



---

## **The Miracle of a Woman's Natural Goodness regarding Nayantara Sahgal Novels**

*Dr Shabana Singh*

Assistant Professor, Department of English, ML&JNKG College, Saharanpur-247001, Uttar Pradesh, India

---

### **ABSTRACT**

This article will analyse Nayantara Sahgal's female characters who seem to be on the lookout for their identification. But the method to attaining equality with guys is her own. She ought to comply with the example of some virtuous women and be aware of the greatness that is inherent in her. Fortunately, ladies are the embodiment of tolerance, sympathy, empathy, a feeling of self-sacrifice, a spirit of self-reconciliation, and a cultured experience, blended with tenderness and integrity. A feeling of self-sacrifice, justice, and self-abasement make a female an angel of mercy and service. This is the internal greatness of a lady in a nutshell, through which a female can show to be the epitome of stoicism and modesty.

Keywords: Inherent, Virtuous women, Self-Sacrifice

---

### **Introduction**

We trust that in Indian society a lady is a daughter, a spouse, and a mom. She constantly looks after her parents, and her husband within the first region, after which pours all her maternal instincts on her offspring, therefore gambling a considerable function in shaping the persona of tomorrow's residents. Women are usually a source of kindness, tenderness, and softness. They have type hearts with the intention to provide assistance on every occasion you need it without you having to ask. However, they're no longer silly or without difficulty fooled; never consider it. They are smart and sensible, however, they have got soft hearts, and true gentlemen must now not take advantage of this in any respect. It is an indication of affection and love can most effective be repaid with love. She has to now not be dealt with cruelly. But that does not mean her wayward methods have to be omitted without proper guidance and refinement. This will help her spotlight her inner greatness, which can be compared to the fragrance of a flower that purifies and purifies the entire environment.

### *Nayantara Sahgal's Menacing Attitude*

In Nayantara's first novel, *A Time to Be Happy* (1958), Kusum's sadness mirrors her own, and the fact that Sand and Kusum were given into it is perhaps her pious projection. Desires. In her second novel *This Time of Morning* (1965) Rashmi feels suffocated and does not peacefully married to the businessman Dalip and sooner or later they may be separated. Third, she is mistreated by using her domineering and insensitive husband Som, who's constantly running after money, strength, and pelf, or even goes to this point as to (dis)use her for comfort tax purposes even after he divorced her. The agreement of the "brutal divorce" in the novel has received autobiographical touches. Sahgal herself admits: "In this e-book, I attempted to parent it out to reveal something that passed off to be - a horrible experience of divorce."

([https://shodhganga.inflibnet.ac.in/bitstream/10603/167926/5/05\\_chapter%201.Pdf](https://shodhganga.inflibnet.ac.in/bitstream/10603/167926/5/05_chapter%201.Pdf))

In her writings, Nayantara Sahgal explores the anxiety among traditional Hindu traditions and the plight of current Indian ladies. Liberated girls recognize the want for individuality and rebellion against traditional norms: "To leave a marriage that has come to be an emotional barren region" (Mitchell). The morality of marriage as presented in Sahgal's works is primarily based on honesty, mutual consideration, know-how, consideration, and freedom. Sahgal condemns selfishness, pretence, and pride which can be the principal destroyers of marriage. Mostly, Sahgal's ladies are taught to stay indulgent, subdued, silent, and struggling, but like Saroj, Rashmi and Simrit, they show symptoms of awakening. Saroj, Simrit, Rashmi, Martha, Anna, and Molly all divorce their husbands in place of living a suffocating lifestyle of injustice and ache.

([http://ijrar.com/upload\\_issue/ijrar\\_issue\\_248.Pdf](http://ijrar.com/upload_issue/ijrar_issue_248.Pdf)).

Female characters in Nayantara Sahgal's novels normally appear to protest in opposition to their husbands. They cannot adapt to the instances in which they find themselves. They are oblivious to the demands of their opposite numbers and their in-legal guidelines' families. As a result, they obviously tied the nuptial knot because of their one-sided questioning and predicted someone apart from their husband to realize her emotional and bodily desires. They don't do it even as soon as; every now and then without more than a few. To them, swapping spouses looks

as if a regular element. E.g., converting clothes, and this frequent converting of clothes looks as if something mechanical, makes a lady a mockery, devoid of all compassion and her instinctive greatness. In addition, one of these females leaves the impression of something abnormal and undesirable. In Nayantara Sahgal's *Storm in Chandigarh*, Inder, a husband who himself lusts after some other girl, Mara, constantly chastises and harasses his spouse Saroj for her earlier sexual indulgence together with her classmate:

Well, why did he do it? That "Going lower back to why did you try this?" "I favoured him," she said wearily, "and I become curious. Is it against the law?" "Good God. Did you have any inhibitions, and feel of modesty? Couldn't your curiosity have waited till you obtain married?" (Storm in Chandigarh)

In *Rich Like Us*, Ram already has two other halves at home, but continues to expand a passionate love affair with Marcella after Marcella enters his lifestyle, pronouncing, "You have a way to heaven organized for you...With a cocktail celebration upstairs and a prayer meeting downstairs" (Rich Like Us). Sahgal feels, "If chastity is so crucial and worth retaining. It might be easier to defend her via keeping the guys away, no longer the women." (Storm In Chandigarh).

