CHAPTER-V
CONCLUSION

Freedom begins the moment you realize someone else has been writing your story and it's time you took the pen from his hand and started writing it yourself. - Bill Moyers

The freedom of women has become one of the important factors for woman’s existence. All over the world, abundant women followed in Nora’s footsteps when she resolutely close the door behind her, discarding the safety, boredom and embarrassment of a familial life and crossed over the doorstep in search of personal freedom, an individuality of her own, happiness and self-fulfillment. This chapter will begin by assessing the limitations and blind spots of women in Indian society. Focusing initially on Nair’s novels, the chapter will then move to examine how Nair has challenged the patriarchal claims of early civilization. Before considering exactly how Nair has contributed to the society, it is first of all important to situate her work in relation to status of women and her quest for identity.

It is an irony of fate that women in our country who have been widely acclaimed as an object of worship in our scriptures are relegated to a secondary position in comparison to their male counterparts in all walks of life. They lag far behind the males in terms of economic, social and political attainments. Women writers were mostly known to write about their enclosed domestic spheres. They were ranked below the male writers who supposedly dealt with weightier themes. As they started venturing out of their enforced comfort zones and charting virgin territories of extra-marital affairs, new found love, the sight and quest for an identity, the so called male castle starting falling apart. Women now desirous of proving themselves and their acumen, walked shoulder to shoulder with men proving themselves equal and even better sometimes. Thus emerged women literature and contemporary women writers were no more the “second sex”. Anita Nair’s women characters are all prototypes of
Indian women. In an interview, she described her women characters, stressing the qualities of Indian women in general,

Traditionally, our women are projected as doormats. This image is re-emphasised on television serials. It is, giving the woman a kind of template of how to behave. Contemporary Indian women have to administer with tradition, with being a good wife, mother and daughter. Indian women have a heart of steel they does not rust or crumble. They are similar to silk mots. (Churmuri)

The social construction of man and woman as separate entities in the binary oppositional structure fell apart and women no more subjugated to the whims and fancies of the male society. She had emerged from the cocoon of her existence, the beautiful butterfly ready to take on the world. Her writings in English- the language of the cosmopolitan society gave her wings to fly. The woman was ready to explore the pathos, the humility, the subjugation of her existence and lend it a voice which would prove to the world at large that she was an equal, in some instances she could challenge the suzerainty of man and emerge victorious. The woman as a writer had appeared on the world scenario and contemporary women’s writing is a tribute to the resurrection of women power and talent.

What woman essentially lacks today for doing great things is forgetfulness of herself; but to forget oneself it is first of all necessary to be firmly assured that now and for the future one has found oneself (168).

These words of Beauvoir indicate the path that women need to follow to be free and independent women. The stories discussed in this section reveal the total removal of women characters from the traditional issues of society and their determination in following new paths.

The preceding chapters have been devoted to the study of women protagonists in the novels of Anita Nair. She portrays modern, educated and career- oriented women who are
sensitive to the changing times and situations. Revealing a remarkable insight into the nature of a woman’s mind, she depicts woman in myriad roles as wife, mother, daughter, and an individual in her own right. She always concerns herself with a woman’s search for her identity. She endeavours to establish woman as an individual who breaks loose from the traditional constraints and refines her identity in tune with the changed social ambience of the modern times.

Emancipation does not imply the freedom to do as you like. It is progress to get hold of self-esteem and dignity. A woman gets respects by being upright and traditional bound to some extent. History has been proof that women and their issues are always followed often and also not taken seriously. When planning about the society’s development and thinking of the nation’s interest the women have always been neglected. Starting from the Vedic age till now, in the 21st century, women in India have undergone various changes in their position. At the same time their position has differed from period to period and varied in different parts of the country. The women of our nation were not continuously suppressed and limited.

Meenakshi, in Nair’s debut novel, *The Better Man*, is one who in her quest to be independent and complete, realizes that there is beauty and security in life through reconciliation. Meenakshi’s predicament is representative of the larger predicament of women in general in contemporary Indian society which is passing through a transition from the old cultural modes to the new socio-economic forces impinging effectively on the pattern of human lives. She represents a woman torn between age-old traditions and individual views, because of her awareness of the sanctity of the familial bonds, her restraints from the steep action of feeling from the domestic scene. In the beginning though she views her native land as unwanted and awaits to escape gradually she changes her mind for the sake of Balan and later plays her role as a typical traditional Indian woman, for she knows that transgressing the conventions will certainly rupture the family ties.
Her identity is established both in her life and in the village through the name she acquired for the primary school as having the imprint as “Meenakshi’s Balwadi.” Right from the time of her husband’s disappearance she stands on her own feet without expecting others to help her and also she voices her triumph without breaking the laws in the traditional society. Being born in India, nurtured by the conventional values and grown up as an ideal woman, valuing all the norms of the society she decides to go in for reconciliation with her husband. The character of Meenakshi is certainly to be looked at against the background of the ground reality that:

Since women have been defined as the nurturers of the young and bearers of the cultural values of love and co-operation and yet, in the real world they have been generally excluded from the sources of power, they are in an ideal position to create an alternative social vision. (Gupta, 27)

Meenakshi’s assertion as an individual and her reconciliation with her husband is not her defeat or submission it is her new found confidence and strength to face reality. Thus, she achieves her freedom and treaty in life without compromising on her commitments and responsibilities. With this realization she once again enters into the conjugal life to start her life anew. She is sure that she will not hide her identity again in her new life. This time she does not depend on her husband, instead she decides to depend on herself. Through her experience she gained enough strength to assert herself and survive on her own, and at the same time she comforts her husband too. Her quest for freedom results in the emergence as a bold and challenging woman of determination.

The next remarkable woman in The Better Man is Valsala. Nair’s fictional world marks the overwhelming presence of women. The life spectacle and the world-view presented in her novels are directly or indirectly related to women. Women’s behavior, their thoughts and their responses in different situations forms the main concern of Nair’s novels.
Although Valsala has all sorts of fulfillment in life, she protests against male domination in a different form which relates to femininity. Valsala indulges in sexual behavior to challenge the accepted notions of essential female nature and married woman. Her reference to the sex acts in explicit terms which shatter the traditional image of a woman and presented her as a submissive, docile, calm and gentle. An altogether changed picture of Valsala can be noticed when she changes her style of cooking.

