

# VARIOUS THEMES IN NAYANTARA SAHGAL'S FICTIONAL WORLD

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## Abstract

This article attempts to explain the analysis of various themes in Nayantara Sahgal's writings. In almost all novels, Nayantara is the central figure of women who gradually realize their emotional needs. Nayantara Sahgal's novel reads like a commentary. In view of the social and political turmoil that India has faced since its independence, Nayantara Sahgal's political views and general perceptions of English are more impressive than her novel art. All the main characters in the novel have been involved in the political whirlpool. Political novels have also aroused people's attention to the pursuit of sexual freedom and self-realization of Indian women as novelists. She recognized her main responsibility for women's liberation and described how women are exploited today in her novels. Sometimes personal and social. She tried to portray a woman's sensitivity to the fact that the way a woman sees herself will discover her problems.

## Keywords

Feminism, societal patterns, imaginative awareness, male-dominated society, political liberalism, violence, cultural ambivalence.

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. Look at the political changes in the country like a kaleidoscope. In fact, this is an aspect of what is happening behind the scenes of politics and bureaucracy. Nayantara Sahgal flips reality like a feather on a dining table, bringing her vision of realization into the life of her character. Sahgal's novels show that the theme is shaped and shining like his novels, and real-life has become an indispensable part of his novels. She explores the spirit of freedom through heroin awareness and its role in the lives of other less important characters such as Kishorilal. Rich people like us can be described as "replenishment literature" as John Barthes called. Nayantara Sahgal tells the story and looks at life from two angles, at least in the real novel: one from the omniscient author and the other from the heroine Sonali. The novel is inspired by creative innovation and an optimistic attitude towards life.

The author narrates the story in the third person, and the heroine narrates the story in the first person, artistically replacing the reconciliation between the two. The vision is two different viewpoints. The author projects the social and political reality on two levels: the mass level and the individual level. This symbolizes the two classes that the characters in the novel naturally seem to belong to. Dual visual techniques allow Nayantara Sahgal to vividly portray two India's: India of the ruling elite and wealthy educated Westerners, and India of the poor and working people, deprived of the fruits of independence from India. They complement each other; on the contrary, they are in sharp contrast with each other and the insurmountable gap between them.

In her article, she mentioned two turning points in her life. The first turning point was her marriage to businessman Gautama. The marriage ended in divorce in 1967, which plunged them into a world without fear. Therefore, the themes of his works are discord and divorce. The second turning point was his decision to live with the talented bureaucrat E. Mangat Rai.

In his own words, he said:

"It's not a problem, but a revolution. It is a discovery of himself. You must live more fully to make sense" ... 14 Later in 1979, after many years of marriage, she married Mangat Rai.

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's first novel, *A Time to be Happy* has the reference to Congress activities and the events of 1942. The novel portrays the search for the identity of a Westernized Indian youth and, against the backdrop of India's struggle for liberation. It is also on a different level, a submerged saga of Indian national movement with its inevitable and indelible impress on upper-middle-class minds of countless comfortable upper-middle-class Indians. It covers a period of about 16 years from around 1932 to 1948.

The central theme is the awakening of Sahgal's conscience and her attempt at success in self-discovery and identity. Nayantara Sahgal attempts to project a nation's consciousness through the fragmentary consciousness of an individual. Thus, while

dealing with the particular, the novel also is concerned with larger issues. The novel is set in the immediate pre- and post-independent period and deals with themes, which are taken up by Nayantara Sahgal in her later novels also. It is the story of Sanad, a nearly English Youngman brought to be a success, puzzled and uncertain about his future. Nayantara Sahgal's novel, *This Time of Morning* is a purely political novel, which deals with what happens in the corridors of power, in the drawing rooms of politically very important people, or in the lobbies in Parliament. Some of the characters of the novel are so beautifully and symbolically portrayed that they are equated with contemporary political personalities. Much of the action takes place in Delhi, and the particular context is the decline and fall of one of the pillars of the Government, Kalyan Sinha *This Time of Morning* can certainly claim to be one of the best political novels written by an Indian in English. Nayantara Sahgal's *Storm in Chandigarh* deals with the problem of political tension and violence originating from its being Chandigarh, the common capital of the two states — the Punjab and Haryana. The novel depicts violence, chaos, and the uneasy political situation of the late sixties in the partition of Punjab into two newly formed states — Punjabi- speaking Punjab and Hindi speaking Haryana with Chandigarh as the common capital.

The novel deals with the political upheaval in Punjab in the post-independence period. Besides the political background, there is also a human background, which has not received adequate treatment. The fictional situation of young hearts broken up by compulsions of marriage and call of new love suggests that marriage is not just a sexual relationship; it means companionship on equal terms. The cause of disturbance in the relations between man and woman partly lies in man's own inherent debility to indulge in adultery and partly in the unnatural position of the husband or the wife in the family. Women characters in the novel no more like to remain confined within the four walls of their houses. They prefer to go to picnics to relieve the burden of boredom and monotony. The clash between Gyan and Harpal is a clash of ideologies. It is a fight between the cult of violence versus the idea of non-violence. Gyan who shows little concern for emotions and human beings always indulged in a ruthless attitude. Harpal on the other hand is more concerned with human beings than with anything else. Each time there is a confrontation between the two Chief Ministers. Nayantara Sahgal's novel, *The Day in Shadow* deals with the struggle of a young, beautiful and daring Indian woman trapped under the burden of a brutal divorce settlement and the agony and unhappiness she experiences in the hands of a cruel and unjust male-dominated society of India. The novel is a fine example of the female literary tradition in Indian English literature.

Sahgal's novels truly portray the situation before and after India's independence. She views her political novels from the perspectives of content, intentions, and perspectives; each novel more or less reflects the political era we experience. The use of political genres is one of the main aspects of her novels, and the others involve religious themes and women's issues in modern society. Nayantara Sahgal is mainly praised as a political writer, her feminist interest is obvious, and her fighting spirit is fully expressed in her novels. In all her works, two worlds face each other: the personal world and the impersonal world of the relationship between men and women. The aforementioned literary exploration of female writers, Nayantara Sahgal's feminist approach, and their attention to Indian political scenes before and after independence in their novels further prompted me to choose Nayantara Sahgal's fictional world for exploration. Nayantara Sahgal's portrayal of female characters in her novels, her memorable portrayal of female characters, and the feminist tone of her fictional speeches made Nayantara Sahgal one of the most famous Indian feminist writers.

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