

# International Multidisciplinary Research Journal

## *Golden Research Thoughts*

Chief Editor  
Dr.Tukaram Narayan Shinde

Publisher  
Mrs.Laxmi Ashok Yakkaldevi

Associate Editor  
Dr.Rajani Dalvi

Honorary  
Mr.Ashok Yakkaldevi

Golden Research Thoughts Journal is a multidisciplinary research journal, published monthly in English, Hindi & Marathi Language. All research papers submitted to the journal will be double - blind peer reviewed referred by members of the editorial board. Readers will include investigator in universities, research institutes government and industry with research interest in the general subjects.

### Regional Editor

Dr. T. Manichander

### International Advisory Board

Kamani Perera  
Regional Center For Strategic Studies, Sri Lanka

Mohammad Hailat  
Dept. of Mathematical Sciences,  
University of South Carolina Aiken

Hasan Baktir  
English Language and Literature  
Department, Kayseri

Janaki Sinnasamy  
Librarian, University of Malaya

Abdullah Sabbagh  
Engineering Studies, Sydney

Ghayoor Abbas Chotana  
Dept of Chemistry, Lahore University of  
Management Sciences[PK]

Romona Mihaila  
Spiru Haret University, Romania

Ecaterina Patrascu  
Spiru Haret University, Bucharest

Anna Maria Constantinovici  
AL. I. Cuza University, Romania

Delia Serbescu  
Spiru Haret University, Bucharest,  
Romania

Loredana Bosca  
Spiru Haret University, Romania

Ilie Pinteau,  
Spiru Haret University, Romania

Anurag Misra  
DBS College, Kanpur

Fabricio Moraes de Almeida  
Federal University of Rondonia, Brazil

Xiaohua Yang  
PhD, USA

Titus PopPhD, Partium Christian  
University, Oradea, Romania

George - Calin SERITAN  
Faculty of Philosophy and Socio-Political  
Sciences Al. I. Cuza University, Iasi

.....More

### Editorial Board

Pratap Vyamktrao Naikwade  
ASP College Devrukh, Ratnagiri, MS India Ex - VC. Solapur University, Solapur

Iresh Swami

Rajendra Shendge  
Director, B.C.U.D. Solapur University,  
Solapur

R. R. Patil  
Head Geology Department Solapur  
University, Solapur

N.S. Dhaygude  
Ex. Prin. Dayanand College, Solapur

R. R. Yaliker  
Director Management Institute, Solapur

Rama Bhosale  
Prin. and Jt. Director Higher Education,  
Panvel

Narendra Kadu  
Jt. Director Higher Education, Pune

Umesh Rajderkar  
Head Humanities & Social Science  
YCMOU, Nashik

Salve R. N.  
Department of Sociology, Shivaji  
University, Kolhapur

K. M. Bhandarkar  
Praful Patel College of Education, Gondia

S. R. Pandya  
Head Education Dept. Mumbai University,  
Mumbai

Govind P. Shinde  
Bharati Vidyapeeth School of Distance  
Education Center, Navi Mumbai

G. P. Patankar  
S. D. M. Degree College, Honavar, Karnataka

Alka Darshan Shrivastava  
Shaskiya Snatkottar Mahavidyalaya, Dhar

Chakane Sanjay Dnyaneshwar  
Arts, Science & Commerce College,  
Indapur, Pune

Maj. S. Bakhtiar Choudhary  
Director, Hyderabad AP India.

Rahul Shriram Sudke  
Devi Ahilya Vishwavidyalaya, Indore

Awadhesh Kumar Shirotriya  
Secretary, Play India Play, Meerut (U.P.)

S. Parvathi Devi  
Ph.D.-University of Allahabad

S.KANNAN  
Annamalai University, TN

Sonal Singh,  
Vikram University, Ujjain

Satish Kumar Kalhotra  
Maulana Azad National Urdu University



## NAYANTARA SEHGAL: STORM IN CHANDIGARH ; A FEMINISTIC PERSPECTIVE

Padmalochana.R<sup>1</sup> and Fayyaz Ahmed.H.Ilkal<sup>2</sup>

<sup>1</sup>Associate Professor, MSRCASC, Bangalore.

<sup>2</sup>Assistant Professor, Department of English, Rani Channamma University, PG Centre, Vijayapura , Karnataka.

### ABSTRACT

**F**eminism is a universal revolutionary theory which call for a definite stance, asset of firm, exacting attitudes. Its principles are against the existing male chauvinism and the forces which are in favor of the existing system view feminism as a threat to their principles. These forces are economic, political, religious and sexist forces which are trying their best to neutralize feminism.