Valsala’s rejection of Prabhakaran, her husband, forms a part of her challenge to patriarchal way of life that introduces certain curbs on her behavior. Her indulgence in extramarital sex, attitude towards life and the anger for her husband marks her protest against patriarchal system. Her understanding of feminine qualities in terms of power makes the situation complex. A way of Valsala’s protest against the prevalent system can also be ascertained from their attitude towards women’s traditional role in marriage, family and interpersonal relationships. In general women’s role is limited to that of an object. Her own desires and feelings are not taken into consideration. Unconcerned about women’s feelings and taking their responses for granted, men treat these women as non-beings, lifeless objects.

Woman like Valsala in *The Better Man* show an exemplary courage and strength in the times of crisis.

According to Nair understanding of life, marriage has a worthwhile place and can certainly play a positive role. Nair does not reject the institution of marriage as such. Her only concern is that marriage should provide a mutual love, equal status, happiness and an established companionship. She is critical of a marriage that provides the husband unlimited power over his wife and allots a secondary position to his wife. Valsala in this novel, shows disregard for marriage and opt for extramarital relationship and indulge in outrageous behavior. But her disrespect for marital relations is the result of the oppressive and subordinating nature of this kind of social institution. This change in their attitude towards
marriage represents, according to Shobha De, “a big step forward” towards freedom of women. She advocates:

The terms underlying marriage have been redefined in recent times. With some amount of economic freedom, women have changed the basic rules somewhat. If a self-sufficient woman with a roof over her chooses to marry, it is because she wants to share her life with someone in the fullest sense, not because she is looking for a lifelong meal-ticket. Divorce, too, has got to be viewed in this light. A woman of independent means is not compelled to perpetuate a bad marriage because she has nowhere else to go. (112)

The Indian women absolutely tolerate the injustice of their eradicated dreams. The manner in which culture, philosophy and doctrines stimulated many challenges and conflicts in the life of women are presented in Nair’s novels. This contradictory nature is an integral part of our historical process. This contributes too much vagueness in our life and causes existential suffering. If Valsala is pleased by Prabhakaran, she would no longer go out in search of other man to satisfy her needs. Instead of seeking sympathy or crying over her depressed condition, she tries to rebuild her life. Valsala’s way of seeking identity may not be acceptable to all but women have to think in her terms also. A sense of discontent and restlessness made her to opt for extramarital relationship with Sridharan, her neighbour in order to achieve her identity. With this context Raman Selden writes about the position of women,

The Time has come when woman's body must be heard and woman must uncensor herself, recover her goods, her organs, her immense bodily territories which have been kept under seal ... (150-151)

Nair constantly explore the nature of the female world and reform the suppressed proceedings of female experience. She constructs perspectives representing different facets of
the trapped female psyche and attempts to go beyond its boundaries. These narratives function as modes of women’s experience underlining its struggle and simultaneously challenging it, which opens up a space where the marginal comes into individual and retains its difference. In almost all societies, a woman is culturally allotted norms of behaviour in which principles of manner and decorum set the margins for her as peripheral symbols of what it means to be seemingly proper and reputable within the differentiated hierarchy called gender. Any form of deviation from prescribed norms or any display of transgressive potential in violation to the ideal image of womanhood makes her an unruly woman to be detested by society.

As Bartky points out in "Body Politics. A Companion to Feminist Philosophy", the situation of woman is such that she, a free and autonomous being, finds herself in a world where she is forced by man to assume the status of an inferior to whatever man imagines him to be. Women are bound to their oppression “by male control of the dominant society and the dominant ideology” (85). Hence, both in order to gain equality and to realize their human potential, women must transcend their distinctive femaleness to lead the kind of life men do, in other words, they must be autonomous.

Anjana, erudite rooted in tradition, experience an impulsive longing to be emancipated and at the same time an almost innate urge to be traditional and conservative. In order to fulfill her roles as a wife, she gradually transforms herself to be a stereotyped housewife always trying to please her husband, Ravindran in spite of insults. She begins to experience the utter loneliness of a stranger in her husband’s house. Nair describes with ardent view and sensitivity the problems and suffering of women in marriage through her character Anjana, who feel entrapped, oppressed and doomed in her wedding. She enjoyed complete freedom in her parental home whereas in her maternal home she is completely
unhappy and restricted. She is excited to lead a healthy life with him but it is mere a
daydream for her to accomplish.

The patriarchal attitude silences their healthy and progressive non-dualistic
relationship. Anita Nair here echoes Gayatri Spivak’s notion of speaking out against
patriarchy’s silencing and that of the coloniser. In her essay, Can the subaltern speak? Spivak
elaborates contexts where in contesting representational systems violently displace or silence
the figure of the “gendered subaltern”. She states:

Between patriarchy and imperialism, subject-constitution and object formation, the
figure of a woman disappears, not into a pristine nothingness, but a violent shuttling
which is the displaced figuration of the ‘third-world woman’ caught between tradition
and modernisation. (306)

Anita Nair used the language of the coloniser and of her own traditional and cultural
background in new combinations inorder to problematise the condition of silence attributed to
the colonial subaltern female subject. Anjana’s matriarchal background allows her to make
choices regarding her life as a form of indigenous resistance and subversion of the colonial
patriarchal attitude. As a married woman she becomes an enduring wife. Anjana understands
a married woman’s place in the family to be that of an unpaid servant or a slave.

Anjana likes to have a break from dependence on others and proceeds on the path of
full human status. Although she finds herself trapped between the pressures of the modern
developing society and shackles of ancient biases she sets on her guest for a more meaningful
life in her relationship with Mukundan. The sparks of life emanate from a strong will, the will
to experience and enliven the rough and tumble of life and extract delight out of them.
Unable to get identification of her identity from Ravindran, she forms out a new path for
herself.
Beauvoir insists women to achieve autonomy, to discover and nurture their authentic self through lived experience for self-realization. This argument may apply in case of Anjana, as she decides to break Ravindran from her life is a sense of revolt and moves forward in a quest to know about herself. In the context of the changing world we live in, it has become necessary to do away with separate domains for woman and man and to redefine man-woman relationship as equal and complementary and not on terms of domination and subordination. For Nair, a world for women should be the better world to live in without worries, dependent, trapped and frustrated. In her march towards emancipation and self-hood, the contemporary Indian woman has to struggle against the insensitive fatality of options and the propaganda of centuries which venture to fashion her into the mould of womanhood with a silent persistence.

Nair’s women are aware of the injustice done to them in their marriage and they walk out of their homes. Here Anjana reflects the changing status of women in the contemporary society. In spite of being deep-rooted in traditions, she started to care and yearn for her personal freedom and has her own identity. So, she decides to marry Mukundan to reveal her identity. In being true to herself, she became daring enough to join her hands with Mukundan to lead a happy and healthy life.

