

## A study of the Female protagonists in the Novels of Anita Nair

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### Abstract

This current paper attempts to investigate the female characters inside the fiction of Anita Nair, she has depicted the ways of life of women, at the verifiable past of Indian social and circle of family members presence, wherein her female characters go through a development of encounters, regularly excruciating, under the male centric abuse inside the own family. They face actual brutality, deterrent in their profession and deserting. The author proposes how women in her fiction genuinely go through inside the man centric contraption, and should bear commitment of their kids moreover. In this paper the researcher is introducing pivotal gender at of the lady heroes inside the fiction of Anita Nair from the women's activist perspective. Anita Nair is one of the set up-advanced women writers of the Indian English Fiction. She has composed books, short stories, sonnets, articles, declarations for youngsters, plays travelogues, and has altered chips away at account that 1997. She is astoundingly perceived for her books *The Better Man* and *Ladies Coupe*.

**Keywords:** Identity, patriarchy, suppression, male-dominated society.

Anita Nair doesn't profess to be the feminist writer, however her women characters show boldness and face their situation after starter stun they endure. The young women in her novels face shamefulness, male-strength, real brutality and however they are endeavoring to satisfy their home commitment. In her *Ladies Coupe*, Anita Nair has offered women from various layers of society, anyway they all go through under man centric control. It should be made clear here that in Anita Nair's anecdotal works she has introduced scenes that portray the accounts of woman heroes. Cambridge Dictionary characterizes, hero as "ONE of the MAIN characters in a story or

a play". What's more, in Anita Nair's epic we experience ladies as driving characters of their scenes confronting their own issues.

In Anita Nair's fiction we unearth scenes, each giving a female hero, her audits and struggle inside the man centric world around her. For instance, in *The Better Man* there are declarations of young lady heroes interlaced in the whole portrayal. Anjana's story depicts her sufferings and treachery at the fingers of her better half, and the manner in which she uncovers freedom, transforming into monetarily fair-minded. Meenakshi is another female heroes, who faces ways of life freely while double-crossed by utilizing her craftsman spouse, and raises her newborn child, walking a crèche, and later moreover appears to be after her wiped out husband. Valsala, the more youthful spouse of an old husband, endeavors to find her own personal way out of the miserable marriage. Paru-Kutty, Mukundan's mom, rebels towards her better half while he gets some other young lady, and urges him to remain individually. Every one of those woman characters are on the middle in their stories and they have the activity of development. In *Ladies Coupe* also we have various declarations in which a female is on the center, each story bestowing the life and encounters described via themselves in first man or lady, simultaneously as folks of their ways of life are minor of their stories. In *Mistress*, again, the scenes are woven across the female heroes like Saadiya, Radha, Angela and Maya, who are on the focal point of the scenes and highlight activity of activity. In *Lessons in Forgetting*, Anita Nair has provided lady heroes like Kala and Meera sold out with the guide of their spouses, and who chalk out their own life. Along these lines, Anita Nair's fiction offers the fighting and accounts of lady heroes, while the male characters are on the edge, the young lady heroes are on the focal point of each scene.

*The Better Man* (2000) is apparently a male-orientated novel, since its hero, Mukundan goes through recovery from his mental nation because of his predominant dad. In any case, there are scenes overseeing ways of life and reports of ladies heroes like Anjana, Mandakini, and numerous others. Mukundan is an older single man and a resigned specialists worker, who gets back to his local area, Kaikurusi, a fanciful town in northern Kerala. Mukundan, at eighteen years old left his town to break out the oppression of his dad, Achutan Nair. Mukundan, in his childhood had lived under the concern and mastery of his dad, which he feels even now on the

age of fifty. He is likewise profoundly disappeared with the vibe of blame of neglecting his mother, when she desolately requested that he take her with him to the town to break out the intense therapy on the hands of his dad. His dad had a special lady at that point. His mom is said to have slipped and tumbled from the means and kicked the bucket, anyway this account of mishap may have been cooked via Mukundan's dad.

The novel portrays the presence and surveys of Mukundan, despite the fact that the lady characters in this novel are the heroes of their own scenes, and they're critical inside the experience that they live in a male-ruled circle of family members arrangement, and are exploited with the guide of the oppression of the men inside the own family. These ladies heroes are at the center of those scenes and show activity of movement. Mukundan's story is interlaced with the story of Anjana, a wedded young lady, who's a victim of male centric ideas and practices. Her significant other, Ravindran, best utilized her body. Anjana, who changed into conveyed up in a liberal environment, made the most of her autonomy in her dad's home. She changed into taught and town-reared, and had hopes from her significant other. She wants to give her superb to her better half when she weds. She anticipates that she husband should address her, to remember her for his undertakings, reveal heart's substance to her. Be that as it may, Ravindran couldn't answer to her casual conversation about the house, the hedges round and numerous others. There turned out to be not really any dispatch among them. His affection making in bed become brutish, barely any feeling in it, aside from desire. He conversed with her best when he needed to stop his work and chose to begin his own special endeavor, the matter of Agarbatti items. He surrendered the home and took Anjana again to her decide's home. He didn't adhere to one business. He left Agarbatti and initiated selling sleeping cushions, at that point red oxide floor shading, business stapler, etc. He bombed because of the reality he was presently not appropriately in any regard at conversing with individuals, persuading them, treating them socially. He used to beat Anjana. Her dad harshly cautioned him towards this savagery, because of the reality he routinely absented from the house. Anjana took up an action of educating, which altered her life. She expected to go through her significant other's savagery, and she or he not the slightest bit felt like a wedded female all through eight years of her wedded lifestyles. There are exceptionally kinds of young ladies depicted in this novel, the ones respecting their

