

FROM SUBJECTION TO SELF- DISCOVERY: A STUDY OF ANITA NAIR'S LADIES COUPE

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Abstract

The discussion over the place of women, their condition in their family and society in general, has contributed in giving them many freedoms prior denied. By the by, the fundamental freedoms for ladies are as yet insufficient to say that their position is equivalent to their male partners. In spite of the fact that ladies by and large, are supposed to be in preferable situations over their prior partners, however, they are still in the under estimated position, in light of the fact that the multi-layered orientation designs work distinctively on ladies of various classes and foundations through culture. By taking a gander at the women characters from two unique social foundations, this paper endeavours to have a superior comprehension of their underestimation through Anita Nair's Ladies Coupe. This paper plans to concentrate on the situation of women who are called privileged by the cultural standards yet, they are underestimated. In Anita Nair's Ladies Coupe, the hero Akhila, an autonomous unmarried woman, goes on an excursion alone to Kanyakumari to track down a spot for herself. The text differentiates the difficulties of living alone setting it against the ladies encircled by human connections. The goal of this paper is to concentrate on how human connections have turned into a device to women's mistreatment and furthermore what significant job travel plays in the turn of events and acknowledgment of 'Self'. Human mind, being to a great extent impacted by culture, has numerous a periods assumed a urgent part in misleading person themselves, particularly, the ladies. In this way, in a way it remembers the profound social impacts for human mind that prompts the persecution of a specific gathering and proposes choices to manage them.

Keywords: *Patriarchy, Women, Psyche, Marginalization, Self, Travel, Privileged*

Ladies Coupe is a masterpiece by Anita Nair. This novel presents six women's life, all captured up in turbulence of fashion and social order. The patriarchal society in which they are conceived, resides in a variety of hurdles and obstacles in their smooth development. Ladies Coupe discusses how the protagonist has been badly affected by such cultural procedures and her powerful determination to remove all obstacles to her own life. She has sacrificed half of her life to raise her family and meet their requirements. The family does not give her anything in return.

In post eighties women writing also known as feminist writing has received its momentum with a group of new Indian women writers. They express their feminine sensibility in their works. They make a voice for women's liberation, equality with the male

gender, their uniqueness and individuality in the society. Post-independence India observes a momentous change as constitutional requirements start giving equal rights and privileges to women in society. Indian women are liberated free from constraints like illiteracy and unawareness after the wake of independence. Women's search for identity and longing for identity have been encouraged as their dormant potential comes to frontline. Women who have enjoyed the benefits of the education inaugurated a large crusade for equal rights for women. At the background of such a transitional phase, the modern Indian women come across the clash between tradition and modernity. The hitches of adjustment between the time-honoured traditional values and personal desires usually end in conflict and aggravation. Even in this twenty first century it is accepted that the patriarchal society is not ready to accept and recognize the awareness and changed respected views of the women in their family and the society. Male counterparts have the view that the women want to be the preservers of Indian tradition as they believe in the 'Sita-Savitri' image.

A new generation of women writers attempt shape their female protagonists who can fit in the socio-cultural forms and ethics of the changed times. They have gratefully got a place in the transitional situation of post colonial Indian society. Their contribution to the genre fiction is really praiseworthy. These gifted women writers show a new period of liberation for the Indian women with varied opportunities and active participation in the social and intellectual life. In the artistic world of modern period the women writers voice for the women who have been treated as the second sex for many years. The new women writers construct the characters who have the capacity of making free choice and who are not in a position to depend on the choice of the male. They protest against male domination and constraints for their freedom. The recent women are strong minded and the perspectives of female characters are represented in the artistic world of modern Indian English women writers. They do not show the women characters as in the previous writings. Their psychic and moral dilemmas are exposed. The recent women writers made a note worthy reformation changes in the lives of men and women in their work by using the narrative system that permits silence and breaches in the society to make a fresh impression and present personal relationships and experiences. All their works reflect and are the records of political and cultural environment of the contemporary situation. Their rejection of dichotomy and the demand of the equality are best expressed in novels of modern Indian Writing in English.

