CHAPTER - 3
INTRODUCTION

Daughter of Mrs. Vijaylaximi Pandit and niece of Pt. Jawaharlal Nehru, Nayantara Sahgal is a respectable name in Indian English Literature for her effective portrayal of political scenario and the familial relationships affected by it. She is not only an outstanding Indian English novelist but also a terrific political columnist.

Born on May 10th, 1927, at Allahabad, India, Ms. Sahgal was the second of three daughters of Ranjit Sitaram Pandit and Vijaylaxmi Pandit. Since, both of her parents and several members of her family notably her maternal uncle, Pt. Jawaharlal Nehru, were leading supporters of Mahatma Gandhi and were fighting for independence of this country, most of the childhood of Ms. Sahgal was spent with her governesses who gave her the primary education. Later, she was educated from British School in India. For graduation in history she went to Wellesly College at Massachusetts in the United States and spent the years 1943 to 1947, there, making a side trip to Mexico, from time to time. Then, Sahgal returned to India, full of idealism and endless dreams of a free India.
The education provoked her to do something different from her family members and thus, she got more attracted towards literature. In 1953, she contributed both an essay and a poem to the Atlantic’s special supplement on India, edited by Harvey Breit for the Ford Foundation’s intercultural project. Sahgal’s first literary work, *Prison and Chocolate Cake* which was an autobiography was published in 1954, and later followed by *From Fear Set Free*. Since Independence, Sahgal has been writing memoirs, fiction, autobiographies, articles and essays on and around the Indian political scene which indicates the fact that writing is somewhere deep in her blood. Till to date, she has written many novels, couple of autobiographies, some non-fictional works, shorts stories and a number of articles. Some of her novels are:

1. **A Time to be Happy.** (1957)
2. **This Time of Morning.** (1965)
3. **Storm in Chandigarh.** (1969)
4. **The Day in a Shadow.** (1971)
5. **A Situation In New Delhi.** (1979)
7. **Plans for Departure?** (1986)
Ms. Sahgal is a winner of the honourable British Sinclair Prize for fiction for her novel, Rich Like Us in 1985 and the prestigious Sahitya Akademi Award for the same. While, Plans for Departure in 1986 and later, The Mistaken Identity in 1988 won the Commonwealth Writer’s Prize for Eurasia region.

Nayantara Sahgal belongs to an aristocratic and elite family and is actively engaged in the creative process. She is a person who has seen both pre – independence and post – independence era and has always been at an enviable position since she belongs to the country’s first political dynasty, yet, her approach towards life and literature has always been factual and down to earth. As, she herself says:

1. The freedom struggle was the only event in my life. my parents were busy with the movement and were often in and out of jail.....

Ms. Sahgal is known for her neutral depiction of the political scene of India and her blunt evaluation of the future of this country and Congress and the important political leaders. It could be easily pointed out that Ms. Sahgal excels in delineating political, psychological and personal turmoil. She studies them with keen perception and deep insight. Though, at present, separated from her husband, Gautam Sahgal whom she got first married in 1949 and later divorced in 1967, she prefers to live in Dehra Dun away from all the hustle and bustle of the politics and metropolitan
culture, with her new husband, Mr. Mangat Rai, an I.A. S. officer to whom she has dedicated her forthcoming autobiography.

Sahgal's works are mostly concerned with the damaged traditional relationships like marriage, parenthood and of siblings. All the works by Nayantara Sahgal have the background of politics but in some works, it dominates the whole scene. Ms. Sahgal has got a flawless technique of depicting of what actually happens in the drawing rooms of so called great politicians who are very much liberal and are greatly idealised by the masses.

