youngsters wear vivid garments and adornments and a bottu? It isn't an honor that marriage sanctions. In the manner in which I take a gander at it, it is normal for a lady to need to be female. It doesn't have anything to do with whether she is hitched and whether her better half is alive or dead. At any rate, who made these regulations? Some man who couldn't bear the imagined that despite his death, his spouse kept on being alluring to different men. (LC 213).

In the wake of meeting Karpagam, Akhila understood that she, at the end of the day, is a defeatist individual, who couldn't take satisfaction from life and generally endured the shamefulness, tolerating it as her predetermination and obligation towards the family. She came to realize that ladies can be solid, to be. Akhila was thankful to Karpagam for directing her. She made up her brain to live alone and disposes of Padma who made her life loaded with pressure. Padma ends up being irate to realize that Akhila will purchase a one room level for herself. First she attempted to persuade her senior sister not to leave her but rather when Akhila didn't move, she called her siblings. Padma was concerned about her monetary issues when Akhila let her be. They generally made an honest effort to make her comprehend that she ought to live with Padma, if not individuals will utilize her furthermore, malign her. Yet, she didn't alter her perspective.

Akhila's partners on the train got off individually. There was only one traveler with her. She was perusing a Tamil magazine, so Akhila asked in Tamil about her. She said that she was

Marikolanthu and she works for a specialist, who has been presented on Nagercoil and she has gone before her to make game plans for her living there. At the point when she had got some information about her significant other, she called her very inquisitive to know all. She made Akhila understand that earlier that night every one of the women made a distance from her by seeing her garments and face. She was not of their sort, since she was poor. Whenever Akhila expressed sorry to her, she said: Don't apologize. You were on the right track to believe that I am not your sort. It is valid. I don't have a place with you. Not because I am poor or uninformed. But since you have all had such protected existences, indeed, even you. I heard every last one of them recount to you the tale of their lives and I thought, these ladies were making such a quarrel about seemingly insignificant details.

“ What might they at any point do assuming that genuine misfortune stood up to them? What do they are aware of life and the cost it takes? What made them aware of how horrible the world can be to ladies?" (*LC* 221).

31st age of Marikolanthu's adolescence was a blissful one ,until her father kicked the bucket by abandoning her mom and two siblings. Her mom asked for help from Chettiar, the most extravagant family in the town Parur close to Kancheepuram. Chettiar's business was silk. Her mom began making money by preparing food in Chettiar's family, so Marikolanthu needed to do all the family tasks. She was blissful in assuming part of a housewife while her mom felt herself regretful; "What have I diminished my kid to? I have taken her young life from her" (*LC* 224). After fifth norm, Marikolanthu needed to leave her examinations for there were no more higher classes in the town school, and she needed to work in Chettiars family, to send her siblings to the town school. She became a sitter for Chettiar's little girl in-regulation, Sujata's child. She cherished the kid as her own and SujataAkka was a goddess for her,

"whenever I first saw SujataAkka, I lost my heart to her. SujataAkka was more attractive than anybody I had at any point seen. She had long dark hair and she wore an orange and green sari...she seemed to be a film star and all I needed to do was love her" (LC 231).

when Marikolanthu is in her own home, generally admiring Sujata, her excellence and her liberal way of behaving, her mom said, "You give your heart too effectively, youngster. They will break it into 1,000 pieces and pass on it on the ground for others to stomp on into the residue" (LC 227-228). Marikolanthu ridiculed this by saying that the heart isn't a glass bangle. Her siblings snickered with her. Marikolanthu adored the glass bangles most among the gifts Sujata gave her. The Chettiars had three children. His most memorable child Rajendra cared for the silk business. His significant other Rani became hesitant for she was unable to bear a child. Sridhar was his second child whose spouse was Sujata. She was wonderful and instructed a young lady from the city. His most youthful child was examined to be a specialist. After certain years when Sujata felt that Marikolanthu is not a young lady,she has sent to Vellore town. Sujata's aunt's occupants, two woman specialists who were the outsiders, required a house servant,reluctantly Marikolanthu went to the doctor's house. She oversaw Missy V and Missy K's family quite well. Whenever Missy V requested the importance of her name, she gave her a twig of marikolanthu blossom. Missy V said, "It is somewhat similar to lavender, however it's not lavender. So Marikolanthu, is that what you are? Sister to the genuine article?" (LC 241). They abbreviated her name to Mari, since her name was challenging for them to call. The specialists had utilized an elderly person Periasamy as their nursery worker.

Marikolanthu turned into his companion. They ate their food together and talked the entire day,when the specialists were at the clinic. A few evenings Mari watched Missy K going

to Missy V's room covertly and returning before morning, yet she proved unable to figure out the need of this mystery. Throughout three years they caused her to learn English letters in order. Missy K advised her first to complete SSLC secretly, then, she will pay for her doing nursing course and in this way she will find a new line of work in the medical clinic as a assistant. Mari was happy to see that her brain was being supported by the Misses and Periaswamy, "When I think back, I keep thinking about whether the texture of my life would have been woven on an alternate loom in the event that I had done as the Missies had expected of me. Would everything have been unique?" (LC 246).

Periasamy showed her many undertakings other than planting, such as how to change a bulb, fix a spillage tap, and a lot more things. Whenever she commended the rose blossoms planted also, minded by Missy K, Periaswami told her in a soft tone,

"You'll never see roses like these, anyplace on the planet. Do you have any idea why? ... She brings fetalmembrane from the clinic, hacks it up like liver and feeds it to the earth. The roses flourish with blood, human blood. So tell me, why won't they be exceptional?" (LC 242).

Mari didn't trust him. In any case, he was unbending on what he saw. Whenever the specialists came to know that Mari gives delectable extras to Periasamy they said to her, "All in all a draining heart" (LC 243). Time was elapsing and eighteen year old Mari was blissful, getting a charge out of good food, great fellowship, and learning new things for her better future. On one occasion her siblings came to get her, for their mother's leg was cracked. What's more, she was to rest for quite some time. Her mom advised her to have her spot in Chettiar's house, if not they will utilize any other individual and she will lose her employment. She acknowledged it as continuously being a decent and faithful kid, while she was anxious about

cooking for such countless individuals. "Every night I let myself know that a month and a half later, I could get back to Vellore where the Missiles would assist with forming my future. Every night I longed for freedom and pride" (*LC* 247).

Whenever the day happened to her returning to Vellore, her fantasy place, her mom demanded her to remain minimal more till the Pongal celebration. In her story Marikolanthu told Akhila, "I don't know whether I ought to be telling this. You might be more established than I am nevertheless you are unmarried. I don't need to humiliate you ... You grin. I grasp that grin" (*LC* 249). When on the eve before the Pongal celebration she was going home from Chettiar's house, her mother advised her to take one of her siblings. Mari felt that her mom shouldn't stress to such an extent as she knows all that presently in the wake of getting back from Vellore. In any case, she chose to submit to her mom and attempted to take Shivakumar with her, however he needed to be present on Chettiar's patio with different residents, when they lit the bonfire. So she began to go alone to her home. when she was crossing the mango plantation, Murugesan, the more youthful sibling of Chettiar's senior little girl Rani, got her and hauled her more profoundly into the plantation. She cried, however every one of the townspeople was occupied in commending the celebration. Murugesan was certain that nobody could hear her in the clamor of celebration, and assaulted her.

Whenever Mari said that she will tell his wrongdoing to everybody, he undermined her, "Nobody will trust you. You could feel that you are our equivalent, however you are not. I'm Chettiar's nephew, his sister-in-law's sibling, what's more, you are just the cook's girl. Nobody will dare question me" (*LC* 252). She considered going to Chettiar's house with torn garments and showing them how Murugesan managed her. She ought to have requested equity, Yet she thought about her mom and her response when she came to know the occurrence. Mari

was sure that she would fault her for destroying her own life everlastingly and no one would wed her. She returned home.

"I bathed...I scoured myself persistently, attempting to delete what had happened to me, attempting to suppress drumming in my head...if I didn't imagine anything had occurred, nothing had transformed, I assumed everything would stay the way it was" (*LC 253*).

Whenever she became pregnant, and told the entire occurrence to her mom, she did not trust her. They went to Sujata, looking for her assistance for equity. In any case, she denied saying that when she made sense of this story for her better half, he said,

"The young lady should have driven him on and now that she is pregnant she's making up a tale about assault. All rubbish, assuming that you ask me...All right, I trust you. Murugesan assaulted her. Yet, do you acknowledge what you were requesting from me? Do you anticipate that I should extreme relations with my sibling for a worker, regardless of the fact that she is so valuable to you?" (*LC 258*).

Being miserable her mom took Mari to her old auntie living in another town. She accepted that Perriamma should have the right answer for this issue.

