



A Feministic Perspective of Suppression of Women in Anita Nair's *Ladies Coupé*

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Abstract

From the antiquated to the cutting edge times, it is apparent that concealment of ladies wins in practically all developments and societies. In a man centric culture like India, it is the basic generalization that hampers the lives of ladies. Women are prone to male pettiness, female youngster sexual maltreatment, assault, assault, life accomplice savagery, lesbianism and female foeticide. Nair composes what she happens to see and hear through every last bit of her characters that draw out the unprejudiced condition of the cutting edge society which is against ladies and their privileges. This part calls attention to the untold hopelessness and the universe of ladies where they are hushed by brutality and assault. The wrongdoing against ladies is one of the shocking violations on the planet which is frequently left unnoticed and unpunished on the grounds that the vast majority of these are submitted by men. Men frequently use brutality to control and enslave ladies to steal their benefits. Ladies are compelled to acknowledge her sub-par position by concealment from men. Spouse battering, assault, rape and different types of pitiless savagery bring into see the frightening conviction of male authority in its unchallenged right to smother lady or a female kid to personality them. The paper gives a concise view on the wonder of male closed-mindedness and sexual savagery constrained on ladies in the novel Ladies Coupé.

Keywords: Feministic Perspective, Suppression of Women, Anita Nair, *Ladies Coupé*

To comprehend and investigate its critical nature and reason, the thoughts of the scholar Hannah Arendt uncovers up new viewpoints on viciousness; “thus challenging simplistic and limiting definitions of the term that only engage with its physical manifestations” (46). Male Chauvinism is a sort of bad form pervasive in male centric social orders. It is a merciless sort of oppression that makes women an apparatus to men's absurd exercises. In Indian setting, male bullheadedness is a terrifying truth ordinarily found in each family. Women of such families endure and bear profound aches of male closed-mindedness in its various features. The weight of male pettiness just contrasts in its volume however there is no way of sidestepping such monstrosities. Thus women fall prey to the oppressive male society.

Male Chauvinism is broadly found in the novel *Ladies Coupé* of Anita Nair. The informed present day women have understood that she is not any more vulnerable or reliant on man culture. She feels that a woman is similarly equipped to a man. In the advanced occasions, a women has an alternate situation; a women turns into a cash worker and she isn't



kept to ordinary works. The women of this time consider various jobs and this are delineated by the vast majority of the Indian women creators. Female subjectivity experienced by women from her support to the memorial park is daringly explored by Indian women authors. They spread the message of woman's rights through their novels. Writers like Kamala Markandaya, Shashi Deshpande, Anita Desai, Anita Nair, Manju Kapur, Arunthadi Roy and numerous ongoing writers have picked the issues and looked by women in the male ruled world as the focal topic for their books.

For example, Nair has depicted the ceaseless complexities in man-women relationship in her books. She has attempted to investigate the mental parts of the heroes of her books. The women authors of India attempt to make mindfulness this is the specific time to announce with distinct exactness on the issues of women. In spite of the fact that the provincial guideline has evaporated, the effect of colonization is still felt as man controlled society. S.Suresh Kumar and Leema Rose say: "Women continue to be colonized and subjected to the oppressions put into place by colonialism and consolidated by patriarchy" (52). It appears to be valid that man has attested his dominance and prevalence by his out of line treatment of women.

In *Ladies Coupé*, the two siblings of Akhila, Narayan and Narasimman are scaled down models of male chauvinists. Akhila endeavors to instruct them and wed them off yet they don't see the need to offer their senior sister Akhila. At the point when her father Pattabhi Iyer died, Narasimman is just eight years of age, Narayan fifteen and Padma six years of age. They develop and the siblings land positions and become all around settled throughout everyday life. However, they never think about Akhila's life and her marriage so Akhila believes: Akhila felt the iron groups around her chest start to relax. "Dare I breathe again? Dare I dream again? Now that the boys are men, can I start feeling like a woman again?" (LC 77). Akhila dreams are broken by her narrow minded siblings. Narasimman weds her very own young women decision. Both Narayan and Narasimman have Akhila to bear the weight of the family. None of them approach to lessen her weight when they become very much settled. Akhila, by her exertion gets her more youthful sister Padma wedded, and she stays alone, having no one to consider her marriage.