Ms. Sahgal's feelings for politics and relationships and her command over English language is perhaps the most impressive aspect about her art. In her novels, the principal characters are very much convincing. The relationships developed between them and the family structure to which they belong are very complicated and traumatic. Thus, not only these relationships are essentially disturbing but they also create a conflict in the traditional relationships like that of husband – wife, sister – brother and parents – children, thus breaking the basic thread and diminishing the feelings of love and affection between them. Apart from this, there are also satirical patches standing out which are the outcome of Ms. Sahgal's journalistic nature. These satirical patches basically manifest the complicated situation which arises out of breaking of relationships. Thus, it could be said that along with political theme, the theme of personal relationships is also omnipresent in the novels of Ms. Nayantara.
Sahgal. Though, all her works, to some extent deal with the theme of family, this research concentrates on those novels of Ms. Nayantara Sahgal which have family structure as their main theme. Such novels are:

1) **A Time to be Happy.** (1957)
2) **This Time of Morning.** (1965)
3) **Storm in Chandigarh.** (1969)
4) **The Day in a Shadow.** (1971)
REFERENCES

1. A TIME TO BE HAPPY

INTRODUCTION

A Time to be Happy is a maiden novel of Ms. Nayantara Sahgal written in 1957. This novel is a beautiful description of various relationships along with concentrating its attention on the main protagonist, Sanad, who is the hero of the novel, son of a Zamindar. In this relation, the narrator says:

1. This is really Sanad’s story.... (p. 6)

Unlike Nirode of Voices in the City who gets more worse after coming to Calcutta and endlessly switches from one job to another not finding peace anywhere and thus, living miserably, Sanad, after joining Selkirk and Lowe at their office at Sharanpur, learns to live life at its fullest. A Time to be Happy is an effective portrayal of his journey of life dealing with various relationships and his infinite experiences right from making love to drinking and dangling endlessly in various relationships.

Apart from Sanad, this novel has many characters who are directly or indirectly related to the main character. Thus, in this way, this novel is also a vivid presentation of a traditional Indian family structure which has the impact of western values in the form of external maternal affairs and the relationship of boy and girl.
As stated earlier, this novel depicts various relationships and some of the problematic relationships are:

1) Husband – wife relationship.
2) Boy – girl relationship.
3) Father – son relationship.
4) Mother – son relationship.
5) Extra marital relationship.
6) Siblings’ relationship.
7) Relationship of an individual with the society.

1) **Husband – wife relationship**

The husband – wife relationship in *A Time to be Happy* is depicted in the form of Sanad’s parents Govind Narayan and his wife Lakshmi, Sir Ronu Chatterji and his wife, the beautiful and wicked Lalita, Sir Harilal Mathur and his two wives – Prabha and Lady Mathur, brother of Govind Narayan, Harish and his wife, Maya, Madan Sahai, a University professor and his wife Savitri, narrator’s parents and Tom Grance and his wife Dora, both of whom are social workers. Though, there are at least four to five husband and wife relationships depicted in the novel, not one of them is significant enough to have the essential thread of mutual love and affection. All the relationships are the examples of the typical relationship of a husband and wife.
While, husbands are next to Gods for their wives, wives are essentially naïve and dumb in comparison with their husbands who only want to look pretty and beautiful since, that’s the only thing, they think, can keep their husbands to themselves. This is evident from the incident when the family of Harish and Govind Narayan decides to go for a picnic and both Lakshmi and Maya comes in lavish sarees instead of some comfortable dresses:

2. *Only Harish was suitably dressed for a picnic, in flannels and a blue blazer. Maya’s and Lakshmi’s silk saris, ballooning about their legs in the breeze, made no concession to a day in the open air...*

“I don’t know why you women don’t wear slacks,” said Harish shortly, irritated by his mother’s rebuff. “it would be so much more sensible”.

“Who wants to be sensible when one can be pretty?” Lakshmi asked (p. 32).

Thus, here we come across “Husbands’ pets” who know nothing but to please their husbands. These females are essentially the females who have succumbed entirely to their husbands’ world and their values and ideals. Unlike any sensitive female like Sita or Maya, they never even
conceive the idea of rebelling. These are the women who never even can
go anywhere without their husband:

3. Lakshmi had innumerable invitations to
   attend all the fashionable summer events,
   but she never went to a party without
   Govind Narayan (p. 33).

The relationship of husband and wife in A Time to be Happy
suggests that even a modern writer like Ms. Sahgal who is a rebel in
herself, has been unable to keep herself away from the set norms of
society where husbands have all the rights of the world and where wives
are merely reduced to maiming goats. Almost all the relationships have
the same voice for instance, the relationship of the parents of the narrator
is that of a stereotyped Indian husband wife relationship where the wife
supports her husband in spite of his doing wrong or acting illogically most
of the times. As the narrator himself points out:

4. My father was a daring man...
   and had refused to do penance
   for it on his return. My mother,
   though inwardly shocked by his refusal,
   had staunchly supported him against
   criticism, as she supported all his views
   and enterprises against the displeasure,
   I am sure, even of the Gods. It was for
   her husband, she felt, to right his
actions in the eyes of God. Like any good Hindu wife, she believed that
his concern was with God and hers with God in him (p. 6).