"We voyaged together, my mom and I, to Erikuppam. In a quiet tone, Amma made sense while I sat with my head hung in shame. Everybody anticipated that I would be embarrassed. Indeed I did not feel disgrace; outrage, embarrassment but rather not disgrace" (*LC 259-260*).

Her Perriamma took care of Mari the extraordinary food made for fetus removal. They paused regularly for it. Be that as it may, when nothing happened she got some information about what to do straightaway. Periyamma guarantees her that the youngster will be conceived

dead. Furthermore, assuming that is conceived alive, she will keep the youngster with her. She was content with the prospect that the kid will help her in advanced age. The day came when her child was conceived. Her mom took the child's obligation while Mari would have rather not seen him, "How is it that I could fail to remember what had occurred as he developed before me, an indication of what my life had ended up being" (*LC 263*).

Mari returned to Vellore to work with the Misses. She saw that there was pressure between Missy K and Missy V. Missy V's returning to England was the subject of their fight. Whenever Missy V left, Missy K let Mari know that she is likewise leaving Vellore and going to Bangalore to join another medical clinic. At the point when Mari advised her that she vowed to make Mari a partner in the medical clinic, Missy K answered, "You have changed, Mari. Right away when you came here, I figured you would suit the work. You had such a lot of bliss in you; an ability to please. There was a sort of sparkle that came from you that made me figure you would bring light into those unpleasant clinic wards. Not any longer" (*LC 265*).

Mari went again to ChettiarKottai and landed the position to care for the frantic old lady. She resided in Chettiar's house yet didn't go to her own home since she did not have any desire to see her child. At the point when ChettiarAmma was dead, Mari became Sujata's partner. When she came to realize that Sujata was not content with her significant other. She let Mari know that,

"When he approaches me, I feel like a reptile is creeping up my skin. Be that as it may, I shut my eyes and allow him to do anything he desires to. I realize he goes to different ladies, yet in the event that I don't let him do it now and again, he'll find a paramour like his father did, and display her underneath my nose" (*LC 272*).

Mari started to sooth Sujata by her touch, "Her eyes met mine and I saw a hunger there. Such forsaken eyes. Such disappointed wants. Such a need... I considered how Missy K's eyes had followed Missy v. I started to fathom that SujataAkka as well was loaded up with the very longings that had made Missy K look for Missy V" (LC 273). Gradually Mari was overlooking her assault. She became cheerful and fulfilled with her life. Her life was woven around SujataAkka. She took care of Sujata's joy so much that she invited her better half and her significant other Sridhar into her body. She felt that she was helping Sujata by halting her significant other to head outside and keep a special lady. She was giving delight to Sujata in the evening and afterward was being close with Sridhar around evening time. When Sujata came to know this, she got enraged and told her to take off from the house. Her mom kicked the bucket and her eight year old child, Muthu, was her obligation presently. Whenever she wanted cash for her infection, came to Kanchipuram with the kid, where Murugesan's looms were locates. He was presently a rich man. She sold the kid in his weaving machines the following two years as a trade-off for 5,000 rupees, "An unreasonable fulfillment erupted inside me. Murugesan probably won't know it, however I had sold him his own child" (LC 278).

Marikolanthu got a new line of work of cooking in a house at some separation from the weavers. Following one year Mari read in a paper that Murugesan passed on from cardiovascular failure when he was on a business visit to Singapore. His body was brought to his home then to the incineration ground. She watched his memorial service parade and her child among the imps. Whenever Murugesan's authentic child lit the fire, the body was not consuming. Individuals said that because of the utilization of synthetic substances to save the body, will require investment. So they all went to their homes after some time and requested Muthu to watch out for the men who were attempting to consume the dead assortment of Murugesan.

Mari went there and saw her child; I felt an incredible misery wash over me. A guardian of graves, the regulator of the dead. He didn't merit this. Or then again any of what had befallen him. As the flares jumped, my disdain ignited with them. What was left in this world for me to abhor, I thought. Murugesan was a burning hot pile of remains. There was Muthu. However, what might I at some point despise him for? . She was embarrassed about herself that she involved the kid for cash, however she settled not to rebuff him any longer for the wrongdoing that he had not done. So she went again to take help of Missy K and eased the kid from the weavers. Prior to leaving the train, Mari told Akhila, "For such a long time now, I had been content to stay a sister to the genuine thing. Proxy housewife.Proxy mother.Proxy sweetheart. Be that as it may, presently I needed more. I need to be a genuine article" (*LC 282*).

At last Akhila came to Kanyakumari and partook in her depression for some days. Prior to getting back from that point she made actual connection with a man twenty years more youthful to her. "Whenever she had believed that she couldn't love one more man as she had adored Hari. Giving him every last bit of her body and soul. Today, she thinks the sky's the limit. That she dares to get from the last known point of interest and start once more. That however much she wanted Hari, she wanted life more." (*LC 290*).She chose to settle on a decision with Hari, "She considers Hari. That one unsettled tangle. That one bunch she had cut off as opposed to disentangle. Also, she thinks, I should figure that out as well. I should figure out what has been going on with him. What's more, I should do it today, presently, whenever I feel good areas of strength for and," (*LC 290*).

CHAPTER III

**ATTAINING SELF-DETERMINATION FROM HETEROGENEOUS
ASSORTMENT IN RAJAM KRISHNAN'S *LAMPS IN THE WHIRLPOOL***

Attaining Self-determination from Heterogeneous Assortment in Rajam

Krishnan's *Lamps in the Whirlpool*

Nature comprises equivalent cooperation of the multitude of living and nonliving life forms. The arrangement of a discrete set of networks brings about the development of variety among the world's individuals. Every single local area has its standards and ethics for ladies. Taking into account this closeness, it is known that women are set a stage under men relying on their actual, profound strength and monetary needs. It is viewed that women are intended to forfeit, to take care of, and to take care of their family and relations which brings about the deficiency of self-personality and confidence. Women should understand their solidarity, likes and capacity to accomplish things as their men do. The clever *Lamps in the Whirlpool* (1997) by Rajam Krishnan depicts an image of ladies' local area which is persecuted under the man centric and rule overwhelmed society. The writer brings a clear end toward the end of the novel by creating a sense of pride and self-poise in the character of the female hero Girija. The situation with a lady is generally reliant upon a man. The self-character and image of women are smothered by the customary society that lays a few severe limitations in monitoring them. The opportunity for thought, activity, wish, and selection of women disappear after the wedding service. Some ideas make a lady embarrassed and upset. In the clever *Lamps in the Whirlpool*, Rajam Krishnan shows various stretches of ladies in their day to day existence that incorporate youth, female puberty and conjugal life through the person Girija. She addresses an average young lady who forfeits her entire life for the sake of her family by concealing her impulses and wishes from all perspectives. Yet, in opposite the personality of Ratana is imagined as an autonomous and aloof young lady in her mid thirties. Towards the end the novel the author draws

out various types of ladies with various types of mentalities towards existence with the theme of being subordinate.

The situation with a lady is generally subject to a man. The self character and image of ladies is smothered by the standard society that lays a few severe limitations to monitor them. The opportunity of thought, activity, wish and picking in ladies disappears after the wedding service. There are sure shows and ideas that make a lady embarrassed and upset.

Lamps in the Whirlpool is a personal novel. The story moves alongside the improvement of the female hero Girija who is a knowledgeable lady with the degrees M.A., B.Ed and has eight years of involvement as a teacher with an agreeable life possessing both monetary and mental strength. However, after her union with Swaminathan who is a Chartered Accountant made her life hopeless by forfeiting her longings, desires and gifts and more than all she became an indifferent individual. Following seventeen years of her wedded life she understands that her benevolent commitment to her family is of no utilization since everybody in her family is especially unsettled and dissatisfied with her. Nobody in her family figures out her values including her kids, they are least mindful of her perspective and they never felt that she also shows some care in her desires and likings. Be that as it may, she stresses over her relatives constantly. Before marriage she is very much satisfied with herself, and she is tranquil and blissful. American essayist Blackstone expresses that by marriage a legitimate presence of the lady is suspended or if nothing else is integrated or merged into that of the spouse, under whose wing, security and cover she performs everything, her life and she are one and she is him. After the wedding function Girija moves from her old neighborhood Chingleput to Delhi where she was abused and smothered by her mother by marriage. She follows severe and conventional

Brahminical mudi rules. Each dinner that is served to her mother by marriage should be extremely spotless and to be ready by Girija after her shower.

