Chapter: 5

Exploration of Marriage and
Sacrifice for a Chance at Love in *The Immigrant*

Manju Kapur’s *The Immigrant* (2008) is her fourth novel. In subject matter and locale the focus is shifted from India to Canada but at the core of it, the novel deals with man-woman relationship. Manju Kapur gave her splendid contribution in field of Indian Writing. She portrays new face of Indian woman. It is believed that Feminism is the movement which support woman to protest against man oriented world. It’s fight for equality of rights in fields like social, political and economical. She woven feministic approach in her novel in that way that woman identify herself in social, economical and political bondage of society. *The Immigrant* is the story of adaptation of other culture and tradition. It’s individual effort to recognize his/her self with new setting. Migration is one type of reincarnation of self. It builds new world of hope around him/her. It deals with transfer from traditional culture to alien culture. But Manju Kapur draw new woman, who is not hopeless, helpless and dependent. She brought woman, who can fight for self identity and for her independency. Manju Kapur has left her own mark on English novels. All these novelists have tried and been successful to portray today's woman who has turned and thrown the mantle of tradition, culture, patriarchy and social customs. Pooja Tolani says: "Even today, thousands of girls sit within the four wall of their houses and wonder why they do not have the right to close their own lives, decide for themselves whether they want to be homemakers
or move. Marriage is still the reason for their birth. Freedom is more than just being aloud out for a pizza with friends" (qtd. in Rajput 124).

Manju Kapur's protagonist in the present novel lives within the sphere of reality and successfully finds herself in foreign land. The novel presents Manju Kapur's understanding of human characters and her maturity as a novelist. Researcher evaluates this novel with feministic approach. There are multiple twists came into novel. There are main two sets of values, Indian and Western. When we analysis character of Nina in light of Indian tradition s, we may conclude it calling its triumph of Feminism. But in the light of western social and moral conduct we can pass it as a normal conduct. The feminist theory is dependent upon certain set of social and cultural tradition. Kapur beautifully portrays the psyche of the immigrants. She minutely analyses their thought process so sensitively that the reader begins to equate her with her characters. Time and again, people in a foreign land languish for their motherland so much so that even things they used to condemn or despise during their stay in their native country often tempt them."Manju Kapur builds the story n the concept that women of the present day society stand on the threshold of social change in an unenviable position" (Kavita 179). The contemporariness of Kapur's analysis is in line with ongoing debates on diasporic subjects caught in the processes of migration, cultural transition, adaptation and identity and gender across national contexts. All of Kapur’s novels published to date probe into the difficulties of dealing with a respectful loyalty to family and the social environment expected of middle-class Indian women, while managing their conflicting tendencies to live a modern life with modern values in Post liberalization India or in diasporas.
The conflict between domesticity and the outer space, tradition and modernity profoundly affects her characters.

Manju Kapur's novel reveals the life of women, their struggle for basic rights, quest for identity and survival. With education they become aware of their self reliance which is proved in concern with new women. Manju Kapur not only in *The Immigrant* but in her other novels also deals with some parochial and some universal issues, relating to the middle-class Indian society. She in particular takes up the cause of the females who are victimized on account of conservative and traditional mind-set of the Indian masses. It is an accepted fact that the women writers have added a new dimension to Indian-English fiction with their exquisite perception of men and matters. Their fiction constitutes a major segment of the contemporary writing in English. It provides insights, a wealth of understanding, a reservoir of meanings and a basis of discussion. Though women writers' eyes we can see a different world, with their assistance we can seek to realize the potential of human achievement. They have death with the place and position of women in Indian society and their problems and plights from time to time. While doing so, they have analyzed the society-cultural modes and values that have given Indian women their role and image along with their efforts to achieve a harmonious relationship with their surroundings. In due course, they aimed at portraying realistically Indian women's sense of frustration and their alienation. Time and again we see the Indian women as displaced, alienated figures, ground in the mill of convention, domestic injustice and institutionalized tyranny, the victims of their time, of their society, of their
own romantic illusions. When the woman awakens, she awakens to the absurdity of life which follows the disintegration of familiar reality.

Manju Kapur, indubitably is not an exception of this type of tern obsessed with the obsession to portrait the women of all types in all spheres of life. As she is the author of three acclaimed novels like Difficult Daughter (1998), A Married Woman (2002), and Home (2006) besides the fourth one which namely the Immigrant (2008) in which she has exposed the complex terrain of the Indian family with Nina who is a thirty year old English Lecturer in Miranda College, New Delhi, struggling to make both ends meet for herself and her widow mother but her pursuit is as useless as to search water in the arid soil and as a result of that her fragile new life begins to unravel. No one writes about middle class family life with the nuance and tenderness of Manju Kapur. The immigrant is an intimate portrait of an arranged marriage and another mesmerizing saga from this most beloved of novelists in which an attempt has been made for mental thirst at the cost of physical lust. Such novels emerging in the 21st century furnish examples of a whole range of attitudes towards the imposition of tradition and offer an analysis of the joint family system, with its particular gendered spaces and hierarchies of power, exploring how these dictates the interaction of its member. These issues dealt by the women writers today no longer feminist, they are everyday issues faced by everyday people. Many times the daily chores of the household, the immediate family, the relationships and the joys and the sorrows become the setting of their works. Manju Kapur as per her flavour adds Indian tradition with western touch. This story in which, Nina, protagonist, who struggle for happiness, adjust herself in every stage of life,
compromise for aesthetic pleasure, struggle to find herself in new world. Manju Kapur depicts a picture of Educated Modern Indian woman. Who fight for her rights and get success. She discuss about man woman relationship and sexual efficacy. Novel brings lots of twist and turns in life of Nina. Her journey from India to Canada takes her in the voyage of independence. She came out from marginalized area. Manju Kapur describe Indian tendency of mother who is worried about her daughter’s marriage. Ashok Kumar also says: "The astringent and conical social web constrained women to obliterate her 'self', her eccentricity and separate identity. In modern era the self finds it intricate to come to stipulations with the social web because the central values nurtured by the self and the outer social demands are incomplete. This helplessness to formulate the self familiar with the social web results in the alienation self" (qtd. in Rajput 122).

Manju Kapur adds her flavour in her work. She uses richness of language and new face of woman. It defines her class. As she is contemporary writer, she draw perfect picture of today’s woman. There is use of intellectual conversation in the novel itself example of her standard. There are many words we can find in her work which shows the picture of male dominated society. Manju Kapur stats that "Marriage is a question of Adjustment"(74). The theme of adaptation came into the picture first. Nina has to adopt new tradition, culture, environment, people and also person who is going to be her life partner. Now she started to feel her reborn will be soon. She has to think about others more than herself. There is a reborn of Nina as aunt, wife and sister in law. So woman has multi-personality in her one life. She plays many roles. There is use of lucid language and narrative method is so effective that
we started to flow in the world of Nina. This chapter discusses about the female tendency due to this male oriented world. She thinks one can’t move two steps ahead without her husband’s help. *The Immigrant*, published in the year 2008, the central figure is a woman-Nina who is an English teacher at Miranda House, New Delhi. Nina lives in a one room apartment at Jangpura Extension, Delhi with her widowed mother. The novel opens with a detailed description of the physique of thirty-year-old spinster whom a fiasco in love forced to live in loneliness. See how the novelist introduces her to her readers,

Nina was almost thirty. Friend and colleague consoled her by remarking on her radiant complexion and jet black hair but such comfort was cold. Nina’s skin knew it was thirty, broadcasting the fact at certain angles in front of the mirror. Her spirit felt sixty as she walked from the bus stop to the single room where she lived with her mother. Her heart felt a hundred as it surveyed the many years of hopeless longing it had known. (1)

