

## Telling Women to Go Out and Do It: Women of Protest in Anita Nair's *The Ladies Coupe*

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### ARTICLE DETAILS

#### Article History

Published Online: 10 October 2018

#### Keywords

New Women, Bemused, Audacious, Corporeal

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### ABSTRACT

Indian Female writer Anita Nair, an author who grapples for the convictions of women folk, initiates maiden protagonists who are desiring to debrief patriarchy. For precedential, Ladies Coupe the novel picked up for publication of an article, takes in hand with equality for women. This best seller clearly ushers out liberty in its delicacy and how it has to be secured. The essence of liberty is sustained throughout the novel. The author, in this novel, has brought out the mind of her protagonists who are willing to project themselves as "New Women". This word clearly shows how the male dominated community is being challenged. Further, this word has also brought out how the protagonists of Anita Nair daringly wage a war against patriarchy. Also, they have succeeded in keeping themselves out of community norms. The unmistakable thing is that her protagonists understand that they are in the predominance of male dominated community in each part of life and become women of protest in the society in which they live.

Anita Nair has a spot with essayists like Mahasweta Devi, Kamala Das and Manju Kapur and Shashi Deshpande who assert that they are not women's activist authors. Anita Nair frequently declines to confine herself as a women's activist essayist, it is her thoughtful depiction of the oppression of women and their resulting revolt, perpetually adds a women's activist measurement to her works. Women's rights imply a consciousness of women's mistreatment and abuse inside the family, at work and in the public eye and cognizant activity by women and men to achieve an adjustment in the circumstance. It represents freedom that is against the possibility of subordination of women in both family and in addition to society. It gives voice for the voiceless who endure physically and rationally due to the viciousness done against them.

Anita Nair is a substantial women's activist as she makes her women characters question their predicament in the male dominated culture or break the standards defined by it. In *Ladies Coupe* Anita Nair manages the idea of male dominated society and means a relationship of uniformity. She has endeavored to demonstrate how, throughout everyday life, concealment and mistreatment don't generally come in conspicuous structures, however frequently under the pretense of adoration, insurance and the confirmation of security. In the expressions of Sunita Sinha Nair's India suffers from a patriarchal system which has tried in many ways to repress, humiliate and debase women. The question she poses in her novels not only shakes the ideological ground of man's patriarchal role in our traditional society but also implies the existence of an alternative reality (149).

A large portion of her female characters including the protagonists like Akhila, Radha and Meera turn into a prey to one of these appearances however don't enable themselves to be diverted by it and oppose in making an elective reality. In *Ladies Coupe* protagonist Akhilandeswari is a forty five year old maid who assumes different roles of a daughter, sister, aunt or more all the supplier of the family after the passing of

her dad. The family acknowledges her as the head as they have no other go, as Akhila has acquired a vocation in her dad's office while the others couldn't make them be so youthful. In the expressions of Srinivasalyengar, "Akhila would diagram and steer the course of the family's fate to safe shores". She is minimal perceived as the head however she bears every one of the weights on her. She supposes it is too overwhelming for her, however from time to time opens her mouth.

When she sees a man in a railroad station encompassed by an entire group of uncles, aunties, cousins and grandparents, she finds a parallel between him and her and says within her, how big a task she has shouldered all these years, "Akhila looked at the man who carried on his shoulders the burden of other people's dreams. That she knew all about. That she could understand" (9). Akhila fulfils the dreams of others but her dreams and desires are least bothered about just because she is a woman. Her family members take it for granted, she being a woman, but forget her desires as a woman.

She wants to break the family shackles and live in autonomy but being a woman she hesitates to do it. In this view Simon de Beauvoir says, "The situation of woman is that she is a free and autonomous being like all creatures – nevertheless finds herself living in a world where men compel her to assume the status of the other" Akhila provided education to her brothers Narsi and Narayan and soon when they took their jobs she felt that the iron bands around her chest began to loosen: "Dare I breathe again? Dare I dream again? Now that the boys are men, can I start feeling like a woman again?" (77).