The women writers unveil the picture of a new woman who is very cognisant of her position and place not only in the family but also in the society. Their female protagonists are shown as individuals and they are prepared to face the society for their survival. They attack the abuse of women and portray their struggle for a healthy and new life that offers good space for their own feelings. From a woman's point of view a different world of women's feelings, objectives, and accomplishment can be viewed. The women writers never present timid and submissive women characters but dynamic characters with a sense of self awareness and self assertiveness. These writers have attempted to make a meaningful social

change with their bright and new outlook of human relationship. The new writers stand apart with the adroit depiction of the image of a new woman'.

Like other novelists, the renowned modern novelist Anita Nair focuses on the marginalization of women in Indian society and she has the beautiful comprehension of the psyche of women and so in her fictional world she creates the feminine world with their overpowering struggles and challenges and she shares her views regarding the terrible state of woman exploitation. Sometimes women are forced and strained to get into the channel of unbelievable sufferings to preserve their dignity.

Postcolonial feminist literature also deals with the economical and social status of women. Anita Nair's novels have this as their core theme. As Ruby Davaseeni says, She portrays women as not totally cut off from familial, social ties but women whose main within those tradition and culture and protest against in justice and humiliation. Understanding the character, behaviour, and nature of the human beings is the critical challenge that is confronted by a writer like Anita Nair in this era.

Ladies Coupe by Nair immerses the readers in a world consisting only of women. Akhila, the protagonist is the bread-winner of her family after her father's demise. Her responsibilities make her sacrifice her own desires and aspirations to nurture her siblings. Ungratefully they dismiss her as an ineffectual spinster. Being fed up with her life she prepares herself to board on a trip to a resort that is far away from her place. She travels in a ladies coupe with five interesting characters. Each and everyone has radically different life stories with different economic, social, and family pressures. The elderly woman Janaki is living only for her husband not for her unconscionably selfish son. The teenage girl, Sheela mourns the death of her grandmother who was a proud and imperious woman. The chemistry teacher Margaret Shanthy depicts her sufferings and how she took revenge on her tyrannical husband. The beautiful Prabha Devi, a wife and mother who hails from a wealthy family recount show swimming restored her liberty. She is a woman who is torn between age-old traditions and individual concerns. Even though in the beginning she feels that the traditional bonds are the chains that control her, slowly she imbibes the traditional values as all Indian women, as she knows that contravening the tradition will surely crack the family ties. So she realizes to search for freedom without undermining her duties and errands as well as without losing her individuality. The poor Marikolanthu, a teenager expresses hatred towards her son who is the consequence of the seduction by her master, Murugesan. Intertwining of these stories is Akhila's her life story of experiences by calling Hari back to her life. When the train arrives at its destination Akhila too gets her destination mentally.

Ladies Coupe scrutinizes the situation with ladies in a custom bound social request that considers ladies to be a faithful little girl, a compliant spouse and a child-bearing machine. They need to fulfill essential physical and home necessities and act to fulfill them; a train venture represents an excursion away from family and obligation, an excursion that eventually makes them mindful of their confidence and respect. It is an excursion toward self-revelation. At the end of the day, it manages the excursion of self-revelation and self-

revival. Akhila goes with an inquiry that has tormented her whole grown-up life. In the train she meets five ladies' and goes with a similar inquiry.

Anita Nair's *Ladies Coupe* presents the existential traumas and experience of six distinct ladies, voyaging together in a Ladies compartment, describing stories and encounter their life. With the technique of flashback, Nair presents who these ladies review their encounters and portray their biographies, their common encounters in contemporary Indian culture as ladies. Every one is the hero in her story. Every one of these six ladies deals with various issues in their loved ones. Coincidentally, they are together in the train in a Women compartment and like Chaucer's pilgrims, portray the tales of their own life. Akhila, the hero of her story, is definitely not a hitched lady, yet she comes to understand other hitched individual explorers the range of encounters of these wedded ladies, the issues they face and their struggle to get themselves away from their difficult situations. The protagonist Akhila, and five different ladies share their most confidential minutes with one another, and the per user is presented to the real factors of the existences of these ladies, this large number of ladies become representatives of the typical contemporary Indian ladies.

