
TRACES OF MARRIAGE IN INDIAN'S IN THE NOVELS OF NAYANTARA SAHGAL

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Marriage is dexterously dealt in the novels of Nayantara Sahgal. She gives various facts about marriage. Sahgal's own views on marital dissonance have been highly realistic in the novels. Indians' married life depends upon the society, modernity and tradition.

Loneliness, suffering and frustration in marriage sometimes cause disintegration and make women rebellious. Due to lack of communication and mutual understanding, a large number of Sahgal's characters suffer from the private torment of broken marriage. The spouses live together under the same roof, still they experience, emptiness, loneliness and alienation. It is not physical loneliness that Sahgal takes off, but deeper emotional and spiritual voids cheated by egoism; Sahgal's women, eg. Rashmi, Simrit quite often feel smothered in marriage and miss the elements of eros, phials and a gape in their relationship. They decide to opt for divorce rather than live a suffocating life of injustice only agony.

The concept of marriage as a sacrament and an indissoluble union was pervasive in the west also for centuries and divorce was only a male's privilege. Woman was seen only relation to man. She had no life of her own. Man considers it as normal male behaviour to satisfy his desires at both the emotional and the physical levels outside marriage. Sahgal's n marital morality as revealed in her works in based on honesty, mutual trust, consideration, understanding and freedom. Traditionally, her women are taught to stay acquiescent, subdued, silent and suffering, but like Rashmi or Simrit, they show signs of awakening, reject the stereotype and speak out the truth. Most of Sahgal's women remarry not because

they are anti-feminists nor because they are willing to return to oppression within marriage.

Indian woman marriage as a matter of fact is not only extension of man's love and passion of consciousness that it is primarily a partnership. After marriage Maya had lost her identity as Kusum and Prabha. The novel appears to be like 'slab of marble' incapable of emotion, but thus lack of communication is the result of her emotional isolation in marriage.

In the realistic framework of the social pattern, Nayantara Sahgal's exploitation of man-woman relationship urges upon men to be equally sensitive to the crisis of a woman's identity as they are in particular about their own so as to make the woman retire that she has the moral right to give free-expression to her individuality in marriage.

Rashmi in Sahgal's '**This Time of Morning**' feels "Since marriage can be so unhappy. I suppose it can be happy, too with the right ingredients."(148) The right "ingredients" for a happy marriage are mutuality communication honesty and respect for each other. Nayantara Sahgal delineates with keen perception and sensitivity the problems and sufferings of woman in marriage. Sahgal is deeply concerned with the failure of marital relationship, the loneliness of living and private terrors.

Nayantara Sahgal's very closely autobiographical novel. '**The Day in Shadow**' narrates the experience of Simrit who has, like Saroj, after many years of married life decided to put an end to her unhappy marriage. In the traditional society, where a married woman is respected more than a single woman, a divorce is more or less ostracized or shunned as if she were pollution. After her divorce Simrit soon realizes that it be basically a "husband-centered world", (TDIS2) where a free woman has no place, her individual contribution and social standing are meaningless in this male oriented society.

In the novel '**Rich Like Us**' Rose's life drastically changed after she married Ram. Her life would never be the same again and Rose does not ever reject her decision to marry Ram. But Rose sees her marriage to Ram as a life-long commitment. In the novel '**Plans for Departure**' Anna is the central character. She was to marry a British diplomat, Nicholas. Sahgal paints out a woman hard lot in a love less marriage, in the novel Lulu and Stella are another women, the novelist shows concern with their destiny and misfortune for want of cultural parity and commonness of interest.

In a traditional society where girls have no freedom of their own choice marriage proves to be another trap and woman feels like a caged animal. Making enormous sacrifices a woman being to understand gradually that marriage obstructs her growth as an individual. She sees her marriage only in terms of the dark rooms where terror awaits her. Sahgal envisions marriage as a sweet harmonious relationship based on mutual understanding, depth and truth, "Women are persons not possessions" is the note echoed in all her work.

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