If we talk about the title of novel, that itself shows the idea of writer. Immigrant has to adopt, adjust and compromise with new setting. Nina is suffering from loneliness, she want someone in her life. But the fate has played its role. She get husband but she still feeling that loneliness in her life. She stands by herself and built new image in alien land. She started to live for herself. So this shows the change in our Indian woman writing. Now they are not still in that narrow nutshell. Woman came out of shell and started to fly in the voyage of freedom. All immigrants want a better life but the realization that east is east and west is west and never shall twain meet shatter their
dreams. Every person in his first trip to a foreign country feels lost and confused. Living among strange people, unknown surroundings and new culture keeps them on the rock. They long to breathe the air of their native place, to view the parks, trees, and the harbour of their own. Like other immigrants, Nina also feels isolated. She has lost her home and her job. She shows her plight through her crying and such words I miss home, I miss a job, I miss doing things. I feel like a shadow. What am I but your wife? Nina’s feeling of loss takes her to a group of women who work on feminist principles. Her distress resulting from her being without job in a foreign country and also her failure in conceiving make her to wail before Beth. Everything is very strange here and she said in a rush I used to be a teacher in fact I taught for ten years before I came here. And now I do nothing. I have not even been able to conceive. Am I locked into stereotypical expectations? I don’t know. Just because she could not get pregnant, she feels quite helpless.

For her present mental state, her long cherished and deeply ingrained notions of Indian motherhood. Manju Kapur raises the sentiments of mother as, “Her womb, her ovaries, her uterus, the unfertilized eggs that were expelled every month, what about them? They were busy marking every passing second of her life”(1). In such silly atmosphere, the question of herself automatically rises in her mind. Ashok Kumar also says: "The astringent and conical social web constrained women to obliterate her 'self', her eccentricity and separate identity. In modern era the self finds it intricate to come to stipulations with the social web because the central values nurtured by the self and the outer social demands are incompatible. This helplessness to formulate the self
familiar with the social web results in the alienation of self "(New Lights 163-64).

Manju Kapur, in her novels, has tried to divulge the various ways in which patriarchy relegates woman to the periphery. In all her writings she has portrayed the numerous schemes developed by the patriarchs to curb female freedom and independence. The discriminating patterns of education proffered before the sons and the daughters baffle us. Education for a daughter is seen as an alternate option of marriage. A daughter is educated not to go out and take up a job. On the contrary, her education is a trap to hunt down a good husband and become a perfect wife and daughter-in-law representing Indian womanhood. Thus, marriage is the ultimate institution where all women should enter after the successful completion of education. Nina is leading an independent life. But with the addition of one more year to her age, she increases her mother’s apprehension as well. Her mother, Shanti, like any other Indian mother, with a marriageable daughter is always looking out for ways to find and fix a match for Nina. Thus in spite of being educated and independent, the prospect of marriage looms large on Nina and her mother. "Nina is equally speculative of her approaching age and apprehends turning out to be a bitter old spinster like her colleagues Miss Kapoor, Miss Rao, Miss Hingorani, Miss Lal, Miss Krishnamurthy and so on. Yet education was a gift and Nisha was not ready to exchange the life of the mind for any humdrum marriage" (3).

*The Immigrant*, Manju Kapur's this novel is about woman and her changes in her vision and varies relationships in this speedily changing world. Nina the protagonist is unmarried till her thirtieth birthday, her relations with
her widow mother, her late marriage, her turning from a meek wife to a daring
woman, and her valiant absconding of the mechanical relationship with her
dentist husband are the main concerns of our study. In short we can say that
story taken it force from the various sufferings of a girl who grows into a
woman while negotiating with this make dominated world at every step, and
unchained her from the age old dependency syndrome of womanhood. Nina
also wants to marry and enjoy the life; she feared to think about many
spinsters of her college. Nina describes them as "signposts to depressing,
lonely futures" (3). Nina's father was died when she was a small girl studying
in school. Mother tolerated a lot of torture from her in-laws in order to
educate her daughter as she has no ways of earning to survive she has to bear
all negative comments. Nina's mother belong to the generation of woman who
never thinks to be independent loving, they always look for support towards
husband or his family for that they accepted to slave them. Nina after doing
gradation joins a job and called her mother to stay with her. The immigrant
can be read as a text with two clear cut sections. In the former section, the life
of unmarried Nina as lived in India in a conventional orthodox society has
been presented. The latter section describes in detail the life of married Nina,
the wife of an NRI Dentist husband as she lived in Canada amid Western
values. Nina’s struggle is a bit different. She, at home, has to stand against
the patriarchal set-up of the Indian middle-class society, but she, on the other
hand, has to fight against her loneliness, frustration and the western ethos. .
Actually Kanpur in The Immigrant focuses on the NRI marriages where men
and women both are uprooted and move to live in some alien land. Consequently both suffer from frustration, disappointment and nostalgia. Nina
plays different roles in her life. As we know that as girl she support her mother, as woman she is only earning source of her mother. Now she is getting new image as wife. In the first part Manju Kapur deal with Nina’s personal life and as same with Anand. Researcher focuses on portrayal of female in The Immigrant. Manju Kapur didn’t give picture of woman but she has also added traditional, cultural fragrance in her writing. In this novel Nina is not silent rebel, she has raise her voice against patriarchal society.

She was a perfect mix of East and West
Her devotion to her mother and her willingness
To consider an arranged introduction proved
Her Indian values, while her tastes, reading,
Thoughts, manner of speech and lack of sexual
Inhibition all revealed western influences. (86)

The novel unfolds many currents of views and flows of different denizens who are just puppets in the hands of Almighty. 'What is lotted cannot be blotted' seems to prove the novel. Human being is just a victim of circumstances. Nina, thought thirty year old but her spirit felt sixty as she walked from the bus stop to a single room where she lived with her widow mother Mrs Batra. The hopes each conversation generated gradually lost luster as the years went by and nothing changed. When she was doing M A she fell a prey with an English teacher who was 15 years older than her, named Rahul and 'like to love serially'. Unfortunately for Nina he reminded her of her father. She offered him heart and expected his in return....Eventually the serial lover moved on. She taught the pain would destroy her. She waited for him to declare that she was the chosen one. "But
Rahul had always made it clear that he wanted to have his cake and eat it too. Like all cakes this was chewed mashed into pulp and swallowed"(6). She had her close chap to ventilate her heart namely Zenobia who always encouraged her for higher studies "that being her only chance of finding a decent guy, for Indian men were mother-obsessed, infantile, chauvinist bastards"(9). But her mother was too fatalist and believed in astrologist who showed some drop of rain in the dry land of heart, "By now the mother was in a state of deep excitement and Nina in a state of deep suspicion"(12).

Suddenly, a marriage proposal from Ananda, a dentist in Canada comes to her. She also moves in dilemma on the issue of her marriage because she does not wish to leave her long attained career. But in compulsion of her mother and relatives, she has to marry Ananda. In Canada, she does not prefer to sit idly at home. As she is working woman, her inclination to do something in foreign land grows more. She proposes to do job in library but Ananda assure her that 'it is not easy making it in a new country' and after all it is very silly because she is starting a family. She tries to have a baby but she is not fertilized. after several attempts and appointments with doctors, she moulds herself again to be independent: "She didn't care so much about having a child now. These walls this room, was inimical to it. She wanted to be outside, she had had enough of inside. Slowly she left the apartment block, and started walking. The sky was grey, few brown leaves still clung to trees otherwise bare"(172).

The novel is set in the 1970s when Nina after marrying Ananda, reaches Halifax, Canada. She sacrifices her job of a lecturer which in reality is her loss of identity. Both are found engaged in their search for their lost
selves. They started to sailing on the same ship of marriage. Andy does some courses in dentistry and finally establishes himself as a dentist. But to Nina, the picture is quite dismal as her teaching degree is useless in Canada. Moreover, their marriage fails to give them children. From here begins a woman’s struggle for her existence. Her reading habit fails to keep her engaged and she like other aliens feels alienated and caught in the flux of eastern and western values. Once Ananda rightly called her as “The perfect mix of east and west” (86).