Akhileswari or Akhila, the oldest youngster in Pattabhi Iyer's family, needs to assume a sense of ownership with the bereft mother, two siblings, and the more youthful sister. The tragedy of her dad's accidental death transforms her into an untimely grown-up and takes the job at the Personal Expense Office as a representative. She needs to address the issues of the training of her more youthful sibling, the marriage of her more youthful sister, and set them up in their life. Akhila needs to assume varied roles like a girl, a sister, an auntie, and the family head to address everybody's issues. Nobody understands her, what she needs. She is the obedient girl, who has to take care of the family's issues and stifled her own necessities, future, and dreams. Indeed, even her mom remains silent about the marriage of Akhila. Her more youthful sister gets hitched, her sibling gets hitched, yet there is no one has discussions about her marriage. She is now 45 years of age.

Akhila's choice to disappear to go on an excursion to Kanyakumari to the farthest end is made up after a ton of agonizing experiences in her life and afterward one morning after her morning meal, she lets it be known that she is disappearing for a couple of days on an authority visit. She is seriously ruined by the man centric set-up, and by embracing an excursion she should culturally diverse limits. Her disappearance would help her with becoming new to one another and rebuild her character. She books herself a seat in a Women Roadster on the train. The Women, who travel with her in the roadster of the train are likewise seriously oppressed in their life for sure. They are dependent upon the constraints forced on them by friendly and family relations. Akhila's story is her effort to look for autonomy, attempt to live without anyone else with next to no conjugal bond. Akhila's story brings up an issue about the opportunity of ladies and tries to liberate ladies from age-old social practices and standards to control lady's life.

Margaret story of how she wrested her independence from her overbearing spouse. Margaret is a gold medalist in science at her M.Sc. Akhila's choice to go on this travel is incited by an inquiry that concerns her: "Can a lady live alone? In the Women Car she meets

the other female travelers : Prabha Devi, Janaki Devi, Margaret Shanti, the youthful fourteen year old Sheela, and Marikolanthu. This multitude of ladies are of various age gathering and they likewise have different monetary, social and social foundations. Akhila finds out if a lady can remain unmarried, live all alone, or, as her mom says, whether a lady needs a man to finish her life. Akhila's inquiry is responded to by the five ladies in their own specific manner from their experience.

Janaki is, subsequently, completely immersed in her conjugal life, in raising her youngsters and carrying out her homegrown responsibilities. In any case, similar to a customary Indian Hindu spouse, she surrenders herself by doing what her better half believes her should do. Janaki's story, which make a lady to live in a family. In any case, she doesn't know how it very well may be concerned with her life. Janaki's better half is there, and the story uncovers they care for one another. She believes should do her Ph.D. furthermore, go to America. It becomes her fantasy to investigate as needs be, however she falls head over heels for Ebenzer and her significant other puts a barrier to her desire to force her join an educator in his school. So, of her longings and aspirations are crushed by her despotic husband. She doesn't understand this since she is self-tricked. Her adoration for him blinds her. Margaret is treated as an entryway mat by her better half. She is capable as a teacher, yet he turns into the top of the school and accumulates around him a gathering of toady educators who lift his confidence. He causes Margaret a captive to the house by making her to excuse the servant workers.

Margaret is profoundly frustrated by the manner in which her better half oppresses her to his desires and thoughts. Margaret's story adds to Akhila's schooling by telling her the best way to battle what is going on in the family. Margaret exhibits Akhila how her husband attempts to obliterate her by getting her subject free from science, annihilating her child, and ruining her desire to get her doctorate abroad. Margaret finds her confidence has been obliterated by her significant other.

