

# Domestic Violence and Sexual Exploitation in Paula Hawkins' *The Girl on the Train*

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**Abstract**—Paula Hawkins accentuates the need to prevent one of the biggest social problems, the frequent murder of maids. Her novel, *The Girl on the Train*, reminds us of the cold-blooded murders of housemaids, school and college girls, and working women. The murdered women's dead bodies are thrown in the waterways and gutters. For decades, these kinds of disgruntled problems have been diffused through the media. Society is stuck with such criminal cases. Many debates and discussions on the nature and cause of female suppression have been conducted to educate women through the women's development cell in various private and government organisations. Hawkins' portrayal of women as mothers, guides, wives, friends, and maids paves the way for the reader to understand the perceptions of women and their helplessness. This paper brings out the complications encountered by modern women with special reference to Hawkins' novel *The Girl on the Train*.

**Index Terms**—domestic violence, illegal relationship, sexual exploitation, subjugation of women

## I. INTRODUCTION

Paula Hawkins believes that women must understand masculine society and conduct research into men's attitudes toward women. In fact, a woman has no protection in today's evil society as explained in her novel, *The Girl on the Train*. She insists that all women should understand masculine society. She researches men's attitudes toward women. She witnesses domestic abuse against Rachel, sexual exploitation of Megan, the maid, and Tom's betrayal of Anna Boyd.

Paula Hawkins, a zimbabwe-born British writer wrote *The Girl on the Train* (2015). It tamps down the evils of a migrating society. It came as a film starring Emily Blunt in 2016. She became popular in the literary world, as the novel was a best-selling psychological thriller. The novel has been divided into three parts: Morning, Afternoon, and Evening. She portrays sexual exploitation, alcoholism among men and women, and Domestic Violence as social issues. She rebukes the veiling social problem of missing maids from the working class. The novel throws light on the life of the eighteen-year-old married syrupy girl, Megan, who is impregnated and condemned by the aristocrats and criminal men in society.

## II. LITERATURE REVIEW

Abbey De Fulviis wrote about *Black Female Writers Who Changed Feminist Theory: CR Highlights Influential Figures Who've Addressed the Intersections of Race and Feminism* (2020). It is expressed about the works of Angela Davis, Alice Walker, Bell Hooks, Audre Lorde, Toni Morrison, Chimamanda Ngozi Adichie and Roxane Gay. Angela Davis is expressive about gender inequality rather than race and class in *Woman, Race, and Class*. Bell Hooks' work *Ain't I A Woman?* is about the evolution of the history of black womanhood and her focus is on gender, race and class. A similar concept is portrayed in Alice Walker's *In Search of Our Mothers Garden: Womanist Prose*. She highlights slavery, black male sexism and the feminist movement. Indian English Writers like Kamala Das, Anita Nair and Susan Viswanathan have a significant place. Kamala Markendaya and Anita Desai frequently use the spirit of the Indian culture and traditional values, and the works of Nayanthara Sahgal and Rama Mehta also contain the theme of feminism. Chitra Banerjee Divakaruni, Suniti Namjoshi and Anuradha Marwah Roy are popular Indian writers writing on women's day-to-day lives. After the 1990s, women writers are recognized for their realistic writings. Kamala Das' *My Story*, is a famous work that expresses a woman's feelings and unfulfilled expectations. Dr. L. Swati Vandana in her article *Portrayal of Women in Kamala Das' My Story* (2020) writes that Kamala Das "clearly defines her struggle in her married life and the experiences she had at such young age." Godela Sunita puts forth in her article *Feminist Perspective and Identical Problems in the Novels of Anita Nair* (2021) that Anita Nair is expressive about the domestic violence and the lamentations of the protagonists who are under the patriarchal households. She highlights through her diction that

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Anita Nair's *Ladies Coupe* (2001) is a constant supportive description of womanism. Almost all her women characters are subject to the sufferings of domestic violence and patriarchy. Putri Utami reflects in the article *Love Affair Reflected in Paula Hawkins' The Girl on the Train: A Psychoanalytic Study* (2015), on the Psychological conditions of the three women Rachel, Megan and Anna.