The novel *Ladies Coupe* is an attempt made by Anita Nair to study the Indian womanhood. Awareness of woman in her identity is the main feature of this novel. Evoking experiences from everyday life and endowing it with epic dimensions, *Ladies Coupe* relates the saga of a woman’s search for strength and independence. Nair beautifully fleshes out the minutest details of her women characters, bring alive their everyday predicaments, needs and thoughts. The stories of five women delve deep into the expectations of married Indian women and the choices they make, the relationships they entangled in and convey a strong
message a hope through change. Liberation of women in highly traditional societies is the theme of this novel.

Ladies’ coupés were withdrawn as belated as 1998, but the notion provides a secure atmosphere in which the characters are liberated to converse of their desires, wishes, embarrassment, and accomplishment. Through this, tied with Akhila’s realization that the women will never see each other again, Nair releases the limitations that female characters in other settings may feel. Heartbreaking stories and aching situations, each tale is an honour to women. Successively the collection of end results in Nair does rejoice in the power that women acquire. Her confidence in the authority of taking control is obvious in her attitude toward her characters, the challenges they face and their ultimate decisions and outcomes. In the words of Thekkayam,

Ladies Coupe is an apt metaphor for a private world. It house women in a new space without uprooting from the soil, and functions as an ensconced area for those women who feel secure with other women. (319)

The first person in the coupe to share her views is Janaki Prabhakar. She is the eldest women in the coupe. She shared her life with Prabhakaran for nearly fifty years. All these years her husband supported her in all aspects of life, and takes care of her. They both shared everything in common. They appeared like the perfect couple whom can be seen in the advertisements and movies. Her sense of mutiny begins in her life too with the sudden disinterest towards her husband and urges to be a confident being, no longer weak. Later Janaki tries to live by her own rules and never agrees to her son. Much can be learned from the experiences. Through her experience she can give the only advice to Akhila is no matter we can do all the things as per our wish, but before doing it we must think well and do it. Once we did it then we should not think of the past.
Ironically the concept of pativrata did a lot in liberating Indian woman from traditional practices and adapting her to the ideal of an emancipated woman. No doubt the picture of the new woman, which evolved out of the discourse on emancipation during the nineteenth century, was very much influenced by the paternal care of her husband. In patriarchal society men have been using women for centuries. Men believe themselves greater and women substandard.

Yet the major drawback is that it is very difficult to achieve this distance as women have been trained from ages to nurtured care for others. Coral Ann Howells in *Narrative Strategies In Canadian Literature* rightly points out:

Women are deeply implicated in the existing structures of the social world as mothers, daughters, lovers and wives so that it is a paradox of most women's position that any search for new ways of restructuring their lives and their stories has to acknowledge their genuine need for affective relations and responsibilities at the same time as they register resistance to such constructs (28)

The next to emerge and voice out her experience is fourteen year old Sheela. She is a child with a lot of curiosity which is reflected in her mischievousness, visiting friends house and outdoor games. She was different from the generation of Janaki but she had overcome a mental maturity that quite beyond her age. When she is young, her father encourages speaking her as she likes. But later when she is grown up she is considered as a woman and not as a girl anymore so she is not entertained to speak or question the authority. Gradually she starts to view the world through her grandmother and develops it strong as a curiosity in her childhood and later develops into quest for identity. She grows and understands life around through her grandmother Ammumma. Unconsciously, she makes it clear to Akhila that it is imperative on one’s part to do what one thinks is the best though it is against the orthodox value system.
Women do not really need a man to look after and safeguard, through these words Margaret Shanthi, chemistry teacher, motivates Akhila. Margaret longs to revenge on her husband, Ebe. In order to abolish his self-esteem she made him a fat man. Hers is a love marriage. At the moment when she discovers that she is pregnant he forces her to abort the child to show his dominating attitude towards her. Though he knows that is a sin he pesters her to do it and finally he gained his superiority. Men consider women as things to be oppressed for their happiness. When women oppose their suppression they are tortured, humiliated and sometimes thrown out from the family. They have to abide by men’s dictates else they are brutally punished. Being tied in the patriarchal set up, Margaret is compelled to stay with him without breaking the conventions. In aware of her self identity and her role in the family she decides revolt him in a different form through the device of cooking. Slowly, carefully, Margaret catered to his stomach, and as he ate, he grew, as did his dependence upon her. His obesity made him to depend on her for each and every thing. She asserts her identity and destroys the male chauvinism in her wife.

A woman in the post independence era is aware of the discrimination she has to face, the sexual harassment and violence to which she explores in the male-dominated society. Due to higher education, women start questioning and are able to prove themselves. A woman in the contemporary era has developed the urge to create a milieu for the full expression for her emotional and moral self and what is important to her is that the craving to be accepted as an individual, a person in her own right and enjoying the same status as man has always enjoyed. So she indulges in search of self or real image. Through Margaret she learns that one should trust on own instincts to find answers and no one will help to find the way.

Prabha Devi, lively and passionate, makes a mixture of her life in a thoughtless moment and transforms herself into a pathetic, submissive and dutiful housewife after the incident with Pramod. Despite being caught between her experience to the world outside she
comes back to the clutches of tradition, she eventually realizes she is no different from the women who appeared in the West and believes that woman’s good fortune lies in the family. It is evident that Prabha Devi is exercising extreme control over her in order to keep her husband and her children happy and to make her marriage work, even though she is educated and economically self-sufficient and apt towards a feminist bearing. Her sense of identity peeps through the form of swimming. Without the knowledge of everyone in the home she makes an attempt to learn swimming and at last achieved her instinct to swim. Her idea of life to Akhila is, changes can occur at any point of time and in any form the thing is that woman should be confident to establish her survival.

