

FEMINIST VISION IN NAYANTARA SAHGAL'S NOVELS

Asst. Prof. Kale Rajesh Mahesh

Dept. Of English,

Santosh Bhimrao Patil Arts, Commerce and Science College, Mandrup

Email: rajeshkale909@gmail.com

Abstract:

Nayantara Sahgal is a socialite who is knowledgeable about current social and political issues. Her understanding of feminism is based on the Indian spirit. It challenges age-old sexist ideas. Self-discovery is his main concern. Her novels focus on modern Indian women's quest for sexual freedom and individuality. The relationship between men and women is an important theme in Sahgal's stories.

Nayantara Sahgal's tone has become more serious due to dissatisfaction in her married life. The male chauvinism he experienced there and the great injustices towards women in society caused him to loudly protest the exploitation of women. In our sacred writings, women are likened to the Creator and deified.

In fact, in our society, women have been subjugated and oppressed since ancient times. Man used it, received comfort, joy and support from it, but at the same time it deprived him of the right to happiness and personal development. Although submissive not by nature but by training, a woman often becomes defiant when she endures wear and tear for a long time. Remove all obstacles. Nayantara focused on the pain of the ancestors. A man's will is his right, but there are some patterns that a woman must correct herself first, otherwise she will be crushed and finished. As a feminist, Nayantara argues that women should recognize themselves as human beings.

Keywords:

discrimination, search for sexual freedom, , Socio-feminist, unhappy experiences of married life, Man-woman relationship self-realization gross injustice to women, exploitation, maltreatment , male chauvinism patriarchal society, emancipation, self-awareness..

Feminist Vision In Nayantara Sahgal's Novels:

Feminism is a social movement that seeks equality for women. Widespread interest in women's rights can be traced back to the Enlightenment (17th and 18th century European intellectuals). Her first major publication was Mary Wollstonecraft's A Vindication of the Rights of Woman (1792). The Seneca Falls Convention, convened in New York in 1848 by Elizabeth Cady Stanton, Lucretia Mott, and others, called for gay equality under the law along with full-time education and equal voting rights for women in the late 18th century Transition from the United States to Europe. Women in the United States gained the right to vote through a constitutional amendment in the 1920s, but their participation in the workplace remained limited and religion often restricted women from being in the home. Key points in the rise of modern feminism include French writer and feminist Simone de Beauvoir's The Second Sex (1949) and Betty Friedan's The Feminine Mystery (1963), as well as the creation of The World of Society for Women in 1966. Many women writers, on the threshold of cultural dialogue and excluded from the connections of domestic institutions, protest and want to move from where they are to the public sphere in search of

their own identity. When we look back at the history of Indian women, we see that it has been defined and interpreted in different ways in different experiences. Literature and legends describe it as a symbol of sexuality and domesticity, depicting erotic images of women. Thanks to this eroticism, the superiority of the body is established in the mind. It is considered a problem on the path to liberation. Hinduism worships her as Kali, Saraswati and Lakshmi. The Bible tells us that God was there and women were worshiped and respected.

His shame caused him to lose everything. History tells of warrior women like Lakshmi

bai, Durgavati and Razia Begum. Negative images of women are also seen in characters such as Mantala, Kai Kai and Shurpanakha. However, Mirabai can be called a feminist who started the women's empowerment movement by ignoring the orders of allegiance of the king and the royal family. Therefore, in the process of portraying this woman, it is different from what they know about exploitation, oppression and discrimination, which we can trace and assimilate. Interruption. Feminists believe that the jobs done by men can also be done by women with skills and knowledge. Inequality stems from a patriarchal society that restricts creative women from dividing housework. Clearly, issues related to women and their advancement have been widely discussed among Indian intellectuals for the last few decades. The transition of our democracy has also raised the issue of equality of men and women in society as it has become clear that Indian culture is entirely based on the superiority and subordination of women. With the rise of the feminist movement in India, Hinglish also began to fight against oppression and repression of women. . In Indian English literature, women novelists emerged from the last quarter of the nineteenth century. However, the contribution of women novelists to Indian English only occurred after independence. Nayantara Sahgal is one of the beautiful women novelists of our time. She has a reputation as a political novelist. Her works have a strong grounding in reality and reflect not only her own values but also the transformation of a society into freedom and power, which is emerging for the first time. But their stories also focus on women's problems in daily life. His affirmation of the value of human faith, love and freedom, love conflict, personal conflict and subsequent divorce - these are all woven into his stories. For this reason, he reflects his wife's thoughts and desires through female characters. Her Western education and higher education in the United States also had an impact on her thoughts and feelings. Later, her love and marriage with Gautam Sagar leads to depression. Marriage disturbs him, even though it is not his choice but marriage. He wrote: "For the first time I experienced an incredible feeling of inequality. I learned that one's desires and feelings must first be satisfied..."

Apart from political themes, her stories also focus on modern India's search for sexual freedom and female identity. These political themes are often combined with the relationship between men and women, marital problems, temperamental incompatibilities, problems arising from ego or submission, and finally the question of the status of women. Feminist concerns are also seen in her novels where female characters are victims of Indian society. Divorce is not an easy decision, it involves admitting defeat and challenging all traditions that women should stay married even if they are unhappy and limited in what they can do. It also remained unpublished, although it finally appeared in 1967. The terms of the divorce are harsh, including heavy responsibility and the complete elimination of the ability to earn a living.

