

Image of Woman in Select Fictions of Nayantara

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ABSTRACT

Indian Literature in English has traveled far to accomplish its present magnificence and glory. The anecdotal worries of female writers investigate the universe of females, their sufferings as casualties of male authority; they likewise express social, financial and political changes in Indian culture. Amongst female authors, Nayantara Sahgal has earned a different space for their specific consideration towards mental understanding and existential concerns. The new age of essayists discussed the self-acknowledgment of woman. The high class, taught, sensible women moved toward becoming hero in her novels. Their women were new class of women whose lives were not pervaded by issues of share or neediness. Nayantara Sahgal's women characters are the casualties of a male-commanded society. In her novels men are not generally heathens or oppressors. She investigates the character of the oppressor and demonstrates a comprehensive way to deal with the issues of women through her novels. An endeavor has been made through this paper about the status of Indian woman in the compositions of Nayantara Sahgal in which they speak to new ethical quality, as indicated by which female isn't to be taken as a negligible toy, a question of desire and passing delight, yet man's equivalent and regarded accomplice. Nayantara Sahgal's female characters without a doubt uncover their women's activist belief system. This paper looks to analyze picture of female character in *A Time To Be Happy* (1957), *This Time of Morning* (1965), *The Day in Shadow* (1971) and *Mistaken Identity* (1988)

Nayantara Sahgal developed as a standout amongst the hugest voices in the domain of Indian English fiction. Women who are aware of their enthusiastic needs and make progress toward self-satisfaction dismissing the current customs and social set-up and ache for a more liberal and capricious lifestyle finds their place in the novels of Nayantara Sahgal. Her novels depict females trampled and abused in light of their reliance upon men and the nerve racking knowledge they need to look in their battle to leave the servitude and remain individually feet. The hardship and enduring engaged with battling against a built up request, the breaking knowledge of separation and the resultant distance among guardians and kids frame the topical worry of Sahgal's novels.

Sahgal's novels: *A Time to be Happy* (1957), *This Time of Morning* (1965), *The Day in Shadow* (1971), *Mistaken Identity* (1988) depicts the sensibility of female, how a female watches out at herself and her issues. She feels that female should endeavor to comprehend and acknowledge herself as a person and not similarly as a member to some male life. In her novels females speak to various types of ideals. They don't endure yet keep up their position. The novels of Sahgal discuss females who are mistreated by marriage, by political conditions, by mishaps of history. The vast majority of her females characters have additional conjugal association with at least one than one individual. Her females are casualties of a regular society which does not allow females to attest their rights relating to their individual opportunity. Females who feel baffled either due to conjugal disharmony or depression in life is appeared to enjoy social or religious exercises.

In Sahgal's tale *A Time to be Happy* (1957), Maya is a female who attempts to submerge her misery and disappointment in social work and religion. Sahgal is

profoundly worried about the disappointment of conjugal connections and the depression of living; subsequently the vast majority of her females remarry. Maya is a quiet unfortunate casualty at the sacrificial table of marriage. Sahgal's females characters endure in light of the fact that they decline to submerge their uniqueness and stick to their own personality no matter what. Maya endures on the grounds that she declines to lose her personality. Sahgal demonstrates her intense familiarity with the reliant status of females in the public eye. *A Time to be Happy* investigates females' scan for independence both inside marriage as equivalent accomplices and without it as person.

Because of lacking affection between the couple, Maya stays childless, which is additionally a reason for her despondency? Maya is a quiet casualty of the result of marriage. She has stood up for herself from getting to be tame and meek housewife. Maya as well as endure in light of the fact that they decline to lose their character. Ammaji is a delegate of the more established age while Maya has a place with the change time frame. Sahgal demonstrates her intense attention to the needy status of females in the public arena. She knows about the binding job of marriage as an organization for females. *A Time to be Happy* investigates females' scan for singularity both inside marriage as equivalent accomplices and without it as a person. For Maya, marriage was destined from the earliest starting point, primarily by virtue of the contradictory identities of her better half and herself. The accompanying statement underpins the equivalent:

She had the cool virtue of the eucalyptus, as contrasted and his unrestrained gulmohur. She was the mirror - smooth lake to his surging cascade. (A Time to be Happy, 42)

Lakshmi, Govind Narayan's spouse, additionally speaks to herself as a Hindu female. In her easily run family unit one only from time to time heard the voices of the hirelings and the crying of the infant. She constantly required her significant other and never does anything without him. Savitri, Kusum's mother, similar to a genuine Hindu female, frequently watched fasts and offered supplications at five each morning for the prosperity of her family. The focus on the customary female by Sahgal along these lines serves to uncover the second fundamental capacity of a female in Indian culture and one can't resist it at any expense. Maya, then again has demonstrated a push to come up from such standards and servitude of the general public and set a case for other people. She isn't prepared to rest over the fiery remains of her consumed connection, where nothing is left to give or take. Indian female have confidence in God and by and large Indian female leave perplexity on any issue on God where feels restrict on confronting the circumstance.