The novelist took the readers to introduce the hero of the novel, Ananda, with whom the heroine i.e. Nina was going to tie and migrate in Canada where he, as a dentist has been practicing with the last seven years and recalling the moments he passed in Dehradun with some dreams to serve his old parents but it was not written in his lot, "these exemplary aspirations were not destined to be realized" (13). The umbrella of this marriage would cast its shade over the young brother as well because "Success was bound to crown your career when you could claim some connection with The Family" (13). Ananda completed five years course of dentist from King George's Hospital in Lucknow. After the death of his parents Ananda landed in Halifax on 15th August where dentist Uncle took the liability of his career. As a result of that he made a smart move in coming. His uncle always used to boost him by quoting. "If God shuts the door, he opens a window" (26).Three months after Ananda had moved into the Galler home where Gary, the close friend, introduced Sue, a nurse who later on became his sexual mate passing through unsuccessful intercourse: "She took the initiative, kissing him, unbuttoning his shirt, zipping open his pants, while his hands and tongue followed where
they were led. He climaxed before he reached the desire goal, then threw himself face down between her legs so that hopefully she would not hold it against him" (39).

Next time he took her to his own room, he could no longer linger over foreplay; he breathed deeply and desperately, tried for entry, but again to no avail. "His experience with Sue had been traumatic, but may be another. In this country nothing was awarded, the faint-hearted"(42). Each detail became a brick in the edifice of Ananda's love for Canada, the sanctuary. His sister Alka found an Indian bridegroom for him, "Married is a question of adjustment, you still need a canvas to paint on" (48) but "Ananda thought mournfully of his sexual difficulties and wondered whether the break through moment would come with an arranged marriage. Certainly he could count on a willing, patient, forgiving, loving partner" (47). Any possibility on the horizon was accompanied by tension and tantrums. But the time was fixed for face to face talk between Ananda and Nina and Ananda concluded with a small kiss that sealed the proposal and put the ball in Nina's court. The evening of Ananda's departure came and both of them enjoying the moment and did not want to miss at all, 'I love you', he whispered. He was leaving the next day for Canada and already he felt desolate. 'So soon', she murmured back.

His arm around her waist felt nothing but padding and he shipped his hand under her sweater so he could feel her skin.....His hand caressed her stomach, brushed against her breasts. More delight, she was not wearing a bra, beneath the outer volume of clothing she was very accessible.......She pressed herself closer.....His hand played fast and
furious with her breasts, now no barriers between him and them. Involuntarily she opened her legs slightly, with alacrity he followed that invitation as well. (76-77)

On the same scale, Alka, Nina's sister-in-law, doesn't feel like Nina. In spite of being educated, Alka makes it clear that marriage is the ultimate destiny in the life of a girl. When Nina suggests for higher education at Canada for both Ila and Ishaan, “Alka declined the offer for Ila. Alka felt that Ila of course would have to stay in India, here was the question of her marriage, but Ishaan, yes for him Dalhousie could be an option” (289). There are many female characters are mention in novel. All are deeply rooted in Indian tradition. The novel is set in the 1970s when Nina after marrying Ananda, reaches Halifax, Canada. She sacrifices her job of a lecturer which in reality is her loss of identity. Both are found engaged in their search for their lost selves. They started to sailing on the same ship of marriage. Andy does some courses in dentistry and finally establishes himself as a dentist. But to Nina, the picture is quite dismal as her teaching degree is useless in Canada. Moreover, their marriage fails to give them children. From here begins a woman’s struggle for her existence. Her reading habit fails to keep her engaged and she like other aliens feels alienated and caught in the flux of eastern and western values. Once Ananda rightly called her as “The perfect mix of east and west” (86). Kapur also writes, “Her devotion to her mother and her willingness to consider an arranged introduction proved her Indian values, while her tastes, reading, thoughts, manner of speech and lack of sexual inhibition all revealed western influences” (86).
Some immigrants constantly try to adopt quickly the alien culture. But gender bias or racial discrimination which they are subjected to makes their stay in a foreign country unpleasant. After her marriage with Ananda, Nina goes alone to Halifax and her first experience at the Toronto airport has been very unpleasant where she passes through a rigorous process of close examination. She had been asked various questions by the immigration women which she thought were all irrelevant. To Nina, her first experience to this new world was unpleasant. She being a teacher was used to respect but here a different yardstick is used to judge her. She feels humiliated. Kapur vividly describes her mental state. She writes, “Rage fills her. Why were people to silent about the humiliations they faced in the West? She was a teacher at a university, yet this woman, probably school pass, can imprison her in a cell like room, scare her and condemn her. The cross-examination Nina gets at the airport makes her uncomfortable and she resents the injustice of her treatment. She is treated like a criminal simply because she is of ‘wrong colour’ and comes from ‘the wrong place’. In a state of exasperation, she voices her resentment by writing a note to her husband this is not your country. You are deceived and you have deceived me. You made it out to be a liberal haven where everybody loved you. This woman is looking for a reason to get rid of me. I am the wrong colour; I come from the wrong place.

Ananda, like Nina, also passes through the same awful experience, when he was staying what his maternal uncle at Halifax. He learns that when in Rome do as Romans do. He learns to eat meat and drink alcohol. He tries to be a Canadian. No doubt, he had times when he felt very lonely and isolated. The novelist describes the isolation and loneliness of Anand in her
description. Weekends were the worst, and he had much time in which to relive his parents’ deaths. His isolation pressed upon him and numbed his capacity to break his solitude. Ananda recalls how when he was in India whether at home or in the hostel he had always been surrounded by people, his life open to inspection, comment and group participation. Eventually, like his uncle Ananda also learns to break his solitude. The immigrants like Andy try to merge and mingle and try to move from east to west. They try to adopt bit by bit and forget all which they have left behind. To them, need of the hour is, “To forget the smells, sights, sounds you were used to, forget them or you will not survive. There is new stuff around, make it your own, you have to”(123).

On Dec 26 their marriage ceremony was executed at Arya Samaj Mandir in Kailash Colony. The couple booked Oberoi Hotel for the honeymoon. Late on they reached Canada for the settlement and to start a new life with a wife. "That night Ananda couldn't wait to get inside her, no foreplay, no kissing, just jam it in. Nina tried to take his head in her hands to suggest some preparation, but he was too impatient.....As she reached for his hand, he sighed, 'that was better, wasn't it?'" (126). Ananada thought sexually he was doing better than before even without the anaesthetic he sprayed on his penis to delay his climax. "One day he might try again with a white woman. He loves her but he didn't want to feel that was the only one in the world he could have sex with. What kind of man would that make him, with his masculinity so limited? Even female patient lying in his chair with her mouth open, giving herself trustingly to him"(151). Nina could see her dreams falling into fragments around the dining table. Tears gathered in her eyes.
Nina looked worried. She didn't understand why he had suddenly turned hostile—surely he was aware he had a problem. Sex was a form of communication and if they could not communicate on this basic level, what about everything else?

Just as he thought, she had studied the subject. She put her arms around him, slid her hands inside his pants, and caressed his faulty, furtive organ—Don't you want to have better sex—The penis she was cradling got smaller as it tried to escape her searching hands. She got the message. She had never heard that penises did very well on their own, but if this one wanted to try, it was welcome (186).