The woman in her makes her question herself, but the same woman in her silences her as she is not able to face her family members and tell them that she has her own desires. Akhila believed that her mom or siblings would open their

mouth, "what about you? You've been the head of this family ever since Appa died. Don't you want a husband, children, and a home of your own?" (77). In any case, Akhila's family, however being a strict Hindu family, did not consider this as they simply utilized her as a money cow and exceptionally surely understood that she would stay noiseless being a woman. As Jeyanthi makes a comment of Akhila, "She is compelled to forego all her desires just to feed her family. Nobody cares for her as she is a woman. She is destined to be a flower withering on account of burden of filial responsibility. She is to live in self-denial" (47).

In Indian culture sons are given more significance than daughters. They are held in high regard and daughters are relied upon to regard their siblings as their bosses regardless of whether they are more youthful to them. Women's liberation is firmly against such a sexual orientation segregation, to the point that has been since time immemorial. Akhila's mother is a woman who is a solid devotee to this sexual orientation segregation. She lives with Akhila, yet anticipates that she will acquire authorization from her siblings, the men of the family to go on an office visit. She says, "Perhaps you should ask your brothers for permission first. You might be older but you are a woman and they are the men of the family" (150). Akhila at the end boldly takes up a decision to live alone. Even then Akhila's mother says without reluctance "Do you think the brothers will consent to this? Do you think they'll let you live alone" (204). When Akhila breaks her silence to says "For heaven's sake, I don't need anyone's consent" (204), Padma mocks at her telling her that they are the "men" of the family.

Akhila's insubordination was more grounded than that of the relatives who trusted that a woman can't live alone. So Akhila boarded to Kanyakumari wanting to carry on with a life for her. Akhila's disobedience winds up more grounded as she meets her companion Karpagam, who is a "newwoman". As Keith May says, "A New woman was dissatisfied with ordinary society and was reluctant to become or to remain a mere wife" (105). Karpagam does not have any desire to remain an unimportant spouse of her dead husband however disregards the guidelines of society set for a dowager and leads her very own existence. Anita Nair has utilized the character of Karpagam to convey an attention to the general public of women requests and their requirement for self-articulation. Karpagam is depicted as a substantial woman taking a stab at self-definition in a male dominated social association that says that a woman ought to be out of every one of her wants after the passing of her significant other. Karpagam is a dowager yet dissimilar to different widows she wears the kumkum and brilliant garments. She is a fearless woman who does not make a fuss over society. She breaks the guidelines of the general public. She carries on with a life for her.

She simply does not care about what others would say: "I don't care what my family or anyone thinks. I am who I am. And I have as much right as anyone else to live as I choose. Tell me, didn't we as young girls wear colourful clothes and jewellery and a bottu? It has nothing to do with whether she is married or not whether her husband is alive or dead. Who made these laws anyway? Some man who couldn't bear the thought that in spite of his death, his wife continued to be

attractive to other men" (202). Karpagam has lived alone for a long time. She and her daughter have never felt that they are distant from everyone else. When she gains from Akhila how she has been utilized by her family, outrage spills out of her. She doesn't view Akhila just as her companion, however as a woman who has injured her life for her family. She discloses to her how as women, she and her daughter have tested life after the passing of her significant other. In this way she breaks the unsafe structure of male dominated society that denies individual opportunity to women. Her words to Akhila are, "Whatever you think you want to live alone. Build a life for yourself where your needs come first (202). Feminism claims for equal rights for a man and woman. It is against the strict social pattern that women are inferior to men.

Anita Nair has painstakingly drawn characters like Akhila's mother, to express how women are strong traditionalists of the male dominated structure that has forced strict social, political and monetary confinements on women. She is a kind of a woman who never takes choice all alone yet leaves all choices to her significant other as she trusts, "He knows best" (14). At the point when Akhila needs her mother to take music lessons as her companion Karpagam's mom shows move, she opposes it telling "I don't approve of what Karpagam's mother is doing" (13). Even after the demise of Akhila's father, her mother lets her elder daughter Akhila bear the duties of the whole family, exploiting her feeling of obligation or more all her passive consent to protect them, secure and agreeable. Sandra Lee Bartky states: Feminist awareness is the involvement unquestionably of certain particular logical inconsistencies in the social request. This implies the women's activist captures certain highlights of social reality as deplorable.