**KEYWORDS** :Women of various cultures and generations fighting , dependence syndrome , religious group, ethnic group.

### INTRODUCTION

Feminism can be considered as a specific effort by women of various cultures and generations fighting for equality of rights and opportunities in all fields of life. "Feminism is a mode of existence in which the woman is free of the dependence syndrome. There is a dependence syndrome: whether it is the husband or the father or the community or whether it is a religious group, ethnic group. When women free themselves of the dependence syndrome and lead a normal life, my idea of feminism materializes." ....<sup>1</sup> Women from time immemorial have let their male counterparts suppress them in all walks of life. They are not given an identity of their own. They are always known as daughter of..., sister of..., mother of... and grandmother. When a woman tries to create her own identity she is suppressed. In spite of all the objections women have emerged winners since Mythology, where women have created their own space in life.

In Nayantara Sehgal's 'Storm in Chandigarh' she gives expression to humanistic values, according to which a woman



is not to be taken as "sex object and glamour girl" but as an individual in own right. She fights for freedom and individuality through her characters. Her concept of free woman goes beyond political or economic freedom; she fights for freedom of mind or freedom of thought. This freedom is often mistaken for protesting or rebelling against conventions, but in actual fact freedom of thought is gained when a woman created her own identity and individuality in this male dominated society. Her women are bold enough to prefer liberal and unorthodox life to that of traditional and orthodox life. A woman should have the power to fight for justice and should not tolerate any oppression. She portrays her characters who are not typical women doing their house hold chores, or sex objects fit to be in bed but individuals with their own identity in the society. Women are equal partners in life and should be

treated so. Saroj the female protagonist in the novel 'Storm in Chandigarh' represents the modern woman struggling to retain her own identity and is struggling to breathe freely in the suffocating environs of loveless, unfulfilling marriage. The conflict that has arisen in the lives of Inder and Saroj, Jit and Mara and Vishal Leela is symbolically compared with the political storm created due to formation of the States Haryana and Punjab and the issue of who would retain Chandigarh.

Gyan Singh the ruthless Chief Minister of Punjab tries to prove his political strength to his opponents, calls for hartal in the entire state of Punjab. He is a selfish, ruthless politician who is prepared to take any means to achieve his goal. In contrast is the chief of minister of Haryana Harpal Singh who is a staunch follower of Gandhian philosophy of peace and ahimsa. Harpal Singh's priority is the interest of the public and not his safety. Vishal Dubey one of the characters is assigned the task bringing an accord between the two conflicting states. Vishal Dubey goes to Chandigarh to settle the political issues but unintentionally gets himself involved with the personal hitches of Saroj and Inder. Inder who is the husband of Saroj is managing the Textile Mills of Nikhil Ray, one of Saroj's cousins. Though Saroj and Inder are married for four years and have two issues of their own, there is no compatibility between them. There is no love lost between them. There is more of dread involved in the relationship than love. Saroj is unhappy with this loveless marriage and wants to be an independent woman having her own identity. She is struggling to breathe in this unromantic and dissatisfying marriage "The New Woman is determined not merely to live, but to live in self-respect, thus implicitly demanding a re-alignment of the parameters on which marriage function. Marriage without emotional involvement, sex without passion, love without respect are anathema to her as she maneuvers her way through the changing times." ...<sup>2</sup>. As Nayantara Sehgal states, Saroj had a relationship with a man, before she was married to Inder. She considers this relationship as a growing up process and does not consider this as promiscuity. She was faithful to husband after her marriage and loved him in the true sense. Saroj belongs to a family which encouraged liberal thinking, and believed that honesty and sincerity is the basis of relationship. She was under the impression that even her husband believed in the same values, so she confesses her relationship to him. Inder's reaction was probably a shock to her. He came from a chauvinistic background where male dominance is the practiced cult. He believed in high morals in a woman, and virginity before marriage was most essential thing. Female chastity is what he valued and never thought about his promiscuous behavior. He too had an array of affairs and relationships prior to his marriage, which he considers as experience and is very proud about it. He cannot think of his wife's relationship in the same way as his. He adopts double standards when it comes to female chastity and patriarchal morality. His comment proves his chauvinism. "Somewhere he had read that there were primitive societies that demanded the blood of virginity as there were evidence of female purity. No man need be cheated of that. He had been cheated." (96). Men all over would definitely be happy and even prefer to have a virgin bride. Indian mythology has evidence where even Devi Sita was asked to give test of chastity twice. Ahalya was turned into a rock because she had slept with Indra who disguised himself as Rishi Gautam her husband. She was punished for no fault of hers. Men, whether primitive or contemporary, literate or illiterate, technologically developed or undeveloped, ideologically he is poor and needs a lot of training and instructions.