There is a woman man or woman who crosses the boundaries of the circle of relatives and marriage inside the call of freedom. In *A Time to Be Happy* in Sahgal. Lalitha Chatterjee, spouse of a totally critical person Ron Chatterjee, drinks and has an affair with every other guy: Uma Mitra, Arjun Mitra's young spouse flirts, liquids, smokes, and destroys herself: and Leela, a student who turns into a pregnant out of wedlock, commits suicide while she reveals out in *This Time of Morning*, Gauri freely has intercourse with Vishal in the absence of her husband Nikhil. Leela, Vishal's unfaithful wife, dies, whilst her pregnancy is medically terminated: and Mara has a personal affair with Inder unbeknownst to Jit in *Storm in Chandigarh*. This violation of morality in their lives does not allow them to end up as new women. Sahgal seems to simply country that when girls motel to immorality, their lives come to be meaningless or end up in unnatural deaths. Sahgal's conjugal morality, as manifested in her works, is primarily based on honesty, mutually accept as true, attention, know-how, and freedom, attacking selfishness and pretence, which sooner or later cause the breakdown of the wedding.

Therefore, in our opinion, Nayantara's method regarding women's freedom might absolutely lead society to anarchy and fashionable misery. Creating a gap between husband and spouse threatens the sensation of mutual recognize and love. Her attitude appears to be revenge for the tyranny inflicted by way of guys on women for a long time. This technique needs to result in a state of affairs of warfare and chaos among guy and lady, not to the grace and harmony this is the backbone of all circle of relatives pleasure and happiness. She thinks no longer most effective about ladies' freedom however additionally approximately ways to get it by way of leaving her husband and forgetting all her duties to the family, which rarely pays off. There must be a few forms of mutual know-how between spouses. If this isn't always the case and the wife most effective cares for herself and follows the ways cautioned by Sahgal, society could now not be geared up to simply accept this kind of female; her position

in society might be regarded down upon as a harlot. Revenge towards her counterpart isn't always the closing strategy to her problems, whether or not bodily or emotional. He can take an instance from a few girls of the right character, and a number of them we encounter are not most effective in real life, but many first-rate novelists have attempted to shed mild on the internal greatness of such ladies. With the help of his internal greatness, no matter many difficulties, he can keep in his environment without the slightest degeneration, as a substitute for an average development, contributing to the general welfare.

From Nayantara's point of view, a female, in widespread, will be incredible, not due to her traits of inner greatness, but additionally due to the fact she has created her own identity in society. One can consider her opinion due to the fact a female need to not always continue to be a daughter, a wife, or a mother, alternatively, she must dedicate a part of her time to a few innovative interest, via which she will be able to prove herself to be a responsible and beneficial member of Corporations. To achieve this goal, the maximum essential component is monetary independence and mutual know-how between own family members. He can also embark on some appropriate career. When she feels that her identification is being violated, she should insurrection and advantage of freedom, even though a divorce is important. But even in the publish-divorce length, a girl's frustration overwhelms her qualities of inner greatness, and girls are forced to act unfavourably due to the fact that divorce, which is undoubtedly a remedy for a painful life in a horrific marriage, is rarely sufficient to rehabilitate her socially. Psychologically and financially. A divorced female isn't free of the injuries of a failed marriage, as a substitute, she no longer finds herself in the identical scenario as earlier marriage. The word "divorce" sticks in her mind, because of which she reveals herself at a loss in any respect levels of society - monetary and social. Wherever she goes for paintings, questions are asked about her husband, and if she reveals herself divorced, it'd be considered a shame on her part. Her colleagues look down on her. He unearths one of these scenarios in every job. If she withdraw from each of them, she would also go through economically. In "A Day in the Shadow" by way of Nayantara Sahgal, Simrit is a journalist, but while her husband Som devotes lots of time to his enterprise sports, he's taking it as ignoring her. The basis of domestic bliss — mutual understanding and love — therefore belongs to the dogs, which culminates in a sad divorce and next separation. In this case, Simrit would not care an awful lot about her own identification, no longer Som. Her excessive selfishness cannot consider that Som is making an attempt to offer consolation to his spouse and youngsters. Simrit for this reason fails in his estimation of Soma because of an entire lack of empathy and human mental factor. She is just too cocky to think that like her, others are looking for an identity. According to her, the importance of ladies is greater compared to her counterpart. He thinks that man has best one subject of pastime even as the lady has a threefold pastime - domestic duty, door activity, and social duty to carry at the society by using producing accountable and wholesome citizens. This is why a girl is the mother of a person. Therefore, active and desirable cooperation must come effortlessly and cheerfully from the male counterpart. Because of Simrit, if no redress or alleviation comes, the girl is forced to fall right into a mood of alienation which insists on her whining in opposition to all types of exploitation meted out to her.