The final person to deliver her thoughts to Akhila is Marikolunthu. She is 31 year old single parent; she is of a different class, a maidservant who learns about lesbian love from two foreign mistresses. She tells about her expedition from an innocent girl to a woman where she faces many obstacles and has been a rape victim. Due to the caste her rape is not considered and the person is left unpunished. There she suffers the crisis of caste discrimination. She decides to quit her village soon after the incident. Her eyes filled with dreams to be educated and eventually to become a staff-nurse are shattered by that event and gives birth to a child. This one unpleasant incident changes Markolanthu’s total life and demolishes her spirit. She cannot love her son because he is an illegitimate child and also she believes that he is the one who spoiled her future. Later she turns back to Chettiar Kottai and becomes a good friend of Sujatha Akka, a lady who is discontent with her husband’s behaviour. Mary and Sujatha Akka while sharing each other’s suffering get close enough to fulfill their physical needs which were left unsatisfied by their better halves. In lesbian relationship there is mutuality as Simone de Beauvoir observes:

Between women love is contemplative; caresses are intended less to gain possession of the other than gradually to recreate the self through her; separateness is abolished,
there is no struggle, no victory, no defeat, in exact reciprocity each is at once subject
and object, sovereign and slave; duality becomes mutuality. (155)

Thus the experience of Mary and Sujatha clearly shows that it is due to male
hegemony their attempts to achieve liberation have been self-destructive. The moment when
Sujatha Akka finds the relationship between her husband and Marikolunthu, She is thrown
out of the house when Everyone utilizes her to their needs once when it is fulfilled she is sent
out from their life. Now the father of her baby died, and she saw his body turn into ashes.
Only with his demise did Marikolunthu feel the desire to embrace her child, who welcomed
her. At a complete loss by her child, Marikolunthu knew they could move forward with their
lives. After many years she feels shame of her attitude towards her son and decides to live her
son. Moreover she is not ready to hear the words of the people about his son’s birth and her
character. She understands life and attains fulfillment by carving her identity through the
message to Akhila that women are stronger and women can do and achieve like men in the
society. Perhaps what is essential is for women themselves to oppose aggression in any and
every way possible. For as long as a woman believes that she is at liability, men will raise
their fists at her.

As Akhila listens to the women tell their stories, she imitates on her own life. She has
her own story, one that feels on love, loss, and misfortune. She gets a ticket to Kanyakumari
and is positioned in ‘Ladies Coupe’ along with five other women giving her company during
the night journey. These women share their life experiences with her, thus helping her to gain
her full budding as a woman and struggle with the answers to the questions she’s been posing
so long. Akhila played many roles all through her life like, daughter then progressed to being
the provider, sister and aunt but she never got to be herself. She in no way was Akhila. In
anticipation, one fine day when she realised that she has got nothing from life not even
memories to look back to, in order to change the way of her life Akhila decides to do something she had never made before. Akhila is not without her desire.

The quest for the identification of her womanhood is expressed through her dream. Akhila’s longings are magnificently revealed through the dream where she experiences the touch of male fingers. She is now made confident to seek out emotional nutrients in order to provide to her sensation-starved body. The passion in her catches fire when she meets Hari. The encounter with Hari marks the first stage of her evolution to fulfilment and freedom. There is a hilarious description of her singular form of revolt when she wants to taste the boiled egg brought by her friend, Katherine.

All of Akhila’s wonderous explorations and magical discoveries were locked within the fragile shell of an egg. (LC:90)

According to Scott Peck, risk taking is an important trait of people who are on a quest. He clarifies:

Thus all life itself represents a risk, and the more lovingly we live our lives the more risks we take. Of the thousands, may be even millions, of risks we take in a lifetime the greatest is the risk of growing up. Growing up is the act of stepping from childhood into adulthood. Actually it is more of a fearful leap than a step, and it is a leap that many really take in their lifetimes. (134)

It is this act of undaunted courage that beckons Akhila to take calculated risks in her long arduous journey of freedom. Akhila who was “excluded” and “dislocated” gradually learns what life and love are. She has a tendency for solitary reflections. She feels that she is very close to some deep experience and muses happily. Akhila also feels that she is successfully journeying to the source of accomplishment.

Thus Akhila’s change into a higher stage of her progress occurs when she decides to call off her friendship with Hari. In other sense, Akhila’s resolution to call off her
relationship with Hari marks an additional significant sign in her evolution as an autonomous woman who is in search of “self”. It may be concluded with some doubts that Akhila’s free determination has been reduced to a large extent, by her own family and society, but she is bold enough to listen to the voice of her own being and at times reacts to the order of her family and society. Moreover, at times she is audacious to take some extreme steps to satisfy her own being. She has found the strength to break out from the selfish relationship with her family members of her mature self as represented by the firmness of the cotton saris she always wore to work. On a psychological level a confident process of empowerment has taken place in Akhila.

However Nair develops this form and changes the action from physical to intellectual. Through her dialogues she replaces the physical action of her characters. Although these women are confined in a small coupe, their action is negligible but their minds have no bounds, their thoughts can wander anywhere and everywhere. They are that's why able to interact with each other and discover very important human relations. This particular experience serves as a guide for Akhila who get a better understanding of life. These women adjoin to her sense of being as an individual and also as an Indian woman. The perception of ‘Indianness’ helps Akhila identify with how she shares mutual pressures with these women and also how she can create a place for herself in the existing unfriendly society. This can both be a base of strength as well as obstacle. But in Akhila’s case this factual and symbolic journey provides as a cultivating practice which unquestionably gives her strength by broadening her sphere.

The novel comes to an end by identifying Akhila as Durga and Shakthi, indicating the potential of womanhood. Akhila had come a long way from an icon of lack of self identity and silence to confrontation and assertion. Cracking the patriarchal image of women as a silence and an absence, as imperfection and incompleteness, Akhila appropriated the
enunciation and the will that had been the derivation of men, took an active part in life. Thus, Nair had made a gesture for the development of women. Having discovered her exact self in shared love, Akhila experienced a sense of pure sensations. The new woman in her was evident by her body language. She has a high regard for her in new found identity and independence.

Commencing as a reduced Akhila, she had transformed into the completeness of an Akhilandeswari in the end. She had been able to make a life with a man devoid of sacrificing her independence as a woman. She thus represented the image of the new Indian women, who could enter into successful and pleasant relationship with men, secured in mutual freedom and respect without permitting themselves to end up as subjected sex companions and puffed up housekeepers. The voyage involves a physical escape from the patriarchal world she had colonized and also the stereotypical symbolic assessment attached to the concept of the journey – that of new growth and an extension of scopes. The combined experiences of her co-passengers helped Akhila to develop the new confidence that marked her behaviour after she disembarked. Women break all fences to assert themselves but they still insist what they have already preferred, i.e., protection, love, care, concern and understanding. Thus, their journey of self-identity, undoubtedly, their unconquerable will and overwhelming spirit compels them to carry on their lives. This exploration of own self is the attribute of the women characters in Anita Nair’s *Ladies Coupe*.

