

## FEMININE SUSCEPTIBILITY AND SOCIO-POLITICAL ANXIETY IN THE NOVELS OF NAYANTARA SAHGAL

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### ABSTRACT

Indian English literature refers to the carcass of work by writers in India who inscribe down in the English language and whose native or co-native language could be solitary of the frequent languages of India. It is also related with the works of members of the Indian diaspora, such as V.S. Naipaul, Kiran Desai, Jhumpa Lahiri and Salman Rushdie, who are of India tumble. Nayantara Sahgal's views on civilization, politics and society are of enormoussignificance. Herconsideration ahead of her times. The representation of civilization that she presents in her novels has vastimplication even today. However, her views in this vision have not been paid the deliberation they deserve. A little books or hypothesis have ever been undertaken to learn the deed of civilization, politics and society in her novels. It is hoped that the presentinvestigate will discover the hitherto untried dimensions of Nayantara Sahgal's fiction and buildoptimisticparticipation to a enhancedsensitive of the writer and her work.

**Keywords:** *Feminist, Social, Political, Motherland, Cultural*

### INTRODUCTION

This paper has been prepared with an aspire to arrange a background learn After independence, as the socio-political-economic surroundings of India underwent a modify, the novelists began to reproduce the changing strike of the nation. A new-fangledcrop of novelists like Bhabha Bhattacharya, Manohar Malgonkar, Nayantara Sahgal, Kamala Markandaya and Khushwant Singh sustained to nourish the ritual of communalpracticality by probing more tremendously and lengthily into the societal, following, monetary and educationalbackground of the contemporary period. Indian English novelists of 1960s and 1970s like Anita Desai and Arun Joshi shifted their midpoint from socio-political and financial concerns to the assessment of individual's middle world. Indian novel in English touched the unique horizons after 1980s when some promising novelists like Salman Rushdie, Vikram Seth, Shashi Tharoor, Upmanyu Chatterjee, Arundhati Roy, Amitav Ghosh and Rohinton Mistry arrived on the imaginary firmament and signaled a new-fangledstyle by introducing new them and techniques. The thematic movement of these novelists is as vast as the subcontinent. These novelists, with international outlook, took substitute to magic realism, fractured agreement and subverted the majestic narratives of the mature generation.

### INDIAN WOMEN NOVELISTS

Women novelists have made a majorinvolvement to the modern Indian writing in English. They have, in a numeral of ways, not only surpassed their male counterparts but also maintained a lofty standard of literary writing applauded not only by Indians but overseas readers as well. The history of Indian English fiction by Indian Women novelists dates back to the last quarter of the nineteenth century when a crowd of women novelists appeared on the literary scene and exploited the type of fiction technically and thematically to put across their point of view in a more influential and trustworthy way.

### FEMINIST MOVEMENT

This paper has focused upon the reading of significantcommunal and moral changes deftly delineated by Nayantara Sahgal. In fact, Sahgal is intenselytroubled with women's rank in Indian civilization. Her corresponding British writer Doris Lessing is a strong supporter of women's reason in the west. Despite belonging to dissimilar countries, having varied socio cultural backgrounds, but look at the women's query from the comparablepoint of view. They both advocated feminism long before the entrance of feminist association in

the 1960 in the west. The paper studies the theme of community conflict from the feminist perception in Nayantara Sahgal's *Storm in Chandigarh* (1969) and Doris Lessing's *The Grass is Singing* (1950). They both look at feminism afresh and from a different angle. Their characters after passing through different vicissitudes in their voyage of life understand how radical approach can be grievous for their own self as well as for their family and the society at large.

## **CENTRAL PLACE OF WOMEN**

Sahgal gives a center place to women in her novels regularly strikes gives a central place to women in her novels continuously strikes the note that women should not be treated as a "sex object and glamour girl, fed on false dreams of everlasting youth, lulled into an inactive role that requires on individual identity." Sahgal believes that woman is a corresponding privileged associate of man and should be treated as such. Most of her feminine characters resist for this fairness.

