

Feminist Perspectives and Approach in the Novels of Nayantara Sahgal: A Review

Amanjeet*

Assistant Professor, Department English, Govt. College Behrampur, Bapauli

Abstract – *Nayantara Sahgal is a productive writer and her literary standard comprises of eight novels, two collections of memoirs, some non-fictional works. A few articles and short stories of her have been distributed in driving papers and magazines. 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.*

Nayantara depicts the natural right of opportunity for women in a large number of the characters in her novels, for example, Simrit in The Day in shadow, Saroj in Storm in Chandigarh and Rashmi in This Time of Morning. A time to be Happy (1958) and Storm in Chandigarh (1969) are classed as her political novels; This Time of morning (1965) Storm in Chandigarh (1969) and The Day in Shadow (1971) are autobiographical to the extent they expand individually passionate encounters and conflicts.

-----X-----

INTRODUCTION

Indian writing in English has increased immense prominence and acknowledgment over the most recent too many years of the twentieth century. From Raja Rao to Salman Rushdie, the fictional writers have focused on changing societal examples, change of qualities, and on the person's predicament in a general public on the move. Fast industrialization, logical unrests and upsurge of data innovations, have all prompted a downgrading of morals and disintegrating of culture. Indian writers have continually attempted to adjust to the evolving situation. The seed of Indian Writing in English was sown amid the time of the British standard in India. Step by step, there rose a couple of gifted writers of this living and developing literary classification, who could lift this frame to global status and all inclusive acknowledgment.

The three names normally mentioned in the literary circles in this setting are Mulk Raj Anand, R. K. Narayan and Raja Rao. They are known as 'The Big Three', a designation begat by the prominent English faultfinder William Walsh. Raja Rao, Mulk Raj Anand and R. K. Narayan in their own matchless style embraced the English dialect to serve their motivation. The credit of conveying a name and notoriety to Indo-English fiction goes to them. These three inventive

writers have conveyed world acknowledgment to the new kind to be specific Indian-English fiction.

While thinking about Indian-English literature, one can see 'Indianness' in Indian Writing in English. K. R. Srinivasa Iyengar states, "What makes Indo-Anglian literature an Indian literature and not only a feeble toilet of English literature is the nature of its 'Indianness' in the selection of its subjects, in the surface of thought and play of sentiment, in the association of material and in the innovative utilization of dialect." Whereas Meenakshi Mukherjee watches, "Whatever be the dialect in which it is composed, a novel by an Indian writer requests coordinate involvement in qualities and encounters which are legitimate in the Indian setting." What the Indian pundits expect in Indian Writing in English is just a vibe of the mutual experience of the custom, culture and legacy which they share practically speaking with the writer.

For a long time women have been kept from having equity from social, financial, political and sacred circles and to a great extent overlooked as the 'More fragile Sex'. The twentieth century has seen the new mindfulness about the women's underestimated status bringing about the introduction of women's Liberation Movement. Literature, being the reflection

of society does not mirror the wretched state of women but rather investigates the lady's inquiries, broadly and vociferously.

A few feminists declare the significance of women to wind up mindful of themselves as people, and molding their fates by self-assuredness and self-assurance and they utilize the term 'Feminist Consciousness' in this unique situation. Juliet Mitchell in her book, *Psycho Analysis and Feminism*, characterizes the term Feminist Consciousness as "the way toward changing the concealed individual feelings of dread of women into shared familiarity with the importance of them as social issues, the arrival of outrage, uneasiness, the battle of declaring the agonizing and changing it into the political".

The term 'feminism' started from the French word 'feminisme' instituted by the idealistic communist Charles Fourier and this term was first utilized in English during the 1890s in relationship with the movement for equivalent political and legitimate rights for women. The women's Liberation Movement is one of the consequences of this feminist movement.

Feminism is a quickly creating basic philosophy of incredible guarantee. It has advanced into a reasoning including various fields of human action in the public eye. The feminist hypothesis, its changed verbalizations and its perplexing outcomes in a literary setting comprise a huge segment for basic undertaking.