Here, we come across marriages which are planned at the time of
adolescence leaving absolutely no choice for the children to grow up and
select a person of their choice as their spouse. The marriage of the parents
of the narrator was one such marriage where they got married as children.
In this relation, the narrator says:

5. They had been married as children and
had grown up together, never being
separated except for Father’s university
education in England. Mother was not
beautiful, but in a match arranged by
one’s elders beauty is of little
importance compared with the wifely virtues (p. 7).

This is a marriage which has lasted for fifty years and is going to
run well in the coming years having absolutely no place for disagreements
or for that case, any negativity thus provoking us to think that which is
right and which is wrong. Since, on one hand, there are marriages of Maya
and Monisha of Cry, the Peacock and Voices in the City, respectively,
which end miserably leaving both husband and wife suffer till the end due
to lack of rapport and understanding. While, on the other hand, in the
present novel, we witness a marriage which is fifty years old and yet is as
fresh as new. Thus, here it could be said that in a country like India, a
traditional relationship like marriage demands adjustments at every level
and those who fail to understand this fact invites a miserable destiny for
oneself. As the narrator himself comments:

6. One might say that my parents were
compelled to maintain it (marriage),
because marriage among us, is for life,
and those who do not adjust to its ups
and downs must forever remain
unhappy (p. 8).

Thus, it could be said that in the novels of Ms. Nayantara Sahgal,
one finds the true meaning of marriage which says that marriage is
nothing but a relationship based on mutual love and respect and demands
commitment from both the sides. In this regard, Jasbir Jain comments:

7. Marriage is neither a system of slavery
nor an escape route, it is not even a
contract – for its wrong to approach
it in that spirit. It is a partnership
based on respect and consideration &
requiring involvement from both sides (p. 60).

In the present novel, A Time to be Happy, the only marriage
which stands away from the crowd is the marriage of Sir Ronu Chatterji
and his wife Lalita, who is beautiful and wicked enough to seduce the
guys much younger to her age just for the sake of physical pleasure. This is evident from the incident of the party when she tries to seduce the main protagonist, Sanad, which he later narrates to the narrator, the last remark of Sanad about Lalita is quite subtle and explains her whole character:

8. "You have no taste for adventure, Sanad,"

*I remarked.

"Not with a witch," he said (p. 102).

The marriage of Lalita and Sir Ronu Chatterji is a beautiful example of a modern and practical marriage, a marriage of minds which has nothing to do with emotions and feelings.

Thus, in *A Time to be Happy*, there are two types of marriages, one which is an extremely typical marriage which is practised by at least 90% couples of this country, and the other one which is practised merely on the basis of greed and practicality. Both of the types of marriages, though appear healthy at surface level, lack that essential sensitivity and mutual love and caring for which the female characters of Ms. Desai crave. Here, the question arises, can a relationship work merely for the sake of working. Could an important relationship like marriage work and remain healthy if it is practised and done just for the sake of doing it and is prevented for the sake of society? All the marriages of *A Time to be Happy*, suggest that they are the marriages which are highly imbalanced. While, we see 100% dedication and adjustment on one side, there is absolute stubbornness and rigidity on the other side. Such situation raises
the question that which option is more better, to quit a marriage for the sake of saving one's identity or to remain with it by crushing oneself entirely. However, its all a matter of personal choice and the level of sensitivity and adjustment.