Thus Anita Nair has handled all the major aspects of female world in this novel whether it is the case of girl-child, physical humiliation, rape and the dominating role of male in female’s decision. She has discussed all the problems of all the facets of female life and portraits pragmatically how their desires, rights and happiness crush in disguise of duty. Neither she advocates that women will remain subjugated or the victims under patriarch system nor in favour of rejecting the existence of male’s importance in female’s life. But they
should react in their own way against the wrong treatment from male side. Janaki Prabhakar, the old woman in the coupe whose relationship with her husband is a “friendly love”, she tells about herself,

I am a woman who has always been looked after. First there was my father, and my brother; then my husband, when my husband is gone, there will be my son.” (22) She is happy with this treatment because she thinks that “Why should a woman live by herself? There is always a man who is willing to be with her.” (LC:21)

Prabha Devi, the rich docile wife who loves swimming because it symbolically, gives her a sense of achievement. As she confesses “for the first time in many years, you are doing what you want and not what everyone else thinks you ought to want, she told herself sternly!” (LC:87) Margaret Paulraj, the chemistry teacher who succeeds in “discipline” her egotistic husband and changes him according to her choice Now “he needed me like he had never before and Ebe became a man I could live with once again.” (134) Sheela, the fourteen year old girl whose understanding of her dying grandmother paves the way for own future freedom and Marikolunthu, whose rape, plainly and symbolically, attached with extreme poverty and class exploitation is on the peak of all other stories. If this novel is to be read as a text which direct women to seek their identity which is not stable or fixed, since the social and personal outline in which women find themselves at given point will inevitably change. According to Lacan,

this loss of our original state results in desire, in an unspecific but deep felt longing that can never be fulfilled, but can satisfy with symbolic substitutes. (15).

In Mistress, the complete story has been planned in the order of the nine predominant emotions or expressions. The novel is located on the banks of the river Nila, for the better understanding of the characters and emotions. Just resembling flow of the river the plot is a journey to self realization through the ups and downs. The course of the story evolves over
the four major characters and as usual her strength is the complicated characterisation. The novel explains the gloomy skeins prototype the hustle of Radha’s marriage and her sexual escapades. In the case of Radha, for her wedding is the only way to recover her family's good name after her affair to avoid her damaged reputation. Shyam wants her to be in the home to perform her duties as an ideal housewife. She is expected to keep her good looks for her husband, possibly also to impress him. Her sister-in-law expects that she has to be loyal and submissive to her husband. Furthermore, even now as a married woman she has to guarantee that her reputation, as well as that of her husband and family, by giving birth to a child.

According to Pierre,

By keeping the means of making a livelihood almost exclusively a masculine prerogative men have unconsciously, as well as consciously, been able to satisfy themselves that they are by nature the bread winners, the pillars of society, and the guarantors of the race. Hence, the great opposition to women when they begin to enter into 'competition' with men in earning a living. Married men, in particular, frequently object to their wives' working, they consider it, somehow, a reflection upon themselves. They fear it will be said that they are unable to support their family.

(39-40)

The story introduces us to perfectly ill-matched couple who have been paradoxically in concert in an arranged marriage by a flawlessly matched horoscope. Radha is extremely conscious of her own weakness in conditions of being a complete woman in the eyes of those conventional women who have their own values of evaluating people. Her non-real marriage and love makes her feel wrapped in a pessimistic situation as it starts to destroy her optimistic struggle to be independent for selfhood and rational emancipation. Her tedious married life is shaken from the inception of Chris’s arrival. Chris arrives at a riverside resort in Kerala and unknowingly falls in love with Radha, who is wife of Shyam. They find passion and
fulfillment in each other. She longs for mutual and respected love which she receives from him. Whereas her husband Shyam insults her and takes in account of her period cycle too being wretched about his behaviour she behaves violently and acclaims her capability to give birth to a child. In turn Shyam to hide his inability to give the child to her shows his aggression towards her. In the patriarchal society if the female is not fit to give birth to a child, her husband seeks divorce from his wife and marries another woman to ascertain his male superiority, if it is in the case of women she is not supposed to leave her husband and she is expected to revolve around him to save her family’s reputation.

As an emerging modern woman she takes her initiative steps to breach and for an acknowledgement she had an affair with Chris and enjoys her life. Shyam notices her frequent visit to meet Chris and as a man he cannot control her and to make her submissive he begin to assault her at nights to regain his superiority over her. To maintain decorum in the society and relationship with Radha he wants to have power over her but he fails in all aspects. Finding her individuality is repressed within her marital relationship Radha strives to achieve independence through an extra-marital affair with Chris. Affair imitates the psychological development in Radha as she progresses from ethnocentric philosophy and behavior to that of pertaining to, or combining two cultures as one that is implementing Westernisation. And sense of revolt is commenced but Radha ends the affair when she recognizes she is pregnant with Chris’s child. Both the men want her in their lives but Radha decides to be on her own. The story ends with her development to lead an independent life, being affirmative and strong. The traditional values and society play a role in her resolution; she doesn’t rebel complete but takes little one step towards independence.

The quest for identity is inextricably interrelated to the problem of survival. The man-woman relationship happens to more important due to rapid industrialization, growing awareness among women of their rights and individualities, and westernization of approaches
and lives of the people. Women all over the globe are affected by social prejudice. Even though these rules and regulations have not kept things just right they have helped to maintain a balance between men and women. Patriarchy works as a medium for hopeful women to agree to gender repression through religion, in order to maintain the harmony of the male-dominated gender system in India. Women are now economically self-dependent but the subjugation of women, which is still taking place, is restricting her to cross boundaries. This is the status of Saadhiya in this novel.

In this novel, we meet Saadhiya, a woman who is a rebel. She belongs to the Muslim community. She belongs to the group where women were expected to stay behind veil. She breaks all boundaries and makes her own rules. Saadhiya struggles to seek a new atmosphere from the traditional parent house she marries Sethu from a different caste of her own choice and leaves her parental home. It is a daring step Saadhiya takes in her life to march ahead to face the new world. She hopes that her marriage with Sethu would permit her beloved freedom to express her true self to the world. Later she painfully realizes that she falls into just another trap. Her marriage with Sethu suppresses her femininity and her human demands. She is physically and religiously frustrated with her husband who takes her for granted and expects her to submit and lead the life according to his own whims and fancies. She realizes that her decision is right to step out from her parental home but her selection in the case of life partner turns into a wrong choice. She feels as though she had been betrayed and made to hide her feelings as if they were bits of waste.

Saadhiya feels as though she lost her identity in Sethu and realizes that it is because of him that her life is meaningful and comes to know about her inner strength and also meaningless when her married life turns as a another cage to hide her emotions. Her conjugal life lacks stability and love, she feels isolated. Nair’s women characters suffer because they reject to sink their independence and stick to their personal identity at all costs. Here
Saadhiya also suffers from identity crisis. She wants to become an independent person and so vehemently she decides to protect her self-esteem from oppressive forces, she does so without the support of anyone else. In the end she breaks free from all preventions and commits suicide, it is without any lagging behind sense of guilt that she does so to represent her individuality.