The women's activist awareness is the cognizance of exploitation. As the rationality of life tries to find and change the more unpretentious and profound situated reason for women abuse. Anita Nair picks Sarasamami's family as a total complexity to Akhila's family to decipher how the ethical situations of women are caught in social and passionate conditions, battling against abuse and fate. In this circumstance women are compelled to end up opposing to social request. As Subramani Iyer, Sarasamami's significant other kicks the bucket, Sarasamami goes to each doorstep requesting to be taken as a worker cleaning specialist. However, everybody in the area just gives her a modest bunch of rice as though she were a homeless person. For some time Sarasamami perseveres. She offers every single little bit of gems she claimed. At long last when there was nothing left to offer and 'yearning troubled their withering honor and shook the respectability out of their bones' she offers her daughter Jaya. Sarasamami winds up one of the progressives who can face the world. Indeed, even Akhila's mother calls Sarasamami a progressive, "When one lives in a society, one has to conform to its expectations. I am not one of those revolutionaries who can stand up to the world. I am a simple woman. A widow. And I need to belong to the society we live in" (83).

Janaki is a kindred explorer in the coupe with Akhila. All through her girlhood she has been shown that she was

prepared for a man and marriage was her fate. Her mother and close relatives took awesome care to culminate what they called the abilities of marriage-cooking, cleaning, sewing, and pickling. She was encouraged to acknowledge whatever her husband does and on the grounds that he was her significant other. This state of mind imparted in her, had made her a delicate animal, and a reliant wife. Luckily she was honored with an agreeable husband. She jumped at the chance to be inside the bound climate of marriage. Her life had turned into a tedious one, where she was not given a shot or circumstance to look through her inward quality. So she had never thought of being a free woman. This state of mind had rolled out no improvement in her life however she was in her fifties. As the other women tune in to the narrative of Janaki, they are very little satisfied as they accept and encounter the power inside them. For them marriage isn't their goal as they had a journey for something more than that.

Anita Nair has acquired the character of fragile Janaki to differentiate the quality of other women. Viciousness against women is a consider gadget utilized by men in a male dominated society for keeping up women's mediocrity to men. It is utilized as a weapon to rebuff women for venturing past the gendered limits set for them, and to impart in them the dread of considering doing as such. It is a methodical technique to keep up women subordination to men. Viciousness against women could incorporate female youngster sexual mishandle, assault and private accomplice savagery.

.In Ladies Coupe, through the character Sheela Vasudevan we come to think about her maternal grandma in whom one could see the appearances of femininity. Through her Anita Nair has not just drawn out the need to attest the singularity of the female selfhood yet has additionally finely managed the issue of female tyke sexual mishandle. Sheela is fourteen year old. She can recognize a terrible touch when her companion's dad touches her, however she doesn't know how to stay away from it. She is not able to protest against it immediately, though she feels ashamed and hurt at the unwanted touching of Hasina's father Naazar:

One Sunday afternoon when Sheela went to their house, rushing in from the heat with a line of sweat beading her upper lip, Naazar had reached forward and wiped it with his forefinger. The touch of his forefinger tingled on her skin for a long time. Thereafter, Sheela mopped her face with a hanky each time she entered Hasina's home (66).

Sheela is harmed and humiliated at the conduct of Hasina's father however she didn't need the romp to proceed any longer. So she takes the correct choice, "She would never go to Hasina's house again" (66) as a means of self-protection. In this manner Sheela ends up strong in her insubordination against a man's manhandle on her build.

Prabha Devi is a character that is hitched into a customary family, advances toward enhances her key states of mind and individual connections as a woman in social request. At the point when Prabha Devi is conceived, her father moans, as it

would be an obstacle for his business prospects and he says, "Hasthis baby, apart from ruining my business plans, added your brains as well? If you ask me, a daughter is a bloody nuisance" (69). Yet, Prabha Devi's mother is satisfied when her daughter is conceived as her considerations are limited that her daughter is somebody who might take her formulas to the next house and fortune her gems and somebody who might state that she did various stuff in her mother's home. Indeed, even while playing amusements as a youngster, a young woman is bound to play cooking or keeping an eye on, "Expensive dolls with blonde hair and eyes were laid down on her bed. A kitchen was set up for her to play, house and mother games. This one daughter of hers gave her more pleasure than all her four sons put together" (170).