2. **Boy – girl relationship**

The boy – girl relationship depicted in *A Time to be Happy* is in the form of the relationship of Sanad with Kusum Sahai, daughter of Madan Sahai who is a university professor in Sharanpur. This is the most delicate and beautiful relationship of the novel since, though, the character of Kusum is very little and almost negligible in the novel, she is able to catch the attention of the readers by her natural innocence and beauty and it appears only natural that a young boy like Sanad falls in love with her at the very first sight and proposes her for marriage in their second meeting in spite of knowing that his father will never approve of their match. The relationship between the two indicates that love is blind and can happen anytime, anywhere and with anyone, for instance, in this novel, Sanad falling in love with Kusum confuses the narrator entirely in spite of his being close to him:

9. *I do not pretend to understand why Sanad fell in love with Kusum. They belonged in different worlds. But he did, and when he told me about it I was more dismayed than I allowed him to see* (p. 197).
Ms. Sahgal has very effectively depicted the raw and the most delicate feelings of an individual by depicting the relationship of Sanad with Kusum which ultimately ends in a marriage despite the opposition of the parents. Though, the relationship has not been given much importance and the writer has also not concentrated in depicting the feelings of Sanad for Kusum, yet, she has very effectively depicted the most positive relationship of the novel which merely talks about feelings and emotions and has nothing to do with the materialism and society. It’s a relationship which is absolutely normal and does have ups and downs but this is also a relationship which has not lost the flavour of life in spite of those minute quarrels and debates. This fact is evident from the present comment of the narrator:

10.  

On my way back, I saw Sanad and Kusum at a table for two... How ill-at ease newlyweds appeared. I still thought of them as newlyweds thought they had been married over a year. They must have quarrelled over some trivial thing - perhaps he had not returned her smile when he woke or she had forgotten to do some little service for him which had become habitual between them. If I had seen them looking utterly assured, I might have worried that all was not well
between them (p. 215–216).

3. Father – son relationship

The father – son relationship takes a back seat in A Time to be Happy, since there are hardly any evidences of the relationship of Sanad with his father Govind Narayan, however it is evident that Sanad has completely rejected the norms made by Govind Narayan which is quite visible through his actions and ultimately through his marriage with a girl whom his father would never approve.

Thus, it could be said that the relationship of Sanad with his father Govind Narayan is a normal relationship like that of any son who rebels his fathers on certain issues yet remains a part of the family and carries its traditions, ultimately.

Another father – son relationship is the relationship of Sahdev Sahai and his brothers with their father Madan Sahai. This is again a normal relationship which witnesses a great rift when Sahdev and his brothers decide to join a procession to protest the arrest of Gandhiji.
4. Mother–son relationship

The most affectionate relationship of mother and son is beautifully depicted in the form of the relationship of Sahdev Sahai with his mother Savitri Sahai. Unlike the relationship of Nirode with his mother in Voices in the City, Sahdev shares an extremely wonderful relationship with his mother who supports him when needed and has always been a pillar of strength for whatever he does. It's certainly not a verbal relationship where a mother professes her love for her kids but it is certainly a relationship which manifests the immaculate love of a mother for her children and who even goes against her husband in supporting her sons. In A Time to be Happy, the relationship of Savitri with her sons is extremely understanding and loving. This is clearly visible from the incident when Madan Sahai, in an attempt to stop his sons from joining the procession to protest the arrest of Gandhiji, literally blackmails them by talking about the anxiety of their mother and the sons, in spite of their mother's silence take their steps back:

11. “Do you realise,” Madan said in a final attempt to convert his son, “the anxiety you are imposing on your mother and me by insisting on taking part in these activities?”

At mention of his mother, Sahdev softened.

...She kept quiet, and, though she did not actually side with her children, they rightly interpreted her silence as acquiescence. They
understood the nuances of all her silences,  
...Her disciplining of them had consisted
of her glances alone, and they knew the
meaning of each one.  (p. 187)

Here is a relationship of a mother with her sons which
absolutely stands on the unsaid love and affection. It's a relationship of
trust and the faith of both mother and her sons and it is also a relationship
which doesn't get affected by the outer thunders and storms but grows
more stronger in the crisis thus, supporting both the sides:

Between Savitri and Sahdev there grew an even closer bond
in those days. She supported him in her prayers in whatever he did. Savitri
was not a demonstrative woman. She had never fondled or kissed her
children excessively, but her love for Sahdev shone in her eyes, and she
was filled with pride in him. He never left the house without her blessing,
and he sought her out before anyone else on his return.