After marriage, on her arrival at Toronto Airport, Nina is singled out for rigorous cross-examination by the immigration officials. In spite of having a valid visa, she is asked to furnish the proof of her marriage and asked a number of questions related to her marriage. She feels edgy and nervous as she is taken to a room alone "with a woman who makes no eye contact, for whom she is less than a human" (107). This traumatic reality makes her aware of the vulnerability and discrimination she could be subjected to on the basis of her skin colour. She realizes that the process of adaptation requires him to forget such injustices and traumas and move on to explore the imagined utopia of the first world. "Forget, forget. Forget the injustices of her treatment, the slurs on her marriage, her helplessness, forget all in the glitters of the shops, and in the lights of the Toronto airport. Have some tea, hot, with a touch of sugar, redolent with the fragrance of the Darjeeling hills"(109).
Mrs. Hill and Linda, at Ananda's clinic, tell Nina that everybody thinks that Ananda resembles Egyptian actor, Omar Sharif. She is appalled by this comparison for it showed their inability to distinguish an Egyptian from and Indian. Ananda retorts by saying, "Canada is truly international. They don't believe in narrow national boundaries" (141). Yet Nina on introspection realizes that it is the compulsive urge in all cultures to homogenize the other and gloss over the differences. She remembers that as a teacher in Miranda house she, herself, had found it difficult to distinguish between her northeast students. "May be it's like in college thinking all Chinese look the same. I swear that I could not distinguish between my northeastern students. And I could never say their names" (141). This process of homogenization is crucial to the construction of the other. Ananda, anxious to be assimilated in the Canadian mainstream, constantly worries and evaluates his social interactions. He tells Nina, "Here I am thought of a cultured man, as Canadian as everybody else. So I don't want the folks to get the wrong impression" (149). His acceptance in the Canadian society forms the foundation of the edifice he has built around himself. Nina understands that "his jet black hair, the emphatically Indian eyes, the unmistakably Indian features, the Indian accent that lurked behind the Western"(150) made him vulnerable to racial prejudices and cultural stereotypes. He tries to compensate for his Indian looks and accent, which made him an outsider, by developing an attitude of gratefulness to the host country and accepting its prevalent cultural norms. Nina resents Ananda's aggressive adaptation. When Ananda asks Nina to call him Andy, she flatly refuses. She finds it 'Christian and Western' and feels that to call her husband Andy "would be to carry alienation into the bedroom"
Both of them look at the issue of identity from their different Perspectives. Ananda, after showing his clinic to Nina, takes her to the Taj Mahal, an Indian restaurant in Halifax, run by an Indian couple. The restaurant has exquisitely done interiors to evoke the image of exotic India. "A pleated sari hung on the wall, a miniature Taj Mahal glowed in the red lights under a glass case on the counter, photography of exotic, touristic places in India decorated the dingy walls, as unfamiliar to Nian as to any other client." The fragrance of turmeric, sweet sharp smells of onion and garlic, the crackling sounds of red chilies, the pungent flavors of cumin and coriander evoke memories of Indian in Nina and make her feel hungry. The menu was decorated with 'friezes from Mughal architecture' and they ordered "Chicken do piyaza, palak paneer, dal, raita and naan"(142). 'The last touch of the home was presented in the saunf and mishri that cane with the bill' (143). When the food arrived, it was different in taste than in India, but these differences were unimportant and didn't matter. The exotic India projected India as 'the other'. Ananda, himself prefers other restaurants but visits it to bring friends who think that with him they should eat Indian food. The restaurant becomes a site of indeterminate cultural hybridity. It is used to reinforce the Western consciousness of India as the exotic other, and yet it enables the migrant couple to experience and showcase their Indianess rent vantage point.

The radio news reports of Kumbh Mela, causes a reverberation of excitement in Nina, even though she was as stranger to Kumbh Mela as anyone in Canada. "Educated, secular and westernized, she had never had anything to do with ritual Hinduism. But now in Canada, she felt that the crowds, the pilgrims, the piety, the cold river, the morning mist, the sadhus
all called to her. She felt it a part of the cultural memory that "beat in her blood" (175). She during her Indian days would have never bothered about it, but the way "she had reacted to it was proof that living in a different country you became a different person" (177). As she imbibes the hybrid subject consciousness of an immigrant in west, she starts relishing the act of exoticising her native country. Her hybrid consciousness makes each act of perception an act of translation:

If she saw a horse, it stood against the emaciated beast back home, if horse dropping were cleared she was reminded of the way cow dung patties dried in the sun, if she wandered around a fair, it was against the vast backdrops of Diwali meals. Compound images shuttled to and fro in her mind, faster than the sped of lightning, covering thousands of miles, there and back, there and back, there and back (160).

Ananda went through two weeks’ sexual therapy and returned with aplomb hope to mount the castle with suitcase full of books to be read and then trial and error session but he could not satisfy her fire fully which covered under ash of disappointment. Nina also visited Gynaecologist for her treatment and satisfaction but it was a fault of her husband than hers. She also read many books on sex and learnt many stages like anal sex, erogenous zones, oral sex, communicating about sex, stroking, massaging. She believed in the dictum of Simone de Beauvoir after reading The Second Sex that 'One is not born, but rather, becomes a woman'. Meanwhile she got a part time job in library there and became officially busy which left room for her husband to do unsuccessful sexual experiment with white women like Sue first and Mandy later. He mulled:
It does not rain but it pour. A life that three years ago was a desert so far as women were concerned now had a wife and a mistress. The first had lead to the second and the second had all the moves. Poor Mrs Hill had broken her leg and needed to rest for two month before she returned to work. Mandy was the result. She was young, ten years than him it later turned out. This was her first receptionist's job......Their first fuck happened there on the hallways carpet. She was so uninhibited, all over him, kissing, licking, sucking. (237)

When Ananda was with his wife in bed he was mesmerizing by its slightly mottled hue, its blue veins, the pinkness of her nipples, her delicate eyelids, the thinness of her skin. "Mandy - Andy, our names match" (241). Even he used to pay per for the time he enjoyed her body, "A dollar for every minute you are inside me. Any part body', she whispered, slithering between his legs, and drawing his penis deep within her mouth" (240). She succumbs herself to studies and goes to library to study but her interest in going to library diminishes because the study of different books become 'appetizer'. Along with her interest in studies and settlement of her own, she also grows hungry of having more sex with Ananda. Unfortunately, there is consummation bears negative result. She compels Ananda to involve in investigation of his sperms. Ananda feels it as an attack on his manhood and she gets more restless. From this step, she moves in wrong directions when Ananda gets himself investigated with the help of surrogate. Test reports are all normal, yet Nina is not satisfied with the way he gets sex therapy: "He had not expected his wife to be so narrow-minded, she was the one who had
nagged him to seek help, and now she quarrelled with the form it had taken. It looked to him as though she had some kind of ego problem" (210).

Then an anguishing discussion goes on between Ananda and Nina. She again firms her feel to be independent and before having a child, she wishes to settle herself and says: "I miss home-I miss a job-I miss doing things. I feel like a shadow. What am I but your wife?" (237). Instead of discussing anything with Ananda, she believes more in the advice of women. Manju Kapur is a keen observer of women psychology. She says: "He didn't understand what was so special about her feet. Immigrants had to find their way, of course, but He instead to following his advice, she preferred to go to some women for help. He hoped their child would make the family more whole, give them all a greater sense of belonging" (236).

A few months later Nina got the letter they had all been hoping for a degree recognized by the Association of Commonwealth Universities and with it the possibility of a job anywhere in North America. Her life as student began for next two years. Among the students of the Library School Anton was one who looked upon Nina and found her attractive. He liked Asian women as he found them warm, intelligent, gentle and empathetic. Altruistic tendency has developed in her. During her job in library she meets Anton who proves a great succour to take Nina to her doom. She inclines towards Anton who says: "I'm married too. But it's stupid to confine yourself to one person for your whole life. What about adventure, what about experiencing difference? Nobody owns anybody, you know" (261). In the company of Anton, she feels much relaxed and it is a kind of experience for herself, her peculiarity, autonomous and her independence. She regulates her meeting
with Anton and becomes more passive toward Ananda. Within a short span, she is seduced badly by Anton. In heavy suppression, she finds no assistance from Anand. Her life becomes more intolerable and she flies to university of New Brunswick interview. Manju Kapur summarizes the whole difference between the tow in a single paragraph: "Life was what you made of it. You could look at a glass and call it half full or half empty You could look out of the window and see the sky or stare at the mud. How often had he heard his parents make these distinctions between types of people. Well, he knew what manner of person he was. And Nina was definitely his opposite "(330).

