

Feministic Approach in the works of Nayantara Sahgal

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Abstract: *Nayantara Sahgal is one of the renowned authors of Indo-English writing in the stream of national consciousness. In the 1950s, the first wave of major female authors started publishing their work. Kamala Markandaya, Ruth Praver Jhabvala, Santha Rama Rau were all active on the literary scene. During this period, Nayantara Sahgal emerged as one of the most significant voices in the realm of Indian English fiction. Nayantara Sahgal was born in Allahabad on May 10, 1927 into one of India's most prominent political families.*

Nayantara Sahgal's novels cover a wide range of topics, from personal dilemmas and problems, joy and troubles, the satisfaction and disappointment of the protagonist to the political turmoil since India's independence. Her proximity to political power allows her to project a reality. She is one of India's for most socio-political novelists and her novels present a valid picture of free India. A nearby investigation of her novels uncovers that her two overwhelming themes – social and political are constantly plaited one with the other. She is the main novelist who utilizes legislative issues as a foundation for her social themes. She takes up women's issues as the center to which the political issues frame a background, a thin facade. Her anxiety for women depends more on humanism as opposed to that of feminism. Her feminism does not go past regarding women as a person. To say it quickly, the novels of Nayantara Sahgal manage a wide scope of themes extending from individual quandary and issues, delights and distresses, fulfillment and dissatisfactions of women heroes to the political changes, that India has encountered since freedom.

Key Words: *Picture, Political, Issues, Humanism, Feminism, Freedom.*

Indian women novelists have turned towards the lady's reality with extraordinary contemplative power and validness. They have propelled a voyage inside to investigate the private cognizance of their women characters and to gauge them. In the novel of Anita Desai and Nayantara Sahgal, women are no more goddesses; they are people and move from servitude to opportunity, from hesitation to selfassertion, from shortcoming to quality. While these two women novelists manage the urban high society women, Shashi Deshpande depicts the white collar class instructed women to demonstrate that what man has made of lady. Her women are hostile to man centric heroes. Shobha De ventures lady as an imaginative power that controls the elements of the general public. Kamala Markandaya's women reign over the male. Markandaya makes her lady an oppressive educator, a functioning trickster of a youthful male. She pictures a lady's existence where the man is controlled, acquired, instructed, misused and taken around like a pet. There is a differed picture of lady in the fiction by women.

Another significant feature of some of her novels is that their protagonists are imaginative extensions of their creator. In an interview Nayantara Sahgal admits, "Of the five novels I have written, only one "The Day in Shadow" was autobiographical i.e., based on my own life's experiences. Otherwise bits of my heroines and the other characters have been drawn from my own experience, but The Day in Shadow took its main theme, that of a disastrous financial settle-ment made at divorce, from my own situation. But it is quite clear that she tried to recreate in her novels such as Storm in Chandigarh, The Day in Shadow, A Situation in New Delhi and Rich Like Us the situations and dilemmas that she experienced in her life. But the sincere quest of the novelist which helped her to seek an averse for her personal dilemmas has larger reference to human predicament than to her personal life.

The eight novels that Nayantara Sahgal has written project the national consciousness of modern India against the backdrop of the-eras of Balagangadhara Tilak, Mahatma Gandhi and Pandit Jawaharlal Nehru. Taken together, her first six novels, A Time to be Happy, This Time of Morning, Storm in Chandigarh, The Day in Shadow, A Situation in New Delhi and Rich Like Us seem to follow a loose chronological sequence.

Politics is the forte of Nayantara Sahgal. As she is the daughter of Ranjit Pandit, a distinguished freedom fighter of Independent Movement and Vijayalakshmi Pandit, a remarkable woman who held important positions in national life as well as important assignments abroad and as she is also the 'raven eyed' niece of Jawaharlal Nehru, the lieutenant of

the non-violent movement and the first Prime Minister of Independent India, politics is her background and her environment and it becomes her natural material. Nayantara Sahgal herself avows that her novels are political novels and each one of them 'represents a phase of India's development since 1947'.

Sahgal outline with sharp recognition and affectability the issues and sufferings of women in marriage, who feel captured, mistreated and bound to the consideration of spouse and home, and demonstrate their response to it in their novels. A portion of their women acknowledge their destiny unhesitatingly, however the vast majority of them wheeze for opportunity, and bit by bit dismiss the generalization by going in for division or for separation to carry on with an important life. Notwithstanding, in a definitive investigation Sahgal find that the convention of family is exceptionally solid, and hence make a solid supplication for its protection, by welcoming men to include themselves in it.

In her first novels extravagance and flamboyance can be observed in her style. By the time of the writing of *A Situation in New Delhi*, she manages to procure an accurate and effective style. Her language can be succulent or supple or crisp as the situation demands; and her style is facile but flawless, fluent and intensely vivid. Her style, which is urbane and sophisticated, is distinguished because of her discipline and professional touch. "She has a perfect command over her medium which is the current Standard English in an educated Indian setting. Her novels, with their easy natural style that makes fiction blend unassumingly with reality, prove that "an elegant and graceful style has always been one of Mrs.Sahgal's major assets."

As a lady novelist, Sahgal perceives that her essential commitment is that of upholding the liberation of women. She has dove deep into the female mind in her novels. She portrays in her novels how lady is abused notwithstanding amid the cutting edge times by both the people and the general public. She attempted to depict the reasonableness of lady that how a lady watches out at herself and her issues. She feels that lady should endeavor to comprehend and acknowledge herself as an individual and not similarly as a joined to some male life. She presents her theme of the journey for opportunity through the outline of male heroes however she seriously assaults the male overwhelmed society.

Nayantara Sahgal said that her two kinds of writing experiences — that of a novelist and that of a political journalist— though contrary to each other, are mutually sustained because, her central focus in both areas is the same — the concept of freedom in human beings, national and personal, increasingly feminist. She believes that women should try to understand and admit that they are a person, not just an attachment to a man's life. She portrays the theme of her search for freedom through the silhouette of the male protagonist, despite her vigorous attack on the male-dominated society.

Nayantara Sahgal rose as a standout amongst the most huge voices in the domain of Indian English fiction. Sahgal has been dynamic on the literary scene as both an inventive writer and a political feature writer for over four decades. She has the interesting refinement of being the main political novelist on the Indian English literary scene. Her work has a solid practical base and reflects her own qualities as well as the changing estimations of a general public uncovered out of the blue to both opportunity and power.

Sahgal satisfies a plainly feminist capacity in her basic presentation of the emptiness of man-lady connections dependent on socially foreordained examples of sexual orientation imbalances. The new lady in this way certainly requests a re-alignment of the parameters on which relational unions work. Marriage without passionate involvement, sex without enthusiasm, and love without regard are contemptuous to her as she changes her way through evolving times.

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