



THE SUFFERING OF WOMEN IN DIFFERENT ROLES AS DEPICTED BY NAYANTARA SAHGAL IN HER FICTIONAL WORLD: An Analysis

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Abstract

This paper examinations the vital issues concerning ladies in the male centric culture of our nation. Nayantara Sahgal is obviously worried about the enduring of ladies in the jail place of cold marriage. This paper tosses light on Sahgal's books which render a living image of the abused, discouraged and stifled existence of ladies in India. Almost certainly, this article gives another measurement to the conjugal ethical quality dependent on trustworthiness, common trust, comprehension and opportunity.

INTRODUCTION:

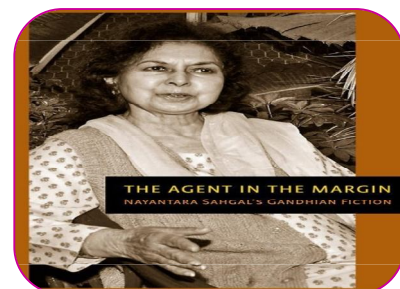
It is commonly held that ladies writers like Kamala Markandaya, Ruth Praver Jhabvala, Attia Hossian, Anita Desai, Shakuntala Shrinagesh, Nayantara Sahgal and Vimala Raina are distracted with the issue of alteration and perseverance. They have been endeavoring to investigate the sentiments of ladies who fall an unfortunate casualty to the contention between the conventional and the recently gained qualities. In the expressions of Bhabani Bhattacharya, "The ladies of India have more profundity, more lavishness than the men. The change from the old to the new, the emergency of significant worth adjustment strikes further into the lives of our ladies than our men society" (JIWE, 2)

Nayantara Sahgal is prominently worried about the enduring of ladies in "the jail place of cold marriage". Any endeavor to split far from this trivial marriage brings more wretchedness:

"For the ladies in the novel of Sahgal the two alternatives are loaded with misery and anguish. The Sita-Pativrata convention advises her to endure peacefully; her cutting edge taught mind inquires as to whether her better half isn't care for Rama? Is it accurate to say that she is still to remain a reliable spouse? Nita, Saroj, Simrit, in any case, understand that splitting without end is likewise exceptionally difficult. There can be no total separation and simple arrangements". (Points of view 207)

This is so in light of the fact that, regardless of whether in India or in the West, it is to be sure hard to extravagant any genuine sharing of rights and openings – legitimate, political, social, monetary and to wrap things up, familial among people. The propensity of the male to overwhelm each circle of life has been intrinsic in his pshcye.

In the West, nonetheless, ladies are discovered attempting to free themselves from the time-worn chains of society, while in India, ladies are still impeded by customs that assistance in executing the prevalence of the male. Incidentally, it is the Indian ladies who some of the time helps and abets this male pre-prominence and prevalence. R.K. Narayan's Ramani in *The Dark Room* and Kamala Markandaya's Ravi in *A Handful of Rice* speak to this male Chauvinism and it is they who look for solace and comfort in the organization of their spouses, which is a backhanded affirmation of female prevalence'. It is this female prevalence that Nayantara Sahgal attempts over



concentration with her political and ideological comprehension of ladies' position.

Sahgal's *The Day in Shadow* strikingly extends enduring of lady in the general public. Simrit is obviously liberated in light of the fact that she snaps a negligible marital connections, a wedding security that had lost all its sacredness and solidarity. Be that as it may, she just bounces starting with one reliance then onto the next. Simrit consequently extends the picture of "a disappointed lady, furious spouse, attempting to infuse pressure or even breaking down into the family during the time spent stating her singularity. These ladies leave the family or swing to a man other than the spouse, in this way covering the prime principle of purity in the individual code" (Image of Women, 77).

Despite the fact that her first novel *A Time to be Happy* is a political novel, a narrative of the Indian National Movement, covering a range of sixteen years from 1932-1948, an Indian Women's voyage towards the acknowledgment of selfhood against the foundation of the opportunity battle is unpretentiously delineated by Nayantara Sahgal. Hitched to Harish Shivpal, a flashy, unrestrained and anglicized man, for Maya, marriage was destined from the earliest starting point inferable from the contradictory identities of her significant other and herself:

"She had the cool immaculateness of the eucalyptus, as contrasted and his extreme gulmohur, she was the mirror smooth take to his hurrying cascade". (ATH, 42)

Their marriage fizzled for no other explanation however this it bolted the:

"scent or the profitability intrinsic in an authentic plant" (Prison and Chocolate Cake, 15) In the *Time of Morning*, Sahgal features the strain among custom and innovation, the birth aches of another social request mirroring the final breaths of the old request. The more established age spoken to by the couple Kailas – Mira is appeared differently in relation to the more youthful in *Storm in Chandigarh* the way that it opportunity is an essential basic imperative for the improvement of the individual, at that point it guarantees the sacredness of the human self, deprived of social lip service, falsification and congruity.