Feminism is turning into an increasingly more acknowledged piece of standard social political exchange, regardless of whether it isn't found in a similar view by everybody. Be that as it may, feminism now, as in the past of this assorted variety, is regularly symbolized in everyday discussions, just as in address rooms, as a solitary element and for the most part worried about equity. This constrained depiction is once in a while tested. Numerous types of existing feminist examination require significant past learning and are troublesome that they influence Einstein's hypothesis of relativity to seem like a bit of cake. Present day feminist idea has sometimes, in this unique situation, been blamed for withdrawing from seriously conceivable dialect into a limitless language ordinarily connected with 'ivory tower' scholastics.

Feminism, as another lifestyle, as another viewpoint, appeared in India with the ladylike mind attempting to rethink lady's to strike at the roots, to have a place and declare her identity in a customary society. Like man, lady is brought into the world free however she is in chains, not generally and all over the place. All women don't accommodate, they revolt, they accommodate, and they are both Kali and Durga images of demolition just as creation amid the Vedic time frame. Indeed, Sita, Savitri, Shakuntala and Draupathi who show up at later period in history and they were not said to be aloof, agreeable, easygoing and servile. Sita in

'Ramayana' has opposed the demoniac forcefulness of Ravana. Shakuntala in 'Mahabharata' demonstrated the quality of her nerves by addressing the difficulty of Dushyanta. Draupathi showed the female brutality by washing her hair in the blood of Dhushadana who has endeavored to undress her in the court of Kauravas.

The feminism in India has been disputable. A few conventionalists contend that it distances women from their way of life, religion and family obligations; they see it as a redirection from the more essential class battle - the battle against western social and financial colonialism. Chandra Mohanthy (1988) bolstered the supposition that feminism as a western philosophy and upheld just the third world women, and it is just the third wave feminism.

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.

Kamala Markandaya, the most punctual of the best positioning women novelists, shot to popularity with her first novel, *Nectar in a Sieve*, Kamala Markandaya has ten novels surprisingly. Her novels mirror the East-West experience in various settings and venture the resultant identity emergency. In novel after novel, she investigates life in Indian with regards to the effect of advancement on the conventional Indian culture and the social change. She challenges mistreatment and mastery. Kamala Markandaya's first novel, *Nectar in a Sieve* made her an adorable writer of extraordinary fiction. In the writings of Markandaya, the female characters are exposed to parallel pulls torn among convention and innovation, between the longing for self-sufficiency and liberation and her requirement for nurturance, between her obligation as a little girl, a spouse and a mother and her nobility as a person. Women in Markandaya's novels are certain casualties of social and financial weights and aberrations. Markandaya has depicted women from fluctuated age gatherings and social foundations in her novels. She has

likewise demonstrated how changes in financial and social request antagonistically influence women more than men. In any case, her women rise out of the obscurity, courageously diverting from their inheritance of mortification, reliance and abdication looking for uniformity with their male partners. Her canvas is little however she fills it with living throbbing individuals — individuals in connection to each other. It is watched, "Individual connections are Kamala Markandaya's specialty — well-ordered she develops connections, breaks down them and significantly influences them to speak to an option that is bigger than themselves."

Nayantara Sahgal is one of the recognized Indo-English writers who write in the surge of national cognizance. The original of vital women writers started distributing their work during the 1950s. Kamala Markandaya, Ruth Praver Jhabvala, Santha Rama Rau were all dynamic on the literary scene. Amid this period, Nayantara Sahgal developed as a standout amongst the most noteworthy voices in the domain of Indian English fiction. Nayantara Sahgal's first book *Prison and Chocolate Cake* (1954), a life account, was distributed when she was just twenty-seven years of age. The book depicts the amazing affiliations and encounters of her youth and gives important understanding into the forming impacts of her life. The political awareness, Nayantara Sahgal was conceived in Allahabad on May 10, 1927 into one of India's most conspicuous political families. With her mom Vijayalakshmi Pandit as India's first representative to the U. N., her uncle Jawaharlal Nehru as India's first Prime Minister, and her first cousin, Indira Gandhi as India's third Prime Minister just as the primary lady Prime Minister of India; it isn't astonishing that governmental issues and history rouse and underlie a lot of her writing. She is a productive writer. She has surprisingly nine novels, two accounts, two political commentaries and a substantial number of articles, commitments to different papers and magazines.