After the death of Saadhiya her husband, Sethu marries a woman of his own choice and leads his life at ease without any sense of guilt. Her name is Devayani, she is contrary to Saadhiya she marries him blindly without questioning his past life because it is the decision of her parents. Through the character of Devayani, Nair shows the conventional biased Indian society, where life partners are selected by the parents. Unlike Saadhiya she never quarrels with him. On one fine day when he comes with a boy and introduces him as his son she accepts his son without any hesitations. She is brought up in a traditional set up that even her husband has a mistress of his own he should not questioned it is he, the male who can do anything according to his aspirations. This is the position of women in India who entertains their husbands to indulge in all sorts of unlawful activities and they prefer to be secure along with their spouses.

Devayani belongs to the type of women who are happy in the confines of Hindu orthodoxy, and Saadhiya fits herself in the category of women with a strong sense of individuality and an analytical mind but shuttling between traditional and modern values. Nair’s these two women are not career women treating men as their competitors in a highly aggressive society. To a certain extent they wish to share themselves to the people around them; they would like to be treated as equals. In her novels, Nair reveals how before marriage women are brought up austerely according to the traditional codes. The time a girl reaches puberty, she is reminded of her womanliness. Women are human beings and they are no more goddesses; they shift from bondage to freedom, from irresolution to self-assertion, from
weakness to strength. In the manmade society women struggle to change the existing world order and accompany in a new order, where there is no place for pretence, two-facedness and double morals. In this novel Nair portrays women compressed and oppressed because of their dependence upon men and the tormenting experience they have to face in their struggle to come out of the repression and stand on their own feet.

Thus, through the lens of srinngaaram or love, we see how Radha’s absence of desire for her older husband Shyam has left vacant an emotional space within which her desire for the American travel writer and cello player Chris is born. Through Radha’s eyes, we see Shyam as a materialistic businessman who understands neither art nor aesthetics, who constantly embarrasses Radha by exhibiting “a carelessness that is so typical of him,” and who in her words “wasn’t just a sham, he was an uncouth boor, this husband of mine” (Nair 9). And so, when Chris arrives at the resort owned by the couple, we see the differences between the two men from Radha’s perspective. Haasyam or contempt, the next rasa, traces Radha’s desire for Chris back to the contempt she feels for Shyam. Ironically, she feels that it is Shyam who holds her in contempt and treats her, his wife of eight years, as a valued but lifeless object. As Radha’s desire for Chris grows, her contempt turns inwards, making her abhor herself.

Haasyam then turns to karunam, sorrow or remorse, at her failed marriage and her subsequent adulterous desire for Chris. Yet, despite her remorse, she is drawn to him irresistibly. The next rasa is raudram or fury; here one sees Radha’s silent fury when her husband Shyam, on being refused sex, rapes her. Simon de Beauvoir speaks about this masculine trait in The Second Sex:

….subordinated economically and society to her husband, the good wife is the man’s most precious treasure. She belongs to him so profoundly that she partakes of the same essence as he; she has his name, his gods, and he is responsible for her. He calls
her his ‘better half’. He takes pride in his wife as he does in his house, his lands, his
flocks, his wealth and sometimes even more: through her he displays his power before
the world. She is his measure and his earthly position. (207)

Though she slips on the garb of an artificial gaiety in order to deprive him of the
pleasure of having broken her spirit, the humiliation of rape becomes the final justification
she needs in order to step out of the bounds of conventional morality and indulge her
adulterous desire for Chris. The fury of her rage at Shyam gives way to the fury of her
passion for Chris, as “I tremble. I ache. I reach for him again, unafraid to show how much I
desire him” (172). This desire gives her veeram, courage to believe that nothing can come
between them. But as the bhayaanakam or fear that grips Radha when she begins to be afraid
that Chris does not reciprocate her love slowly turns to Beebhalsam or disgust, Radha feels
aborrence and revulsion at her actions, her cheating, her lying, her pretence and, more
interestingly, her disgust at her body’s unbridled desires.

Towards the end of the novel, Radha therefore chooses to give up both men,
exercising a powerful feminist agency by entirely rejecting the mythological Krishna figure
in the form of both the traditional Shyam and his westernized counterpart Chris. In doing so,
she realises the transient nature of adbhutam, or wonder, which is nothing but a yearning to
possess the unfamiliar; with possession, wonder ceases, and so the wonder of the desire that
Radha felt for Chris also fades away. And that is when she is able to experience shaantam, or
peace. Thus, it is on the above three counts—the foregrounding of the woman’s point of view
and the context of her desire; a (re)emphasis on desire as female bodily defiance rather than
disembodied devotion; and the woman’s ultimate choice. And yet, despite all his anger and
pain, Shyam knows he loves Radha deeply. So he ultimately decides not only to accept her
back but to also accept the outcome of her adulterous desire—Chris’ illegitimate child, whom
she is now carrying—in the hope that she will finally learn to love her husband.
In rejecting both men, Radha therefore enacts the postcolonial feminist theoretical injunction to expose both the “east” and the “west” as problematic and inauthentic formulations in themselves, and the need to look beyond. Perhaps aptly, the novel therefore ends with a reference to the unborn child in Radha’s womb.

In the next novel, Lessons in Forgetting, Nair deals with the issues of female foeticide, love and arranged marriage, which has no influence to unite man to the woman. Marriage for male is the way of getting all comforts at all stage despite the fact that for woman it means a life of total devoted service to a master. Besides the experience of female characters the details of women’s ill-treatment in the Indian society keep describing at a number of levels. The women in this novel are definitely more sensitive of the discrimination done to them by man, but custom makes them an agreeable jailbird in this world of abuse and inequality. In the novel, Smriti, Meera and Kala are typical Indian women yet they are self-determining, assertive, self-respecting and compassionate.

The physical appearance of Smriti by piercing of her body with studs in ears, tongue, navel etc., is a way to express her self-identity and autonomy. Smriti a budding reformer with a lot of expectations comes to India to abolish female foeticide and to save the girl child. Her dreams and her life are completely shattered by the heads in the village. In order to save the dying daughters in India she along with her friend canvases the people about the danger of female foeticide. Although knowing that abortions in the second trimester of pregnancy are very dangerous to health, women in Minjikapuram go for killing the foetus in their womb. There is also increasing evidence of foeticide in society in addition to female infanticide. Usually in India, the female foetus is found to be the victim after the Amniocentesis test (Amniocentesis is a test sometimes done during pregnancy that looks for the sex of a baby).