Saroj wants her marriage to work and so she tries her best to save her marriage. Inder on the other hand mentally tortures her since her confession. He is unable to forgive or forget and thus taunts and tortures her. He wants to punish her for that one mistake and does not let her forget it. Saroj was just a sex object whom he used to appease his physical needs and later turned his back towards her. He looks down upon her with contempt and disgust. He is violent with her and does not allow her to forget her one indiscretion. In the years of a dissatisfied marriage, Saroj has tried to maintain marital status and minimize the marital discord that existed in their marital life. She avoided discussing the topics which enrage him, but he was taking pleasure in making her unhappy. He wanted to hit back at her. Saroj on the other hand has much to give. She is happy to feel her baby kick inside her. She gives importance to life and things that are

alive. She is not bothered about her shabby house but takes great pain in organizing her lively garden. She would talk very carefully to Inder making sure that she does not antagonize him which in turn triggers a series of abuses. She is guilty of destroying and so she is ready to compromise with Inder and try to save her marriage. But by being conscious most of the time she has lost her spontaneity. "Half the time one is afraid – you know – saying the wrong thing or of being misunderstood- just for being oneself and being punished for it. So one spends such a lot of time acting or at least hiding and that's very tiring" (89). She is unable to talk freely to anyone, Inder had stifled her self-esteem but her inner strength did not give way and she never felt that her indiscretion was as great a crime as to ask for forgiveness. The author in her own words says 'For each time she had lived through a night's torment, she could wake to the sunlight and find herself unsullied in it' (94)

Vishal's emergence is like a silver lining to her cloud. He helps her retain her identity and individuality. He is the epitome of an ideal man Saroj was looking for in her husband Inder. "Vishal is also a victim of a failed marriage where his wife was not honest with him. He sets up a proto type for an ideal marital relationship, for Saroj as well as the reader, who is thus led to re-consider the modalities on which such a vital relationship should function." ...<sup>3</sup>. In the novel Nayantara Sehgal has juxtaposed three marriages, all of which are on the verge of collapsing, Vishal's marriage with Leela and Jit and Mara. Vishal was married to Leela who was not attracted to him because of the person he is, but the personality, a successful civil servant. She was a socialite and interested in partying with other social birds than spend a few romantic moments with her husband. When she died during an abortion, Vishal had lost faith in the institute of marriage. He wanted the best for Saroj and wanted her to have a happy married life. He realized that the marriage between Saroj and Inder was not an ideal marriage and he feels for Saroj. He sees all the ideal qualities a wife should possess in Saroj and vice versa.

Their mutual admiration and liking brings them closer. Saroj prefers spending time with Vishal and even goes for walks with him. Inder is irritated by this behavior of her and tries his best to put an end to this attitude of her. He abuses her and even takes to violence. But Saroj just disregards all his warnings and goes on with her life. Saroj suddenly realizes that she was just playing a role of dutiful wife to Inder and even Inder was not in love with her but he was just living with her, because that's what married couples do. Saroj is his possession and he does not want his possession to be stolen by any one. In contrast to this behavior of Inder, Vishal nurtures tenderness and understanding. He is happy with the very act of Saroj which irritated Inder. Inder was always angry with her for keeping the house untidy, while she tendered to animals and plants and Vishal understands that she gives importance to energy and vibrancies in living things rather than the life less things of the house. This very quality of Saroj, brings Vishal closer to her.

"Saroj's yearning for acceptance, communication, honesty, liberty and lack of pretence in a relationship draws her near Vishal Dubey who completely shares her emotional cravings. ...<sup>4</sup>

'Nayantara Sehgal is direct in her feminist sympathies than the other writers being studied. She makes a systematic and sustained effort to demolish deeply-ingrained attitudes regarding women, before indicating ways in which a new image can be formulated.' ...<sup>5</sup>

Unlike Leela his wife with whom his relationship was callous and disloyal, Saroj and Vishal had very good compatibility, as their ideology was similar. They both believed a marriage is based on unconditional love, mutual trust and honesty, where one loves and accepts the other with all his/her positive and negative points. This commonality between them brings them closer and they fall in love. Since this relationship is based on mutual trust which lacked in their respective previous marriages, now both of them value the emotion and are ready to go for it. Vishal has found this love now and wants to cherish it. To him marriage or relationship is not bondage where a man and a woman live together bound by certain traditions and conventions, but a beautiful partnership where no one is better than the other, but they are good partners in life. His love for Saroj is not physical but spiritual, where there exists honest *communiqué*.