Nayantara Sahgal is the second of the three little girls of Ranjit Sitaram Pandit and Vijayalakshmi Pandit. Her youth was spent in Anand Bhawan at Allahabad with her folks, her maternal uncle, Jawaharlal Nehru and her cousin, Indira Gandhi. Her youth and youthfulness were spent in the midst of India's political resonations, the campaign for liberation from the British burden and the impact of Gandhian thoughts of opportunity and peacefulness. She has, as A. V. Krishna Rao states, "acquired and treasured a specific arrangement of qualities and dispositions toward life which can be best portrayed as a complex of political radicalism, social advancement, monetary balance and social catholicity in constant collaboration with the Gandhian optimism."

Sahgal is a novelist and political commentator who has distributed nine novels and seven works of true to life. *Rich Like Us* won the Sinclair Fiction Prize and the

Sahitya Akademi Award. Her prior book *Plans for Departure* won the Commonwealth Writers Prize. She filled in as a consultant to Sahitya Akademi's Board for English from 1972 to 1975. She was an individual from Verghese Committee for Autonomy to Radio and TV in 1977-78. In 1978, she was an individual from the Indian designation to U. N. General Assembly.

She has additionally held the post of Vice-President of People's Union for Civil Liberties. She got the Sinclair Prize for fiction in 1985, Sahitya Akademi Award (Britain) in 1986, and Commonwealth Writers Award (Eurasia) in 1987. She was additionally a Fellow of the Woodrow Wilson International Center for Scholars, Washington from 1981 to 1982. In 1990, she was chosen individual of the American Academy of Arts and Sciences. In 1997, she was granted a Honorary Doctorate for Literature by the University of Leeds. In 2002, Mrs. Sahgal was granted the Alumni Achievement Award from Wellesley College. Her last novel, *Lesser Breeds*, was distributed in 2003. The Library of Congress as of now holds twenty-four of her works. Sahgal keeps on writing and keeps up contact with Woodstock from her home in Dehra Dun. In 2004, she talked at the Woodstock's 75th yearly Commencement, where she propelled one more age of understudies to have any kind of effect on the planet.

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 an Indian feminist was affected by the western Third Wave Feminism and the term 'Third World Women'. A large portion of the literary works of Nayantara Sahgal look for reply to the issues of lady in the male overwhelmed universe of today. Sahgal has been in such manner immensely affected by her mom. The chronicled explanations behind this protection from feminism in India stretch out once again into the nineteenth century when the lady question was a focal issue in argument over change in India. Some British writers like James Mill denounced Indian religions, culture and society for their standards and traditions in regards to women. Also, a noteworthy apparatus utilized by pilgrim belief

system to demonstrate the inadequacy of the subject was the topic of the status of women as rumored by Christian ministers who contended that the ethical mediocrity of Indians was exhibited by their primitive treatment on women. Along these lines, the argument is uncovered that Indian women required the security and intercession of the pioneer state is just to legitimize the British guideline.

An exchange on feminist viewpoint will definitely encourage us. Feminist Perspective is characterized as example of thought, feeling, observation, desire, and inspirations. At the end of the day, it instructs us to think, feel, see expect and act. Feminist point of view is a women centered hypothesis. The significant worry of feminist point of view is to comprehend lady's abuses regarding race, sex, class and sexual inclination.

There was no solidarity among the feminist movements in India. Be that as it may, distinctive schools of feminists on explicit issues were taken up at various times in various parts of India. The fundamental issues included Sati (Window consuming), Female child murder, Child marriage, Purdah (female disengagement) and confinements on female training. Despite the fact that sati was rehearsed by the general population in 1829, It has never been killed as proposed in Nayantara Sahgal's *Rich Like Us* (1985). Nayantara Sahgal additionally imagined fictional accounts of female child murder, youngster marriage and purdah in *Mistaken Identity* (1988). There had been some change bunches in all parts of India from the eighteenth century onwards, including the Brahmo Samaj, the Arya Samaj and the National meeting, all of which planned to modernize Indian culture in sex relations.

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.

Susheela P. Rajendra in *Indian Women Novelists Set III* says Sahgal endeavored to depict the reasonableness of lady, how a lady watches out at herself and her issues. She feels that lady should attempt to comprehend and acknowledge herself as an individual and not similarly as an extremity to some male life. Nayantara Sahgal is very strong in her feminist approach. She devastates the well-established Hindu fantasy that spouse ought to be treated as God.