The women protect themselves for the above act saying that, since a female would be subjected to immense sufferings after birth, getting rid of the child prior to her birth would
save her from greater hardships after birth, getting rid of the child before her birth would save her from greater degradation. To save the dying daughters Smriti involves in lot of risks but in turn she is brutally punished and she herself has become as a dying daughter. Young women in the world are the helpless victims of the taboo-ridden, unadventurous society.

Though she is described as ‘It’ in this novel to an extent she put all her effort for the society. Through her bold attempt in the project she carves her own identity.

The next character is Kala; she belongs to an orthodox Brahmin family. Like all the traditional marriages her’s is also an arranged marriage. She is noted for her lengthy beautiful hair. Even in her maternal house everybody insists on hair. After experiencing a severe pain with no wavering mind she cuts her hair. This is the step which she takes to the lead to ascertain her identity. For this act she is being punished by her husband and she pleads him to accept her but all ended in vain. After many days she rejoins with her husband. After seven years of the marriage she doesn’t give birth to a child so her husband and her family members come to a decision to go in for a second marriage. In Indian context for a women marriage and motherhood are considered mandatory for fulfillment and delight in life. One of the primary assessments of gender segregation is the governance of a man over his wife, the supremacy of the male over the female and each woman is to sanction this moral value in the relationships with man.

Like her father her husband too denies any freedom. But Kala turns into a changed person longing for liberty. He comes to a decision and promises to keep both his wives like sisters. Ambi, the representation of patriarch would do as he satisfied and so Kala finally has a reason to leave him. With rebellious action she cut her hair and throws on him a long braid woven with jasmine and finally burst out with the words it is the only thing that he needs in her and walks out from his house. Though she belongs to the traditional Brahmin family she is ready to face the consequences for her revolutionary actions she turns out to be a modern
woman with self respect and esteem to identify her true self. The plight of women’s present psychological situation is thus only one aspect of the problems involved in a growth if individual freedom. Viola Klein observes in *The Feminine Character*:

> Being in the position of outsider, intruding into a finished system, and restricted by a century-old history of submissions, which had bred in them a sense of inferiority women’s chief claim in their struggle was, as a natural result, to prove that in all respects they were just as good as men (34)

Subsequently, Meera is always seen in the eyes of other people, someone’s daughter, mother, wife and grandchild. Her days are in confusion due to the sudden vanishing of her husband Giri and she has no self image or identity on her own. Her new awareness of life makes her independent to look after the family and becomes the breadwinner of the family. She remains to continue to be the mother of two children and daughter to her parents the only thing left is she is no more a wife to Giri. She has therefore to face the world with new vision and meaning. She has undoubtedly gained the physical courage and necessary resources required for the survival. In the beginning she compares her with Hera and her husband with Zeus like an ideal couple in the world. Later she concludes that she is no more Hera. Her new job and association with Jak changes her. She feels immense pleasure and develops a liking for Jak.

Meera decides to move ahead in life and organizes herself for the transformation. She the protagonist of the novel is a mixture of qualities optimistic and pessimistic. She progresses from being a safe, secure, successful, corporate wife and famous cookbook writer to an isolated wife to search her individuality. Nair is deeply concerned with the collapse of marital relationships, the aloneness of living and private terrors. Husband-wife unfriendliness, connubial dissonance and unpredictable inappropriateness form the theme of her novels. In her novels, woman endures not only by man’s act of physical violence, but she
is often expressively hurt and crippled through his egotism, suspicion and unresponsiveness. Loneliness, suffering and frustration in marriage sometimes cause disintegration and make women rebellious. Due to lack of communication and mutual understanding, Nair’s characters suffer from the private distress of broken marriages. Her women characters suffer because they reject to sink their independence and stick to their personal identity at all expenses. Women in the novels of Nair are liberal and unconventional.

Meera goes through a lot of psychological depression when she is exposed off as a wife. Her sense of self, which has always been framed in the perspective of her role as a wife and mother, is crushed when her husband leaves for another woman. Brought up in a country where the notion of pativrata is internalized by every girl through folklores, myth and classics, from the inception of her marriage she endeavours to be perfect in all stages but the unpredicted challenge that she is faced with furnishes her with a surviving mechanism she on no account knew existed earlier than and gives a fresh outlook to her situation. In the concept of challenge and reaction people learn by encountering new circumstances and they are enforced to discover new techniques of evaluating and responding to the situations in order to reduce the tension and free their attention for other things. Caron Gilligan’s *In a Different Voice* is apt here she says:

> Since masculinity is defined through separation while femininity is defined through attachment, male gender identity is threatened by intimacy while female gender indentity is threatened by separation. Thus males tend to have difficulty with relationships, while females tend to have problems with individuation. (8)

Nair’s novels deal with men and women in eternal search for freedom to express themselves, independence to be their own selves. Nair feels strongly about male sarcasm and female exploitation towards the issue of identity crises. Her focus is on women’s freedom and also she demands social justice for women. As woman has been suppressed since ancient
time, she is in need of consideration, support, encouragement and motivation for the full emerging of her character and in the novels of Nair, the woman protagonist receives them from a man. In her fictional depiction of women attempting to free themselves from repressive relationships, she makes an efficient and persistent effort to bulldoze deeply inbuilt attitudes regarding women, before indicating ways in which a new image can be originated. With an estimable resoluteness, she upholds her commitment to man-woman relationships based on reciprocal reliance and candid communication between two equal individuals. Man-woman rapport is the element of individual and social life and for this reason it has been the central theme of the novelists all over the world.

All the characters of Nair mirror the changing facets of man-woman relationship in India. The women characters of Nair are no longer the submissive sex in their marital relationship and their bond outside marriage, the characters of Nair are solitary individuals resolute for self-affirmation. Husband-wife isolation resulting from lack of communication, East-West encounter, and pre-marital and extra-marital relationship forms the major themes in Nair’s novels. Her fiction focuses attention on Indian woman’s search for sexual freedom, self-realization and identity. Nair has gone profound into the female consciousness almost in all her novels. In novel after novel, she explores the nature and scope of the distress and suffering of womenfolk. She is gifted to go yawning into the mind of her female characters and study them with understanding and kindness. Nair recognizes as a woman novelist that her main responsibility is that of advocating the emancipation of women. Nair in her novels ostentatiously describes how woman is oppressed even during the modern times by both the individuals and the society. Nair is deeply concerned with the crash of marital relationships, the solitude of living and private terrors.