### III. INTERNATIONAL CRISIS - DOMESTIC VIOLENCE AND SEXUAL EXPLOITATION

A woman, as a victim, is severely attacked by her husband and relatives in the domestic environment. Women are generally very weak to do heavy work compared to men. Hence they need support from men. In the meantime, they are used as sexual objects. They are treated as prostitutes in the city's main business places, and they are also harassed and teased for their physical appearance in workplaces, as portrayed in the media. When they come out of it, the support of men is not available to women. They have to do their work for themselves.

The entire world is facing domestic violence and sexual exploitation against women. People should quickly know the way to dilute it. This social, as well as an international crisis, has been portrayed in ancient literature too. Homer's *Iliad* and *Odyssey*, Kalidasa's *Shakuntala*, Valmiki's *The Ramayana*, and Veda Vyas' *The Mahabharata* expose the problems faced by women in patriarchy.

### IV. HAWKINS' THREE WOMEN

Rachel Watson, Megan, and Anna Boyd are the three women whose lives are condemned by patriarchal society. Rachel Watson is the protagonist who tangibly reveals the cause of her intoxication and separation from her husband. Her loneliness torments her during her train journeys. She lives with frustration for not having a child. She ignores her health through heavy drinking. She tamely sees a Nigerian lady with her six-month-old baby. She is excited by touching the baby's skin. Rachel and her colleagues are working in the private sector to lead their lives without the support of their aggravated husbands. They cannot even easily hide their love and expectations from their husbands. The story uncovers the last six months of these characters' lives.

Megan is a silent scapegoat working as a nanny to a baby. As a nanny, she sings a rhyme as "one for sorrow, two for joy" for the baby to sleep and calm down. She feels that a woman cannot have sleep before reaching the graveyard. Anna, Rachel and Megan are the three. They are probably working hard to protect baby Evie. At the beginning of the novel, Megan and Anna protect the baby. At the end of the novel, Rachel and Anna give protection to the baby. Later, she sings the same rhyme to her unborn baby, Libby. She wants to support her family economically. To seek individuality, and freedom from the familial burden, she decides to take up a job to support her husband, Scott. But she never expected that she would become a mistress to Tom Watson, her house owner, and carries his child, and be murdered by him.

Anna Boyd is one among the multitudes of innocent wives who believe their husbands. She, as the innocent wife of Tom Watson, lives with delirious familial feelings. She has a baby which is looked after by Megan. She thinks that her husband loves and works for her and her child. Though she lives a happy life, the interference of Rachel is often a threat to her secured life. However, she plans to execute her husband Tom with the help of Rachel to avenge the cause of Megan's death, which proves her to be a brave woman

### V. DOMESTIC VIOLENCE IN HAWKINS' *THE GIRL ON THE TRAIN*

Paula Hawkins and other women writers frequently swot up about the predicament of women in their writings. *The Girl on the Train* brings forth gender issues through sexual exploitation and domestic violence. Hawkins has shaped her male characters as beasts and her married and divorced women as innocent characters in the domestic environment. They are surviving in real society under different names and in various countries. Among them, Rachel is remarkable for her faith in her husband.

The exempted character, Tom Watson forgets his past six months' life. He is a hypocrite and baffles the innocent women like Megan, Anna, and Rachel in his life. He underhandedly deceives bashfully for the relation of three women. Hawkins directly sees the sadist men in society. She voluntarily created the same kind of barbaric man who never hesitates to do torturing women in houses. She also diplomatically swindles women by identifying their weaknesses. The patriarch weaves to control the women in a family. Tom pretends as a hagiarchy to his family members. He never shows mercy on women. He is teasing Rachel, Megan and Anna before the guests, including pubs and parties. He also creates misunderstanding and kindles jealousy among them. Consequently, they become prey to his plans and start hating each other. Likewise, Tom has his heavy hand on Rachel, and at one point of time, tries to butcher her.

