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## WOMEN SUFFERING IN NAYANTARA SAHGAL'S NOVELS

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### ABSTRACT

*Nayantara Sahgal is a famous Indian writing in English. She has popular for women novelist in Indian writing in English. She has portrayed a woman's sensitivity to the reality that the path a female sees herself will inventions her hindrances. There are various themes in her novels such as feminism, cultural ambivalence, societal patterns, violence, imaginative awareness, political liberalism and male dominated society so on. For a long times female has been oppressed and victimized by male dominated societies in India and all over the world. The present paper tries to find out and analyses how sahgel through the picturize of colored female characters and playlet of life*



*struggling conditions, matrimonial stress and familiar hurt under takes to point out the identity quest and the commercial traditions are at cross roads. These women character are suffering and facing a lot of problems in their lives in their domestic life in the Sahgal's novels. The paper tries to find out the female hardships through the characters namely Saroj, Simrit, Bhushan Singhs mother and Rashmi respectively. The female characters presented in her novels have very traditional and especially malleable housemaids. Women are surely convention-bound wives who calmly put up with everything in wedding and do not thing of vacate the household. Structure as they are crippling in the thread in Indian culture. In the novels, the world of wedding is always depicted as an experience of struggle, annoyance, depression, and a long drawn time of tension, through which characters talent and in the end search a firm identity of their self. The women characters in Sahgal's This Time of morning are created of a changed social situation in Indian society.*

**KEYWORDS:** *Feminism, Civilization, Emergence, Conventional, Liberalism, Ambivalence, Victimized, Oppression, Culture, Convention, Matrimonial, Annoyance, Depression, suffering, renouncement, exploitation.*

### INTRODUCTION

Nayantara Sahgal is a famous Indian writing in English. She has popular for women novelist in Indian writing in English. In her novels depicts the emergence of the new woman who is no longer but anyone who can right to be mans same partner. She has portrayed a woman's sensitivity to the reality that the path a female sees herself will inventions her hindrances. There are various themes in her novels such as feminism, cultural ambivalence, societal patterns, violence, imaginative awareness, political liberalism and male dominated society so on. She is the first female writer in Indian English

writing to make a mark on an international readership. She has got so many prizes at international level like commonwealth writers prize [Eurasia] in 1986 for plans for *Departure*, her book *While Rich Like us* won the Sinclair fiction prize in 1985 and finally she got the Sahitya Academic Award in 1986 for her works. For a long time female has been oppressed and victimized by male dominated societies in India and all over the world. Regularly oppression of female by male evokes her to rebel against the social system and desire for its rebuilding, under more impartial renouncement. The realization of the need for freedom from the chains of marital enslavement is wanted by various and educated ladies in the India of the post Independence age.

### WOMEN'S SUFFERING :

The present paper tries to find out and analyses how Sahgal through the pictures of colored female characters and playlet of life struggling conditions, matrimonial stress and familiar hurt under takes to point out the identity quest and the commercial traditions are at cross roads. In the article appeared She quote, "A sea object and glamour girl, fed on fake dreams of perpetual youth lulled into a passive role that requires on individuality," [Sahgal, *The Hindustan Times*, July 19, 1970]. the writer has given clear picture of an Indian ladies plight in the modern era and her search for personal liberation and self-awareness. The ladies of Sahgal's novels are released ladies revolting against the inconsistencies, injustice and intertwine in the conventional texture of wedding life in Indian society.

The paper tries to find out the female hardships through the characters namely Saroj, Simrit, Bhushan Singh's mother and Rashmi respectively. These women character are suffering and facing a lot of problems in their lives in their domestic life in the Sahgal's novels. There are different kinds of wedding women depicted in their novels. The female characters presented in her novels have very traditional and especially malleable housemaids. Women are surely convention-bound wives who calmly put up with everything in wedding and do not think of vacate the household. Structure as they are crippling in the thread in Indian culture. Nevertheless few of them do courage to get over their state of dull enduring wedding. There are various female who under age consequence of intense mental suffering deep within self. In the novels, the world of wedding is always depicted as an experience of struggle, annoyance, depression, and a long drawn time of tension, through which characters talent and in the end search a firm identity of their self. The women of Sahgal's novels are free female rebelling against the inconsistencies, injustice and intertwine in the conventional texture of wedding life in Indian society.

The present paper tries to find out and analyses how Sahgal through the pictures of colored female characters and playlet of life struggling conditions, matrimonial stress and familiar hurt under takes to point out the identity quest and the commercial traditions are at cross roads. There are various characters, who pictured through the novels such as Saroj in *Storm in Chandigarh*, Rashmi in *This Time of Morning*, Bhushan Singh's mother in *Mistaken Identity*, and Simrit in *The Day in Shadow*, all surely have mind and desire of their self and there are courage enough to speak the based norms of traditional wedding. The women characters in Sahgal's *This Time of Morning* are created of a changed social situation in Indian society they come out as characters provided with greater originality. For Example, the insatiable and outgoing Rashmi in this novel, the merely daughter of Kailas and Mira, come back to her parents, having betrayed her discomfited husband Dalip, an I.A.S. officers, regarding divorce, Rakesh her childhood friend, meeting Rashmi after a long interim

She remarks, "Now she looks displaced. It was marriage, then that had altered her, made her a moth trapped in cement." [Sahgal's novel *This Time of Morning* P.No. 35]. She wants so separated and distressed in her husband wedded life that she commonly cannot get on with her husband who dissimilar from her so much in disposition and is nearly on the outskirts of hypomania, 'A part of her married a man, loved him, given herself to the task of making a home and suffered the wilderness that only two mismatched people could create.' [Sahgal's novel *This Time of Morning* P.No.123]. The next character Saroj, in *Storm in Chandigarh* is disappointed not being capable to search a mutual feeling participation with her life partner. The writer Nayantara Sahgal has failure to transfer and acknowledge is the main reason of married disharmony. A part from the capricious, discordance of the couple

depraves further their marital correlation. His faiths in two rules of conduct evidently, one for male and another for female.

### CONCLUSION:

To Sum up, so in Nayantara Sahgal's novels, as the female's search for identity and social traditional are corners, they have to countenance so Many hindrances, struggle, depression, frustrations and inner accent in their wedded lives through Which the personal Mature and finally search a steady identity of their self. There are four women characters who faces many problems in their lives in Indian society Saroj, Simrit, Rashmi and Bhusan's Mother the senior Ranee stand for the increasing female of India who reject to rest calm and compliant like traditional 'pativratas' in wedding. It has real that all this ladies bearing to resume the trammel of ill-fated wedding and prefer to live with their loves who can supplying them with comprehension, love and warmness of friendship and support then begin life fresh. The great women writer Neena Arora quotes, "Sahgal's women depend on some help to escape oppression and exploitation which in their cases is usually provided by a man, give them moral strength to smash the taboos and assert their identity to live a meaningful life." (Arora, Neena's Book A feminist study in comparison P.No.102).

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