This examination looks to assess and inspect how Nayantara Sahgal, a noticeable Indian English lady

novelist, through the depiction of variegated female characters and performance of 'reallike' circumstances embraces the journey for female opportunity in five of her novels-Time to be Happy, *Storm in Chandigarh*, *The Day in Shadow*, *Rich like Us* and *Mistaken Identity*.

FEMIISM

The meaning of the term 'feminism' contrasts from individual to individual. As indicated by the French models of feminism, it infers sexual articulation. On the off chance that we consider the British models, all feminists gradually turned out to be decent, or acclaimed into the male world request. In the event that we think about American models, they are increasingly straightforward. Chaman Nahal in his article, "Feminism in English Fiction", characterizes feminism as "a method of presence in which the lady is free of the reliance disorder. There is a reliance disorder: regardless of whether it is the spouse or the dad or the network or whether it is a religious gathering, ethnic gathering. At the point when women free themselves of the reliance disorder and have an ordinary existence, my concept of feminism appears."

Feminism is a movement affected by the thoughts hypothesized, promoted and hastened by scholars and creators like Alice Walker, Naomi Littlebear, Judith Felterbey, Michele Wallace, Lillian Smith, Elaine Showalter, Simone de Beauvoir, Kate Millett and others. It is a cutting edge movement communicating challenge the male control. It gives systems to change. The point of feminist is to comprehend women's mistreatment remembering race, sex, class and sexual inclination.

Today numerous individuals feel that feminism has nearly finished in light of the fact that it has almost won the war at a large portion of the fronts by accomplishing for women equity with men in varying backgrounds — political, social, monetary and so forth. However, the truth of the matter is that the feminist movement is as yet going very solid everywhere throughout the world with the possibilities of getting more grounded sooner rather than later. The root of viciousness against women is found in the subordination of women on the planet. In 'Manusmriti', Manu has given auxiliary place to women. A similar thing is reflected in Islam and Christianity. Incredible masterminds like Aristotle, Rousseau, Hegel, Sartre, Freud and Nietzsche think about women second rate.

Feminism will in general be thought of as a movement of women, and numerous feminists completely dismiss permitting men into it. In any case, men can be as unequivocally restricted to the treacheries from which women endure as women can. Feminism isn't worried about a gathering of individuals it needs to profit, however with a kind of

foul play it needs to dispense with, despite the fact that in general the end of that unfairness is useful to women than men, yet feminism isn't only a movement for women, yet it is a movement in help against bad form. The substance of the early feminist hypothesis mirror the declining intensity of women of rank and the implemented taming of middleclass women. However this hypothesis got quality from the new powers of training a portion of these women had at their direction. During the 1650s, a large number of the extreme English orders upheld religious uniformity for women. In this circumstance, there were women who freed themselves from the male specialist. In the nineteenth and the mid twentieth hundreds of years feminism concentrated on the procurement of a couple of fundamental political rights and freedom for women. The period from 1920 to 1960 is known as the time of break in the historical backdrop of the women's rights movement when a feeling of vanity won. For contemporary feminists, diverse procedures of socialization represent a bigger piece of the watched contrasts in the conduct of men and women. Today feminists challenge the way the social organizations, upheld by social qualities and standardizing desires compel women into an irrationally restricted job.

SAHGAL'S WOMEN: A FEMINIST APPROACH

With knowledge and comprehension, women writers in English present the predicament which current women are looking as of late. Women who are aware of their passionate needs and take a stab at self-fulfillment dismissing the current conventions and social set-up and long for an increasingly liberal and unpredictable lifestyle discover their place in the novels of Nayantara Sahgal. Her novels depict women trampled and abused in view of their reliance upon men and the nerve racking background they need to look in their battle to leave the servitude and remain without anyone else feet. The hardship and enduring associated with battling against a set up request, the breaking knowledge of separation and the resultant estrangement among guardians and youngsters frame the topical worry of Sahgal's novels.