Akhila needs to stay an old maid due to the high and mighty men. In youth days, Akhila has watched her dad lionized by her mom. In any case, after his passing, when she, as the oldest youngster, accepts her dad's place as the guardian in the family, she doesn't get a similar kind of regard and status. She stays a quiet laborer, totally in the background. Her siblings and hurt utilized by Akhila when they become very much settled, they disregard her. Akhila is left with impulses and dissatisfaction. She bears the weights of the childish relatives and she apropos turns into a workhorse. In spite of the fact that Akhila has performed her responsibilities, her siblings don't perceive her esteem and simply penance since she is a women she is denied of basic delights. When Akhila needs to go on a visit, she isn't permitted. Amma simply says to her: "You might be older but you are a woman and they are the men of the family" (LC 150).



Margaret Shanthi is an M.Sc graduate in Chemistry, with an excellent scholarly record. Her folks need her to seek after the doctorate in America. She begins to look all starry eyed at Ebenezer Paulraj, the Vice Principal of the renowned school and chooses to wed him. She weds him of her own decision. He turns into an obtuse man and a despot. Despite the fact that wedded to the affection for her life, Margaret experiences the desolation of a troubled marriage. Nair pictures male chauvinism of Ebe: “who listens to no one but himself” (LC 99).

Marriage defines the procedures for establishing or terminating the husband-wife relation in every culture. A marriage partner ought to be a best friend, sympathetic confidante and a good provider, whereas Ebe does not possess these virtues. By this, the conjugal life of the couple breaks. Inequality is the result of male chauvinism in the family and society. The male partners of the female protagonists under study do not seem to be conscious of their responsibilities in strengthening the family. They think that the liability should be borne by women. Life will be smooth only when both the husband and wife are in the same wave length. Finding in Ebe, a bullying despot and a narcissist, a feeling of discouragement creeps into her and she endures quietly outrunning the aches of male-hawkishness. Marriage subjugates women.

Feminist Simon de Beauvoir states: “aimless days indefinitely repeated, life that slips away gently toward death without questioning its purpose” (466). Margaret has given up herself to the despot Ebe gradually not out of affection for him however to evade pointless clash. She sticks to her marriage since she fears disappointment in her life. She needs to show to the external world and her family that her marriage is a triumph. Slowly she understands that disdain among her and Ebe aggravation. She can not overlook that he had crushed the baby that kicked the bucket even before it had a spirit. She is left for nothing and words rise as; “I HATE HIM. I HATE HIM what am I going to do” (131).

Mental viciousness incorporates manipulative or undermining conduct that is utilized to ingrain dread. Ebe appears to show manipulative conduct towards his significant other, which is a marker of passionate viciousness. Women are forced to hard obligations. Women battles for personality and freedom but denied always.

In *Ladies Coupé*, Nair makes a gutsy endeavor to depict the distress of a spouse who is a casualty of assault. Marikolanthu's significant other is Murugesan. She is an assault unfortunate casualty outside marriage. An experience of one's body even with the privilege of marriage can be as awful as assault. Nair, in her books draws a wretched condition of assault exploited people outside marriage. These exploited people languish peacefully over dread of presentation of the rape and bunk their voice of dissent for reasons of social and good security. The present part manages a wide range of male pettiness and sexual maltreatment. They are predominantly founded on the artistic portrayals of assault and sexual savagery against women and female youngsters in the books of Anita Nair.

In the novel *Ladies Coupé*, Sheela has been explicitly manhandled by a man from her familial hover at an early age. She is the most youthful in the novel *Women Coupé* and is only fourteen years of age. Nair has drawn out the need to express the independence of the female selfhood, and furthermore depicted the issue of female youngster misuse and sexual



throat through the adolescent Sheela. Sheela can't stand up the physical maltreatment endeavored on her. She attempts to create self-assurance to secure her celibacy in future.

Through this depiction, Nair has drawn out the out of line treatment of sex dove on women by men. In the Novel, Sheela has understood the harshness of sexual orientation segregation definitely saw by the general public. Her grandma, Ammumma used to counsel that a women ought to be wary in her life. The Grandmother Ammumma warns Sheela:

...You must not become one of those women who groom themselves to please other.