In December she went to Ottawa to tour the National Library, the National Science Library and the National Archives for four days and Ananda would spend every night with Mandy. 'Love for Nina began to wear the face of responsibility and when he was with Mandy he naturally felt less burdened' (253). He mused, "It was marriage too that had given him Mandy, in his mind his wife and his mistress were inextricably linked" (254). His bosom friend Gary warmed him of the ill consequences of such illegal physical relation with Mandy that can lead to divorce. As a result of that Ananda switched to his wife fully. Nina is confronted with a choice of adopting Western clothing to facilitate integration, convenience and conformity. Nina took months to wear down her resistance to it as it involved the sacrifice of habit, style and self-perception. Similarly, on a college trip to Ottawa, she has sex with Anton, a white American from New York. She finds the experience deeply satisfying and feels like exercising her right in North America, where citizen 'regarded sex as their inalienable right' (263). She finds this experience quite
empowering and it makes her feel a globalized citizen and enables her to transcend the barriers to her autonomous selfhood:

For the first time she had a sense of her own self, entirely separated from other people, autonomous, independent. So strange that the sex did not make her feel guilty, not beyond the initial shock. Easy, she was amazed it was that easy. Her first love had taken away her virginity and her hopes, her second lover had been her husband, and her third had made her international (264).

After sex with Anton, she found it difficult to picture herself as a traditional devout Hindu. She found it hypocritical to hang on to vegetarianism and graduated into an omnivorous diet in a few quick steps. Ananda, on the other hand, in his sexually intimate relationship with Mandy explores "her generous, white, uninhibited body'. He feels happy at finally having an 'entrance to an unexplored country'" (284). The relationship with Mandy had helped him to develop a hybrid consciousness by enabling him to realize his playful and uninhibited side of his personality instead of being a dutiful Indian who views himself only in legitimate relationships with other women."Mandy encouraged him to be wild, free uninhibited, playful. With Nina he was his mother's son, his sister's brother, the good husband, playing out a role he had been trained for since childhood. Nine years in Canada had not dimmed the need to this person" (242). Since the day of Nina's marriage with Ananda everything is going wrong, we are getting direct hints of some small problems which may compile up in a big problem: Their first meeting after marriage is not successful, problems in getting visa, harassment at airport and now surprising discloser of Ananda's non-vegetarian habit Nina is
waiting what else is waiting for her. Ananda never gives importance to Nina's feelings he always consider her as a beautiful present or trophy he has bought from India. Nina tries whatever possible form her side to convince her husband to take infertile tests but all her negotiation gives no fruit; she feels lonelier in this unknown country. Nina joins a co-councillor group where she begins to think like an individual not only as Ananda's wife. Nina reads a lot about women and her continuous negotiation with this society, women's courage, her freedom and integrity etc. According to Nina a woman's happiness neither is related with materialistic pleasures nor does it depend on fertility or husband's sexuality. He future is as vague as on the day of her wedding. Nina joins a course of librarian and falls in love with Anton her one of married colleague. And they have crossed all social boundaries of their married life; as soon as the excitement over Nina feels a little guilty about what she has done but she overcome on her guilt and accepts that this is a normal thing in this country: "Two years back when Nina was new in Halifax, her habit of being vegetarian is the way to preserve the tradition of her Indianess, But after having physical relationship with Anton it seems hypocritical to keep vegetarianism for the sake of tradition, and tries non-veg to become an international person. Life is easier now; Nina is no more an outsider or different mentally as well as in habits and ways of living" (309).

Thursday night was the last tour. Everyone was in a mood to celebrate the trip. Snatching the opportunity which Anton had baked in his mind earlier and made background throughout the traverse, his hand touched her many times, "on the neck, shoulders, arm, small of the back" (259). He was "an
admirer of beauty, and he really loved her skin, the way she looked, the way she talked, so different from western women" (262). He sat down on the narrow bed and pulled her close. Her loneliness welled up and overcame her. He started kissing her, drawing her legs up around his body. His hands were under her clothes, pulling, tugging while her own hands, for the sake of politeness and reciprocity, were making less definite gestures around his shirt buttons. He reared up, whipped off his shirt, and slid off his pants and then 'are you on the pill'. 'No', 'ok'. He pulled condom from his wallet. For now he was in her, sliding into the wetness that had been increasing all through their walk back.

Sex is very important part in the life of human beings but its propriety and relevance in Indian context cannot be ignored. Here Ananda has Mandy and Nina has Anton to satisfy their sexual urge. So here Manju Kapur draw picture of bold woman. She makes to stand woman against man. In the novel we never feel pity for Nina. She fights for herself. Her frustration, loneliness, isolation and alien land make her uncomfortable. Gradually she is accustomed with it. Western culture started to show her nature through her. She has adopted clothes, food and tradition almost. She has started job as librarian. She has also joined female group to avoid her worries. She has Indian taste like she want children and want to settle her life but Canada change her flavour. Canadian weather suits her and make her fully independence. Manju Kapur indirectly indicates us to observe the whole story very keenly. From the beginning to end, we can observe that Nina has stated her life with independent effort, as English literature teacher and also end of the story is also significant. She starts her new life alone on foreign land with reputed
foreign degree. So it is good achievement for Nina that she develops enough self reliability and courage that brings her to new face.

For the first time she had a sense of her own self, entirely separate from other people, autonomous, independent. She enveloped the room in a distant gaze- a woman of the world, a lover of men. After she had had sex with Anton, it seemed especially hypocritical to hang on to vegetables. So she became non-vegetarian eating each meat and even wine too. "Real meat. Flesh. Mammals. Cow. Cow that looked into your eyes-cows that her mother worshipped on fixed days of the Hindu calendar"(270). "Her meat eating was the result of fragmentation and distress, not a desire for convenience"(271).

Nina and Anton found it convenient to have sex on Wednesday afternoon, "the three hour gap between the History of the Book and the Introduction to System Analysis did nicely"(271). As the summer holiday approached, Anton had leave for three months- the periods intolerable for her. With Ananda her skin was so much lighter, with Anton so much darker.

Nina also came back to India but returned with a determination of mind and resolution not to repeat 'it'. But one day Anton tried his best in spite of her refusal "Come on Neen, it was a wonderful what we had going between us.... Come on Baby.... don't say you are not enjoying it"(311) but that was the last arching into her, "At last he shuddered and groaned, grew limp, slipped outside and sank to the side of her bed"(311). She got up and held the door open, "Get out, get out or I will tell Dr Hartley. Just get out', she hissed, violent but controlled"(312).

At home she could not respond to Ananda's pretence that everything was all right. Each time she considered confronting him with his infidelity, she felt futility. For that to have any real purpose, she would have to confess
her own, they would have to examine why they had betrayed each other, they would have to be woman's group, knowing that the only way forward was to function with honesty, trust, all judgment withheld. "She looked the cards of her life as she wondered which hand to deal. In any game she would have flung them down"(330). She stared at Ananda. What he was insinuating was so clear, "to become a ray of sunshine"(331). Buds blossomed, leaves emerged, the grass turned green. Nina enjoyed breath of air, despite of her heavy heart. She graduated and got a call foe interview from the University of New Brunswick, "In her bones she knew she would get the job. Interviews had always been easy for her"(333). *The immigrant* is indubitably proves the point home that it is a traverse of mental thirst that too at the cost of physical lust and for which she had to go through rigorous ordeal. "The empty prettiness of the landscape drew her attention. The last time she had gazed at moving scenery her mother's ashes had laid on her lap. Now there was nothing trying her down anywhere. She was travelling away from Halifax, deliberately pulling at the bonds that held her" (333). Bose says: "What redeems Kapur's novel, however is its sure footed trail around the locations of the novel with its female protagonists Nina from the red brick buildings of Miranda House in Delhi University to the bright corridors of Dalhousie University in Halifax where she pursues a degree in Library Science, en route to employment in the adopted country that will provide her with the proverbial (and providential) ticket to ride" (qtd. in Kumar 64).