Girija is limited to contact not many things now and again even her kids since she needs to plan nourishment for her mother by marriage. She controls herself to adjust to the mudi rules by abusing all her inclination and wishes. This makes her an accommodating animal in the family. She reassures herself by concealing her internal identity only for assistance of the individuals of her family. Consequently she just lacks respect and is overlooked by everybody in the family. "Girija loaded the channel with ground espresso and I poured bubbling water over it. She spread a cheddar and peas filling between two cuts of buttered bread and slid the sandwich into a lubed toaster oven. A tempting aroma filled the air as she barbecued it over the fire."(LWP 01)

'Amma, the jamadarni is here', reports Charu while entered the kitchen. 'Goodness! Give me a portion of that filling!' Without hanging tight for her mom's authorization, she scooped a small bunch and ran off to the patio.'Chee! She hasn't even cleaned her teeth'(LWP 01), mumbled Girija. Twelve-year-old Charu was absolutely flippant. Fixated by food, she was developing width-wise and could be evaluated as revolting. You jackass! Quit looking at the sparrows and open the entryway for Vandana. Give her access by the side entryway and remove the kachra dabba, the garbage bin. Paati is alert and sitting up in her room, Charu cautioned. Paati was Girija's mother by marriage, her mamiyar. The terrace and the washroom could be accessed from Mamiyar's room. The kachra dabba was kept on the porch. Mamiyar had declared that it ought not to be permitted inside the house, since it was a receptacle for staples, and considered contaminated by saliva, like the remaining parts of dinners, natural product strips, extras from plates, bit drumsticks, and curry leaves. Although it was a cleanly covered pedal canister, it was

kept in a furthest corner of the porch. It was the occupation of the sweeper lady Vandana to eliminate the garbage. Mamiyar requested Vandana not to go into the house.

It made Vandana tend to as jamadarni, the sweeper. 'Call out to me by me', she would frequently request. All good. All things considered, did she seem to be a sweeper? Wearing a perfectly spotless, brilliant salwar kameez, with a sparkling red dab on her brow and hair flawlessly brushed. Vandana looked like a newly sprouting bloom. She took care to depart her chappals outside and came in with long, certain steps. Vandana purged the trash into her pail, gulped the trash canister completely with the water that Girija spilled out for herself and fixed it with paper. She went out, container and brush close by. It was far beyond half-past six. Girija's senior girl Kavita had still not awakened. She was in Class Ten furthermore, needed to leave for school by half-past seven. 'Charu, wake Kavi up. Consistently she requests that I wake her up at five and again at half-past five. Not that she at any point gets up' (LWP 02). The assistant, Maya, would come exclusively by nine. On Mamiyar's directions, before she showed up, Girija would need to sprinkle water and mop the area that Vandana's presence had contaminated. The old woman kept careful attention. Disdain started to bother Girija like a thistle as she cleared and cleaned the floor.

Vandana was well equipped for cleaning the wash basin and washroom completely, yet on Mamiyar's requests, the occupation had been assigned to the girl in-regulation. Girija needed to wash, cook a non-madi dinner for the youngsters and send them to school. The kids' dad had traveled to another country for seven days, so she had a short rest from her surly daily schedule. Extra kuzhambu and kootu from the refrigerator, warmed up, would do pleasantly for the youngsters with newly cooked rice. The toasted sandwiches with cheddar and peas filling had been put together in their lunch boxes. Nine-year-old Bharath, the child of the family, expected to

embrace his mom when he awakened. His school was close by.'Amma, Miss has requested that I bring a box of shaded pastels.'For what reason didn't you tell me prior? Where's the one I got you the week before?'"(LWP 03) Charu took the colored pencils and broke them. Soon after they left, and harmony won, Mamiyar would start her morning ablutions.

All the Malhotra women followed the trivialities of western style; short hair, luxurious makeup, splendid red lips and painted nails. They inclined toward enchanting, wobbly saris which uncovered more than they stowed away. Not one of them had finished her advanced degree. In Girija's appearance today, every hint of her schooling, a MA BEd, was cleared out. In the novel *Lamps in the Whirlpool*, Rajam Krishnan shows various periods of ladies in their day to day existence time that incorporates adolescence, female puberty and conjugal life through the person Girija. She addresses a run of the mill young lady who forfeits her entirety life for the sack her family by concealing her own impulses and wishes in all angles. However, in opposite the personality of Ratana envisioned as a free and confident young lady in her mid thirties. Towards the end the novel the writer draws out the various types of ladies with various types of perspectives towards existence with the theme of being self-subordinate.

The novel is frontally feminist in its theme, treatment and language. The Indian woman in the family is worshipped as an angel if she annihilates herself for the sake of others. Or else she is cast away as monstrous, if not demonic. Rajam Krishnan's is so iriate at the self-righteous middle class Brahmin community and makes it as a point of focus in the novel. In fact, she challenges through the central crisis of the story the legitimization of the atrocities perpetrated in the name of the family. Girija is awakened by the talk of consciousness raising by Ratna, her husband's niece. Ratna incites Girija consciousness by her talk Ratna may be taken as the representative of Rajam Krishnan. Her sense of right and wrong finds a voice through Ratna. The

wrongs done to women in the name of “madi” have extremely impaired her. Even though the novel presents a convention with the Brahminical background and its accepted belief, it also suggests the illustration of the Indian woman and her predicament caught up in obligations towards her family. Rajam Krishnan is aggrieved to perceive that the mainstream of the Indian women has no sense of self identity at all. They lose their self identity after the marriage ceremony. Edification does not give any legalization of their life. They are converted into sacrificial goats in the formal procedure of administering the family.

Swaminathan pays his attention only on his business. He does not show any kind of support or love or affection for her. She feels that everything is sacrificed only for the sake of her husband and children welfare. Though an educated woman, she is equally foolish woman who sacrifice her life for the domestic harmony. Girija’s husband, on the other hand, considers her as a worm destined to serve him and his mother. But in all fairness he had no bad habits, he did not drink or smoke, nor was he interested in other woman. There had been no secrets between them. He was authoritative by nature. She had always given to him. Girija’s husband always went for business trips, when he returned from the trips with a pile of dirty clothes and it was her responsibility to get them washed and pressed. She took care of him each and every details, but Swaminathan did not like her that much. Every woman wanted to be taken care of by her husband during the time of illness. Girija also felt like that but her husband did not bother about it. He feels that she was a machine to do all the household works without fail. She did not have the right to ask a simple question to him, she had not even raised her voice against him.

Brahmins are the highest ranking caste group and are the top of the varna system above Kshatriyas, Vaisyas and Sudras. Brahmins have traditionally been priests, either in temples or to particular families and have traditionally been better educated, held high positions and had land

and money. Many have worked as teachers, scribes, landowners and government clerks. Today they are employed in a number of professions. Many fulfill their priestly duties only a part time basis. Brahmins are expected to maintain a high level of purity (See Below), be literate in Sanskrit and other languages, and possess knowledge of Hindu liturgy. They eschew menial labor and often have very soft hands to prove it. They do not eat ginger, onions or potatoes because they grow in the unclean ground. In caste terms they consider themselves superior to Mahatma Gandhi who was Vaisya. In terms of caste the poorest and most lowly Brahmins have traditionally looked upon themselves as superior to kings, who belong to the Kshatriya caste of warriors and nobles, which is lower than the Brahmin caste. Early in Aryan history the Brahmins gained political and religious superiority over the Kshatriyas.

In Simple Term Madi implies :Clean fabric plunged in water, dried and kept independently without contacting any old unwashed material and not contacted by anybody without a shower. Brahmins follow elaborate cleansing ceremonies, both of self and the house. Men are illegal from playing out their "sixteen obligations" while Women are taboo from preparing food without having a purificatory shower toward the beginning of the day. Food is to be devoured solely after making a proposing to the divinities. The washing was viewed as adequately refining provided that it affirmed to the guidelines of madi. The word 'madi' is utilized by Tamil Brahmins to show that an individual is materially unadulterated. The ladies become delegate of cultural ceremonies, customs and customs. As per the madi rules, a spouse ought to scrub down prior to entering the kitchen. She should wash her night garments day to day. Especially, widows should wear "narmadi"(4). Girija follows this madi rules, with practically no complaint according to her mom inlaw's structure. Girija could do without those rules, despite the fact that she follows it at the example her mother by marriage.

After the marriage ceremony Girija move from her home town Chingleput to Delhi where she oppressed and suppressed by her mother-in-law who follows strict and orthodox Brahminical mudi rules. Every meal that is served to her mother in law needs to be very clean and to be prepared by Girija after her bath. Girija is restricted to touch few things sometimes even her own children because she has to prepare food for her mother-in-law. She manipulates herself to adapt herself to the mudi rules by oppressing all her feeling and wishes. This makes her a submissive creature in the family. She consoles herself by hides her inner self just for the welfare of the members of her family, in return she gets only disrespect and ignored by everyone in the family.

Girija understood that she had neglected to put kumkumam on her brow. She brought a look into the mirror, immediately took a little kumkumam on her finger and put a pottu on her temple.

