

Unsustainable moral fibre of protagonists in Anita Nair's *ladies coupe* and Manju Kapur's *the immigrant*

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Abstract

This paper is an attempt to probe deeply into the unsustainable nature of the female protagonists of Anita Nair's *Ladies Coupe* and Manju Kapur's *The Immigrant*, though they have strongly been portrayed by the authors. The study argues that Akhila and Nina both are really not the self-emerged females. Because of their inconsistent moral fibre and self-indulgent liberty in their lives, we merely sense a stench of their sweat instead of the fragrance of toil. The present paper tries to reveal that with the misinterpretation of self-independent, self-identity and self-emergence, how miserably Akhila and Nina fall as the victims of Moral deterioration.

Keywords: self-emergence, self-identity, unsustainable, inconsistent, self-indulgent, moral, infidelity, sexual gratification

Introduction

It is actually an ambiguous thought provoking scrutiny whether the plodding transformation of Akhila in Anita Nair's *Ladies Coupe* and Nina in Manju Kapur's *The Immigrant* from supposed to be the right in Indian dogma to be the self-indulgent has been justified by the authors.

At the outset of the story *Ladies Coupe* while Akhila is introduced to the readers, unsurprisingly, an adequate altitude of respect is spawned at her based on the grounds of her fine-folded cotton sari; an employee of Income-tax office; well-brought up and mannered spinster in her mid-40s who sacrificed herself for the sake of her family. However, over the course of story, the scent of her toil turns into the stench of sweat by her aberrant affair with Hari who has been almost as her younger brother, and as a pinnacle of her desolation she sleeps with an anonymous young stranger letting us to assume whether she is procuring herself just to discharge her sexual gratification.

Nina in Manju Kapur's *The Immigrant*, yet has turned to be 30 years of old, acquires an NRI dentist husband, Ananda. The portrayal of Nina in the initial pages of the story, allowing us to comply with compassion at Nina for her pathetic life she has been carrying out. The reader, even, looks forward Nina to be got married with Ananda alike of her mother who is yearning for the same. Subsequent to their marriage, Nina launches her life at Canada, her new 'home.' While we're sympathizing at Nina for her impending immigrant process pains, in fact, it confounds because of her great concern over the sexual inadequacy of Ananda, and moreover, her benchmarking of Ananda's performance with Rahul with whom she has had pre-marital sex.

Even though Ananda has been striving to do his best to get rid of her loneliness, Nina who never contemplates on the affirmative facets of her husband has been ever musing on Ananda's limitation that is his sexual dysfunction which is supposed to be restored. Nina who never feel guilty of her infidelity by having sexual affair with Anton, concerns much about 'a wavy blond hair next to her pillow' that came in her absence wherein she confirms Ananda's external affair with

another woman. This paves way for Nina who has already been lingering for separation from Ananda.

Either Akhila or Nina when they wish, they let themselves lavishly to embrace their bizarre affiliation with Hari or Anton respectively. Whereas when these men seize upon according to the liberty they have been consented to, Akhila and Nina blame at them straight away with the momentary decisions that they want to be rejuvenated; be moral; and be independent of men henceforth. Such attitude bears well out these females' indefinite nature.

Nina, quite explicitly, abuses her husband perhaps with many of her deeds. Ananda, a kind of person who never intrudes into the liberty of Nina intentionally even though Nina's decisions are notably ephemeral - doesn't look upon any dowry issues, in fact, at the time of their wedding he insists that the girl's side shouldn't be burdened for expenses; since recognizing Nina's interest on books, he strives to bring books to her in all possible ways; he takes much care of her weather-tilted attire; he openhandedly welcomes her partaking in La Leche League and concerns much about her discussions on the pertinent proceedings; when she aspires to secure her Librarian degree, he bequeaths his encouragement whole-heartedly and spends from his pocket too. For all such good deeds of Ananda, however, Nina reiterates back to him merely her egocentricity and infidelity. Despite the fact that it is spent by Ananda for Nina's Librarian degree, she has been grumbling and waiting for separation from Ananda till acquiring her degree. As well, Nina's self-centeredness is rather apparent that it has been for her mother, Nina showing off as if she is abiding with the non-amendable nature of Ananda. Hence, immediately after her mother's death and meanwhile with the accomplishment of degree, Nina abandons Ananda mercilessly.

If a woman really would like to be a self-reliant, why does she suck his hard-earned money to snatch the proficiency that enables to be independent? Nina never becomes conscious of the fact that the Librarian degree which is going to play a significant role in her self-esteemed life will be the ever dependent source from her husband, Ananda. As if evidencing her mother's premonition about her daughter, it is solely Nina

who blows apart their marital relationship not for any well-defined reason.

“A bed of roses was waiting for Nina. Mr. Batra hoped the girl would not make special effort to seek out the thorns.”(2-81)

Like Nina who does never aware of dependence in her independent life, the character Akhila too elevates the question – Becoming self-indulgent is the essentially finding out of one’s self-identity? She, in fact, starts her conversation with the other five women in Ladies Coupe with the intention of finding out solution for her dilemma–

“I wish to live by myself but everyone tells me that a woman can’t live alone. What do you think? Can a woman live by herself?”(1-21)

Yet inadvertently she acknowledges that barely for transitory gratification she needs a man. Hence, Akhila who doesn’t aware of her reliance on men for her sexual fulfillment, determines herself that she has turned out to be a self-reliant woman by voluntarily indulging in corrupt sexual liaison, thereby, she proclaims herself has broken the norms and shackles of Indian cultural heritage.

In the initial portrayal of these two female protagonists by Anita Nair and Manju Kapur, Akhila and Nina, both are utterly independent with good credits of self-identity and possessing their liberty within them. Once they start exploring their liberation externally in the shape of quest for identity, then and there it is grabbed by someone else; besides, Akhila and Nina little by little lead themselves to their moral deterioration.

Whether it is Anita Nair’s Akhila or Manju Kapur’s Nina, neither of them ever be determined with their consistent temperament either morally or immorally. Relying on the time-being stipulation they rock between the two extremes of their psyche, that is being ethical or corrupt.

References

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