The woman has been exploited by man as though it was its natural birth right. Her innate attributes of compassion and sacrifice have enchained her manacles of servitude. Hence it becomes quite mandatory for us to
ascertain it the perpetual subjugation of women is divinely ordained. If the earliest scriptures have any relevance and validity, the things are clarified and the role and the place of woman is considered as sacred and pivotal one for the progress of any family, society and the nation. Manju Kapur, a celebrated author has written as a seductive family story of mental thirst, set at a time of 1970s. It stems the intellectual experience of her academic life. Nina's relationship with Anton ends up abruptly when she has realized that she has no importance in Anton's life... Nina has a fighter spirit she never gives up in hard times; she is struggler by heart. She decides to continue her negotiation with this society; it is her right to be happy.

Nina’s life passes through certain ups and downs. She lost her mother, she feels defenceless. Only Ananda seems to be her solitary anchor in Canada. But next morning all her dreams are shattered when she finds a wavy blond hair next to her pillow. It now tells the story of her husband’s transgression. Nina now feels relieved and enjoys her regeneration. She sets herself free from the yoke of matrimony and social sanction. She decides to be by herself away from her husband, thinking that independence would facilitate her thought processes. She is now an independent self financially self-sufficient and socially acceptable. She goes away from Halifax and thinks of all those who have been quite nice to her but feels that they were all temporary. An immigrant cannot go back. The book ends with a message which can make the immigrants’ journey pleasant and the continent was full of people escaping unhappy parts. Although, the quest for self, especially in the life of woman has become a much debatable phenomena, as long as this term is growing old, it is losing its authenticity. It is occasionally misinterpreted by literati of the
world. 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. Manju Kapur has been making consistent effort to make her women independent and bold. But even the rebel feminism has done no good to the heroines of Manju Kapur she turns out to be the Jane Austen of Indian English novel but with contrary effects. She discuss about theme of alienation. How Nina feel alienated from he own culture. Another big issue Nina is facing about passive response of her husband in sex. Those factors disturb their marriage life. Ananda cannot fulfil expectation of Nina. Compatibility between husband and wife is indispensable. But in the present novel sex overtakes other factors needed for compatibility between husband and wife. The novel gives a misplaced notion to the activists of Feminism as if sexual liberty has been the ulterior motive of the feminist movement. Nina refers to Lawrence as her favourite author. Since in West sex is not a taboo but for Nina open sex at a public was something new.

After the death of her mother, when Nina comes back to Halifax with a heavy heart, she has observed a blonde hair on the pillow, this one hair is enough to explain everything: "the distance, the silence, the ticket for two months" (Kapur 327) Nina has not asked anything about hair and pretends to be normal with Ananda. She accepts the bitter truth of her jarred relationship; if she asks question she has to confess her won crime also. Nina never finds a answer why they betrayed each other. Nina craves for love and a feeling of to be important for someone. She does not want to be a piece of furniture at home to serve a purpose of decoration or used when is required by the owner.
of house. She no more feels this house as her own house where she has freedom to live a life of her choice. This is not the first time that she is leaving a loveless relationship: first time she breaks up with Rahul for this reason, second time it was Anton and now Ananda her husband. Nina also want to write her destiny herself, in her own handwriting. Nina always comes up as a confrontationist.

It has been observed that Manju Kapur's heroine wants to assert for her right, she returns to her roots whenever it is required by her family. These protagonists neither adopt extreme aggressive, revolutionary way, nor they are adhering to the stereotype way, nor they are adhering to the stereotype role; they are balanced personalities who realize their potential and rise as good negotiators. Although all the heroines of Manju Kapur have paid big price in this negotiation for their individuality: Virmati suffers total break-up from her parental family and she suffers a lot neglect at her husband's house also, Astha drops her relations with a her very close friend, Nisha have to marry a widower, and Nina has gone through the pain of being raped by her lover as well as she has to chose a life of separation and loneliness but this price is nothing because they prove that they are not more dependent on men. In this negotiation though woman is able to gain something but still the horizon is very far and she has to walk miles and miles to reach there. We can say these heroines are providing ray of hope to the coming generation.

Women are an integral part of human civilization. They are always treated as marginalized in society. Unfortunately, men have always looked down upon women as the weaker sex, as their property and object of pleasure but the modern writers bring new vision for woman where they drew attention
on woman’s vision towards life. The women characters of Manju Kapur do not merely confirm to male expectations or conflict with male world. Manju Kapur’s heroines negotiate for their independence and a respectable place in society. Her heroine is mentally advanced in the real sense of the world, whether she is Ida, Rupa, Nisha, Astha or Nina. Manju Kapur understands the importance of adjustments and compromises in a family. It has been observed that Manju Kapur’s heroine wants to assert for her rights, she struggles for the respect and importance she deserves but at the same time she is not a heartless feminist, she returns to her roots whenever it is required by her family. These protagonists neither adopt extreme aggressive, revolutionary way, nor they are adhering to the stereotype role; they are balanced personalities who realize their potential and rise as good negotiators. While Nina's journey through the story is that of finding her identity as a woman and immigrant in Canada, Ananda's journey is also that of self discovery through finding a solution to his premature ejaculation.

This novel has multi-dimensions, it include many aspects of women life. Researcher as being woman, herself experience brings new insight into it. Ananda and Nina are bound together by their overlapping loneliness. For Nina it is literally true that Ananda is all she has in Canada. When he is out at work she sleeps, reads or shops for sugar-rich junk food. Ananda has been professionally successful, and has made a small number of trusted friends beyond the circle of his relatives, but he brings to his marriage a more profound kind of loneliness centred on his sense of sexual inadequacy. He has tried and failed to have relations with Western women. He suffers from
premature ejaculation: a condition he thinks an understanding and loyal Indian bride will cure.

Kapur carefully has drawn the story of this desperate, but moving marriage. She does so without aloofness and with careful attention to the couple’s ordinary moments of tenderness. Nina was more prepared for the brevity of their sexual encounter. It was easier to not compare Ananda with his predecessor in a different country. Anand gave her enough warmth still some elements make them stranger in one home. Immigration involves compromise, and sometimes it is the obvious – almost clichéd – cultural differences in food and clothing that Kapur focuses on. At other times she teases out the subtler signs of adjustment, as when Nina objects to Ananda’s friends calling him Andy, noting the telling difference between the injunction, “call me Andy” and the untruth, “my name is Andy”. Andy, Nina insists, is not a Hindu name. Eventually like Andy Nina also tries to assimilate her with Western culture. She learns to break her solitude. She buys books from the grocery shop to fill her time. But reading books also fails to distract her. It seems her mundane and boring. She, in order to find herself out, begins to wear jeans and eat meat. She joins a library course so that she could remain engaged. But here she enters into an extramarital relationship which ends on a date rape. At the outset, Nina feels guilty after the first sexual encounter with Beth. She begins to ponder what she had done. But soon she rationalizes herself when she says that she has done what she likes. She thinks “That she like, she had lived. Who can feel guilty about living? Judging from the evidence and the sexual therapy centres, every citizen in North America regarded good sex as their unalienable right. It was her right too” (263). On
the other hand, Andy in his affair with Mandy is also caught in a flux of traditional and modern values. In his masculine efforts of being a westerner he begins to believe that one woman is a prison and wishes if he were born in an earlier age when even Hindu men could marry as many times as they pleased. But ultimately he is not able to turn his back against the oriental values. He cannot ignore his family. His family honour does not allow him to abandon the woman who was selected by his sister and brother-in-law for him. In the company Anton, she feels much relaxed and it is a kind of experience for herself, her peculiarity, autonomous and her independence. She regulates her meetings with Anton and becomes more passive towards Ananda. Within a short span, she is seduced badly by Anton. In heavy suppression, she leaves Canada for the cremation of her mother in which she finds no assistance from Ananda. Thus, men in immigration adapt themselves to the new system yet it is true they fail to change themselves completely because they come with old world values.