Women in her novels struggle between tradition and modernity. It is their individual struggle with family and society through which they plunged into a dedicated effort to carve
an identity for themselves as qualified women with faultless backgrounds despite of innumerable evolutions and revolutions. She has the same mental and moral power, yet she is not recognized as his equal. In such conditions, the question of searching her identity is justified. Actually in this male dominated society, she is wife, mother, sister and home maker. She is expected to serve, sacrifice, submit and tolerate each ill against her peacefully. Her individual self has very little recognition in the patriarchal society and so self-effacement is her normal way of life. The illustration of Sita, Savitri and Gandhari are always expected to be followed by her. But the noticeable point is that these ideal women existed only in epics, they were princesses and queens and much far from the pains and sufferings in modern world in which modern woman has no identity of her own. She lives for others and breathe for others. And the situation becomes more deadly when we take it in Indian context where women must defer to her husband and make the marital home pleasant for him No one can deny the fact that women are treated as no entity several times in their life, their sentiments and emotions are mostly ignored but as far as their honesty to themselves is concerned they must be vigilant for their chastity and responsibilities.

In the aforementioned novels, the protagonists are shown as rebels against the long-established concepts of women and womanhood. Indian tradition has long praised the values of the act of making oneself in the background, as in humility, abstinence, service, sacrifice and subjugation among women. These women protagonists question the values that they were brought up in, compare them with those of the society they live in and accordingly make choices for themselves that take them in the direction to reform. But this does not come in the direction of reform. But this does not come out easily. The anxiety generated by rebelliousness of the behavioural code advocated by the mother culture is vividly outlined by Nair.
However, the one theme that triggers Anita Nair’s novels is the question of finding, and then asserting the identity, then a continuous exploration mainly by the protagonists, for the answer to the question like “Who am I?”, “Do I have a personality of my own?” or “Do I have just to be what others want me to be or what I imagine myself to become?” Moreover, we view a conflict, internal and external, in this process of defining, discovering and asserting their self identity, once they recognize what they in reality stand for. Even though the level may fluctuate, the female protagonist of Nair’s novels show evidence of ultimately an assertion; a direct or indirect statement of they being self-appointed, self motivated and independent thinking individuals, geared up for facing all the consequences of that assertion and never give up. This quest for assertive identity has been a continuous process evolving with each novel Anita Nair has come up with.

A sense of independence begins to develop as women grow up. To “find our identities” women often start to rebel against the parents in teenage years, go through a time of trying to develop an independent sense of self, and then ultimately move out from parent’s place and initiate a life of own. Even though much of the journey within is a personal journey that must be walked alone, there’s more to life than the just internal journey. No one else is responsible for an individual’s happiness and it’s a recipe for suffering to give someone else the responsibility for our emotional comfort. On the other hand, the person shouldn’t feel constrained to help, like it’s their duty or their requirement as part of the job. There’s a balance between standing in their own strength and inclination on another for support, between not requiring another to help out and yet completely opening to them and permitting them to help out anyways. To conclude, each and every woman should possess her independent identity. To assert her confidence she should take effort to live according to her own wishes and ideas. Nair’s novels are assorted in themes and forms as well as
constructions and procedures interpreting various messages, meanings, impressions and appeal.

Ever since from the past to present era women are struggling hard with hardships, facing ill-treatment and beat at different steps, at times with tear-filled eyes whereas at other times like a tigress, they face the society to spin the wave in their favour. Finally Women crack all walls to affirm themselves and insist on justification, respect, concern and consideration.

A study of Anita Nair’s works, for sure, is bound to open up a wide variety of scopes for research. As it has been already seen, Anita Nair is a traditionalist in the art of her writings, the way she develops her plots and the technique she employs are commendable for further study. Sequels can be noticed in all her novels and one can sense a sort of growth in certain characters who appear in more than one novel. So, taking all her novels as a whole, one can study them under 'growth novels' (bildungsroman).

Nair too presents the image of the new Indian women, who can enter into flourishing and pleasant relationship with men, secured in mutual freedom and esteem without allowing themselves to end up as a dominated sex mates and puffed up housekeepers. In the context of the changing world it has become imperative to do away with separate domains for woman and man and to redefine man-woman relationship as equal and complementary and not on terms of domination and subordination. Women have the power to assess and judge their condition and situation. Family is their priority and is of the most important thing but how much the family provides space and freedom to the individual is also an equally important question. Sometimes it reduces personal space and imposes aspirations and expectations which the individual takes as burden in lack of capability to hold it. Rejection by a family can make the individual alienated and rejection of the family leads to feelings of loneliness and guilt.
But it has to be remembered that family plays a key role in the Indian scheme of life. The new woman in Indian literature does not ever want to break the family but dreams of how to make it "Home Sweet Home". If woman is absent, there is ultimately no life in this world. But she is still walking on a tight rope to achieve her right and social justice. Anees Jung in her book, *Unveiling India* rightly holds the view:

In this complex pantheon of diversities the Indian woman remains the point of unity, unveiling through each single experience a collective consciousness prized by a society that is locked in mortal combat with the power and weakness of age and time. She remains the still centre, like a centre in a potter’s wheel, circling to create new forms, unfolding the continuity of a racial life, which in turn has encircled and helped her acquire a quality of concentration. (26)

In order to create the stability of power between the two genders, men are now beginning to understand that women cannot be judged from their facts and beauty. Men are becoming scrupulous to an extent that they find it highly perverse to follow the age-old tradition. They are now beginning to acknowledge women as just another person in the society who can support them economically and psychologically. Conclusively women struggle for freedom and independence, and also they are aware of their outlandish situation feel suffocated in it and try to find an answer and essence to the very mystery of their survival which does not recognise them.

Nair through her works tries to express the view that women’s condition is not completely hopeless and unchangeable. In spite of all chances women have to take the initiative to revolutionize them a lot. In fact the woman's perception of her emancipation is entangled in her traditional attitude towards men and family. In a word women's status in the nineteenth century was determined within the space where the patriarchal Indian society arbitrated with the patriarchal colonial state. Consecutively in the twentieth century “She” is
reformed and has become transitional being. This could also be concluded that Indian womanhood has undergone complete metamorphism. Woman today is open minded, mentally and emotionally more stable than ever before. Like the characters presented in the novels, in real life too women are striving to create a world- a world which will be all theirs in true sense, without any inhibitions and restrictions; where they can break themselves free from their conventional norms. This is just the beginning of their new emancipated life. However, one can understand that the society cannot progress without an activation of women who are an integral part of human civilization (family) in its over-all development.