

## Imaginary world of Nayanthara Sahgal's works

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### **Abstract:**

The mid twentieth century saw the upsurge of another mindfulness about the ladies' marginalised position coming about into the introduction of ladies' movement. Writing is the reflections of society and commonwealth is the casing work of the social cognizance reflected in that and couldn't stay unaffected by the ladies' marginalization is society particularly man centric society. The post freedom period has brought to the forefront various noted ladies authors who have enriched India English fiction by an innovative delivered of female sensibility.

This current paper endeavors to clarify the analysis of the assortment of topic in the anecdotal universe of Nayanthara Sahgal. In pretty much every novel, Nayanthara has a focal ladies character who slowly moves towards a familiarity with her enthusiastic needs. Nayanthara Sahgal's books read like discourses on the political social unrest that India has been looking since freedom. Mrs. Sahgal's inclination for governmental issues and her regular over English are rather more great than her craft as an author. All her significant characters of the novel are drawn towards the vortex of legislative issues.

**Keywords:** *Rich like us, Chocolate cake, A Time to be Happy.*

### **Introduction:**

Nayanthara Sahgal is one of the recognized Indo-English journalists who write in the flood of public awareness. The original of significant ladies scholars started distributing their work during the 1950s. During this period, Nayanthara Sahgal arose as quite possibly the main voices in the domain of Indian English fiction. Nayanthara Sahgal's first book *Prison and Chocolate Cake* (1954), a collection of memoirs, was distributed when she was just 27 years of age. The book portrays the incredible affiliations and encounters of her adolescence and gives priceless

knowledge into the forming impacts of her life. The political cognizance, which overwhelms her artistic manifestations, is genuine and indivisible from herself and her environmental factors.

Nayantara Sahgal was brought into the world in Allahabad on May 10, 1927 into one of India's generally conspicuous political families. With her mom Vijayalakshmi Pandit as India's first envoy 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 principal lady Prime Minister of India; it isn't astounding that governmental issues and history move and underlie quite a bit of her composition. She is a productive essayist. She has surprisingly nine books, two memoirs, two political analyses and an enormous number of articles, commitments to different papers and magazines.

The books of Nayantara Sahgal manage an insightful extent of subjects going from individual situation and issues, delights and distresses satisfaction and dissatisfactions of female heroes to the political changes that India has encountered since Independence. Her nearness to political force has empowered her to extend the colorful perspective on the political changes in the nation. She for sure is the ring-side perspective on the happenings behind the political and regulatory shades.

*Rich like us* depicts a country which once grasped the blessed Gandhian goals and which in present day times has renounced intensely, in a manner of speaking, Gandhi and all that he represented in his life and governmental issues. M.K.Naik sees that the genuine trial of political novel is in its conservation of the respectability of its anecdotal estimations of the guaranteeing that legislative issues penetrates the work either as thoughts and philosophy or in regard of setting activity as really non-political writing."

Nayantra Sahgal contributes reality as a springboard to understand her vision of satisfaction in the life of her characters. Her epic Prove that the subject shapes the structure and the type of her books is brilliant with the genuine gets indivisible in her fiction. She investigates the spirit of opportunity through the cognizance of champion, and its noteworthiness in the lives of other less significant characters like Kishorilal. Rich like us can be depicted as what, John Barth calls the "writing of renewal" Sahgal recounts the story and takes a gander in any event in the current novel, from two planes of view. One is the Omniscient creator's and the other is

Sonali the heroine's. The tale is respected for its inventive development and idealistic vision of life. Her story is told as an outsider looking in by the authorial account voice and in the primary individual in the voice of the champion. By the masterful option of the concentration between these two perspectives are the two points of the vision, the author extends a social-political reality at two-levels the degree of the majority and the degree of the person. This represents two classes into which the character in the novel appears to fall normally.

Sahgal's first novel, *A Time to be Happy* has the reference to Congress exercises and the occasions of 1942. The tale depicts the quest for character of a Westernized Indian youth sand, against the setting of India's battle for freedom. It is additionally on an alternate level, a lowered adventure of Indian public development with its inescapable and permanent intrigue on the brains of incalculable agreeable upper working class Indians. It covers a time of around a long time from around 1932 to 1948. The focal subject is the enlivening of Sanad's inner voice and his endeavor at achievement in self-disclosure and personality. Sahgal endeavors to extend a country's awareness through the fragmentary cognizance of a person. Subsequently, while managing the specific, the novel additionally is worried about bigger issues. The tale is set in the prompt pre and post free period, and manages topics, which are taken up by Sahgal in her later books too. It is the narrative of Sanad, an almost English Youngman brought to be a triumph, confounded and dubious about his future.

Sahgal's tale, *This Time of Morning* is a simply political novel, which manages what occurs in the hallways of intensity, in the drawing rooms of politically big cheeses or in the anterooms in Parliament. A portion of the characters of the novel are so wonderfully and emblematically depicted that they are compared with the contemporary political characters. A significant part of the activity happens in Delhi, and the specific setting is the decay and fall of one of the mainstays of the Government, Kalyan Sinha. *This Time of Morning* can unquestionably profess to be a standout amongst other political books composed by an Indian in English. Sahgal's *Storm in Chandigarh* manages the issue of political pressure and savagery starting from its being Chandigarh, the regular capital of the two states — the Punjab and Haryana. The epic portrays viciousness, confusion and the uncomfortable political circumstance of the last part of the sixties in the segment of Punjab into two recently shaped states — Punjabi-speaking Punjab and Hindi speaking Haryana with Chandigarh as the regular capital. The epic

arrangements with the political change in Punjab in the post-autonomy period. Alongside the political foundation, there is likewise a human foundation, which has not gotten sufficient treatment.

Sahgal's epic, *The Day in Shadow* manages the battle of a youthful, wonderful and challenging Indian lady caught under the weight of a merciless separation settlement and the distress and despondency she encounters in the possession of barbarous and treacherous male-overwhelmed society of India. The epic is a fine illustration of the female scholarly convention in Indian English writing. Sahgal's books present a genuine image of India when autonomy. She thinks of her as books political in substance and aim and in her view; every one of the books pretty much mirrors the political period we were going through.

### **Conclusion:**

The utilization of political kind is one of the primary parts of her books, the others being the investigation of the strict topic and the issues of ladies in contemporary society. In spite of the fact that Sahgal has been hailed. Mostly as a political writer, her women's activist concern is evident and her warrior soul very vocal in her fiction. In the entirety of her works, there is a juxtaposition of two universes: the individual universe of man-lady relationship and the indifferent universe of legislative issues. Previously mentioned scholarly study of ladies journalists, Sahgal's women's activist methodology just as her emphasis on Indian political situation when freedom in her books bid me the most to choose Sahgal's anecdotal world for my examination. I have attempted to zero in on Sahgal's depiction of ladies characters in her books. The depiction of her critical ladies characters and the women's activist tone in her anecdotal talk make Nayantara Sahgal as perhaps the most remarkable women's activist Indian writer writing in English.

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