In her novel *This Time of Morning*, Nayantara Sahgal has depicted current females who can imagine life on a more extensive canvas dissimilar to the conventional females portrayed in *A Time to be Happy* who can't think past marriage. In this novel, the female characters are striking enough to take non-traditional way; they even set out to exit from their relational unions in the event that they feel uneasy in their hitched life. M.L. Malhotra in *Bridges of Literature* absolutely watches

"On the off chance that Nayantara Sahgal's females characters have any enthusiasm; it is aching to be free, opportunity from all limitations in word and deed, being their monomania."

(1) Two distinct shades of females' characters have been depicted by Sahgal in this novel; one is hail carrier of more established age while another is from more youthful age. Mira who speaks to initially shade, has demonstrated finish commitment for her better half Kailas, while same isn't reflected back by Kailas towards her. In any case, she has possessed the capacity to appreciate military congruity and euphoria as she has, appropriate from the earliest starting point of her marriage, consented to distinguish herself with Kailas as well as with his motivation for his nation and the push to be placed in for the equivalent. This mentality empowered her to set harmony with her husband's cause and to come on terms with her character. Interestingly, her little girl Rashmi stunned Mira when she gruffly notified about her ability for getting divorce. It was troublesome for Mira to appreciate the psychological province of Rashmi and alike cases, when they are experiencing quandary as it is exceptionally troublesome for them to contain with selfhood. Rashmi completely puts stock in carrying on with the life minus all potential limitations and to appreciate it, however her fizzled marriage saps her vitality and energy forever and made her vibrate choking out like „moth caught in cement“(TTM 44). However, she endured a ton because of contrariness with Dalip ideal from the earliest starting point, yet at first she was not particularly clear about the following strategy. This condition of uncertainty was because of her childhood in the regular condition of family units, where young females are taught to be non-emphatic and

quiet devotees. This profound established preparing from youngster hood kept herself stuck to marriage life and made her to stay reliable towards it notwithstanding when she isn't content with it. This prompted debilitating in her conviction to act naturally dependent and autonomous. She was slanted towards her folks for comfort; being in the condition of uncertainty and disarray. Be that as it may, she got the truly necessary comfort from an outsider Neil Berenson who hailed from harmony foundation of Europe. His organization given her alleviation to the time being, from all strains and tragedies Rashmi understands that Neil has a place with the present age. The females of this novel are more differed in their scan for opportunity and correspondence. Uma and Leela, in their heedless look for opportunity, utilize men as devices; yet succeed just in hurting themselves. Celia, Barbara and Nita, in their definitive reliance on Kalyan sell out the disappointment of their look for character. In the character of Nita, Sahgal investigates the place of a female in Indian culture before marriage. Nita is the youthful, delightful girl of Dr. Narang, who is an eccentric mix of Eastern and Western culture. Nita's folks need to settle down their little girl in marriage. They don't give any significance to the desires of her girl and power her to wed their preferred man whom she neither cherishes nor respects. At long last, she consents to her folks' decision of Vijay as prep. In spite of the fact that she knows that Vijay sees her as an ownership not as an individual, and this sort of marriage has no prospects of satisfaction. Nita wants to carry on with her very own life and find the necessities of her body, dismissing the qualities and thoughts of the past age push onto her. She offers herself to the overpowering Kalyan, the man of her decision. Nita's pre-marriage association with Kalyan is the consequence of an endeavor to satisfy her internal want for affection and correspondence. At the point when the time comes to choose about her marriage, her folks choose her future. Through the character of Nita, Sahgal demonstrates the ordinary biased Indian culture, where life-accomplices are picked by the guardians.

The Day in Shadow (1971) basically manages the battle of a youthful, delightful and brave Indian female caught under the weight of a fierce separation settlement and the desolation and misery she encounters in the hands of remorseless and out of line male-commanded society of India. It fixates on the horrible post-separate from involvement of a moderately aged female, Simrit. Simrit's marriage to Som, an industrialist, ends up being fiasco. The epic is essentially worried about the passionate impacts of Simrit. The focal distraction of the novel is the enduring caused to female in the jail place of adoration less marriage and her enduring when she makes a breakaway. At the point when the story opens, Simrit and Som are separated and she is endeavoring to conform to the consequence of a separation. Sahgal bargains how absence of legitimate fellowship, correspondence and equity among man and female cause wreck to conjugal relationship bringing about separation. Simrit experienced conjugal contradiction. Simrit aches for self-articulation and opportunity to live as a person inside the obligations of marriage. She feels removed and deserted in the male-ruled world as she finds that no one attempts to see separate from her perspective, as a man looking for opportunity and satisfaction. The author is by all accounts profoundly worried about the need of opportunity for females. It

is Simrit's yearning for opportunity and distinction that asks her to take divorce.