At the point when Prabha Devi is conceived her father straightforwardly informs his significant other concerning his disappointment at the introduction of his daughter. He doesn't delay to emphasize this open remark as it never jumps out at him that it would hurt his significant other as he takes pride in saying it, for he is the man of the family. In any case, Prabha Devi's mother isn't permitted to open her mouth for sharing her perspectives. In total difference to her significant other she imagines that her daughter gave her more delight than all her four children. When they achieve the age of eighteen they are given away in marriage, as it involved worry to keep at home a young woman of eighteen, regardless of whether she was resigned or all around mannered. Prabha Devi's character portrays the yearning of a woman for autonomy and a personality.

At the point when Prabha Devi turned eighteen she was chosen to be given in marriage to Jagdeesh. She was married to the son of a prosperous jewel trader. They didn't request the inclination of Prabha Devi in this, however went ahead with it as it could be a way to grow their adornments business. Prabha Devi was not given the flexibility to express her assessment; she needed to acknowledge the life picked by the men of their family. Prabha Devi had been a woman constrained to play out her parts as a daughter, spouse and daughter-in-law. Her wants as an individual have dependably been straightaway. This had made her look for autonomy as a woman. Her outing to New York with her better half Jagdeesh cleared the route for her to be an autonomous woman:

Prabha Devi wanted to be like the women she had seen in New York. With swinging hair and a confident stride. They seemed to know exactly where they were going and once they got there, what they had to do. Their lives were ruled by themselves and no one else. Such poise, such confidence, such celebration of life and beauty. Prabha Devi wanted that for herself (177).

So Prabha Devi returned from New York as a woman with contemplations of opportunity, flexibility of articulation and flexibility of decision of dress. There was an entire change in her garments. She stashed her saris and started to wear satiny caftans, "With that Prabha Devi felt she was finally a woman of the world sans the slouch, the down cast eyes and the sari pallu weighing down her youth" (178). A woman in Indian

culture isn't offered opportunity to impart her insights in bed with her husband. She is simply a sex protest. Prabha Devi after her arrival from New York takes the freedom to express her opinion at sleep time with her better half Jagdeesh, "There are ways in which pregnancy can be avoided, couldn't you wear a condom?" (179). Jagdeesh neither expected it nor could he accept it.

He was solidified with disgrace and shame. For him, wife should consent to whatever the husband does. He even detested Prabha Devi for taking such a freedom thus his "desire for her was replaced by dislike" (179). Prabha Devi who was pulled in towards the western present day women of New York meets with disgrace and blame and this turns into a defining moment in her life where she can't pick amongst convention and innovation. Prabha Devi forms into a woman of certainty, the certainty of looking excellent. She would not like to be perceived as a negligible expansion of Jagdeesh's Mrs. So she couldn't bear the prospect of Pramod her significant other's companion unmoved of her essence in her better half's nonappearance:

If she was by herself he merely tilted his head in greeting and ignored her. Prabha Devi didn't like it. How dare he? She thought Am I not a person by myself? Am I to be treated as a mere extension of someone else's personality? Jagdeesh's Mrs. and no more (180).

This pride in her made her training her wiles upon him and furthermore prevailing in it. At the point when Pramod exploited it and got back home in needing of her, she acknowledged all of a sudden with a sinking of her heart that she was hitched. She never felt that her feeling of freedom would take her to that degree. She couldn't envision the outcomes. She would not like to break the standards of custom. She would not like to cut down the notoriety of her better half. So Prabha Devi has returned to her customary part of a committed and dedicated wife. She would pull back herself from life. She would return to being her identity when she first wedded Jagdeesh.

Prabha Devi is torn amongst custom and innovation. Prabha Devi reclaims to her conventional part, however missions for an individuation. She isn't fulfilled of her parts just as a wife and a mother, however needed something more than that. She wouldn't like to abandon her family and looks for it however to achieve it existing in her conventional part. This turns out to be valid with the expressions of Neeru Tandon:

She is progressive and conscious of her rights like the contemporary western counterpart, but she quickly compromises the fact to that a woman's real position lies within the family-unit with her male-counterpart, which she must sustain and protect and not ignore or neglect due to the false notion of being 'liberated'. (12)