12.  "Ma - ji," he would say to her,
"I am hungry" or "I am tired".
And nothing would give her greater
pleasure than to wait on him. She
would fetch a thal of hot food
from the kitchen herself, and
Jumna would be sent for to wash
his feet and press them. Sahdev
was embarrassed by these attentions, but he did not like to hurt his mother's feelings by refusing them. He would tell her the events of the day, marvelling at how much she instinctively grasped of the things that were beyond the range of her own experience. Very much as his father had done, he would turn to me and say: “Isn't it strange how she understands everything” (p. 188 – 189)?

4. Extra marital relationship

There are almost no evidences of extra marital relationship except the indication in the form of Lalita who tries to seduce Sanad and who is seen by Sanad with another man in the party but that is the only incident in the novel hence, it could be said that though, there are indications, Ms. Sahgal has very protectively escaped from depicting the extra marital relationship in A Time to be Happy.
5. **Siblings’ relationship**

The siblings’ relationship is again a typical relationship in the novel, *A Time to be Happy*. It is the relationship of Harish and Govind Narayan and Sahdev and his brothers. The writer has manifested a beautiful ideal family structure in the form of Harish and Govind Narayan by depicting them inseparable from each other. While, Harish is a respectful and faithful brother, Govind Narayan is extremely protective and full of praise for his brother. Such is the case with Sahdev and his brothers, since Sahdev is able to control his brothers and make them go according to him. Thus, the sibling’s relationship in *A Time to be Happy* is in direct contrast with the relationship of the siblings in the novels of Ms. Anita Desai where we find rivalry and hatred for each other, for instance the relationship of Maya and Arjuna in *Cry, the Peacock* and Nirode and Arun in *Voices in the City*.

6. **Relationship of an individual with the society**

Like her contemporary, Ms. Nayantara Sahgal has also not ignored the importance of society in a person’s life. This is evident from her maiden novel, *A Time to be Happy*, since all the characters in this novel are essentially social and accept the pressure of society on themselves. The scene is essentially set in a pre-independence era, and not even one character rebels against the norms set at that time. Though, there are slight rebellions in the form of Sanad’s marriage with Kusum and Sir Roñu Chatterji’s wife’s extra marital relationship’s indications but
the very existence of society forms the background of the novel not only making the different relationships work but also helping the characters to survive. These characters respect society and want to be a part of the society instead of standing against it. Whether it’s the main character Sanad or the supporting characters like Sahdev, Govind Narayan, Madan Sahai or others, every character of this novel is essentially a social animal who respects society and thus, goes according to its norms, willingly.

CONCLUSION

Thus, it could be said that A Time to be Happy is essentially a novel about different relationships. But apart from the depiction of relationship, this novel also conveys an important message of being happy. Happiness is a term which is directly related with the attitude of a person towards life. Because of the same attitude, while people like Nirode, Maya, and Sita of Voices in the City, Cry, the Peacock and Where Shall We go this Summer? by Ms. Anita Desai suffer, its because of the same attitude that the main protagonist of A Time to be Happy, Sanad remains happy. Sanad has been gifted with the special art of being happy even in adverse situations, that’s the reason, he could do so many things and yet appear as the winner at the end. In the novel, he joins Selkirk and Lowe at their office in Saharanpur, learns to drink and to make love, laves in the water of sophistication, marries the worthy Kusum and when freedom comes at last, he has the best of both worlds. He has the talent to be happy, and nothing can stop him from getting on!
Ultimately, it could be said that the relationships and the characterisation depicted in *A Time to be Happy*, though haven’t been properly integrated and placed in right relation to the background, being the maiden novel of Ms. Sahgal, the writer is indeed successful in depicting the traditional relationships such as husband – wife, parents – children in their most positive form thus conveying the important message that in the presence of mutual love and a zeal for adjustments for each other, any relationship can promise a heaven to the individual.
REFERENCES

2. Ibid.
3. Ibid.
4. Ibid.
5. Ibid.
6. Ibid.
9. Ibid.
10. Ibid.
11. Ibid.
12. Ibid.
2. This Time of Morning

INTRODUCTION

This Time of Morning by Nayantara Sahgal which is her second novel written in 1965, can certainly claim to be one of the best political novels written by an Indian in English.

This Time of Morning is certainly much more matured novel than the maiden novel of Ms. Sahgal, A Time to be happy, which depicts of what actually happens in the corridors of power, in the drawing rooms of so called great politically important people, of the lobbies in Parliament. The present novel is undoubtedly a manifestation of the political knowledge of Ms. Sahgal which is her second nature and which is in her blood, being entirely her political mother’s daughter and Jawaharlal Nehru’s niece.