In this novel, Nayantara Sahgal uncovers the mental, monetary and other existential issues which a female needs to look as a major aspect of her discipline for abandoning her better half. Through Simrit's separation, Sahgal hence makes a solid supplication for a change and rejuvenation of the Indian culture.

There is a solid parallel string of strife running in Simrit's life and also the country in the bigger picture. Simrit is a lost soul, with her life in scattered odds and ends and she endeavoring to put each piece all together and modify it a little bit at a time after her separation. A similar thing was going on in a nation torn separated by the parcel and dislodging and disturbing existences of a huge number of individuals crosswise over both the nations and the nation itself endeavoring to remain alone and demonstrate to the world that it can set its home right. The writer gives a particular character to the capital city of Delhi by making the peruser a conscious of the happenings in the internal circles of Politics, Political Personalities and their diversions in their social gatherings. Delhi obtains another energetic life the majority of its own in the accompanying sentences:

This city, its past lost in ancient history, extending now into rural areas, blooming into new road lighting, wellsprings and parks, eateries, shops and discotheques, looked somewhat like the moderate, steady void capital of his childhood in which Old Delhi with its University and mosque and markets had pride of place. No similarity either to the pitiful, dim, stricken Delhi of the evacuee movement soon after the Partition.

In this way, female in *The Day in Shadow* speaks to circumstance of female in male overwhelmed Indian culture and how female character(s) considers such social conduct of male and female, also.

In *Mistaken Identity* Nayantara Sahgal gives a very sensitive depiction of the way women suffer due to the sexist bias in the patriarchal society which gives a subordinate position to women. Sahgal's *Mistaken Identity* is a major modern novel in its theme and craft. It reveals the characteristics of contemporary literature. The theme of 'identity' is a mixed blend of modern western sense and historical culture of Indian tradition. As the novel proceeds, even the name of the narrator is less mentioned. Every other character in the novel is introduced in terms of race, religion, nationality and relationships. Superficially misunderstanding others but basically understanding oneself, life seems to be arranged for Bhushan by women. The journey between the mistaken identity and discovery of identity is a genuine experience

In this novel, we meet a woman who is out and out a rebel. Vijaygarh's Rani defies all definitions and moulds. She is a class apart. She breaks all boundaries and makes her own rules. She married at the age of five, brought to her husband's

home at thirteen, had to wait for nine long years to be blessed with a son. She remains completely detached and isolated in her family mansion. She faces a very subtle and inhuman form of exploitation. She is uneducated, rather illiterate, has an apathetic husband, has nothing to look forward to, and yet she dares to shun her husband from her life, when she discovers the man has no respect for her kind. There is no one to support her in her crusade against female exploitation and yet she dares to challenge the authority of her husband in his own home. In fact, her free spirit, her strong will, submitted to the demands of neither her husband nor the world. Her life lacks continuity and warmth, she feels isolated. She knows nothing about women's liberation, she becomes a strong practitioner of the same because whatever measures she takes to insulate her self-respect from tyrannical forces, she does so without the support of anyone else. When in the end she breaks free from all preventions and marries comrade Yusuf, it is without any infesting sense of guilt that she does so. Her marriage to Yusuf is not an effort to seek refuge from the evils that Raja has subjected to her. Such refuge, she does not ask for. She does not support even from her son Bhushan. Nayantara Sahgal shows a steady evolution in the course of her writing career. Raneer marks the culmination of the onward march of Nayantara Sahgal's new woman towards freedom.

Conclusion

Nayantara Sahgal portrays the image of women in her novels. She had portrayed a man-woman relationship with different perspectives. Her women characters especially only after they she gone through her own experiences, come to their real self. She also revolt against the traditional image of Indian women in words and deeds, be it in business or sexual spheres. In a sense she is the forerunner of the emerging Indian women with their liberated womanhood. Her novels represent the new Indian woman's voice. A 'New Woman' is in search of self-identity, seeking liberation in all walks of life, she is no way seems to support the way of life adopted by these so called modern women. This can be deduced from the ultimate activities and deviant behavior. In fact Nayantara advises her women characters to analyze their behavior and stop posing to be men. In the present scenario of gender discrimination, a study of her novels helps to widen and direct our thoughts to relevant problems affecting women in Indian society. Nayantara Sahgal is one of the important women novelists who depicts post-colonial attitudes and vouches for a new feminine morality and a new humanism in her novels. As a woman novelist, Sahgal recognizes that her primary obligation is that advocating the emancipation of women. She describes how woman is exploited even during the modern times by both the individuals and the society. She also traces out a slow and gradual deviation from the stereotype of the virtuous woman to redefine virtue. She condemns self-immolation and suffering and points out that the virtue of the modern woman is "courage which is a willingness to risk the unknown and to face the consequences." It can be concluded that Nayantara Sahgal's women characters are in view of their move with the time and need not compromise with the issue of their freedom in male dominated society. The feminist in Nayantara Sahgal always insists on women's equality at par with males.

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