The society forces women to see her parts and obligations as a mother and a wife as her needs. Anita Nair demonstrates how women without breaking their conventional ties, in the meantime look for their individuation. So Prabha Devi has

turned into the manager of Jagdeesh's home and mother of his children. She tunes in to him and obeys him. She lives on the stations of his life. She supposes she is worn out on this repetitiveness. She needs to have an individuation to get a profound substance. So she chooses she would figure out how to swim without anyone else. A sense works in her, "She would need to call that nature to accordingly once more. All things considered she had burned through nine months in her mom's womb swimming" (188). The minute she understands she had remained above water she encounters a snapshot of incomparable substance. She realizes that life could never be the same again. In this way Prabha Devi is a woman who attests her independence not by freeing herself from the customary traditions yet by interfacing herself with them.

Anita Nair raises her voice against the sufferings of married women under male-bullhead spouses. She is significantly worried about a profound knowledge of the woman like mind and her issues in her conjugal life. She censures in her written work the severe approach of man to his better half. In spite of the fact that a spouse is said to be his significant other, she is constantly overlooked and slighted by him, in actuality. Margaret Shanthy is the best case for this thought. She was a gold medalist in M.Sc., science. She had dreams to work towards a doctorate and go to America. Be that as it may, as Jeyanthisays, "Marriage is the ultimate end of a girl's life, she has to accept, adjust, accommodate and compromise with the interests of her husband whether she is educated or not" (72).

Her husband Ebenezer Paulraj, who was her own particular decision and acknowledged by her folks, needed her to be an instructor like him. While she got a kick out of the chance to have a long hair he needed her to trim it short as he didn't care for it. When she was glad about her first pregnancy, to her stun he basically approached her to go in for a premature birth, slightest made a big deal about her sentiments. He alludes to their unborn tyke "as that cell in you and it's just a zygote and no spirit in it" (118). He just requests that her prematurely end it, considering it a tumor that must be expelled. Margaret stayed peacefully covering down every one of her miseries. In the Indian culture however men and women accomplish pretty much a similar work women' commitment is by and large underestimated. She works outside as well as does every single day by day task.

Margaret has no other choice but to take after the customary male dominated traditions that request her to go up against the part of a resigned wife who can't break the tenets of marriage. This is on account of in her family nobody had ever been separated. Theirs was a respectable family and in that nobody abandoned their marriage. They coarseness their teeth and worked harder to protect it. She too did likewise. Mental brutality against the spouse turns into a repeating reality. Ebenezer Paulraj tries to keep up his notoriety by decreasing his significant other's benefits within the sight of others. When he makes harsh remarks regarding the matter instructed by Margaret before the circle, she meets with an extraordinary mental distress.. "And if you ask me, there can't be a more dry or boring subject than chemistry. But the little imps like it because to them it's like a game" (123).

Margaret Shanthi knows about her disappointment and anger against her "male-peacock" husband. Be that as it may, she swallows everything for ensuring her marriage. Indeed, even toward the end she doesn't break her marriage however triumphs over Ebenezer being inside. Later when she understands that she has been in a subservient position under the mind-boggling energy of her significant other, she intends to deliver retribution on him, by dissolving his confidence. Be that as it may, not at all like Ebenezer she endeavors to accomplish this in a peaceful manner.

She makes him an addict to her dishes that dependably had puris seared in ghee and potatoes, peas, cauliflower, browned eggs and smooth drain with sugar. Complimenting hesitantly was her weapon, "You're a major man. What's more, you have to eat a major dinner. What's more, it isn't as though you don't work out. Other than you require your quality". As she did this Ebe couldn't avoid and a year after, fat discovered its home on him. Folds showed up around his neck. So she made him a man, whom she could live with, to wind up pregnant and bring forth an infant young lady. Ebe gradually turned into a hefty man. A peaceful man. A man who never again required the circle or damaged books.

So Ebe who had influenced Margaret to prematurely end her first infant had been made to end up the father of the second, through Margaret Shanthi's quiet war against the male-vain person overbearing spouse. Through this Anita Nair has brought out how a woman can triumph over a man noiselessly.