wedding service security, lovely their situation of a spouse, a mother; and individuals hoping to ridicule the wedding security that has arise as severe for them. As discussed above, in *The Better Man*, Anita Nair has provided sorts of young lady heroes, those regarding the wedding bond, staying with their dictatorial spouses, and doing their duty in spite in their significant other's disloyalty. Paru-Kutty, Mukundan's mother, lived in dread of her oppressive and brutal spouse, Achutan Nair for the total of her life. At the point when Achutan Nair needed to visit Burma, Paru-Kutty very tons wanted to oblige him. Yet, she become pregnant, and routinely hurled and got a handle on worn every now and again. Her significant other expressed "I can't be burdened with an invalid for whom I'll should be capable every moment of the day" (Nair 68)

Paru-Kutty was in tears, and endeavored to beg him. Be that as it may, her better half would not take this responsibility with him to an abroad land. Mukundan had the primary look at his dad when he was four years of age. His dad came returned four years after the fact unannounced. Indeed, even Paru-Kutty did now not know about his appearance. This recommends that Achutan Nair seldom conveyed alongside his pregnant spouse while abroad, and become not included whether he had a child or a girl. Even following four years of partition he didn't have a sort word for his better half. He snarled at her and admonished her for the meekness of the child, Mukundan, as though bringing him up become best her commitment. Achutan Nair become used to vent his resentment on others, extraordinarily his better half. She turned into the victim of his despotic conduct. She attempts to protect her child likewise from the outrage of his dad. At whatever point Mukundan gets under the skin of his dad, she attempts to support Mukundan articulating "He isn't irate with you. He simply needs you to grow up to resemble his, solid and fit. At the point when you have your very own child, you also will discover that you need him to resemble you". (Nair 17)

Paru-Kutty is terrified of her significant other. He resembles an autocrat controlling the domain and not, at this point a caring spouse or a dad. Achutan Nair is the embodiment of man controlled society. Achutan Nair shaped extra-conjugal partnership with Ammini, who used to sell margarine milk to him on his round in the fields. Paru-Kutty is provided as set up young lady, and her life is the advisor occurrence of the existence of ladies in the middle gloriousness families in which young ladies should convey the heaviness of subculture wherein ladies mutely

endured the oppression and faithlessness of the spouse. Paru-Kutty is a detached victim. She feels shaky in her significant other's home, anyway she can't move away this presence. She is a customary example of young ladies enslaved and defenseless of their own family as an outcome of their deficiency of tutoring and approach of earnings job. She is an ordinary illustration of Indian young ladies of their wedded ways of life, nailed down to the home and the chimney, absolutely subject to their significant other, battling affronts and outrages and even mercilessness. She addresses Indian young ladies who are the most exceedingly terrible patients of man controlled society inferable from their ignorance and monetary reliance. She is in like manner mostly responsible for her sufferings. She does presently don't dissent towards her better half's unjustifiable activities. She can't ensure even her child. Just while Achutan Nair gets Ammini, she puts down her foot and goes against imparting home to her. As brought up above while Achutan Nair proposes to convey Ammini home. Paru-Kutty goes against it. She discloses to him factor clear that she may at this point don't permit him to display his fancy woman in her face and the person herself route little to him. She also discloses to him that on the off chance that he gets Ammini her home.

In *Mistress* there are scenes concerning phenomenal lady heroes interlaced inside the novel *Mistress*. These are Saadiya, Radha and Maya. Saadiya, a profoundly strict Muslim female, scarcely sixteen, falls head over heels in love for a Hindu more youthful man, and her life closes in misfortune, showing the subject of otherworldly abuse of young ladies. The other story is of Radha, who investigates young lady's search for autonomy and does now not have any desire to keep utilizing traditional thought of young lady as a 'pativrata'. Another lady character in escort is Maya, a wedded woman, who breaks the obligation of custom, and keeps dating with the dance craftsman, Koman, whom she admises.

In *Lessons In Forgetting* investigates intimate relationship in the high working class society, Meera, the lady hero is a well-learned house spouse, who's left without anyone else with her children through her better half, and faces stress. She uncovers a movement to raise her children on her own. However, there are stories joined, of Kala who's neglected with the guide of her significant other, and a youth Smriti, who is assaulted and delivered oblivious, on account of her battle for security of the lady baby. There likewise are the cash owed of female heroes inside

the short fiction of Anita Nair, the women abandoned of their ways of life both left or deceived through their significant other; and searching for their self-hood.

**Conclusions:** Anita Nair's books particularly manage the life and reports of young ladies, who face enslavement and requesting concentrates in their own family presence. She has managed issues which incorporates enslavement of ladies, female child murder, and prostitution, lesbianism and assault. Her fiction uncommonly offers the ethos of the center tastefulness women in the Indian city ways of life. Ladies in her fiction have a place with the distribute fair India, proficient and mindful of their uniqueness, and who endeavor to find their district inside the circle of family members and the general public. They seem to challenge man centric mistreatment, and show the chance of those young ladies looking for fair ways of life in their own. Nonetheless, Nair proposes how even instructed ladies occasionally think that its intense owing to their social molding. Nair has sensibly provided her lady characters. They are not resigned victims, and battle for their uniqueness and opportunity. They affirm their distinction, however on the equivalent time they show the consideration of their obligation.

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