Nearly in all the eight novels, Sahgal has dove deep into the female mind. In novel after novel, she investigates the nature and extent of the injury of women people. Enduring and depression have mellowed Sahgal and she has possessed the capacity to change these into comprehension and sympathy. She trusts that the possibilities in women are not abused to the full. Sahgal's female characters are people who can stay free inside the framework of society into which they were conceived. She can dive deep into the mind of her female characters and study them with compassion and comprehension. Sahgal has depicted women's sufferings without sentimentality

and with such striking quality that she likely could be portrayed as "the anatomist of the ladylike mind."

Sahgal attempts to depict the reasonableness of lady: 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 an extremity to some male life. In her novels women speak to various types of ethics. They don't endure however keep up their position. Sahgal speaks to new ethical quality, as indicated by which lady isn't to be taken as an insignificant toy, an object of desire and momentary joy, however man's equivalent and respected accomplice. Every one of the novels of Sahgal talk about women who are mistreated by marriage, by political conditions, by mishaps of history. The vast majority of her female characters have additional conjugal association with at least one than one individual. Her women are casualties of a traditional society which does not allow women to attest their rights relating to their individual opportunity and considers the specific issue of identity-emergency as ridiculous pertinent women.

Every one of the novels of Sahgal from *A Time to be Happy* to *Mistaken Identity* demonstrate her profound worry with the parlous condition of women in the parochial society. In spite of the fact that Sahgal has cut a specialty for herself predominantly as a political novelist, her feminist concern is very clear and her contender soul very vocal in her fiction. Sahgal's anxiety for women, nonetheless, is that of a humanist more than it is of a feminist.

Lady endures by man's demonstration of physical savagery, as well as she is frequently candidly harmed and injured through his egotism, criticism and lack of interest. Forlornness, enduring and dissatisfaction in marriage sometimes cause crumbling and make women defiant. It isn't physical depression that Sahgal discusses, however more profound enthusiastic and otherworldly voids made by vanity.

STATUS OF WOMEN IN MARRIAGE IN NAYANTARA SAHGAL'S SELECT NOVELS

Nayantara Sahgal is a productive writer and her literary group comprises of eight novels, two life accounts, some non-fictional works. A few articles and short stories of her have been distributed in driving papers and magazines. The present paper bargains a recorded study of the subordinate position of women and this abuse in different ways. It additionally contemplates the beginning and distinctive stages and strands of Women's Liberation Movement and how it has influenced the ethos, literature and analysis in our time.

In her prior works, Nayantara Sahgal delineates marriage as a candidly smothering and overbearing establishment for women. The greater part of her characters like Rose, Sonali, Simrit, and Nishi are casualties of sexual orientation mistreatment. Marriage for a man who "Takes her," implies enlargement of his reality. He appreciates both the universes: of home and of vocation. It grants him movement and selfadvancement.

Marriage is the most profound just as the most risky of every single human connection. Sociologists characterize it as "Social phenomenon which authorizes a pretty much changeless relationship between accomplices giving authenticity on their posterity." Religiously marriage should be the sacred association of two spirits and bodies.

In Christianity, the principal guardians were made "bone of one bone and substance of one tissue." In marriage, unity, friendship and commonality are focused, and it is accepted that the interests of the couple are one, that whatever is to support the one is to help the other moreover.

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.

THE FICTION OF NAYANTARA AHGAL

Nayantara Sahgal is one of the recognized Indo-English Writer who writes in the surge of national cognizance. She is a novelist and political commentator who has distributed nine novels and some non-fictional works. In the entirety of her novels, there is a juxtaposition of two universes the individual universe of man – lady relationship and the unoriginal universe of governmental issues. Other than governmental issues her novels likewise concentrates consideration on Indian lady's scan for sexual opportunity and self-acknowledgment. Novels carry out Sahgal as a writer with feminist concerns looking for autonomous presence of women. She perceives that as a lady novelist, her essential commitment is that of supporting the liberation of women. She portrays in her novels how a lady is misused amid the cutting edge times by both the people and the general public. She endeavored to depict the reasonableness of women that how a lady watches out at herself and her issues and feels that women should attempt to

comprehend and acknowledge herself as an individual and not similarly as a limb to some male life.