*Tom Jones* (1749) is one of the novels of Henry Fielding. Tom Jones has unstoppable sexual desires. He is portrayed as a womanizer. The sexual desires of Tom Watson compare to Tom Jones. This novel is about human nature and the history of the bastard protagonist, Tom Jones. He is brought up by Allworthy and his family members. He has an illegal relationship with Molly, a local beauty, second daughter of a gamekeeper, Black George. The people do not allow her to come out of her houses against her illegal pregnancy. They throw stones at her. She also fights against them. Tom does not marry her. He then loves his neighbouring squires' lovely daughter Sophia Western. In the meantime, he is attracted by the beauty of Mrs. Waters. After that, he gets into a sexual relationship with lady Ballaston. Finally, He gets married

to the rich lady Sophia. Tom does not think about Molly who was impregnated by him and was ashamed by the people of her locality. (Henry Fielding, 1749) the problem does not only come to unmarried women but also to married women. Tom Jones has used unmarried women as sexual objects. He has gone to many places for living a luxurious life. Notwithstanding, in this story, he does not beat any woman like Tom Watson in *The Girl on the Train*.

Hawkins portrays the anguish of patriarchy through Tom Watson and the suffering of women characters Megan, Rachel and Anna in her novellike John Osborne's *Look Back in Anger*, (1950). Jimmy and Alison are husband and wife. (*Look Back in Anger-Wikipedia, 2021*). This novel reflects the patriarchal anguish character, Jimmy Porter and the sufferer, Alison. Alison is compared to Megan. Alison and Megan are pregnant women. They are tormented through male predomination. Alison does not bear the domestic violence and the angry of Jimmy. Alison goes out of his house. Megan is sexually exploited and killed by her house owner. The patriarchy never hesitates to beat women in their houses. The beaten women got to suffer from the wounds. They cannot sleep well. The whole night, they are lamented to think about the failed life and irresponsible husbands.

Naturally, women are more sensitive than men. Rachel, the swanky protagonist, is frustrated and loses her peace. Tom reminds Rachel about her behaviour before the guests: She then voluntarily accepts the grievances. She remembers only her blood-stained hands and face and her damaged mobiles. In the meantime, her friend Cathy calls her many times to come out of her room. Gaskill, an authority in the investigation department, suspects Rachel because Megan has been missed since the last day night. For that, Gaskill waits to inquire Rachel about Megan. He interrogates Rachel and his teams have collected some information about Rachel who has been drinking and wandering in the street where Watson is living with his family. She suddenly hears the shocking news about Megan. She never anticipates the cruel death of her friend, Megan. She is also suspected for the death of the maid, Megan.

Tom and Anna also complain about Rachel's frequent visits to their house. They feel that Rachel is not a normal woman who gives disturbance to all. From that, Gaskill admonishes Rachel. Rachel is asked to report about the previous night's incident. At the same time, Anna mistakenly believes that her husband loves only her and their child. Scott, Megan's husband, wrongly suspects Rachel, who knows nothing about Megan's disappearance. He even beats Rachel in a room in her house. Thereafter, Rachel does not like to meet Scott for his cruel behaviour.

While Anna happens to see the dead body of Megan, she suspects Rachel that she may be the cause for Megan's death. Later, she finds the mobile phone in her husband's laptop bag, and she immediately opens it to verify the message from Megan before her murder. She is shocked to see this and hides the mobile phone in the dark, at the entrance of her house as soon as her husband arrives.

## VI. THE FORSAKEN INFERTILE ALCOHOLIC WOMAN - RACHEL

At the beginning of the novel, Rachel recalls her past happy moments while living with her husband during the train trip to London. It comes to her memory when she looks at her old happy house. When the train stops at a station, she searches for her ex-husband and his new wife, Anna Boyd. They happily celebrate together their child, Edie's birthday. She thinks that Anna supplants her happiness, her husband, and her house. Now she loses her job. However, she wants to see Anna's baby. On her visit to see the baby, she was insulted there, and this incident made her treat Anna as her enemy. Rachel is unable to tolerate the insult, she shouts, "fuck you, Anna Boyd" (Paula Hawkins, 2015, p. 48). The next day, in the morning, alcoholic Rachel recollects that she is "exhausted" (p. 48). Her head is "thick with sleep" (p. 48). When she drinks, she "hardly sleeps at all" (p. 48). She passes "out cold for an hour or two", and then she wakes. She also says that she is not only "sick with fear" (p. 48) but also "sick with" (p. 48) herself. If she has "a day when she doesn't drink, that night" (p. 48)

A woman is generally abominated for meeting a drunken woman in a commonplace. Superfluous modern women are frequently addicted to alcohol and generally have the habit of attending many parties. Rachel, the protagonist, becomes an alcoholic to forget her loneliness. She longs to rejoin her husband to get a baby and to gain her recognition. She declares to her friend that "I wanted to see my husband" (p.115).