She is awakened by the talk of 'consciousness raising' by Ratna, her husband's niece. Ratna incites Girija's consciousness by her talk ,I cannot bear to see a talented person like you trapped in a life ruled by blind orthodoxy. The madi concept is quite outdated and only a means to torture people. Ratna may be taken as the representative of Rajam Krishnan. Her sense of right and wrong finds a voice through Ratna. The wrongs done to women in the name of "madi" have extremely impaired her. Ratna tells Girija: What a disgrace! They treat you like a worm and make you work like a machine. Harmony is achieved only when all the notes are in perfect accord. A single note, however melodious, does not create harmony. Even though the novel convention with the Brahminical background and its accepted belief, it also suggests the illustration of the Indian woman and her predicament caught up in obligations towards her family. Rajam Krishnan is aggrieved to perceive that the mainstream of the Indian women has no

nous of self identity at all. They lose their self identity after the marriage ceremony. Edification does not give any legalization of their life.

The kid is a contracted bookkeeper and has a degree in administration from the US. The family comprises two children and a girl. The oldest lives in Canada. He is the second. The girl is hitched and has youngsters. There's simply the mother by marriage. They don't need anything. She has not requested gems or endowments. "It is sufficient in the event that you give her what you need and lead a straightforward marriage"(LWP 51), she has articulated, Giri's mom had rolled out, all grins. The day preceding the wedding, the mother by marriage had sent for Girija and had given her own precious stone ear studs, gauging one and quarter carats and two nose ornaments, be sari and a muthu mookkuthi and asked her to wear them. Girija had got just a single side of the nose pierced around then. Girija's people had been surprised with wonderment at the jewels. They had never burnt out on rehashing,

‘Girija is fortunate to get such a mother by marriage. She will treasure Girija like the eyelid safeguarding the eye. Which mother-in-law could offer her precious stone ear studs and nose adornment before the function? The ear studs alone should be worth 20,000'(LWP 66).

The new elements of her confined presence abused her. Sleep escaped her for a long time. Should she keep on going endlessly round in this cage? This question gradually rose to her, stirred her, then took solid root. She approached her standard morning tasks precisely, however different contemplations continued to spin in her mind. She addressed neither Mamiyar, nor her kids. She made an insincere effort like she had no connection with the family. She needed to go

to Ratna's inn and hand over the finished survey. A diligent yearning emerged in her to move away from home for a change, basically for several days.

All things considered, nothing but silence from her. The jewels in Girija's ears and nose currently appeared like symbols of embarrassment which overloaded her. She had never had the time to be even mindful that she was caught in an enclosure, so it was easy to continue. Now that she knew about it, the frantic inclination to taste freedom for essentially several days made each second a torment. She eliminated her diamonds and put simple gold ear studs all things considered. She likewise wore the thali chain around her neck, her watch on one wrist and a thin bangle the other. She pressed two saris and under clothes in a zipped pack. Maya had left, Mamiyar had her morning feast. She left her gathered pack in the verandah and blasted the fundamental entryway from inside. She went into Mamiyar's room with the quality of one en route to the shops.

While voyaging, influencer of Gowri Ammal had offered her espresso from a cup. That was surprising. Presently, here, in an obscure spot, an obscure elderly person was incautiously welcoming her in for a straightforward dinner. 'In the event that an obscure individual offers food or bites, don't acknowledge it. Assuming that you find any bundles or things like little boxes on the ground, don't get them' (*LWP 73*). These were the admonitions heard frequently lately. Presently, when she had split away in the most startling way from a methodical presence and was remaining on the shore looking for replies, another experience allured her. "Yemma? Are you thinking, She is a stranger heavenly ought to eat. I acknowledge?" (*LWP 74*) Girija cleaned up and feet at the entry of the cottage with the chembu of water that the old woman gave her. It was a solitary lives rectangular cottage. In the corner was an antiquated mud oven, the likes of which she had never seen. The elderly person scooped the rice from an aluminum pot onto a plate and

poured thick buttermilk over it from a pottery container. Salt and lime pickle loaned a startling, interesting flavor to the supper. In the numerous long periods of her marriage, her mother by marriage had cooked for her when her youngsters were conceived. Indeed, even those dinners had not tasted comparable to this one, presented with such thought. I've never tasted food as fragrant as this, Paati. In the 46 years of my life, this is an encounter that has given me unbelievable fulfillment.

Girija remained there and tuned in. In a manner it was a consolation. Roja Mami and her significant other would leave Delhi by the morning flight. At the point when Girija returned, she wouldn't be there to create problems. At sunrise, each of the three had an early shower and a feast. Gowri Ammal dried her wet sari. They went to the market where Girija assisted the elderly person with bartering and purchasing sindoor, moving pins and pots loaded up with Ganga water. You have been similar to a little girl to us.

It was Maya's child, Dhanu. Regularly he could not have possibly shouted to her. Her vanishing probably created a commotion at home. Sushma, in a light blue salwar kameez, was en route to school. A natural face, a splendid grin. She halted to wish her a hello. The road where Girija resided consistently wore a look of post prandial drowsiness. In each compound stood a few vehicles covered like apparitions. The house-proprietor's names were scratched on glass on the gateposts. The proprietor of 'Chandana', with her heavy white tissue, sat confronting her entryway, eating. Till then, at that point, Girija had never found opportunity to painstakingly notice her road. Resigned Brigadier Vikram Singh was watering the pruned plants before his home. Despite the fact that she had just a gesturing colleague with him, his grin was friendly. daughter-in-regulation an office, of the ran house out opposite, 'Oh, Sunu, the secretary in to ask, who was a Kav'u's mom, have you been away?' (LWP 77) Gracious! Yes. Hearing the snap

of the entryway when she opened it, Malhotra, who was perusing the paper, turned upward and peeped out.'Aayiye! Come! Where have you been? What an upheaval in your home!'(LW,88) Girija didn't stop. She climbed the steps, two all at once. The front entryway was totally open. None of the kids had gone to class. Bharath was quick to see Girija.'Amma!' He approached her. 'Amma is back, Amma is back!' (LWP 88)

Hello there Amma, where did you go? Appa whips us, calls us jackasses and advises us to work in the kitchen. On one occasion Bunty's mom sent Tikku to make chapatis and vegetables. Paati shouted that he shouldn't enter the kitchen. Ratnakka came. Paati and Appa gave her a reprimanding. I accept it was Ratnakka who advised you to take off. Appa and shehada dreadful quarrel.

'Charu recounted her complaints like a youngster.'Head inside, you jackasses! I will dispose of you both by pressing you off to some live-in school. Subsequent to taking off, how can she have the guts to go into the house? She went to Haridwar without a doubt! Haridwar! She is lying! For what reason did you go to Haridwar now?'(LWP 89).

'Tune in, you reserve no option to talk like this before the children.'(LWP 89) . He moved forward as though to strike her.I'll break your teeth, you bitch! Why should you discuss freedoms? You took off and returned polluted! I can't confront anybody.Mamiyar peeped out warily.Samu, don't! Let us not bring about any transgression. For what reason would you say you are blowing up and yelling? The milk has been spilt. Let her take her possessions and leave.The witch! Tongues of fire overreacted jumped up once more? parted from the into Samu pit sobs.pulled of Girija's stomach. Bharat was terrified and broke into wails.Amma, will you

disappear in the future? Samu pulled his child away. Head inside, you miscreant. Amma without a doubt Amma? An animal absent any trace of disgrace, honor, feeling or responsiveness! What's more, you call her Amma! Samu, hush up. Could you at any point get and eat a piece of food, however delicious, whenever it has fallen on the messy ground? How shaken the kids were! Recently Malhotra sent his child to look through all the hospitals.

Dread rose in the pit of my stomach. The kids returned, Maya came, we searched the shops and the market for you. What were we thinking? What could really be done? Samu was not around. I called Roja. She came right away and called up Samu. He got the following flight and came tearing back. I said, "She rang up somebody in the first part of the day. I found out if she was requesting a gas chamber, to which she didn't answer" (*LWP 90*). Where might we at any point look for you in this huge city? "Were you choked and packaged into a vehicle and whisked away, as in the films, Amma?" (*LWP 90*)

After bearing two daughters and a son and serving her mother-in-law with uncompromising devotion for seventeen years Girija comes to realize the emptiness of her life. After long tour, Swaminathan drops in only to pack up and leave on yet another professional trip. He is insensitive to his wife's state of mind. Losing his temper and male egoistic anger he shows his crude behavior on her. His mother does not seem to think that her son was either unreasonable or boorish. So she takes the decision of leaving the family. She spends four days in Haridwar and feels enlightened and returns home. The mother-in-law and her husband charge her with infidelity and order her to clear out of the house. She is horrified by their cruel assumptions. Girija goes out in search of Ratna. Understanding Girija's predicament, Ratna and her friends in the hostel give her temporary refuge and take care of her. She seeks employment

with a nun who is running a home for refugee children. Her concern is to see her daughters, when they are grown up, are not destroyed by the family regimen.