Nayantara Sahgal's commitment as for subjects is colossal and changed. She has harped on contemporary political occasions in her books like *Storm in Chandigarh*, *Rich like us* and *A Situation in New Delhi*. Her books *Plans for Departure* and *Mistaken Identity* were an imaginative vision towards the happenings of India before Independence. The impact of Nehru and Gandhi on Sahgal is very clear and she has offered a new knowledge into Gandhism, Nehruism and their effect on the advancement and advancement of India. She has never flopped in featuring the disease of defilement and wastefulness developing at the vitals of the nation. Women's liberation as a topic in Sahgal's works does not just manage the inquiries of marriage, separation, sexuality and lady's correspondence with man yet additionally the social, religious and social condition in which a lady lives and additionally the subject of affection, disdain and desire and certain other human feelings and qualities. The essentialness of fundamental humanism, the subject of opportunity, the development of distinction, the journey for self-satisfaction, the effect of religion on man's life, the direct opposite, among optimism and practicality, figment and reality get anticipated other rather luxuriously in her anecdotal world.

Almost certainly, Nayantara Sahgal is a victor of the Indian Women's journey for self-satisfaction and different issues related with it. In *A Time to be Happy* Maya attempts to ripple her wings for her very own trip, however vigorously pushed somewhere near the taboos and traditions of orthodox Hindu society. Rather than revolting to marriage, Maya looks for satisfaction in the administration of individuals. The author likewise harps on different clean social traditions and job solution for ladies in an our way of life. This *Time of Morning* draws out the lady who enjoys the specialty of living. Rashmi tells Rakesh, "It's simply being alive. I am certain I would preferably live in torment and wretchedness over not in the least". (TM, 41)

Rashmi in this manner rebels against marriage and looks for separation. *Tempest in Chandigarh* and *The Day in Shadow* have too ladies who endure in or out of marriage in light of male Chauvinism. Sonali in *Rich Like us* battles hard to keep up her personality and keep her distinction being intact. The ladies' mission

for self-satisfaction is essentially the subject of opportunity and improvement of the person. Sahgal sees this mission for self-satisfaction in the bigger setting of the journey for the advancement of the person.

In a man centric culture, a female tyke is raised under the strict supervision of her folks and is prepped as a protest and in this manner arranged to be sold in the marriage showcase. Marriage in this manner is by all accounts the main aspiration of a young lady's life and she accordingly is in every case somebody's little girl, somebody's better half or somebody's mom yet never truly has a character of herself. For a considerable length of time, women's activists have been loathing these culture standards, which in some frame or the other make the ladies subjects of men. A women's activist keeps up that a lady isn't brought into the world however made by the general public. The differed old fantasies and customs which are inserted in the texture of our general public just lessen lady's status to mediocre social creatures.

In India, a lady should fundamentally be ethical, modest, agreeable, plain, agile and gave to her family as she is viewed as an:

"exemplification of penances, quiet sufferings, lowliness, confidence and learning" (Jana 76) Ladies, particularly young ladies of today are without a doubt significantly more mindful stating their uniqueness by testing the unthinkable's of social standards. Nayantara Sahgal in her books puts her ladies characters in strife with a parochial society and portrays their battle against the equivalent. Through the depiction of the character of Nita in *This Time of Morning* she explores the place of a lady in Indian culture, before marriage. Nita's case is a fine case of the situation of unmarried young ladies in our nation. In her exposition, *Women: Persons of Possessions*, Sahgal censures such dispositions which esteem ladies as "property and dishearten singularity in them" (P.iv). In spite of the fact that the character of Nita who is cheerful in the organization of an elderly man who has landed her a position, Sahgal is by all accounts uncovering ordinary intolerant Indian culture where life-accomplices are picked by guardians. Young ladies in Sahgal's anecdotal world are the powerless casualties of the unthinkable ridden regular society. To be engaged with a demonstration of sex before marriage is viewed as the most astounding sin in Indian culture. Nayantara Sahgal passes on this in her novel *Storm in Chandigarh* through the character of Saroj who is imagined as having a hopeless existence with her significant other Jnder. There isn't much on Saroj's life' before marriage in the novel – all we think about it is that Saroj amid her school days was inviting with one of the school mates who might visit her home frequently. Just wondering, she once engaged in sexual relations with him. A lot later in her life, when her significant other Inder comes to know about this section in her life, he treats her severely and thinks about her a heathen. Inder would rebuff her and frequently torment her physically and rationally.

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