On the opposite, if Simrit had attempted to understand her husband's repute, she could have understood her duty to take care of her difficult-operating responsible husband, and she could have taken into consideration herself lucky to have discovered a suited and worthy counterpart like Som. However, she places on a mask of complacency that has blinded her to her husband's meritorious profession. This opened the manner for huge waste. So if truth dawned on her and he or she commenced to play her element at the right angle, the devastating tragedy of divorce would in no way trade as an end result.

Arjun Mitra additionally pays much less attention to his wife Uma in Nayantara Sagal's *This Time of Morning*. It made her sense like she become being shunned. In their case, despite the fact that there's no tragedy of divorce, Uma crosses the brink of home constancy and develops sexual members of the family with various humans. Perhaps it turned out of sheer selfishness and animal spirit obsession on Uma's part that the tragedy takes on an extremely undesirable and adverse size.

Uma took marriage as a license and completely disregarded marital responsibilities. Her method is direct, which is pretty disapproved of with the aid of a girl. Uma needs to have saved in mind that sexual satisfaction had to be sacrificed to thrill her husband in preference to prioritizing her enjoyment. Thus she might comply with the confirmed formula of locating pride outside of the carrier and giving delight to others. A Situation in New Delhi describes several lady characters who vary from every different in one way or any other. Devi seems to be taking advantage of the situation as she is using each Usman and Michael and is just too connected to her brother. She is loose and unbiased. He acts freely among his visitors, and speaks cheerfully and energetically, which is irreversible. People typically fall in love with her. She lived her existence as a shadow of her brother. He has no expertise in reputable affairs. On the alternative hand, Pinky accepts all the conventional roles assigned to her. She is a satisfied girl and really excited about her marriage and obediently is of the same opinion as her dad and mom's preference. "Girls like Pinky lived like their mothers and grandmothers. (P-forty-two). She is visible as a sensual young version of Veena." (P-36). After a tragic incident, Madhu isn't always allowed to step out of her residence without her mother's permission. But she is very satisfied with her trousseau saree and thinks she is fortunate. While Saroj's subsequent Nayantara Sahgal novel '*Storm in Chandigarh*' deepened her variations with her husband Inder over her pre-marital sexual reviews. When Inder learns of his wife's beyond, he becomes enraged and his behaviour adjustments considerably as a result; he very frequently singles her out and calls her derogatory. Inder, a husband who himself lusts after another lady, Mara, constantly chastises and harasses his wife Saroj for her earlier sexual indulgence along with her classmate. Sahgal feels, "If chastity is so critical and well worth keeping. It could be less difficult to shield her by means of retaining the guys away, no longer the girls." (Chandigarh191. Saroj blames Inder for ignoring her. But in reality, she is chargeable for breaking their marriage bond. First, her failure in premarital sexual experience ought to be condemned as a loss of balance, self-control, and management. Second, she made the grave mistake of disclosing her beyond to her husband without judging him. She ought to consider him once more and try and judge whether or not he would assimilate her past or no longer. If so, then handiest she ought to have discovered her beyond to her husband. She is just like Hardy's 'Tess'. In each of those instances, the ladies had premarital sexual stories. But with the aid of telling her husband about her past, she attempts to hold her chastity of mind and soul. Relatively talking, a prostitute's minds and soul are extra immoral than prostitutes of the frame. It approaches that ladies with premarital revel in have a few cognizances of their inner greatness by remaining unswerving to their husbands. But we all know that the electricity of tolerance has its limit <https://sujoydhar.in/rewriter/s>. Saroj leaves Inder when her tolerance crosses the line as Inder continues reminding her of her beyond. But her rebellious choice threatens her innate femininity. She must realize that her identification is created best via resistance and determination, and not by means of virtually leaving her husband.

In '*This Time of Morning*, Nayantara's next novel, Rashmi's character breaks down along with her husband Dilip. Then he moves like a shuttlecock from Dilip to Neil and from Neil to Rakesh in a search of identity. But ladies' assertion of identification does now not usually ought to transcend or transgress the bounds of subculture as Rashmi did. She has to try to play the position of a traditional female who embodies tolerance, struggling, and braveness. Rashmi, however, becomes a modern egotistical self-assertive revolt. Her search for fulfilment leads her to end up involved with Neil and Rakesh, apart from her husband, which became unthinkable for a woman aware of her inner goodness. Out of self-love, she remains oblivious to empathy and the human psychological factor that makes it so immodest. Extramarital affairs are not the answer to marital problems. Only love, consent, companionship, and tenderness in marriage itself can save a wedding from decay and dissolution. So Rashmi is enormously cautious about her personal identity; he does not care about his identity as Dilip. If she additionally cared for him and appreciated that he also needed to be privy to his identification, her behaviour had to undergo an essential alternate that might cross a protracted way in improving the state of affairs.