This Time of Morning is all about the decline and fall of one of the pillars of the Government, Kalyan Singh. The whole context revolves round the years of Nehru’s prime ministership, and its very difficult to resist the temptation of equating many characters of the novel with some historical figures. But, of course, This Time of Morning should be taken merely as a piece of fiction, not a record of history.
In this novel, we come across the mingling of social life, careerism, intrigue, crisscross of personal and political ambitions, unpredictable affiliations and separations, and extra marital relationships. Due to these traumas, there is an emergence of many problems, directly related to the main characters. Some of the problematic relationships discussed in this novel are:

1) Husband – wife relationship.
2) Extra marital relationship.
4) An individual’s relationship with the society.

1) Husband – wife relationship.

The husband – wife relationship depicted in this novel is the relationship of Rakesh with his wife, Nita. But the present novel, This Time of Morning, also talks about the pre marital situations. In this novel, the writer has very effectively depicted the place of women in Indian society before marriage. According to Sahgal, the young women of this country are the helpless victims of the taboo – ridden conventional Indian society. As for freedom, Ms. Nayantara Sahgal is deeply concerned that how much freedom and right, an Indian girl can get to adopt western values. In West, sex before marriage is a common thing for both man and woman and hence, virginity is of hardly any importance. But in this country, sex before marriage and loosing their virginity is highly prohibited for girls while, for males everything is okay. In This Time of Morning, this problem is depicted through the character of
Leela who has to commit suicide on getting pregnant before marriage even in a foreign country. The painful end of Leela and her misery and helplessness of not being able to share herself especially with the elderly people of her country, knowing fully well the status of a pregnant woman and the criticism she would have to face if she decides to live with it is been depicted pathetically through the thoughts of Rakesh who is asked to identify the body of an Indian girl found in the Charles River by the police:

1. ... he said silently, a girl like Leela did not go to anyone, especially not an older person from her country, and tell him she was pregnant. And since she could get no help in her shame and desperation, she died of it (p. 76).

The similar problem is of another young girl, Nita who in spite of being engaged with a suitably guy of her age, goes for an entirely physical relationship with a much elder man, Kalyan Sinha of her choice. However, her relationship with Kalyan remains fruitless thus making her succumb at the end by marrying the guy with whom she is engaged to in spite of the fact that her marriage is going to remain fruitless and almost an act of barbarism, as Kalyan Sinha thinks, observing her in one of their meetings:

2. Then, there was joy in her for him, only she could not give it, shadowed as she was by her coming marriage.
Looking at her upturned face he knew that her kind of marriage would be an act of barbarism, and for this senseless tradition, too, there was only the remedy of ruthlessness, the blow that would destroy the rotting remains of a social order that no longer served a useful purpose (p. 220).

Through Nita, Ms. Nayantara Sahgal has depicted that in a country like India which is essentially a double faceted country, no matter how fruitless and barbaric it might be, marriage is still an ultimate factor for the Indian females but when the same marriage starts turning sour, they start getting desperate and try to find the right ingredients to run their marriages as Rashmi tries to do in This Time of Morning:

3. _Since marriage can be so unhappy, I suppose it can be happy too, with the right ingredients_ (pp. 141).

The right ingredients are of course mutual love, communication, honesty and respect for each other. But in most of the cases, man ceases to love his wife after the birth of a child while the love of a woman remains endless. Thus, in such a pathetic situation, a marriage can turn into a sheer disaster with absolutely no feelings for each others like the marriage of Dalip and Rashmi in This Time of Morning:
4. How like prolonged starvation wrong
marriage could be, robbing lustre,
defeating courage and will (p.13).

The relationship of Rashmi and Dalip is an absolute disaster with no feelings left for each other at all. The barrenness of the relationship of the two is evident from the fact that when Rashmi comes to stay with her parents at Delhi away from Dalip, she feels relieved and happy instead of missing her husband:

5. Delhi provided a respite from the clashes
that had become her relationship with
Dalip, from the deadening trauma out
of which no feeling could again emerge (p.13).