'Aiyo! What a tissue of untruths you manufacture! Samu, things have gotten to a place when we can't be companions any more. Fondness conceived out of our long affiliation made me view your mom as mine and I brought her desserts and savories. Presently what do I give it a second thought? This is your house.'*(LWP 94)*

Samu left the room suddenly. How should Girija remain in this house any more? She was 46 years of age, the mother of three kids. Was it right to project defamations on her purity on the off chance that she left the family and disappeared for a couple of days? No fault would join a man assuming that he did likewise. Family is an establishment which gives man and his kinfolk the option to treat a lady, an individual, more terrible than a machine. Assuming they wouldn't change this assortment of tyrant rules, she would need to take off from the house and attempt to change it from outside. As Girija strolled down the means, Bharath followed ⁹⁵ her, crying, 'Amma, would you say you are disappearing?'*(LWP 95)* Kavita continued reprimanding her nails and spitting them. However Charu stood separated, alarmed by her dad, her lips were shuddering. 'Hello, get inside, every one of you. Bharath, come here. In the event that you continue to yell, "Amma, Amma" and pursue her, you'll not get anything'*(LWP 95)*. Come on, I'll get you a remote controlled plane and a robot. Assuming that you go with your Amma, you will not get anything. As he held his child by the hand, attracting him while forcing conditions, Girija left quickly. She didn't check anybody out.

Once in all these seventeen years Girija's words raged against her husband and her family. As a result her husband forced her to leave their house. And he also made their children

under his control by frightening them. 'Mami, will I drop you at your relative's place?'(LWP 95). Public phones had never been known to work appropriately and that day was the same. Moreover, she was not used to them. The pay phone was nearby the mailing station. Keeping the coins prepared, she dialed the quantity of Ratna's college inn. She didn't get past right away. After the fourth or fifth attempt, the telephone rang and a male voice said, 'Hullo!' She rehashed the number. Hi, this is Abu talking. Goodness, I am Ratna's auntie Girija. Isn't Ratna there? 'She has moved to the inn on MP Road, exceptionally close to your home'(LWP 96). "I really want her assistance desperately. I need to converse with her face to face. How would I arrive? Which transport would it be advisable for me to take?"(LWP 96) "Take transport number 444 and get down at the ladies' inn stop. Could it be said that you are ringing up from home?"(LWP 96) "No, from a public corner. I'll give you the finished poll in the following four or five days. On the off chance that you would be able, kindly call up Ratna and tell her that I'm coming. It is so hard to get an association from here"(LWP 96). She supplanted the recipient and strolled the short distance to the bus station. She didn't have a lot of money with her. She had taken just 500 rupees in her tote. From here onward, she would need to think long and hard about spending each paisa. She would need to return to being the old Girija, who might ascertain prior to taking an auto rickshaw.

Girija was getting started into an absolutely better approach for life. A lighting from the transport at night during busy times was intense. The sun bursted continuously overhead and dust whirled at the edges of the street. Uproarious, prattling young ladies spilled out of the transport at the inn stop and climbed the means of the inn. At this point, Girija knew some of them were alright to trade a grin. Not even one of them showed any interest in the conjugal status of others. Men were not permitted into the inn rooms. Abu had likewise not wandered higher up the day he

came last. Guests needed to stand by in the parlor first floor. They could be welcomed into the lounge area as visitors. Ladies blowing smoke rings were not an uncommon sight. They dressed however they wanted. To oblige Girija, Annie, Ratna's flat mate, had moved out and had been staying with family members throughout the previous ten days.

Girija's knees began to hurt before she arrived at the subsequent floor. She was somewhat exhausted. Runo, in a streaming caftan, her make-up blotched and eyes indented, was descending the steps. She reeked of alcohol. This was additionally to be expected here. Girija had the room key. She let herself in. She thoroughly searched in the mirror. Her neck was uncovered of the gold chain she ordinarily wore. In its place was a flimsy line of small red beads. It looked adequately pretty. Two openings on her nose, presently unadorned, announced, Freedom! She wore only a little sets of ear studs. She opened her tote, took out a wad of notes and counted it. 1,000 500 rupees and a receipt from the bank. She reviewed the second when Samu had set that gold chain around her neck at Thiruneermalai sanctuary.

This news was startling. 'There was nobody at home aside from your mom inlaw and Swaminathan. Our legal advisor Prakash talked for your benefit and made sense that the separation couldn't be rushed. We told them to surrender your things and they concurred' (LWP 108). Excellent, Girija, you have moved forward. You have disposed of a portion of our revolting traditions. I saw a Tamil film once, but I've failed to remember the title. In it the champion got back to her folk's home after a separation. Her previous darling nearby was all the while longing for her. They met and chose to get hitched. The darling said, "Eliminate that thing around your neck, the one which your better half put there" (LWP 108). She was unable to force herself to take it off. It was holy, extremely hallowed. She clashed. She was unable to eliminate

it. She dismissed her darling. Indeed, even after her separation, "that thing" tied by her better half was as yet sacrosanct to her. Shabash Girija!' Ratna shook Girija's hand.

Girija frantically needed to inquire as to whether the courageous woman had two juvenile little girls. 'We should now celebrate! Come Annie, how about we get some frozen yogurt'(LWP 109). Ratna took Annie with her and left. Scarcely five minutes after the fact, she saw a narmadi-covered shaven head at the entryway. Maya ... Maya strolled in behind her conveying a bag. "Didiji? She burst into clear cries. Girija, however alarmed, stood up consciously habitually and pushed her seat towards Mamiyar. Plunk down Amma!"(LWP 109) 'Where is the need to plunk down? Your declarations and every one of your assets are here. Actually take a look at them ... I accept that marriage is a long-revered establishment, intended to endure. It took you only one moment to savagely tear apart us and leave'(LWP 109).

Locking the entryway behind her, she ran down the steps. On the manner in which she saw a sprinkling of young ladies furthermore, heard grabs of discussion in English and Hindi ... anguished mumbles. Kya hua? Kaun? What was the deal? Who? 'Goodness! Runo! She hopped from the subsequent floor'(LWP 112). Runo? Whenever she had entered the inn, hadn't seen her approaching down the steps from the third Runo ... barely twenty ... energetic apparently ... was a secretary, so it was said What had taken her leap down at this point? Could it be said that she was on? Was she not mindful of what she was doing?... Andavane, Andavane, Oh God, cried her heart. Furthermore, Ratna should be associated with some place. She went to the ground floor searching for them. Annie was no place to be seen. Ratna, who overshadowed the others, was pushing the group back. Two young ladies were overseeing emergency treatment to Runo, who was lying inclined on the ground.

Girija gazed at nothing for some time. Then, at that point, she went to the washroom to clean her teeth and clean up. She went out and taught the kid to bring two cups of hot tea. 'Giri, I think the occurrence has been a major shock to you. 'Y ... es ... yet, no chance will I gather my sacks and return. I won't resemble a cowering canine humiliated, requesting pardoning. Provided that I live like you in the rest of the world, might I at any point keep different young ladies from becoming Runos'(LWP 114). 'Incidentally, Giri, didn't your mamiyar request that you let the past stay in the past and get back?'(LWP 114). There was no notice of it, Ratna. If at all she had said so and if the man in the vehicle had needed to meet me, I could have maybe yielded and returned for the wellbeing of my youngsters. In any case, ... his haughtiness! He affirmed to his mom that what I had done was an indefensible sin for a lady. He gaudily sent me a check for 10,000 rupees. I flung it away.' Ratna didn't say anything.

'Mamiyar brought my endorsements and garments. I had proactively abandoned my gems'(LWP 114). Giri asked Ratna, Proceed to have a wash. Tea is here. Ratna got up. Girija cleaned her bed and cleared the room. could see. It was likely beyond seven thirty. She bunches A young lady of kids as fat as on Charu their way strolled to school. past in a blue and white uniform. She stood, watching. Her fantasy continued to needle her like a sharp thistle. Kavita could all around become another Runo. The odds were good that there ... puberty, severe family, teaching that her mom was an awful lady. 'Giri, why the distant look? The tea is getting cold'(LWP 115). Giri left the window and started to taste her tea. Ratna took out a bundle from her satchel. Sandalwood, fragrant sandalwood, molded like a cone. She put one in the shell formed dish. She moved a piece of paper firmly, set a match to it, and afterward lit the come withit. Thin wisp of smoke twisted vertically like a snake uncoiling.

'Might you at any point smell the sandalwood, Giri?'(LWP115) Ratna asked as she shut the window. The aroma of sandalwood didn't swirl into the atmosphere. She needed to twist near to get even a weak whiff of it.