Inder on the other hand has developed a relationship with a lady called Tamara or Mara who runs

school for small children. Inder and Mara seem to be lucky this time because Inder experiences delight and contentment in this relationship. For the first time in his life Inder feels that emotions are important. With Saroj, he never regarded her feelings; only physical gratification was his main concern. In his ecstasy Inder expresses his feelings to Mara. "Do you know the strangest thing about you, Tamara? Talking to you and kissing you are all the same. It all blends. I don't know where one leaves off and the other begins" (173). These words of Inder prove that Inder has now learnt the importance of emotional attachment. Mara is from Europe and her liberated upbringing has made her set a different standard. She is wife of Jit, a soft-hearted man but she still wants Inder, she likes him because of the roughness in him. She probably is tired of Jit's gentleness and wants to experience Inder's harshness. Inder's attitude towards women in general and Saroj in particular, irritates her. Inder speaks about Saroj as his possession, and this possessive attitude is not to her liking. They both gradually drift away when Mara realizes that Inder will always be a possessive, patriarchal man, whose attitude towards a woman will never change.

Saroj moves to Delhi on the pretext of going home for confinement of her third child, and decides to spend the rest of her life with Vishal. Saroj had tried her best to lead a happy married life with Inder, but not at the cost of her independence and individuality. She loves her freedom and sees her ideal man in Vishal. Inder remains lonely because he is unable to let go his dogma, and women don't accept him with his double standard views.

Nayantara Sehgal's idea of female virtue is highlighted in the way she manages the relationships between her characters. In a country where moral values still exist and are high, Sehgal's protagonists indulge in pre-marital and extra-marital relationships. Ours is a society where even when a man and a woman who are not related talk to each other creates a scandal, Sehgal boldly depicts these relationships as something that happens normally. Sehgal feels that all relationships should be looked at in the context in which they happen. She feels that we should decide upon our plan of action based on the relationships, and the attitude of the concerned characters. We should concentrate on the reason for the relationships, if the relationships are based on greed and gluttony or love and passion or whether they happen only for gain. 'There could have been scathing emphasis on Inder's duplicity of moral standards, crucifying his wife for a casual pre-marital relationship while involved in a passionate extra-marital affair with Mara. Instead, she gives credit to both for trying to establish a meaningful relationship based not merely on passion but a deeper emotional need.'...<sup>6</sup>

### CONCLUSION:

Sehgal creates a basis for a new morality scale based on mutual trust, consideration, generosity and absence of pretense, selfishness and self-centeredness, which places responsibility of the relationship on both on man and woman. The woman is freed from the sole responsibility of conserving a marriage through the abstention of all selfish desire and expectation.

### REFERENCES:

1. Chaman Nahal, 'Feminism in English Fiction: Forms and Variations', *Feminism and Recent Trends in English*, (Prestige Books, 1991), p.17
2. Anuradha Roy, 'Patterns of Feminist Consciousness' (Prestige Books, 1999), p.79
3. Anuradha Roy, 'Patterns of Feminist Consciousness' (Prestige Books, 1999), p.80
4. Iftikhar Hussain Lone, 'Nayarasehgal: Feministic currents in Storm in Chandigarh's', *Abhinav National Monthly Refereed Journal Of Research In Arts & Education*
5. Anuradha Roy, 'Patterns of Feminist Consciousness' (Prestige Books, 1999), p.81
6. Anuradha Roy, 'Patterns of Feminist Consciousness' (Prestige Books, 1999), p.133

# Publish Research Article

## International Level Multidisciplinary Research Journal For All Subjects

Dear Sir/Mam,

We invite unpublished Research Paper, Summary of Research Project, Theses, Books and Book Review for publication, you will be pleased to know that our journals are

### Associated and Indexed, India

- \* International Scientific Journal Consortium
- \* OPEN J-GATE

### Associated and Indexed, USA

- EBSCO
- Index Copernicus
- Publication Index
- Academic Journal Database
- Contemporary Research Index
- Academic Paper Database
- Digital Journals Database
- Current Index to Scholarly Journals
- Elite Scientific Journal Archive
- Directory Of Academic Resources
- Scholar Journal Index
- Recent Science Index
- Scientific Resources Database
- Directory Of Research Journal Indexing

Golden Research Thoughts  
258/34 Raviwar Peth Solapur-413005, Maharashtra  
Contact-9595359435  
E-Mail-ayisrj@yahoo.in/ayisrj2011@gmail.com  
Website : www.aygrt.isrj.org