Modern societies abound with the domestic tortures of women. It was stagnated in magazines, stories, and newspapers. Gretchen E. Ely and others talk about abhorred violence against women in abeyance in their work, *Domestic Violence: A Literature Review Reflecting an International Crisis* (2007). They say that women also want to dismiss the following constant reasons for women's abuse ordered by patriarchy such as abundant drinking, abusive violence, and dependence on torsional male, tort from an unknown man to woman, and excessive jealousy. They bear the report of the Palestinian women that the manhood is always justifying in beating his wife and enormously using her as a sexual object. It is being a challenging task for every woman exposed in *Patriarchal Perspective of Beliefs about Wife-Beating among Palestinian Men from the West Bank and the Gaza Strip* Published in Journal of Family Issues (M. M. Haj-Yahia, 1998). They also support women's backpedaling from men who are torturing emotionally and beating physically. The dead women are being hanged in ceiling fan. They are irritated by their husband in her husband houses in the United States. Marilyn Fernandez expresses in *Domestic Violence by Extended Family Members in India: Interplay of Gender and Generation* in 1997 about women's torments from private and public beatings, verbal abuses in public places, continuous abortions by the illegal sexual relationship, gender discrimination, lack of education, acid throwing and stoning, forced prostitution and disrespect in working place and becoming non-payment labourer.

Sozzled Rachel misses identifying spurious Tom's disguised attitude towards the squalor of women. Every day,

Rachel merely spies on her old house during the train ride. She suddenly sputters about a couple happily hugging and kissing each other at a few distances from Tom's house. By staring at this, she unwillingly exposes her past memories to recognise them. Finally, she comes to know that the frequent meeting was held between Megan and Kamal, a therapist. She nicknames them "Jess" and "Jason." She does not stash it. She stood before the three women's statues with a bottle of wine and wobbled like a mentally depressed woman. She feels guilty for having taken alcohol heavily.

She then has a meeting with Scott and Kamal to get a hint about the disappearance of Megan. Finally, the police find Megan's dead body. At the same time, Tom, Anna, and their child come and get off the car. Scott is crying while he is identifying that corpse as his wife. He immediately turns against Rachel. Rachel spooks to face him and feels shame for her inability. She immediately looks at Tom, Anna, and their child. The closing sound of the car door recalls that Friday night's incidents. Rachel saw the same Tom's car in split-second timing in the railroad tunnel. Tom brutally hit and bloodied Rachel who also got his "foot punch the base" (p.484) of her spine. She is unable to even sprawl onto the meadows. At the same time, her mobile has flowed from her hands. She has risen to her knees and taken a breath. Afterwards, Tom brought Megan into his car. The appearance of Megan was weak.

In *The Mahabharata*, an Indian epic, Draupadi has been a good wife to Pandavas, a queen in Hasthinapur, and a handmaid to the Virata kingdom. She meets many problems in Virata's kingdom by Keechaka, one of the major characters. He remembers Tom Watson in *The Girl on the Train*. Draupadi becomes Sudeshna's maid. Keechaka is a brother of Sudeshna. He is a powerful minister in the Mytsyathesa of Virata. He gives protection to Mytsyathesa. Keechaka wants to have a relationship with Draupadi. For that, he compels his sister to convey his interest to Draupadi. They think that she is their maid. They can control her. Unfortunately, Draupadi does not accept their demand or order. She reveals that she is a married woman. She warns Keechaka to give respect to the married woman. Women commonly never forget the other's compliments and irritations. They remind these like Draupadi who does not forget the shameful words of Karna, Duryodhana and Keechaka. The isolated Rachel also reminds the irrespective words of Tom Watson. She then feels that she is "not beautiful and worthless". She drank a bit and then she became "lonelier". She finally lost her job, with full frustration of not having the role as a wife and mother (p.134).