---

## Conclusion

So, from Nayantara's point of view, a girl, in trendy, will be tremendous, not because of her characteristics of inner greatness, but also due to the fact she has created her own identification in society. One can believe this opinion of hers, due to the fact a female need to not constantly stay a daughter, spouse or mom, as an alternative she has to dedicate part of her time to a few creative pastimes, thanks to which she should show herself as a responsible and beneficial member of society. To attain this intention, the most crucial issue is financial independence and mutual know-how among family members. He may additionally embark on some appropriate career. Hence, we must agree with Nayantara's technique regarding the needs of her lady characters. But their methods of materializing their wishes aren't appropriate. They must expand some kind of information with their husband, even if it takes time. They ought to no longer rush to protest in opposition to their husband due to human mental elements. A girl ought to have a little persistence to acquire intimacy for its durability. They should try and adapt and adapt to the circumstances and comply with a policy of wait watch carrier and self-destruction. Too plenty of individuality and abnormally hasty

desires to discover an identity can ruin the complete curry. They have to as a minimum supply which means to human psychology. It way that by following undesirable methods of trying to find identity, they emerge as presumptuous within the context of their partner.

A tremendous approach to the exercise of empathy can most likely correct this trouble. This psychological human thing ought to manual their moves in letter and spirit. Thus, while she makes accurate use of her innate goodness---self-sacrifice, provider, and self-reconciliation, she may be very probably to advantage of the self-belief of her counterpart, and as a consequence to show to the whims and fancies of her husband, starts to reveal some faith in her spouse, and in time reveals herself in absolute need of her counterpart in decision-making. In other phrases, he progressively discovers that he is incomplete and missing without her, he expects her recommendation to present finality to all tasks in lifestyles. Thus he profits all power and dominion in her domestic, though of course indirectly i.e. Thru provider and self-sacrifice, now not through direct protest as advised by way of Mrs Nayantara Sahgal. According to Sahgal's approach, success on the part of a lady seems like a "natural cry for the moon" or a "wild goose chase"., due to the fact rebellion breeds resentment, which breeds hatred and widens the differences among spouses. This approach can be similarly defined as the use of the analogy of a farmer. The farmer scatters seeds in his discipline and works tough without ceasing, completely detached to the bloodless wintry weather and the sizzling heat of the summer season, and this is also accompanied by using great patience and prayer to the Almighty, without claiming that he is doing it. Similarly, a female's weapon of carrier and victory is endurance and a feeling of self-sacrifice, with the help of which she can simply triumph over the simply male ego, chauvinism, and violence. We can't examine girls to Satan, who believes that "it's far better to rule in hell than to serve in heaven." This just shows Satan's overly ambitious nature and vanity. But a girl who's the epitome of service, kindness, compassion, self-sacrifice, who derives pleasure from giving satisfaction, believes most effective in a carrier to her fellow guy, incomes his agree with through modesty, and for that reason manages the affairs of the family to occupy a position. Folks on the "helm of things". Satan brings unspeakable struggling to himself, his host of fallen angels, and all. Furthermore, the innate greatness of a lady manifests itself in the shape of an excessive degree of staying power and version, which lets her use all her natural qualities as guns from behind the stocking horse of her modesty, natural grace, and appeal. This manoeuvring method, if carefully implemented for the fairer sex, can bear wealthy and happy culmination for her and make the whole society happier, higher and richer. On the alternative hand, if a girl lets in even the slightest carelessness and apathy to intrude along with her mindset, she should make her lifestyle depressing and she may want to position poison on society's head.

**Works Cited:**

[https://shodhganga.Inflibnet.Ac.In/bitstream/10603/167926/5/05\\_chapterpercent201.Pdf](https://shodhganga.Inflibnet.Ac.In/bitstream/10603/167926/5/05_chapterpercent201.Pdf)

[http://ijrar.Com/upload\\_issue/ijrar\\_issue\\_248.Pdf](http://ijrar.Com/upload_issue/ijrar_issue_248.Pdf)

Mitchell, Juliet, *Woman's Estate*, New York: Vintage, 1973.

Sahgal, Nayantara: *Rich Like Us* (New York: W.W. Norton, 1982)

Sahgal Nayantara: *Storm in Chandigarh* (London: Chatto and Windus, 1969) Sahgal Nayantara: *A Situation in New Delhi* (London: London Magazine Editions, 1977)