Like Margaret, Prabha Devi is likewise an exploited lady of as old as Akhila. Prabha Devi has been prepared to be a decent spouse under the tutelage of her mom. She is maintained to Jagdish, and she partook in each solace and extravagance. She performed herself as a little girl, then, at that point, as a spouse, and as a little girl in-regulation. Her own assumptions and wants follow, yet this composure of her psyche gets changed when she visits the US with her significant other and perceives how ladies partook in their opportunity and deal with themselves. She has to resemble these ladies in New York, who know precisely exact thing they need, and who live appropriately. She needs to got the opportunity of articulation, her own decision of dress, and a similar trust. She even chooses to be content with what she is offered, and she pulled out from public life. Her figuring out how to remain above water in the pool represents her unavoidable accomplishment, her victory over her feelings of dread, and makes her striking. Prabha Devi is intentionally raised to be a decent spouse by her mom. This is commonplace of a male centric day to day life framework. In Prabha Devi's story, the novelist shows how Prabha Devi accomplishes her self-completion and conquers her tentativeness.

Sheela is a young person doing her tutoring. Anita Nair draws out the issue of kid maltreatment in depicting Sheela. At the point when Sheela visits her companion Hasina's home, Hasina's dad, Naazir, approaches, to wipe the perspiration all the rage with her front finger. Naazir causes to notice Sheela hurt Hasina and her mom. Sheela herself can't challenge Naazir's undesirable touch. Sheela is a liberated young lady at fourteen years old, and the credit for that goes to her grandma. Her adoration and regard for her grandma cause her to improve the dead body of her grandma. Along these lines, she is a radical against the old custom. Akhila, who is looking for mental strength and confidence, gains from Sheela's story how to state her independence and to acquire the soul of self-hood.

All these women, young and old, belong to the upper middle-class family. But the last person left in the compartment with Akhila is Marikolanathu, who is from a poor family and has served as a maid servant. At first, she is rather brief to the personal questions of Akhila, but opens up slowly. She says, "I'm not telling you that women are weak. Women are strong. Women can do everything as well as men. Women can do much more. But a woman has to seek that vein of strength in herself. It does not show itself naturally." (209-210).

Marikolanthu is from a worker stock, and hers is a miserable story, since she has been mistreated by men in her day-to-day existence since she was simply sixteen. Her dad passed away when Marikolanthu was just nine years of age. Her mom needed to go to work at the Chettiar House, a rich property manager. Marikolanthu's schooling reached a conclusion since there was sufficient cash to send her sibling to the town for training after the fifth. She needed to go to Chettiar's Home to help her mom. Her occupation was to care for the baby kid, Prabhu-Dad, the child of Sujata Akka, whom she respected and practically loved. She additionally needed to return to Chettair's Home to assume her Amma's position for cooking. It was here, during the Holi celebration, that Marikolanthu was assaulted by Murugan, the unfortunate relative of the Chettiar House. Assault changes the existence of Marikolanthu.

Anita Nair shows how this victimization a young lady kid remains and the young ladies are frequently disregarded. Marikolanthuh has to undergo a large number of encounters before she could find herself. She has a lesbian relationship with Sujatha Akka, while Sujatha Akka's significant other, Sridharan, likewise takes advantage of her physically. The tale of Marikolanthu is a tragic story of a lady in a modest and unfortunate worker family. She is the survivor of male persecution. Her mother accepts that the insurance of a lady's life is the security of her significant other. Yet, Marikolanthu knows very well from the instances of her mother, and even from Sujatha Akka, that the assurance of spouse is of not much worth. She chooses to rely upon herself.

The tale of Marikolanthu is her schooling through benevolence and self-acknowledgment. At last, she advocates for herself and chooses to follow her own inclination as found in her last assurance to carry on with a free life and bring up her child, Muthu. Her story is about friendly and monetary suppression. She arises to be an incredible lady in light of her battle to accomplish her liberation. Her life of persecution and double-dealing make her to be confident in hard situation. What Akhila learns from Marikolanthu's

story is that a lady must be confident eventually. She needs to conclude how she needs to live and what for.