Tom returns to his house. He finds out that his wife and ex-wife are talking about Tom's involvement in Megan's murder. He does not accept his crime soon enough. He fetches Edie to begin threatening them. Anna then moves in with Tom and gets her child back from him. Anna hesitates to help Rachel who is stopping the outrage of Watson. After the argy-bargy, he is arraigned for the crime. He suddenly beats Rachel and drags the wounded Rachel around the house. He then verbally abuses her. At this juncture, Rachel tries to protect Anna and her child. However, she is tangled up by Tom, she says that Tom slightly presses her throat and attempts to kill her. A. Lily Greenan. A affords the fact of modern society in her *Violence Against Women: A Literature Review Commissioned by the National Group to Address Violence Against Women published in 2004*. It is also remarked women's fights against the various discriminations among age, class, race, religion, sexuality, or ability across the world.

## VII. SEXUAL EXPLOITATION

Social reformers have taken the continuous raping and murdering of women around the world as their cause. They try to control it by their writings. Abhinay Bhatt's *Delhi Gang-Rape Case: Bus with Tinted Windows. Driver with a Record*, (2012) speaks about the protection of women from the criminals of the big cities. The media always warn the young generation to lead their lives in right direction. The death sentences were also given against the rapists like Akshay Thakur, Mukesh Singh, Pawan Gupta, and Vinay Sharma for having executed the gang rape against the criminals and murder of a 23-year-old student in New Delhi. The world consistently encourages the government's timely taken action against criminals on women's issues.

Deya Bhattacharya commanded the female protagonist in different novels like *My Absolute Darling* (2017), *The Female Persuasion* (2018), and *Untamed State* (2014) in her *Portrayal of Violence against Women in Literary Fiction in 2018*. Gabriel Talent's *My Absolute Darling* has been vitalized as a "Great American Novel". Turtle is a young woman. She is a protagonist. She has met sexual abuse in her childhood. Deya Bhattacharya then talked about Meg Wolitzer's *The Female Persuasion* (2018). She made a report on the novel, *The Female Persuasion* and its protagonist, Geer, who bungles through horrifying sexual harassment on campus. It reshapes and understands the reality of woman and their position and power in the world. She also brought out the concept of "violence against women" in Roxane Gay's *Untamed State* (2014), through the picture of a patriarchal society.

Homer's *Odyssey*, the second half of the old epic takes place in Ithaca. It describes the sufferings and sexual exploitation of women, Penelope and her maids. Penelope is alone at her palace in her palace. She is a house-arrested woman. She is getting tortured in her royal palace. A hundred warriors force her to seek her hand in marriage to any of them. They stay there and they are "eating, drinking and carousing while waiting for Penelope's". (Blumberg, 2021) Penelope is the queen of Ithaca. She is living alone along with her son, Telemachus without the support of her husband. Hence, she is tormented and her maids are treated as sexual objects by other suitors who already worked under her husband.

Anna Boyd and Megan's histories are menaced for sexual exploitation. Anna thinks that she has thoroughly understood her husband. After having proof of Megan's death, she suspects Rachel as well as Tom. Next to Anna, the novel reminds us of Megan's affair with Tom. From this affair, she becomes pregnant. She neglects to inform her

husband, Scott, about her pregnancy. She is befallen as a sexual object by her house owner. She cannot easily hide it from others. She brawls by seeing Tom. He tries to break up his relationship with her and get rid of her from his life. He compels her to “have an abortion” (p.487). She is badly wounded by Tom for postponing the abortion. In Indian (Tamil) literary works, *Shakuntala* is Kalidasa’s play *Abhijnanasakuntala* (The Sign of Shakuntala) about Shakuntala’s life and her lamentation, the struggles of a woman who is sexually exploited. Shakuntala, an innocent protagonist, is betrayed by Dushyanta and is left in the sage’s hermitage like Hawkins’ Megan (*Shakuntala*-Wikipedia, 2015). She tries to get Dushyanta to recognize herself as his wife in this story. She is humiliated in the kings’ court before others.