'They cheat us by corrupting. We got it and slipped it into our sack when we went to get frozen yogurt to celebrate. We then heard a bystander notice that somebody had leaped through the window of the ladies' inn, so we surged back. We went through the entire night between the clinic and the police headquarters. This sandalwood has no smell.'(LWP 115)

Dissatisfied, Ratna got up. Ratna, the day I previously came, when I saw a pile of debris in this ashtray, I thought you were smokers. I confused the roll of paper with a cigarette stub. At the rear of my psyche was Roja Mami's deriding remark that you were the kind of individuals who smoked transparently. This continued to annoy me. Presently Roja Mami will charge that you also have capitulated to unfortunate behavior patterns, so there is sufficient support to project you out. Roja Mami is fit for saying anything. In any case, there is a trace of validity in it. You see different kinds in this lodging. There are young ladies like Runo who need mental development and simply collapse. This is one sort of idealism. Would it be advisable for you to visit a similar Roja Mami, you'll maybe track down her perusing modest obscene books. She presumably goes to parties and has a beverage. This gathering which rehearses achchaaram likewise helps and abets the development of these unpleasant books and modest movies in Tamil. Have you at any point asked why, Giri? 'It is on the grounds that they are likewise curbed somehow or another and can't be their regular selves. To that end they either connect with themselves in issues like religion and ceremonies or go a contrary way and hoodwink themselves by enjoying fake materialistic pursuits'(LWP 115). Giri said nothing.

Many don't understand that both opportunity and culture are information. Giri, we are not against anyone. However, we need to battle those powers inside society which don't permit us to act naturally. Since we started to have an independent perspective, these powers that persecute us have picked up speed. I feel that male species was not really brutal previously. Perception unfolded on Girija like a blaze. 'Ratna, I'm really anxious about Kavi and Charu. They should be in contact with me. They ought to grow up to be autonomous and accomplished. I might be projected out of the family, yet I can't relinquish them. Tears obscured her vision. Ratna connected and squeezed her hand tenderly. 'Positively. Our battle is yet to start'(LWP 115). The sandalwood cone was diminished to a simple load of remains. Ratna opened the window wide.

CHAPTER IV

CONCLUSION

CONCLUSION

Women's writers works additionally highlighted the manners by which ideas of family and connection honor troubled ladies by maintaining family holiness, in this manner confining their life possibilities, sustaining brutality against them, and eventually establishing them in subjected positions inside the family. Researchers focussed on the brutality executed on ladies for the sake of family honor and showed how the discernment of the family honor subordinates ladies and awards men the ability to practice control on ladies' self and sexuality (Das 1996).In this setting women's writers examinations talked about the convergence of position belief system with that of familial belief system and how it works together to work out command over ladies. Family honor and virtue of station are accepted to be subject to command over and virtue of female sexuality. The rank framework involves limited support for keeping up the virtue of the standing structure. The onus of this limited support falls on ladies because of their job in an organic generation.

Family, as per women's activists, plays a significant job in keeping up with this immaculateness through mingling its individuals, particularly ladies to control their sexuality. Young women are supposed to be ladies what's more, not draw in male look to stay unadulterated. Limitations on versatility, keeping up with parda, weight on virginity, virtue, and devotion, the disgrace of wrongness, and significance of early marriage of young ladies are instruments through which the family effectively contributes to keeping up with station limits and safeguards its virtue and honor. The obligation regarding the security of family also, station honor that family presents its male individuals gives men the right to practice control over the

females in their charge and frequently to direct each feature of their way of behaving. Such philosophy shapes the premise of brutality against ladies inside and outside the family.

Self-understanding is an essential part of the Indian philosophical and theological systems that are present here. The self-discovery here is the realization of one's interests in the narrow sense. Anita Nair has a real position to write and put them into action. Anita Nair, like many other writers of novels of typical literature, has chosen to break the patriarchy and establish self-discovery as the central theme of the novel *Ladies Coupe*. Issues related to mobility and freedom are some of the main themes of women writers. In these novels, educated women may not always be liberated, but many women characters use education and employment as a powerful means to attain freedom and happiness. This dissertation has tried to present a study of the female characters as they discover themselves in *Ladies Coupe*. Anita Nair has portrayed the life of women, in the background of Indian social and family life, in which her female characters have experienced a variety of, often painful experiences under the patriarchal oppression in the family. They face physical violence, obstruction, and abandonment of their career. The writer reveals how women emotionally suffer in the patriarchal system in their fiction and also have to shoulder their children's responsibility. Anita Nair does not claim to be a feminist, but her female protagonists show courage and face their situation after the initial shock they experience. In her novels, the women face injustice, male dominance, and physical violence and yet they try to fulfill their domestic responsibilities.

The novel, as a form deals with the presentation of men and women and their life from the observed reality, and the social and family background that affects the lives of these individuals, and focuses on the social issues that arise from this observation of the reality. As a Postmodern novelist, Anita Nair has been known for her minute observation of life, especially in

Kerala, of middle-class men and women as well as high and middle-class life in metropolitan cities, her female characters are shown to be sensitive to their social situation and family life, and their problems in this life. Anita Nair's feminist point of view is the main focus of this research paper. The portrayal of her memorable women characters and the feminist voice in her novel makes Anita Nair one of the most outstanding female Indian novelists.

Anita Nair answers the question of whether a woman can survive alone by presenting an insight into the ways of women living in India. There is an aspect of sympathy in all women. The author has taken on many controversial and sensitive subjects but all with extreme elegance and caliber. The lives of Nair's women characters in her novels are profoundly affected by caste, class, and age. These fictional women Akhilandeswari, Janaki, Margaret Shanti, Prabha Devi, Sheela, and Marikolanthu can be seen as the real Indian women's mirror images."Anita Nair is a powerful writer, who through this tender story shows great understanding and compassion for all women and for the choices and regrets they cannot avoid. She portrays women as not cut off from familial social ties but women who remain with those orbits and protest against injustice and humiliation" (Kalamani143).

Through this wonderful spectrum of female experiences as related to her co-passengers in the *Ladies Coupe*, Akhila finds the strength to emerge from the prison of her old self. Nothing will have changed when she returns superficially, but she has evolved on a mental level. She discovers a power within herself and is no longer swamped by the thoughts of what life is going to be like. She has thrown off her inhibitions in the *Ladies Coupe* where five women share some of the intimate moments of their life with her about their childhood, husbands, sons, and lovers. Anita Nair converts the dilemma of her characters into freshness and charm that makes her story

more than just a feminist. It is an insight into Indian women's expectations the choices they make and their choices.

Akhila seeks their help in her making decisions. While Akhila listens to the other women she understands that her feelings are not strange. Every story makes Akhila recollect from her life an incident that makes her compare their lives. Akhila's father a common man who is mocked and cornered keeps his moral values at his job. He lives through his discontented job to earn a living. Akhila's traditional mother has always taught her that the perfect woman is the one who mingles with everyone and adapts to the family setup, saying that, a woman is not meant to take on the role of a man or the Gods would have made her so. So what's all of this about two equals in a marriage. But the same woman; when she became a widow, she expected her daughter, Akhila, to play the man in the house. To Anita Nair, feminism recognizes the importance of the female self and the ability to nurture it. She learns that there was a time when a woman needed a man to protect herself, but now she needs a man for a companion, a partner who would share her ups and downs. This realization makes Akhila get back in touch with the guy she fell in love with, someone she could not accept because of the fear of society. She learns from everyone's experience, and as a journey and an end, Akhila is ready to act, according to her wish.

The characters of *Ladies Coupe* show gender discrimination and show how women are asked to turn their will away from the will of their husbands. The novelist wisely portrays the shades of pain, love, anger, frustration, and discrimination in *Ladies Coupe*. This novel is about modern Indian society, about the awareness of the struggles between one's ambitions, visions in life, the threads of intolerance, anger, violence, and the survival of one's traditional values and ideas still in present conditions. She comes back to her place with renewed energy, with the

courage to organize her life. The journey in *Ladies Coupe* provides an opportunity to challenge conservative society and revise cultural prescriptions. It helps the central character to discover her inner strength, rethink her identity, and to assert her autonomy. She discovers herself for who she is, and the traits and emotions she has, that make her the person she is. At the end of the novel, we realize that every person possesses some fine qualities and inner power that they are unaware of, and that can be brought out through the process of self-discovery that has been achieved as a result of a journey.

Anita Nair affirms that, through the act of journey, a woman keeps growing and expanding her horizon. In this novel, Anita Nair appears to make a case for the self-dependence of a woman in a male-dominated society. The female protagonist she presents in the stories come out of their domestic sphere and attain themselves in the world outside to realize themselves as a being, and has grown into a deeper and richer state of existence. By using the motive of the journey, she makes a woman move from a state of confined space to a wider space of openness. Every character brings out the stories of victimization both physically and psychologically. A woman is always treated low, thinking that she is incapable of handling life without the help of men in the family as well as in society. A modern, technologically and socially developed society has failed to realize the role of women, and this novel is a clear picture of it. The arrival of the 21st century did not bring any noticeable changes as expected in the lives of women. But the most optimistic aspect of the novel is the end, which tries to demonstrate the possible independence and freedom of women in the future through the protagonist. Every character is faced with different challenges and problems. Their struggle to sustain and stand is a great inspirational aspect of this fiction. It stands as a reflection of the beliefs and ideology of Anita

Nair. No feminist would like to see a woman struggling all her life, going down without a fight because this book gives relief to such people.