## **POLITICAL AND SOCIAL CHAOS**

Nayantara Sahgal's novels understand like commentaries on the supporting and social disorder that India has been facing since independence. Mrs. Sahgal's feeling for politics and her power over English are rather more extraordinary than her act as a novelist. She is a novelist of politics as well as successful political writer for dissimilar newspapers. Her writing is usually characterized by softness and courage.

## **VARIETY OF NOVELISTS**

Her novels symbolize the contemporary incidents and political realities soaked with imaginative and impartiality. As a women novelist, Sahgal recognizes that her responsibility is that of advocating the freedom of women. She has gone profound into the feminine mind in her novels. She describes in her novels how women are exploited even during the current times by both the individuals and the society. She tried to portray the receptiveness of women that how a woman looks out at herself and her problems. During almost six decades of post-colonial history of Indian English literature, a broad variety of novelists has emerged focusing concentration a large amount of social, economic, political, religious and religious issues faced by three coinciding periods of human facts. In Indian novelists in English, women writers like R.P. Jhabvala, Nayantara Sahgal, Kamala Markandaya, Anita Desai, Shashi Deshpande, Arundhati Roy, Shobha De, Bharati Mukherjee, Jhumpa Lahiri, Rama Mehta, Manju Kapur and Geeta Mehta have heralded bright consciousness, chiefly the wretched troubles of the Indian women. Through women writer's eyes, we can watch a particular world, with their help we can seek to appreciate the probable of human comprehension.

## **CULTURAL CONFLICT**

In this paper, focus has been on the behavior of the encounter of the East with the West and the consequences thereof in her novels. The artistic conflict between the East and West is a recurrent theme in Indian English literature. Nayantara Sahgal has been energetic on the fictional scene both as a creative author and a political writer. She has the solitary difference of being the political novelist on the Indian English literary scene. Her work has a burly rational base and reflects not only her personal values but also the changing values of a civilization exposed for both liberty and authority, East and West. In fact, Sahgal was born and brought up in an elite family wealthy in civilization and traditions. She received education in the West and its crash whether her novels are set in colonial or post-colonial India, the power of the west is clearly evident. She seems to hold up the openness of intelligence of the west. However, the East is her appreciated legacy which she would not misplace at any cost.

## **INSANITY OF POWER**

In all her novels, she exposes the power-hungry politicians and their madness for power. She highlights the fervent freedom fighters, desire for liberty and their sacrifices for their motherland. In all her works, there is a mixture of two worlds: the personal world of man-woman relationship and the unfriendly world of politics. Husband-wife separation resulting from lack of message, East-West encounter, extra-marital relationship, existentialistic problems and changeable unsuitability form the major themes in Sahgal's novels.

## **CULTURAL VIEWS OF SAHGAL**

In this paper, an effort has been made to gravely examine the artistic views of Nayantara Sahgal as reflected in her novels. Moral values and traditions, the very fundamental aspects of culture, have been paid huge thought by Nayantara Sahgal in her work. To her, culture is not immobile. It is energetic. It receives opportune influences and sheds off the needless ones. She compassionately records that the principled order is changing, not degenerating. She rejects brainless attachment to traditions such as of arranged marriage and favors an unimportant modification in Hindu Marriage Act so to help separation which is the central theme of *The Day in Shadow* (1971).

## **WOMEN AS A SYMBOL**

As a writer with feminist concerns, Nayantara Sahgal is an offspring of the tradition wherein power itself is sanctified as goddess “Sakti” a female symbol. Her novels demand to imagine the autonomous survival of women and weaken all attempts to prevent them from the centre-stage of human survival. Sahgal’s approach towards the theme is holistic and focuses mainly on the question of identity-crisis for women.

## **CONCLUSION**

The finding of the foregoing conversation has been summed up in this paper. Thus, the present study has been successfully aimed at analyzing imaginary world of Sahgal from the sensible awareness with a dream to showing how she is reflecting and representing the dissimilar conservative social realities being changed into the modern ones in metropolitan India. In her novels, the bulk of her characters, in her the main stage, declare their feminine individuality through complaint and defiance but lastly end up accepting and embracing the conservative values of patriarchal society. Therefore, argue in her protagonists between usual pull desires for female frustrates investigate for wholeness and integrated selfhood.

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