Kapur explores the special challenges facing immigrant wives: the way a young woman’s life, already so pressured in professional and reproductive terms, becomes an even more impossible balancing act inside a foreign culture. When Nina hears over the phone that her mother back in New Delhi has died suddenly, she breaks down and howls with unrestrained grief. That grief throws into stark relief the muted resignation with which she has set about her marriage in Canada. Her mother had always promised to follow her abroad when she became pregnant. Nina had envisaged an idyllic future: mother, daughter and grandchild united at last in a Canadian home. But instead she is left adrift and alone to make sense of the compromises that
have uprooted her. Nina is a convincing example. Some immigrants constantly try to adopt quickly the alien culture. But gender bias or racial discrimination which they are subjected to makes their stay in a foreign country unpleasant. After her marriage with Ananda, Nina goes alone to Halifax and her first experience at the Toronto airport has been very unpleasant where she passes through a rigorous process of close examination. She had been asked various questions by the immigration women which he thought were all irrelevant. To Nina, her first experience to this new world was unpleasant. She being a teacher was used to respect but here a different yardstick is used to judge her. She feels humiliated. Kapur vividly describes her mental state. She writes, “Rage fills her. Why were people to silent about the humiliations they faced in the West? She was a teacher at a university, yet this woman, probably school pass, can imprison her in a cell like room, scare her and condemn her. The cross-examination Nina gets at the airport makes her uncomfortable and she resents the injustice of her treatment. She is treated like a criminal simply because she is of ‘wrong colour’ and comes from ‘the wrong place’. In a state of exasperation, she voices her resentment by writing a note to her husband this is not your country. You are deceived and you have deceived me. You made it out to be a liberal haven where everybody loved you. This woman is looking for a reason to get rid of me. I am the wrong colour; I come from the wrong place.

Ananda, like Nina, also passes through the same awful experience, when he was staying what his maternal uncle at Halifax. He learns that when in Rome do as Romans do. He learns to eat meat and drink alcohol. He tries to be a Canadian. No doubt, he had times when he felt very lonely and isolated.
The novelist describes the isolation and loneliness of Ananda in her description. Weekends were the worst, and he had much time in which to relive his parents’ deaths. His isolation pressed upon him and numbed his capacity to break his solitude. Ananda recalls how when he was in India whether at home or in the hostel he had always been surrounded by people, his life open to inspection, comment and group participation. Eventually, like his uncle Ananda also learns to break his solitude. The immigrants like Andy try to merge and mingle and try to move from east to west. They try to adopt bit by bit and forget all which they have left behind. To them, need of the hour is, ‘‘To forget the smells, sights, sounds you were used to, forget them or you will not survive. There is new stuff around, make it your own, you have to’’ (123).

Their long working hours prevent them from remembering what they have left behind. They actually are in a fix. Apparently they adjust well but their hearts remain divided. They work hard in order to get into the alien society and also to establish their own bank account. No doubt, they proceed to fulfil their dreams of better life but they are not able to break the charm which binds them with their country. Their process of assimilation often finds some setbacks whenever they suffer on account of their race and native place. Nina also shares the same feelings when she thinks. But at last these immigrants learn how to merge and mingle. See how minutely and also analytically, the novelist portrays the immigrant psyche, Work is an easy way to integrate. Work engages the mind and prevents it from brooding over the respective merits of what has been lost and gained. Colleagues are potential friends. It is not that men do not suffer in a foreign land, but women suffer
much more intensely and go through greater humiliation. Thus the scene changes if an immigrant is a wife who finds herself at a loss in a foreign country. Nina in Halifax also passes through the same dilemma. All luxuries or facilities which the place provides lose their charm and she feels that she is an immigrant. She, like other immigrants, becomes nostalgic and longs for a home. “She longed to breathe the foul air, longed to sit in a scooter rickshaw and have every bone in her body jolted” (179). Nina feels stressed and not ready to welcome changes which were so thorough that she feels ‘rootless’, ‘branchless’. She then begins to cry and feel homesick and forlorn. Kapur gives a very lively description of this forlorn self, “The minute she gets up she is at a loose end. Languidly she approaches her homework, dishwashing, bed making, cleaning, stretching every task out, slow, slow. "She keeps the radio on, listening to music, advertisements, the CBC and its take on Quebee separation and Pierre Elliott Trudeau” (124). She cannot approve the amorous activities of a young couple who in a movie hall make love publicly. She wonders at their kissing each other unabashedly in a public place. Truly, Indians born and brought up in conservative and restrictive environment are not accustomed to the display of such erotic passion. There is also some political conversation happened between Ananda and his uncle. That shows time and changing phase of India.

Manju Kapur draw real picture of today’s woman. If we compare this novel with real life situations we can connect with lots of issues. Around us there are many stories are happening. Nina is the same as, our mother, sister, aunty and other woman around us. Her way of narration is very lucid and simple. If we observe as feministic view we came across many female
characters like Nina’s mother, who is widow and living with her only daughter. She has suffered lot of things. Still she want that Nina get married soon. She is calm and very sweet in nature. She gets worried as mother worries for her daughter. She is very much supportive for Nina. Another character is Alka, sister in law of Nina. She is very good as sister and also as sister in law. But some of her words make us to think about her. She is ready to send Ishan to abroad for further study but she is not ready for her daughter because she has to get married. The Indian tendency is rooted in women of *The Immigrant*. There is another character, Nina’s friend Zenobia, who is living alone in flat with parental money and abandoned by marriage after six years. Another one is Sue, who is wife of Gary and living at Canada. She has two children and she is living life as typical mother. So expect Nina other women are also good examples of Indian Woman. In short the marriage is the turning point of woman life. Woman has to born thrice in her life, Once when she born as daughter, second as wife and last as mother. Manju Kapur perfectly draw woman of Indian middle class married woman. It is the situation of today's female. She is educated, independent, self centred, ambitious and tough competitor. Still there are many doubts raises like, really a picture of woman get changed compare to earlier? Woman gets real independence from male dominated society? Is this modernism give impact on traditional conventions? Is there is same situation as women are in Golden cage? “Tradition in Indian society is so strong that a woman of average capacity fails to break them and get out of them to make a separate identity of her own. She makes her attempts, she covers some distance but ultimately she
returns to the four walls of her family to lead the life of slavery and servitude in the patriarchal set up setup" (Kavita 186-87).