This research work helps readers to understand the journey of Indian women from traditional women to highly modern, educated, and independent women. It helps readers understand how women are growing vigilant and aware of their rights and how they are coming out of their limited world and acquiring new roles and new positions in contemporary society. Directly indirectly, this thesis contributes to the feminist cause of women's empowerment. This research helps readers look at the novels of these writers from a different perspective. It provides them with ample opportunities to carry out research on the life of Indian women with the help of these novels.

In summing up, one can say that, both in *Ladies Coupe*, women's lives and experiences are presented in the background of a heavily male-oriented social structure. Anita Nair's fiction offers a view of the conflict between the individual and the outer world that poses a threat to the very foundations of self, which always seeks to liberate itself from the imposed structures of society. Self-discovery is essential for one's life, which shows what the person is and how the person is. Identifying one's self is the most difficult process, and so many obstacles have to be encountered. This is even more complicated in the case of a woman. The identity of women is hidden behind sacrifice and dependence. Anita Nair is a staunch demonstrator of feminism of this age through her novel she has proved especially in *Ladies Coupe*.

Anita Nair is probably the only Indian woman novelist who has made a bold effort to give voice to the suppressed women and to work for the welfare of women in the patriarchal world. Anita Nair also deals with the concept of patriarchy and signifies inequality in

relationships in her novel, *Ladies Coupe*. It is a novel that incites readers to think and move them deeply and quietly. The dilemma that she goes through at every point of her life comes to an end. No doubt, Anita Nair presents a woman's moral dilemmas trapped in social and emotional circumstances, struggling against oppression and hostile fate. In different circumstances, she presents the psychological trauma experienced by women. In truth, Nair's novels reveal the effects of women's social conditioning. There is a lesson for everyone in this novel.

As a renowned Tamil novelist, Rajam Krishnan's commitment to the cause of the downtrodden and the exploited (the tribal, and fisherfolk) and her championing of the cause of women are great. Rajam Krishnan is no aggressive feminist, but she has no patience with any woman who wears the badge of suffering triumphantly just to be crowned as a perfect traditional woman. Never one to mince words, Rajam Krishnan writes Tamil in her style that flows like an unstoppable flood, and an action-rich story helps achieve a dramatic projection of the problem at hand, thereby gaining the reader's emotional involvement. Rajam Krishnan occupies an important place among Tamil women novelists. Her intense social consciousness, evident in her novels, has endeared her to laymen and intellectuals alike. Her works depict the lives of women, and their inner and outer struggles in Tamil Nadu, particularly Brahmin women, in a style that reflects realism and a narrative in very lucid language. The intertwining of tradition and modernity is one of the hallmarks of her writing. She is unable to come to terms with what she perceives to be the unchanging plight of women in society, irrespective of whether they are traditional or modern.

Rajam Krishnan's works express her anguish at the way inequities are perpetuated in one form after another. She has written extensively about the shackles imposed on women's freedom in the name of culture and tradition and about the glorification of these shackles. Rajam

Krishnan writes with a deep understanding of history as well as actuality. The focus of her writings becomes clear when we note that she has a profound historical sense of our complex culture and a deep conviction about the value of our social institutions. Rajam Krishnan's concept of women's liberation Breaking the obstacle walking out decision continuous action Goal/Aim. Rajam Krishnan's originality is revealed by the way she transforms fictional material into enduring and profound social-cultural statements. The "Madi" and "aacharam" rituals represent Brahminical ideology as a rigid orthodoxy that exploits women. Through images centered on communities in their spatial and temporal continuities, one becomes aware of the suppression of Indian women and the devastating effect of gender discrimination. A minor flaw in the novella is that the language used by the translators comes across as indifferent, without tang and spice, for instance, which is typical of a mother-in-law/ daughter-in-law relationship in our socio-cultural setup.

In *Lamps in the Whirlpool*, Girija leaves, hoping to get some relief from the oppressive atmosphere of the house by spending some time on the banks of the Ganga. She decides not to tell everything to her mother-in-law or anyone else. Girija is happy as she used to be when she starts her journey to Haridwar. An uncontrollable urge, an inexplicable desire had impelled Girija to leave home. She had torn herself away from her family with implicit faith that she would find peace on the banks of the Ganga. Even as she was savoring her freedom, the question of what the future held for her tortured her. She needs a model to follow, so she gets the advice of the old woman from Rishikesh. The lady explains the meaning of freedom to her, where she could take decisions. She meets an elderly pilgrim couple and stays with them while in Haridwar. She finds that the old woman Gowri Ammal has been treated abominably by her arrogant husband, a Munsiff. But in old age, the woman talks of her past without any bitterness,

and ironically, now her husband is dependent on her. She meets a spiritual widow in Haridwar who has dared to defy society after her husband's death. Girija explains her situation to the woman.

She advises Girija to take life into her hands and act with clarity. Take care...Believe me, nothing is impossible. You can shape your destiny. She returns home with a sense of enlightenment, after four days. By developing communal bonds with an old lady Girija gets solace and a sense of determination. "She felt strangely calm"(LWP 59) after her trip. When she reached home it dawned on her that according to her husband Samu. She had broken the rules and she would have to pay the price". This boldness in Girija infuriates Samu to the extent of labeling her as an unchaste woman. Girija's husband and mother-in-law charge her with infidelity and order her to leave the house. Girija is unwanted in her home when she comes back from the trip; she becomes an unwanted person in her home since she has crossed the restrictions of the family as a wife. Her chastity is questioned by her husband and even the children are not allowed to talk to her. Horrified by her present situation Girija doesn't know what to do and where to go.

Education has not given her any rationale for her life. There is no time for self-inquiry. She loses hold of the fact that she is an entity and has a responsibility to herself and society. Girija is an educated woman who is caught in the mire of ritual piety and austerity imposed upon her by her mother-in-law. Girija was an ambitious woman and after her marriage, she was asked by her husband to take care of the family and be a housewife till she dies. Thus before marriage itself, she has to kill her rational thinking, which is one of the aspects of violating her rationality. She is very much aware of the degradation which has been done to her through her brother, who

did not allow her to go and work. She thus learned to live like other housewives, who adjust a lot and sacrifice for the welfare of the family.

Before her marriage, Girija utilized her teaching skills and she made one of her weak students pass tenth standard exams. Thus her ambition and success are relegated to the past and in the present scenario, she becomes feminine. The observance of ritual piety characterized as "madi," alienates her physically and emotionally from her children. Her education and skills are devalued in her marital home. Even her husband, Swaminathan, is unable to understand her and treats her like a domestic servant. Girija though aware of her conditional life does not try to come away and she needs someone to provoke her. Her relative Ratna provokes Girija by questioning her and by reminding her of the old days when Girija had some feminist aspects. Girija knows that her freedom is suppressed by her-in-laws and thinks about her treatment in that house. Thus her feminine emotional nature hinders her attempts to question the 'madi' rules of her in-law which dominates her. Patience is one of those aspects of femininity that Girija has been following.

She could not convey first. Girija is mentally stuck up with family households and restrictions of the family, whereas after leaving the family she feels liberated to do whatever she wants to. Girija's dormant sense of self gets awakened when all her years of devotion and commitment are obliterated and negated by her husband and mother-in-law. She rebels against the undignified treatment meted out to her by walking out of this oppressive relationship and trying to carve out an independent space for herself. Her courage lies in the assertion of her individuality and self-respect. Her struggles find expression through both covert and overt forms of rebellion, often leading to the emergence of contrary feelings and emotions such as self-reproach, self-blame, and guilt. Gender bias and discrimination are reflected through Girija's socialization as well as that of her daughters, their devaluation, and preferential treatment is

given to the sons of the house. That women prove to be women's worst enemies is reflected through the issue of female hostility. An attempt at a positive reconstruction of self is envisaged through Girija's relationship with Ratna.