It eased his financial burden to some extent and also gave him the freedom to remarry. Apparently, both the public and the law saw no harm in this, and it became the subject of the most personal of his stories, "Shadow Day".

Just as Simrit decides to stay with Raj in the novel, Nayanthara Sahgal decides to stay without Yi's support in marrying Nirmal Mangat Rai, a Punjabi Christian and an Indian worker. Because of its own explanation, it is based on originality process problem. As a female novelist and as a person, Nayanthara Sahgal is deeply concerned about the need for women to have the freedom to know themselves as individuals. The novelist does not see his wife working in the workplace or working women, he sees most women as wives, daughters and mothers and it is in this work that they hope to be free and know that they are human and want to do. BT. It is considered equal. In "Happy Days", all women are viewed from the perspective of marriage. > In "This Time" Nayanthara Sahgal is still worried

In "Happy Time" she worries about self-expression in marriage, in "Wake Up Time" it's early",

Focuses on the freedom young women think outside of marriage. Both Nita and Rashmi are very different from Maya and Kusum and are products of changing relationships. They don't want to be passive Docile, but they want to live their own lives. Rashmi is unhappy with her marriage and is in search of thought and freedom. Rakesh saw her unnatural surrender. He thought he looked like it from the outside. It was marriage that changed him, turned him into a moth stuck in cement. Nayanthara Sahgal represents the emergence of a new woman in Nita. The development of two theories: literary criticism and personal understanding of literature. Women have been victims of male domination and oppression since ancient times. He was treated like an object. Men always underestimated her and thought she was weak. World religions recognize the victory of women over men. The Bible clearly says: "Wives, submit to your husbands, submit to the Lord." Eve. Man has become the master of all, controlling everything in the world, including women. St. Paul also put women in the middle. Adam. Women's status was equal to the Shudras, and like them, women were excluded from many religious rituals. Traditionally, the "good woman" is always associated with a good woman, such as Sita or Savitri, who must be pure and honest. The image of Sita as a mother is popular and she has been called Sita Mata many times, but as a woman she is subject to the whims of her husband who abandons her simply because of the derogatory talk of a commoner. However, it has been noticed that Sita shows some signs of knowing that she has committed a sin, she refuses to return to Rama and therefore takes refuge in the arms of Mother Earth.

In Rich like Us, Sonali refuses to be bound by marriage. She wanted to pursue higher education and went abroad to escape marriage. However, events brought more pain than joy to his life. In Nayanthara's stories, not all husbands are seen as cruel, cruel and heartless. Women in Sagar are subjected to various forms of violence. They become victims. The heroine Sagar gets angry about this.

Nayanthara Sahgal has always maintained that women are objects. Women are the first victims of religious persecution, be it Islamic, Hindu, Christian or Sikh. Fundamentalism arose from the power of religion and tradition that shackled women. If the reporter is unhappy with the marriage, then divorce is a matter of torn flesh and blood. Nayanthara Sahgal is a social feminist with a deep understanding of current social and political issues. Her understanding of feminism is entirely based on Indian ethics. He wants his wife to be under the domination of men since ancient times. She was aware of the role given to women but opposed the old concept of discrimination based on gender. Finding himself is his greatest concern. He rebelled against this corrupt society because he had no dreams. In the novel, she analyzed the experience of feminism from different points. Their stories are full of female spirit. He gave his women a "voice" of pure, intense energy. Nayanthara Sahgal's women are not hostile to men, but

they are not happy with their subordinate position either. Although they will not hesitate to adapt, they are not ready to compromise. It should not have a label. Even marriages and pre-relationships will not be right if they tend to harm people.

It is immoral to distance oneself from oneself, whereas what relieves them of all kinds of stress is healthy and moral. Nayantara Sahgal did not face serious discrimination against women in her childhood. Her father was also a generous person who gave his wife her freedom. When Nayantara got married, she encountered macho behavior for the first time. As a novelist, she saw women around her being exploited and treated inhumanely. She could not stand the unfair treatment of women and opposed it in her writings, in herself and in her life. She became a person who advocated for women's causes, who is today called a feminist. Walking this self-discovery begins with his first novel.

"Storm in Chandigarh" is a statement on the need for moral and ethical reform. The heroine proves for the first time that women have the right to live as they want. Simrit in "Shadow Day" is Sahgal's sense of self-discovery and his quest for self-discovery leads to his self-acceptance. Sahgal's "Take off Plan" is a woman's story. Protagonist Anna Hansen faces a "personal crisis"; this is the situation of women in a male society. The protagonist of Mistaken Identity is a man, but the novelist's feminist enthusiasm has not disappeared. Protagonist Bhushan Singh's mind is dominated by two important women in his life: Razia and his mother Rani of Vijaygarh. The author's journey begins with self-discovery and ends with success. He has a humanistic hatred of poverty and inequality. She understood the plight of Indian women and championed their cause. —The political history of the country refers to relations between women, encounters and concerns of Hindus and Hinduism between East and West. In short, Nayantara's novel is a microcosm of life, life as she wisely perceives it.

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