She describes with fine accuracy of detail how the unthinkable becomes the everyday, as when an Indian woman first begins to wear western clothing or tastes meat. Such changes are understandably fearful to most of us - to dress every day utterly differently from how you ever dressed before, to live on food the thought of which has always been disgusting, impossible. Yet after the change is made, difference and disgust fade and the exotic becomes the banal. Even the body that wore a sari with accustomed grace begins to change, to lose its softness, to look better in sweatpants and T-shirt. Is this reassuring, or unnerving? The author who so realistically drew out the world of Karol Bagh housewives in Home fails to go beyond the cardboard clichés of the immigrant experience in North America. While her characters try peeling off their immigrant’s identity having steak, having sex with white people, Ms Kapur’s own immigration to this genre fails. Unlike, say, Ms Jhumpa Lahiri, her NRIs are less flavoured, less affectionate, less complicated, less convincing. May be Canada is too far for her. May be she should return to middle-class Delhi. A book with these themes is bound to raise comparisons.Nina comes to a Canada that doesn’t have the ready-made ex-pat community that Nazeen finds in London. Also, she is educated, speaks perfectly good English, having taught it for years. She loves books. Want to work in an academic field. Their daily lives are set out for us in all their commonplace fulfilments and frustrations. Once Ananda (Andy in Canada) is married, we see him only as he relates to Nina and as he tries to solve his sexual anxieties: a mild reversal of the perception, frequent among male
writers, of women as existing only as sexual beings and in relation to men. We don't hear much about dentistry, but we learn a lot about Andy's problem with premature ejaculation. The story of his worries, his secret Berkeley cure, his alarm clocks, his triumphs, is related straightforwardly and it is a serious matter, and Kapur does not jeer or sneer, but all the same poor Andy, in his earnest and exclusive concern for the behaviour of his penis, is very funny. Nina, in the end of the novel, heads out for the job interview at the University of New Brunswick, with glowing letter of recommendations, her excellent academic record and encouraging responses. Financial self-sufficiency, rental ease and social acceptability of a single woman were at her command in Canada and she looks forward to the independence that living alone, separated from her husband would bring. She also aware of the difficulties, the loneliness and the solitude without a husband. She "heading towards fresh territories, a different set of circumstance" (334) become a true global citizen or nomad, one who has a globalized hybrid identity and the one who understands that while one is reinventing oneself, anywhere could be home. She understands that for a truly globalized immigrant the different ways of belonging are only the means of alleviating one's loneliness in a journey of self-exploration. Failure is merely a signal to move on, as any one thing might not be steady enough to stay attached for the entire life.

Kapur's comic sense is hard to describe. It does not come out in witty wording or an overtly comical scene. It is a kind of gently pervasive and delicious flavour, like that of ginger or coriander used with a light hand. The story starts from here and explores the emotional and physical aspects of a married relationship. Ananda goes all the way to make Nina feel comfortable.
But, Nina seems to live in her own world and doesn’t make much effort to make the marriage work. Soon, both find themselves having an affair instead of making their relationship work better. The author has well-explored how people change to adjust to a new culture, their turmoil at such circumstances etc. If you like reading intimate portrayal of married life, go for Manju Kapur’s *The Immigrant*. She has indeed gone to the depth, with finest details. However, it may not be what every Indian would like to read. Among some uneventful incidents, both Nina and Ananda divert from their loyalty and indulge themselves in extramarital affairs. After much mishmash, the novel ends with Nina’s decision to get separate from Ananda, out of her strong desire for freedom and hope of finding a new horizon.

The novel is set in the 1970s, so Nina’s liberation from frustration and solitude begins with a consciousness-raising group of women - bra-burners, according to Andy - who are the first people she is able to talk to in Halifax. No children seem to be coming to her marriage. Certainly her beloved and loving mother in India wants her to have children, but does she? She isn’t sure. Her teaching degree is useless in Canada. She gets a part-time job at the local library, which leads to studying for a degree at library school, which leads to an affair with one of the students, which leads to a date rape, later on. All this is told in an even, quiet tone. Kapur's writing about sex is not erotic, nor is it detached and analytic. It is simply descriptive. The contemporariness of Kapur’s analysis is in line with ongoing debates on diasporic subjects caught in the processes of migration, cultural transition, adaptation and identity and gender across national contexts. All of Kapur’s novels published to date probe into the difficulties of dealing with a respectful loyalty to family
and the social environment expected of middle-class Indian women, while managing their conflicting tendencies to live a modern life with modern values in Post liberalization India or in diasporas. The conflict between domesticity and the outer space, tradition and modernity profoundly affects her characters. There is clarity to it which is rare, and a peaceable steadiness, which found both admirable and enjoyable. John E. Abraham rightly says:

The influence of progressive assimilation of western standards, of culture on the ethos of the urban community, especially at the higher levels of society, has given a possible thrust to the liberation of women from the shackles of tradition as reflected in the contemporary Indian English fiction. But a mere imitation of the West in this regard is bound to lack vitality and power, if it does not draw its life force from the main stream of our own culture. (qtd. in Kumar 69)

Kamala Markandaya, Nayantara Sahgal, Anita Desai, Shashi Deshpande and many others women writers as an individual rebel against the traditional role, breaking the silence of suffering trying to move out of the caged existence and asserting the individual self. This new spirit encourage woman to come out of the traditional shell and face the new world. This woman is trying to be herself and yet does not wish to break up the family ties. Since many social reformer helped the women to cross the threshold of family life and move out into the outer world of freedom struggle and social reform, the woman is presented with varied opportunities not only today but also yesterday during freedom movement. Yet writing in 1998, Manju Kapur, in her novels presents women who try to establish their own identity. The women of India have indeed achieved their success in half a century of
Independence, but if there is to be a true female, independence, much remains to be done. The fight for autonomy remains an unfinished combat. In her quest of identify, Virmati the central character of the novel *Difficult Daughters*, rebels against tradition. She is impelled by the inner need to feel loved as an individual rather than as a responsible daughter. Actually a relationship with a woman does not threaten a marriage as much as a relationship with a man. Dr. Ram Sharma rightly observes:

Nina was not satisfied with her married and she had extra marital affair with Anton. At this stage she started thinking about India where husbands were not expected to meet one's entire needs and there was no force on man-woman relationship-love-fulfilments. For an immigrant, it is very difficult to balance between two cultures and he or she keeps swinging like a pendulum from one culture to another from home country to immigrant country. (Sharma 29)

Nina was a toy to be used, abused, misused and finally to be thrown from the human phase. "Her first lover had taken her virginity and hopes, her second lover had been her husband, her third had made her international"(264). When she was young she was a prey of Rahul who exploited her and squeezed her body like lemon and enjoyed the moment. When she was married she was but just a time nipple in the hands of her impotent husband. Ananda who always used to do experiment with white women. When she was at the threshold of job of Librarian she was molested, teased, fucked and finally rapped by Anton, "she collapsed onto bed, one of many defenceless creatures in an uncaring city"(312). The novelist spread a message through Anton that "it is stupid to confine yourself to one person for
your whole life. What about adventure, what about experiencing differences? Nobody owns anybody..."(261). The effects of women hankering for a life outside the home and sometimes achieving it are not always pleasant for the old order. Kapur explores in novel *The Immigrant*, to purport the real meaning of immigration at the cost of humiliation, inhibition, secret and unwanted sex as the title suggests through the mouthpiece of the protagonist of the novel Nina who concludes ultimately in the end of the novel in these words:

...the ultimate immigrant experience. Not that any one thing ready enough to attach yourself to for the rest of your life, but that you found different ways to belong, ways not necessarily lasting, but ones that made your journey less lonely for a while. When something failed it was a signal to move on. For an immigrant there was no going back...When one was reinventing oneself, anywhere could be home. Pull up your shallow roots and move. Find a new place, new friends, a new family. It had been possible again.(334)

So there are lots of questions came across while reading literature related to feministic approach. But Manju Kapur came with new woman, who is salient rebel, out spoken and self reliable. Her female characters are real fighter against the out dated tradition and conventions. There is also another dimension in it. Manju Kapur is a ‘storyteller’ in the old-fashioned sense, in that her novels are strongly narrative and descriptive, but also in the sense that the stories are compelling and told with conviction. "Manju Kapur's novel reveals the life of women, their struggle for basic rights, quest for identity and survival. With education they become aware of their self reliance which is proved in concern with new women"(Sethi). Kapur explores the dilemmas
this throws up for women who can’t obey the norm; she does this without ever becoming strident or making an argument for one set of values versus another. Although she clearly believes in emancipation, she writes lucidly about how this sought-after liberty destroys society’s traditions.
Work Cited