Margaret Shanti is one of the Women Roadster individual voyagers. Margaret's story is an account of a lady learning her own methodologies to satisfy her fantasies. Margaret's significant other, Ebenezer Paulraj, is an illustration of male strength. He practices Margaret in a compliant quiet position, making her an inconspicuous and standard young lady. Indeed, even in their most memorable gathering, it is noticeable. Ebenezer Paulraj appreciates Margaret Shanti from the highest point of his center however is reluctant to acknowledge her singular preferences, impulses and likes, desires and points. Anita Nair depicts Margaret's state, options limited, freedom. He adores her however he has not allowed her independence. He refuses to accept her pregnancy Initially, Margaret is a young lady who says ' yes ' to whatever her better half says and ready to do anything for him. At the point when she needs to go for an early termination, she's shocked out of that job. He thoroughly controls her. She's simply made to work for her significant other and he is irritating her constantly. She's beginning to abhor him and the day she understands her disdain for him, she feels freed from some obscure order: I mouthed the words: I HATE HIM. I HATE MY HUSBAND. I HATE EBENEZAR

PAULRAJ. I HATE HIM. HATE HIM. I waited for a clap of thunder, a hurling meteor, a whirlwind, a dust storm for some super phenomenon that is usually meant to accompany such momentous and perhaps sacrilegious revelations (98).

At the point when Margaret understands that she is disconnected, she tracks down comfort by eating heaps of food. She puts on weight. Then again, Ebenezer, who knows his wellbeing and wellness, causes her to feel remorseful about her benefit in weight. Ebenezer's adoration for food and sex become Margaret's apparatus. She starts to spoil Ebenezer with sex and food that he most loves in his profession. He becomes thin, leaves his egomania, and is needs it. She, once controls prior by him, presently conveys him in her grasp altogether.

Janaki gets married to Prabhakar at eighteen years old and leads forty years of cheerful, fulfilled, long wedded life. Janaki's significant other is a cautious join forces with a child and little girl in-regulation. Janaki has a blissful existence until she becomes mindful of her submission. When she realizes that her better half is controlling everybody, even their adult child, she shows some rage of revolt. Janaki is agitated by the dictator predominance, exactness, and rightness of Prabhakar. Life that has gone flawlessly starts to find its high points and low points. She finds herself and her actual satisfaction that lies in her, however she can't switch off the web that she is safeguarded for quite a while. Her underlying response to Akhila's question" Why should a lady live without help from anyone else? There is consistently a man who will accompany her" (21), makes sense of it:

I am a woman who has always been looked after. First there was my father and my brothers; then my husband. When my husband is gone, there will be my son. Waiting to take off from where his father left off. Woman like me end up being fragile (22).

Sheela, Ladies Coupe's next storyteller, is a delicate fourteen year old young lady, favored with profound knowledge. She takes a gander at her family and her grandma,

mother and father relationship, and she grasps the elements of life. Her grandma has been showing her functional life. She becomes appended to her grandma until she dies and Sheela is brought to development by the connection. Her discussion has all the earmarks of being experienced with other individual explorers. Three age of ladies' information can be found in Sheela; the information on her mother and grandma, as well as her own. That's what she knows "Women turn to their mothers when they have no one else to turn to. Women know that a mother alone will find it possible to unearth some shred of compassion and love that in everyone else has become ashes" (71).