Anita Nair voice against the disavowal of instruction for female children through her depiction of the character Marikolanthu. Marikolanthu is excessively honest, making it impossible to comprehend the danger of being a young woman when her mom tells about it. She is denied training since she is a young woman. When she finishes her fifth standard her mother isn't willing to send her to the town school to proceed with her examinations, yet concurs for her siblings:

You do understand, don't you...We'll send your brothers to the town school when the time comes but how can I send a young girl by herself. It would be impossible to end you to school by bus every day. There is too much at risk. I didn't understand what is risk. (215).

Marikolanthu however she doesn't comprehend anything, just gestures her head as a decent young woman. So it turned into the destiny of Marikolanthu to go with her mother to Chettiarkottai ordinary where she was a cook. In mean time Marikolanthu turned into an unpaid sitter for the Chettiar's grandson. Through this Anita Nair demonstrates how the instruction of a young woman is dismissed and the carelessness is minimum made a fuss over. Indian young women when they accomplish womanhood are not instructed how to secure themselves and create certainty and self-will. Rather they are instructed how to spruce up themselves to demonstrate that they have turned out to be developed physically. At the point when Marikolanthu achieves womanhood she is requested to dress herself with a long skirt

and dhavani over her chest, that exclusive confounds her why she needs to experience such a change.

Hermother does not build in her the mental courage but threatens her of her womanhood "You are a grown-up girl and not a young child anymore. Don't you know that there are dangers lurking in every corner, hiding behind every tree and bush?" (238). At the point when a young girl is assaulted, it is her folks who get exasperated and stressed, for no one will wed that young woman. The world takes a gander at it at the physical level and neglects to consider the psychological stun, dread and injury the young woman meets with. Marikolanthu is assaulted by Murugesan when she doesn't consent to yield her to him. He ruthlessly takes her. He is one among the men who believes that ladies are destined to have their lustful wants delighted. "I know all about women like you. Why are you pretending to be a guileless virgin?" (239).

Murugesan is sure confident that Marikolanthu could never point an accusing finger at him, as he is the Chettiar's relative. When she is found pregnant her mother is worried: "No man will be willing to marry a woman who's lost her virginity" (246). So Marikolanthu meets with foul play and the assault had gotten unforeseen development her life. She needs to eradicate the entire scene from her memory yet futile. Be that as it may, nothing appears to have happened to Murugesan, who has carried out a horrifying wrongdoing. He carries on with an extravagant life and bites the dust as a rich businessperson. Despite the fact that Marikolanthu has been utilized as a sex protest by Murugesan and discarded, she has met with disgrace and appalls and scorn. However toward the end she chooses to compensate for her loss of joy. She finds her very own vocation and does not make a fuss over, what the general public would say in regards to her living with her child with an anonymous father. Inside the story of Marikolanthu as she gets characters like Sujata, Anita Nair tosses light on the numbness and purity of women who believe that their husband is their beginning and end. They progress toward becoming admirers of their significant other, regardless of regardless of whether they pick a mistress outside. In spite of the fact that their husband have done nothing to them, they say that they are their defenders. Marikolanthu is irate when Sujata says, "if she has a job, that will replace a husband's protection" (246).

Man thinks that a woman should depend on her husband till she dies. He is even too self-centered to think that she cannot live after his death. This is well said by Anita Desai, "Women's lives were spent in waiting for nothing, waiting on men self-centered and indifferent and hungry and demanding and critical, waiting for death, dying, always behind bars" (14). In *Ladies Coupe* there is a reference to one such man who has been too self-centered to poison his wife and children and he hanged himself in the ceiling as he thought his wife cannot live after his death.

Anita Nair voices against such things through the protagonist Akhila when she says, "Did his wife want to die with him? What about his children? How dare he take their lives as if it was his right to decide whether they lived or died?" (273). She has depicted the situation of women, who quietly acknowledge this male dominated society and furthermore the

women who bring up the issue about their lifestyle in it and see it not just as the site of their abuse at home and in the public eye yet in addition make it a front line to vanquish their oppressors. She depicts how the flexibility of women is diminished by the overwhelming thoughts of men and how they can conquer it or make a compromise to make the life impeccable and delightful. She likewise features the reality,

how a few women are exceptionally stiff-necked about not crossing the male dominated code, as that of women like Akhila's mother in Ladies Coupe. Thus Anita Nair is a women's activist author with her introduction of the sentiments and goals of the women that have made her books an effective weapon for the enlivening of women who endure in the male dominated society.

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