Rajam Krishnan's Girija is depicted as an educated but unemployed woman who suffers at the in-law's house due to the strict 'madi' and 'aachara' rules. She finds her life as a housewife to be utterly meaningless. She feels that she had been treated all along as an animal of draught. Thus she thinks that a break of three days and her trip to Haridwar would make her regain her originality. Her stay at Haridwar proves to be fruitful and her encounter with the widow seems to be an eye-opener. When she returns home and finds to be unwanted, she takes the bold step of leaving the house for good and taking care of her life with a job opportunity to take care of life. Rajam Krishnan has created Girija of Lamps in the Whirlpool as a postgraduate who had been serving as a teacher before marriage. She had attained many laudable achievements due to her hard work and dedication. She had been depicted as an individual who had lost her individuality after marriage. Even after becoming a mother of three children, her mother-in-law and husband treat her as a slave. The trust between the husband and wife has been broken between Girija and Samu since he had hidden some truths from his wife. Though Girija fulfills her duty as a wife, daughter-in-law, and a mother with utmost care she had been ill-treated, insulted, and neglected by the family. Rajam Krishnan, through the character of Girija, opines that a sophisticated life with a well-furnished house and commodities alone will never allow a woman to voice out her opinion. Such a situation had compelled Girija to protest and leave her home

A woman before marriage is petted and pampered. Though she is always reminded of her departure time she is not taxed too much physically and emotionally. Yet she is not allowed to realize what she wants from life or whom she wishes to marry. Parents make all decisions and

she ceases to be a person in her own right. After marriage, women fret and rebel against male domination and other things attached to a woman as a wife, housekeeper, and ideal mother. Only procreation and fertility give a woman the coveted status. The psyche of a married woman has agonized on three levels – physical, mental, and spiritual. They are torn between the memories of the past and the realities of the present. With the boom of an unpleasant and unacceptable situation, nostalgic feelings get stirred up. A married woman is transplanted from her native parental bondage to a new set of relationships. Until she gets rooted to establish a strong man-woman relationship wholeheartedly, there exerts fear, conflicts, and frustration which is an extreme case that leads to conflict and separation of the family. The conflict arises as a result of an imbalance between dreams or private fantasies and the bare realities. Such recurrent patterns of action, symbols, characters, types, dreams, myths, and themes are held to be the result of elemental and universal forms of the patterns in the human psyche.

The incompatibility between the husband and wife gives the woman a sense of alienation. The inability to belong to both her father's and husband's family makes her desperate, as all her expectations go unsatiated. On the contrary, she has to meet the expectations of others. The housewife is supposed to have more aspirations outside the family. Her desire ought to be to take care of the house and that is the perfect prelude to the making of a mother. She is looking forward to managing the household, breeding, and taking care of the kids and also the man's needs. What a woman wants the most are understanding, sharing, participation and above all recognition as an individual that is denied to her. She is always a shadow of her husband. The longing to be a person in her own right and not as a possession of man ends in dissatisfaction. The wife wants equality, involvement, and continuity within marriage but these desires are not given due importance as man is egoistic. From birth, a girl child is taught the imminence of

marriage and is prepared for being a wife and mother. She is instructed to be self-sacrificing at all times for the sake of the family. She is expected to conform to this view and never falter in this. Whatever the circumstances are, a woman has to stick to her husband and family. Rajam Krishnan has created her fictional world around women. She shows her deep concern and thorough understanding of women's potential, weaknesses, and social status.

Rajam Krishnan occupies a prominent place in the list of contemporary novelists. Her works are noted for the social consciousness that they impart. The novels are both creative as well as informative. Her creative world is simple and loving. It cares for fellow human beings. It also records the trials and tribulations of day-to-day life and how human beings react to it. The works also condemn the long-rooted customs and practices that are practiced by society. Her works mirror how the middle and underprivileged class people stand apart from their upper-class counterparts. Using the novel as a medium Rajam Krishnan had carried out social research in her career as a novelist. She did not create imaginary stories for mere entertainment purposes. She presents the events and incidents as they occur in everyday life. Since her works are social documents, a reader can learn more about society through them. In the initial stage of her career as a writer, Rajam Krishnan had dealt with women's issues in all her works. She has portrayed the problems faced by women at home and in society and has written about the necessity of women's rights. Rajam Krishnan had dealt with the lives of fishermen, salt pan workers, match stick factory workers, and farmers. Almost all her female characters are feministic in their approach. Rajam Krishnan speaks for the cause of women through all her female protagonists. She opines that women should free themselves from the clutches of culture and tradition and be individualistic. Rajam Krishnan's protagonists do not fly in the sky like tailless kites. They base

their foot firmly on the ground and think before they act. Most of her characters are educated and they protest against all the social evils. They also fight for the cause of women.

Rajam Krishnan's *Lamps in the Whirlpool* portrays the struggle of an educated young woman in an orthodox Brahmin family to find her and come out of its stultifying routines and not submit to its painful demands. The protagonist Girija is a typical middle-class girl, educated only to be suitably married off and to perform the duties of a Hindu wife. She has been conditioned to regard being a dutiful wife and daughter-in-law as the only goal of a woman's life. She is a post-graduate and has served as a teacher in a school for eight years. She married Swaminathan who is qualified and well settled in life. Her mother-in-law symbolizes the cruelty that woman perpetrates on womanhood. After bearing two daughters and a son, and serving her mother-in-law with uncompromising devotion for seventeen years she realizes the emptiness of her life. She is shocked to know that she has all along been exploited both by her husband and mother-in-law. Girija's mother-in-law selfishly makes her observe strict rules of austerity and piety described in Tamil as "madi" and "aacharam." Her husband has no guts to question his mother and just blindly follows whatever she says.

That shows how he is irrational in following his mother's ideas without being practical. He quarrels with his wife, for no reason he quarrels and the only demand will be his needs have to be fulfilled. When Girija questions him for any purpose, he gets irritated and claims that the food is not good and throws away the food, which shows his cunningness in avoiding her and her wishes. She is awakened by the talk of Ratna, her husband's niece. Ratna could not tolerate the way Girija is treated by her mother-in-law. The so-called "madi" rules irritate the rational Ratna and she is confused why Girija, an educated woman blindly follows all these outdated customs. Girija of *Lamps in the Whirlpool* is an educated woman who sacrificed her professional life for

the sake of her family. But her mother-in-law and husband Samu treat her as a domestic animal whose primary duty is to serve them and the children. Her individuality is curbed and she has no say in the matters of the family. She is immune to her surrounding to such an extent that she notices the beautiful painting in the hall of her house only when Ratna and her friend show it to her. The cruel practices of "madi" and "aacharam" suppress her belongingness. She takes the brave decision of leaving home for good. Rajam Krishnan's characters show inherent strength to struggle against inner as well as outer adverse circumstances. All these women in their various roles are in search of their respective identities and purposes in life.

The women in these novels are handicapped by diverse forces. All women are suppressed and under the control of men. They lead a life of triviality. The harassment they tolerate inside and outside the home anger them and there are attempts to revolt. Sometimes they overpower physical onslaughts successfully but fail miserably when the attack is mental. The mental anguish they undergo makes them look pathetic. They are seized by a sense of bondage. If all these women are indispensable to their surroundings, the problems faced by them also have a similarity on their characteristic way of confining them. The woman seeks companionship as a wife and the man is after self-gratification. The togetherness and warmth that she expects are denied to her. The wife experiences an acute sense of loneliness, emptiness, and boredom due to her sensitiveness. There is a lack of communication and the wife goes back into her shell-like an oyster. Especially for a married woman, the transplantation takes place on three levels: physical, mental, and spiritual. They are torn between the memories of the past and the realities of the present. With the boom of an unpleasant and unacceptable situation, nostalgic feelings get stirred up. Despite all the material comforts awarded to a woman, there is an emotional void. The woman is always disillusioned whenever she searches for Communication.

A good sensitive intelligent wife wants to have a conversation about books, events, ideas, and people or anything else, which can be shared by both. This never happens and the woman suffers from loneliness. The loneliness, suffering, and frustration lead to disintegration. Marriage makes her lose her poise and respectability, especially when the wife knows that her man desires another's company. She feels lonely and sometimes she even hates her husband. Marriage makes her mere lonely, insecure and unhappy. She is fed up and bored. Her life is full of false pretensions, empty and meaningless. There is emotional isolation and the woman is unnaturally subdued. The sense of desolation makes her desperate and she devotes her attention to things other than marriage and husband. Her spirit is destroyed completely. The wife has to bear many types of burdens. There is an element of tiredness and disgust. To play the role of the ideal Hindu wife she has to discard her selfhood and identity. The bitterness that is accumulated creates disgust for the role of a wife. She receives lots of hurts and injuries. The bottled-up emotions burst up after a long stifling tension that she feels emotionally weakens her equipoise.

Marriage alters a woman completely. She does not remain what she was before her marriage. The enterprising and intelligent woman hates to get stuck at home. The life she lives is a life of boredom and tedium. She feels engaged and enslaved. She reacts to the sufferings caused by incompatibility though she does not articulate it. The protagonist of Anita Nair's *Akhilandeswari* and Rajam Krishnan's *Girija* were educated women. They were in their subjugated conservative life struggle to recognize their identity. The encounter multifarious problems as the heterogeneous assorted; and ultimately discover their innate strength and identity. Hence, they reject their orthodox society to pursue their identity and acclaim their space.

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