Here is a relationship of a husband and wife where feelings of love and respect for each other is buried somewhere deep. What remains now is only a vacuum which is harmful for both of them. As if this is not enough, even the companionship between the two and the very feeling of togetherness is dead in this relationship and even the very thought of being together is inconceivable thus indicating a relationship which is devoid of any emotion, even hatred:

6. I don't hate him, she had told herself
wearily during the blank intervals
between quarrels, I don't wish him
harm, but he and I – she could not
even think, "we" any longer – cannot

go on together." (p.13).

Another bad marriage depicted in This Time of Morning is the marriage of Arjun Mitra with Uma. Arjun Mitra, grandson of the renowned Sarat Mitra, and a product of an elite and prosperous family, had been always a bright student who had been sent to England in his teens only to return after his preparing for I.C. S. examination. During his years at England, its only natural that he decided to get married there. In spite of that his marriage with Uma, at the age of thirty three when she was hardly nineteen, was a product of sheer impulse and lust for a seductive beauty:

7. Uma, in whom marriage had released

a torrent of hungry sensuousness that

brought to startling focus her exotic

feline beauty (p. 27).

Perhaps, that’s the reason, that his marriage resulted into an entirely failed marriage due to the basic difference of understanding level. While, Arjun’s job demanded him to be at villages, Uma hated the very sight of dull districts. While, other women loved to busy themselves, Uma hated to be busy and preferred to be temperamental, wild at the age of twenty leaving Arjun, her husband utterly helpless to cope with her thus, drawing away from her with the hope that she would understand him one day:
8. *He could not help it if she would not share his life. He had done his best:*

*One of these days she would realise she must settle down (p.27).*

Here, we come across a relationship which is turned negative due to the lack of understanding on the part of woman. It is really appreciable on the part of Ms. Sahgal to bring out the second aspect of woman which is essentially wild, unreasonable and at times wicked, temperamental, and utterly unsophisticated, thus turning the life of her spouse miserable as it happens in the case of Uma in This Time of Morning. This is the worst face of a woman who is responsible for the misfortune and sufferings of her own husband, who has literally sent him in ruins because of her acts but what is more dangerous that the harm can still be done afresh which are the feelings of Arjun in This Time of Morning:

9. *She, who has brought his world crashing about him in ruins, could still do this to him. Irrelevantly, before he fell asleep, he thought of a passage from the Bible: And Jesus said: “Woman, where are those tine accusers? Hath no man condemned thee? ... Neither do I condemn thee: go and sin no more” (p.p. 28–29).*
But what makes the relationship of both Arjun and Uma more miserable is Arjun realising Uma's extra marital relationships with other men, thus breaking him entirely into tiny parts:

10. *Slumping over his desk, he felt the Scalding tears roll down his cheeks into the wood. She had brought him to the ultimate, grovelling shame in this small, gossiping community. And he would never hold his head up again (p.27).*

Through the medium of Arjun, we witness an extremely genuine male who longs for the love and caring of his wife, who is extremely sensible and who evaluates himself when he learns about his wife's extra marital relationship:

11. *Through, his wracking sobs he wondered dimly whether he could have done more for her, given her more of his time, that she had now done to him dispelled any doubts about his own inadequacy (p.27).*

Thus, here is an entirely different character who is away from the crowd of people like Gautama, Jiban, and Dalip. Arjun is been depicted as an ideal husband who in spite of his failed marriage and a total incompetent wife at all levels, continues to live with it:
12. As far as he was concerned Uma was dead. As far as the world was concerned he continued to give food, shelter, and the protection of his name to the woman he had had the misfortune to marry. He would have as much had his wife become insane or incurably ill (p.28)

Through the marriage of Arjun and Uma, Ms. Sahgal has also emphasised on the very bitter fact that how much a relationship like marriage is important in a country like India and how difficult it is to break away all the chords in spite of entire loss of feelings. Unlike West, in India, it is a near to impossible idea to break away the marriage, thanks to our society and our family members which force us to drag even a dead relationship thus killing ourselves everyday with it. Such is the case with Arjun in This Time of Morning where he is forced to keep his utterly failed marriage because of the social and peers pressure:

13. There was no escape from marriage. They had been married according to Hindu law and there was no provision for divorce. Even a separation would have caused a scandal. Her father was an eminent judge and his own family had to be considered. He realised too that he would never think in terms of a separation because he did not want to
come to grips with this torturing
situation (p.p. 27–28).