#### VIII. THE MODERN INNOCENT TEENAGED PREGNANT WOMAN-MEGAN

The women writers have fought for the innocent women for many decades. They expect common women should indulge all the rights like a man. They want to see a woman as a winner in every field. Hawkins thinks that women accede to Rachel as a modern and revolutionary woman compared to Megan and Anna. When Hawkins expresses on Megan through Rachel, She portrays that Megan always appears like an “independent”. From choppy non-protection with boisterous liberty to raping and murdering women, issues are chuckling all over the world. She has illustrated her vision of a capricious modern teenage girl through Megan.

Many married and unmarried characters like Megan live in old Indian epic stories. Veda Viyas’ *The Mahabharata* explains that some women are passive. They are compelled as a wife and a mother without legal marriage. At the same time, a man thinks about increasing his generation. He never thinks about women’s opinions like Satyawati and her daughters-in-law- Ambika, Ambalika, and a handmaid to the queens, Parishramicalled Sulabha. They were betrayed by Parashara and his son Veda Vyas.

Hawkins centralises the incurable social issues of the murder of a pregnant woman and buffers against alcoholism. Rachel is an alcoholic. She always has bottles in her bag. She is brutalised about Megan’s disappearance when she is addicted to alcohol. She enlists the legal and illegal relationships of Megan with men. She was a sexual object throughout her life. Hawkins talks through Rachel about Megan’s relationship with Mec, an old man. Rachel speculates, writing down on Megan a list of the five explanations for her disappearance. She has run off with her unknown boyfriend. She has been insulted by him and then by her husband, Scott. Later she has lived alone.

Rachel is not subjected to many torments at the hands of patriarchal society. She lives alone. She frequently escapes from her husband and Scott. Veda Viyas’ *The Mahabharata* has vitalized the woman Draupadi. She escapes from many enemies. At the same time, She is harassed by Duryodhana, Duchathana, Jayadrada and Keechaka. Duryodhana and Duchathana humiliated Draupadi by pulling out her hair and sari. She is also called out as Vesi by Karna before their respected elders like Bhishma, Drona and Kirubasaria. During Vanavasa, Duryodhana’s brother-in-law, Jayadrada is infatuated with Draupadi’s beauty in the forest, VanaParvan. He then kidnaps her while carrying a pot full of water.

The acumen of the current society *adduces ad infinitum* on women’s murder. It reveals the vitality of the women’s predicament which is happening in *The Girl on the Train*. Hannah Ellis Peterson wrote *Protests Escalate in India over Gang-Rape over Killing of 27-Year-Old Vet published in 2019*. It says about the common people’s begrudging with the relatives and neighbours. The registered cases were investigated by the police department. The department of police investigates the civil and criminal offenses which are given by the common people. Likewise, many cases were registered particularly the cases of rape about 33,658 in 2017. Charanjit Abuja highlights the pending cases 127,800 against rapists in court where 18,300 cases are running at the end of 2017 written in *No End to Rapes as Women’s Safety Is Still a Hard Battle published in 2019*.

The film industry is also concerned about one of the social evils, sexual exploitation, and it has been projected in many movies. For instance, *OruVeedulru Vassal* (1990), directed by K.Balachander, is a Tamil language drama that has two storylines. This first story is the adaptation of *MeendumMeendum* by AnuradhaRamanan. It was about the three important characters, Yamuna, Senbagam, and Sugumar. Sugumar is an engineer as well as a house owner. He gets married to Yamuna. Senbagam works as a maid in his house. She works in the house to get a salary for her immature brother and drunkard father. She then has a baby through an illegal relationship with Sugumar, who later neglects her. At the end of the story, she realises that she has been sexually exploited and she commits suicide. Yamuna becomes a mother to an illegal child and decides to leave her husband to punish him. Senbagam’s illegal relationship is a reflection of Megan’s relationship with Tom Watson. In *The Girl on the Train*, Megan is murdered during her pregnancy. Though they are betrayers, there are subtle differences between Tom and Sugumar. Contrary to Sugumar, Tom is a cold-blooded murderer.