The novel is a fine case of the Female Literary Tradition in Indian English Language. In spite of the fact that the principle theme of the novel is legislative issues, yet the issue of separation and breaking down of Marriage in a run of the mill Indian Setting are likewise flawlessly managed. In pretty much every novel Sahgal has a focal lady who bit by bit moves towards an attention to her enthusiastic needs. This novel manages the battle of a youthful wonderful and brave Indian lady "Simrit" who is caught under the weight of a fierce separation settlement and the desolation and the despondency she encounters in the hands of unfeeling and low male commanded society of India.

The Western Wave of Stream of Consciousness strategy influenced the writings of the novelist and she likewise dove profound into the inward universe of her characters. She receives a fascinating strategy for making her characters in the novel so as to advance her theme of women's concealment and revolt in the socio-political set up in present day India. Her characters are less people but rather more sorts indicating developing theme. She makes such differentiating sets as Som and Raj, Sardar sahib and Sumer singh, N.N.Shah and Ram kishan.

CONCLUSION

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.

Understanding the novels of Nayantara Sahgal in a feminist setting is in this way vital and intriguing not on the grounds that she is a lady novelist, nor on the grounds that she expounds on women like other lady novelists, Shashi Deshpande, Kamala Markandeya and Gita Hariharan. She doesn't have the ladylike issues in her little heart, however considers the feminist issues as radical feminist that prompts expansive female issues without introducing pointless insights concerning her characters. She looks profoundly the passionate fulfillment among her women characters. She has dissected into the enduring adoration and energy of Indian women and gave them a contacting affectability.

Sahgal delineates post-pioneer frames of mind and vouches for another ladylike profound quality and another humanism in her novels. Her women from

Maya to the mother figure Ranee ascend against the crippling society which impedes women's advancement and radical against all endeavors to omit women's urgent job in the family and society. Her women are casualties of a customary society which does not allow women to stand their ground and considers the simple issue of identity-emergency as outrageous relevant women. Sahgal feels emphatically about female misuse and male mockery towards the issue of women's identity emergencies. She requests social equity for women, her emphasis being on opportunity. Sahgal speaks to new profound quality, as per which lady isn't to be taken as an insignificant toy, an object of desire and momentary joy, however man's equivalent and regarded accomplice. Her women characters without a doubt uncover her feminist belief system.

REFERENCES

1. Chaman Nahal (2002). "Feminism in English Fiction: Forms and Variations", *Feminism and Recent Fiction in English* (New Delhi: Prestige Books, 2002), p. 17.
2. Chatterjee, Mohini (2005). *Feminism & Gender Equality*. Jaipur: Aavishkar Publishers, Distributors, 2005.
3. Choubey, Asha (2002). *The Fictional Milieu of Nayantara Sahgal: A Feminist Perspective*. New Delhi: Classical Pub., 2002. Print.
4. Manmohan Bhatnagar (1978). *_Ayantara Sahgal* (New Delhi: Arnold Heinemann, 1978), p. 63.
5. Manmohan Bhatnagar (2006). *The Fiction of _ayantara Sahgal* (New Delhi: Creative Books, 2006), p. 46.
6. Nayantara Sahgal, "Passion for India", *Desert in Bloom: Contemporary Indian Women's Fiction in English* (Delhi: Pencraft International, 2004), p. 208.
7. Neena Arora (2001). *_Ayantara Sahgal and Doris Lessing: A Feminist Study in Comparison* (New Delhi: Prestige Books, 2001), p. 70.
8. Rao A.V. Krishna (1976). *Nayantara Sahgal : A Study of her Fiction and Non – fiction, 1954-1974*. Madras :M.Seshachalam co,1976.
9. Sahgal, Nayantara (2003). *Rich Like Us*. 1985 rpt. New Delhi: Harper Collins publisher, 2003. Print.
10. Sushila Singh (2004). *Feminism: Theory, Criticism, Analysis* (Delhi: Pencraft International, 2004), p. 35.
11. Talvar, Sree Rashmi (1997). *Woman's Space: The Mosaic World of Margaret Drabble and Nayantara Sahgal*. New Delhi: Creative Books, 1997. Print.

Corresponding Author

Amanjeet*

Assistant Professor, Department English, Govt. College Behrampur, Bapauli

amanjeetranga279@gmail.com