Sheela's grandma likewise teaches her the unsafe image of both substantial and touchy men who dominate ladies. Sheela ceaselessly chastens her father for involving crap in each sentence, conversing with young men and being rude. Sheela's father usually gives her as her youngster decision. At the point when talks like a developed lady, nonetheless, he is completely changed and starts to manage her at whatever point she starts talking. Sheela dresses her grandma in a decent dress with her gems when her grandma passes on from disease and her body is prepared for memorial service. She does it since she reviews her grandma's words, "The only person you need to please is yourself. When you look into a mirror, your reflection should make you feel happy (67-68). Consequently, by offering her dead body with gems, Sheela satisfies her grandma's craving. Anita Nair wonderfully pictures the inward inquiry and adulthood of a fourteen-year-old young lady.

Akhila decides to go on this excursion since she comprehends, she has contacted her phase of immersion where her life has been eliminated from her control. Consequently, she intends to settle back from her folks and obligations; she intends to go on an excursion that ultimately transforms her into a different lady. The novel can be considered as one about a lady's self-disclosure without help from anyone else. Also, where Akhila is going, Kanyakumari, has legendary significance appended to it. Toward the end, Akhila gets a spot, fabricates shrewdness, has gone through the course of individualization, and subsequently. She presently has the seeds that can motivate others to look for their own characters, their internal identity, and quest for replies inside them.

Akhila winds not set in stone, more grounded subsequent to paying attention to this large number of accounts of various ladies in the car. She additionally comprehends that there is no ideal answer for her predicament. Nobody can show her how to direct her life, yet she observes that she is doing everything mistaken without a doubt. Due to the 'lakshmanrekha' drawn for ladies by the poser society, all penances and discipline can never be the best course to make due. Presently she needs everything for herself, whether it is to fulfill her actual longings or to have family and youngsters. In a lodging in Kanyakumari, she even lays out a sexual relationship with an outsider. Like the characters introduced in the novel, ladies likewise need to make another world, their own reality, in actuality. The mission for a solution to this disturbing issue turns into the journey for her character for Akhila.

Nair gives an effective look into the globe of ladies. The female cognizance is done actually and the ladylike experience. The ladies depicted by Nair are unique and particular

from those of the past. The common social design, financial condition, present day instruction, and western power all have assisted ladies with changing their standpoint, perspective, and absolute character. The possessions of the adjustment of ladies are seen in practically every circle of human society effectively emerging from the traditional chains. This is one region that is not completely explored and people are shying back from carrying private and individual issues to general society. This positive change in ladies with assist them with characterizing themselves decidedly and reclassify themselves. One can see that the novel gives a profound knowledge into the existences of ladies in contemporary India, outlining their extreme fight for opening the limitations actually applied by custom, religion and show.

The journey in *Ladies Coupe* offers a chance to question traditional values and reevaluate cultural norms. It helps the main character find her inner strength, reevaluate her identity, and assert her independence. She comes to know herself in terms of the qualities and feelings that make her who she is. At the end of the book, the readers come to the realization that every person possesses some wonderful qualities and inner power that they are unaware of. These qualities and powers can be brought out through the self-discovery process that has been achieved through a journey. That's what Anita Nair insists, through the demonstration of excursion, a woman realizes her potential to develop and grow her mindset. Anita Nair appears to defend for women's self-reliance in a society dominated by men in this book.

Anita Nair wants that women must be allowed to make use of their talents and jointly with men they have to fulfil their duties towards their families and to the society. She is of the opinion that women must be treated as equals to men and their survival must be recognized as that of any human being. She brings out the limitations related with a women's life from their childhood to womanhood. The stigma that is attached to women should be removed. Anita Nair presents the old tradition-bound world that coexists with the modern culture and their unexpected impacts on the family. Women's perceptives become questionable because some of the old patterns of behavior do not seem to go along with the present day view. These struggles induce them to search for their self-definition. She does not take up the cause of women as her novels' subject matter as a feminist but as a human being she opens up the realities of women's suffering. Anita Nair's novels deal with gender discrimination, lust, and the male-made society. She attempts to break the patriarchal order. The female consciousness and the feminine experience are brought out very effectively. She mirrors their problems. However, a woman, despite all her talents and skills, has to struggle hard to prove herself and despite all her struggles and endeavour, is in the least appreciated.

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