#### IX. RACHEL AS SUPER-NOVA

Hawkins’ novel, *The Girl on the Train* attributes the loss of identity and wrangling process of Rachel. She realizes that her ex-husband Tom Watson has been the cause for all her problems. Tom understands that Rachel understood his intention while he is moving and handling all women characters. He decides to kill Rachel and take her away from his path. He attacks her in his house. Finally, she walks wobbly. She then grabs a corkscrew from the drawer behind her. At the entrance of the house, she annihilates and stabs Tom Watson. Anna woos Rachel to ambush Tom to kill him. Tom is murdered. The police arrived there. They investigated the case and wretched the whole story of murdering Tom. They

clearly say: “it was self-defence,” She told them that she had seen the whole thing (p.511). The two ladies ought to do something to the third, Megan. They attend Megan’s funeral. Her body and her dead baby Libby are buried. Rachel is compared to Bhanamati. Bhanamati, a character is taken from *BhagavathPurna*, for comparing with Rachel. Rachel tries to save Anna Boyd’s child from Tom Watson. Bhanamati also tries to save Pradyumna. Pradyumna’s story is also a separate story taken from *the BhagavataPurana*. Bhanamati is a childless woman. She longs for children. She gets the Lord Krishna and Rukmani’s child from a dead fish. Lord Vishnu and Mahalakshmi are reincarnated as Krishna and Rukmanion the earth. Bhanamati tries to secure her son, Pradyumna, from her relatives and the king of Asurans, Sambarasuran. She starts to use the magic power chemically (Rasayanvidhya). She makes him become a young man. She finds a way to teach him everything he needs to know soon (Lavanya Vemsani Ph.D, 2016)

In the Ramayana, the goddess, Mahalakshmi has been reincarnated as Sita on the earth. She has been tested to get into the holy fire. The people of Ayodhya have also expected Sita and her sons, Lava and Kusa should appear in Ayodhya court and she should confirm the two children as his sons. Finally, she is not unable to control her passion and bear the words of the people. She wants to reach out to the lap of the goddess of mother earth (BoomiMatha). She prays to the goddess to accept her as her daughter. She wants to quit this life. She leaves all the people and reaches the goddess of Earth. Sita is compared to Rachel. Rachel is not asked to prove her purity. She also suffers from infertility and lives alone like Sita. She quests her identity. Finally, she fulfils her life by saving Anna’s child. In *The Girl on the Train*, Hawkins abdicates to bring up the genuine man, a therapist named Kamal, who allowed Megan to share her problems with him.

Writers like Paula Hawkins see the protection of her gender through many literary works like *Mrs. Dalloway*, *Doll’s House*, *A Liberated Woman*, *Nectar in a Sieve* and MeenaKandaswamy poems and through the Women Development Cells. This noble thought is brought to society by journalists and the media. Among them, Yomi (2020) states that the anguish of women in *Duffy’s Brave Account Highlights Why do so few rape victims speak up?* She advocates for Aimee Duffy to bring the attention of the general public to the need to protect women from criminals. Duffy supports the innocent victims and she reviles the criminals for their criminal attempts like Rape which is treated like “living murder”. Jaya Bachchan, also insists on the importance of women’s protection from Rape and Violence in *India MP calls for ‘lynching’ of Hyderabad rapists* published in 2019. The newspaper is still reporting on the lack of protection for women in the world’s most populous countries, such as India. Holingsworth et al. (2020) appraise the judgement given against the criminals in favour of the victims, 27-year-old woman through the mass communication mentioned as in *7 Years After Bus Rape and Murder Shocked the World, Attackers Hanged in New Delhi*. All nations and their government administrators have been talking about protecting women from domestic problems for over the decades”.

NRC (National Research Council, 1996) has reminded us of the need for women’s protection in the prevailing society. It initiates an understanding of violence against women. It says that the protection of women against violence is a difficult task. Every country sees this as a National problem. The world organisations for women think about the protection of each woman. They still cannot estimate the issues of women and their mental depression, which might lead them to commit suicide.

## X. CONCLUSION

Hawkins tried to zip the problems of married maids who do not have any protection in their working houses in her novel. In that, she seeks support for the voiceless maids from the public to give voice to the unexposed women’s problem in society, zapping rude men and maintaining job security. She prevents and alleviates the number of cruel murders of maids in the world. At this extreme, they become pregnant and are murdered. Their bodies are also thrown away in the ditch. The world must provide some aid for women. The unchanged society ignores and zones these women’s feelings, appointing them in their houses as maids. By this, some male house owners boldly take them and treat them as mistresses to fulfill their sexual expectations.

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