The only person you need to please is yourself. When you look into a mirror, your reflection should make you feel happy. (LC 112)

Her grandma shows her down to earth life. She turns out to be a lot of connected to her grandma until she dies and the connection carries abundant development to Sheela. In Sheela is discovered, a blend of her mom, her grandma and furthermore her ownself. Sheela's grandma has cautioned her about the negative picture of men who command women physically just as mentally.

Reality of the announcement is found in like manner life in Indian families. At the scholarly level, Nair reflects it through the omniscient storyteller in *Ladies Coupé* and that plainly escapes the youthful female injured individual's response against the sexual maltreatment which shows her absence of mental development and her immature conduct as she looks for her grandma's assurance in sparing her. Besides, the storyteller of the novel movements consideration from the point of view of the abuser to that of the youngster unfortunate casualty pursued by a step by step expanding beat of reproductions throughout her life. It demonstrates the authorial goal to make the impression about the routine sexual damaging occasions so as to express the possibility of a harsh sexual go about as a criminal one.

In *Ladies Coupé* when Marikolanthu achieves development, her mom truly cautions her to keep away from the organization of men and she needs to develop her girl in a conventional way. Be that as it may, her desire is broken when her girl is assaulted by Chettiar's relative. The Chettiar Kottai becomes image of mistreatment in a general public where sexual misuse of women has gotten normal. Marikolanthu needs to confront the strains of life and she is compelled to live in disengagement. She turns into a virtual slave, the sex casualty of men, of standing qualification and of numerous social shameful acts. It is an abundant apparent that sexual orientation separation and persecution of women rise as an amazing subject in the male overwhelmed strata of life. She is completely stifled by Murugesan and feels polluted and degenerate. She laments:

I heard the calls. Bogi, Bogi. The sparks would fly. As the bonfire was set a light and the night would crackle with the sound of dried logs and twigs waking up. With my past, my future too had been torched alive” (LC 241).

According to Brown Miller; “Women like Nair eagerly struggle to make rape a speakable crime, not a matter of shame. She is compelled to develop tolerance towards the enforced sufferings” (78). All the female characters of Nair's books endure in various



manners. In this novel, *Women Coupé*, Nair takes a hard hold to portray how women are underestimated by the male disorder.

The character Marikolanthu lives in a shy and oppressed circumstance. She lives in an uproarious social gathering without mental equalization and she is profoundly worried by it. At the point when the updates on her pregnancy is uncovered, her mom and Sujata akka think twice about it however it turns out to be past the point where it is possible to demand Murugesan to wed her. Her mom doesn't make a big deal about her emotions however seriously stresses that nobody will wed her in future. At the point when the issue is brought to Chettiar's child Sridhar, he, with little concern says: "The young women more likely than not drove him on and since she is pregnant she is making up a tale about assault all rubbish, in the event that you ask me" (LC 245). For her mom and Sujata akka, a women's life and securely lies in her better half, as Sujata says: "He'll neglect her at that point. In any case, on the off chance that she has a vocation that will supplant a spouse's security" (LC 246). Marikolanthu can cross examine inside her about the alleged spouse's security. She is dismal that her mom and Sujata are likewise not secured by their spouses. It is clear that sexual orientation inclination, concealment, abuse of women develops as the base of the novel.

This life ensnaring occurrence has changed as long as Marikolanthu can remember and obliterated her certainty. She chooses to prematurely end the baby yet her Periamma sees that the kid develops free from any potential harm in the belly. Her adoration for the youngster wouldn't fret about the wrongness of the son. The son, named Muthu, is taken back to where she works and is raised with affection and care by Marikolanthu's mom. Marikolanthu detests the child since she thinks about it as a disgrace. After her mom's passing, her siblings disregard their obligation to take care of her child Muthu. Marikolanthu never needs to connect her existence with a spouse to lead an existence of wellbeing by losing her nobility. Separating the desires and wants of women is very normal. Man with his sexual ability commands the general public pushing women to the edge.

The greater part of the Indian English women writers have delineated circumstances in which women are abused as well as manhandled and misused and looked downward on like a trick. They have attempted their best to liberate the female attitude from the age-long control of male chauvinism.

Accordingly, the paper examines the deplorable wrongdoings of concealment executed towards the women characters of Anita Nair's *Ladies Coupe'*. It goes about as an eye opener to know about the kinds of sexual wrongdoings occurring in the present world and Nair makes a clarion call to stop or maintain a strategic distance from such violations to be done on women.

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