There are other unhappy marriages in the form of the marriage of
Celia Rand whose marriage has been depicted as a short lived marriage
and the marriage of Neil and Martha which ended in a bitter divorce in
spite of two loveable kids. The bitterness of the marital relationships is
visible from the comment of Neil in his conversation with Rashmi about
marriage:

14. "Marriage", remarked Neil conversationally,
"does not really make happiness. I think
there is something wrong with people who
stay happily married" (p. 140).

Another marital relationship depicted in the novel is the marriage of
Dhiraj Singh and Ena Singh. This marriage is a beautiful example of a
typical marriage where a wife is naïve enough to understand her husband.
Ena is also been depicted as not a very good mother who fails to grow up
her children in a proper manner. She is a typical wife who is extremely
feminine to hate the wives of her husband’s colleagues and desperately
want his posting to some sophisticated place so that she can retort to her
so called enemies. She is a wife who feels that her husband is the only one
who is important in the ministry. Thus, when she comes to know the news
that he is likely to be posted to Burma, she asks him to do something:
“It’s unthinkable”, said Ena. “Dhiry, you must do something about it.”

Ena was under the impression that her husband ran the Ministry and could make and unmake decisions (p.100).

In *This Time of Morning*, the relationship of Dhiraj and Ena is extremely a mediocre relationship which not only prevents Dhiraj to share any emotion with his wife but also turns him to another woman. This is a relationship which in spite of being lasted for years, has remained shallow and utterly dissatisfying.

Another similar relationship to that of Dhiraj and Ena is the relationship of the parents of Kailas though, the basic difference in this relationship is Kailas’s father not being involved in any extra marital affair but being a typical husband throughout his life. While, he has been indicated as a typical husband, his wife is equally typical whose world is shattered even with trivial things and who has nothing to do with the outside world but is only concerned with her family and members of family:

16. *There were no free spirits in her scheme of things, only sons and daughters, husbands and wives, children and parents; and for each category, there were rigid rules of behaviour laid down* (p.181).
Unlike the dissatisfying relationship of Dhiraj and Ena, the relationship of Kailas’s parents are utterly satisfying and a relationship where a wife considers her husband next to God and thus expects everyone specially from her children to listen to their father. Such is the case with the mother of Kailas who, on realising that he revolting against his father literally pleads him not to do so:

17. *Everyday she had pleaded with him to abide by his father’s wishes, as though by choosing his own path he were merely being a disobedient son instead of a man embarking on the most momentous decision of his life (p. 181).*

This relationship is extremely traditional and Indian in which we witness love and devotion for each other along with a wife’s blind faith in her husband and her absolute confidence that her husband is the most perfect human being of this world.

Another successful marriage in *This Time of Morning* is the marriage of Saleem and Saira who are highly happy and satisfied couple. This fact is evident in a party thrown by Rakesh in the conversation of Saira with an American girl from U.S.I.S. When Nora asks Saira that if she is happy, she simply says:
18. "Yes, but that's because I'm married to Saleem. I couldn't have been with anyone else" (p. 168).

Here is a marital relationship in which spouses find each other just perfect for themselves. The very feeling of getting the best for oneself and also the realisation that nothing better could have come but the present person who is the life partner, makes the marriage a sheer paradise not only for one side but for both husband and wife which exactly happens in the case of Saleem and Saira.

Another successful marriage is the marriage of Kailas Vrind and his wife Mira. This is an ideal marriage which has stood all the ups and downs rather successfully at both personal and professional levels. As Kailas himself realises:

19. Peace was a condition that had come with marriage, a curious circumstance, since his childhood had been a routine one while his marriage had endured all ups and downs and insecurity and frequent partings of a political career in a country struggling to be free (p. 14).

This is a marital relationship, in which a wife is able to keep the attentions of her husband to herself by her charm and innocence. Mira is
very much unlike Kailas's mother in many aspects. Kailas doesn't have a very good memory of his mother specially in the matter of housekeeping, thus the silent and peaceful manner of Mira in the same, not only attracts him but also satisfies him deeply:

20. Kailas had always been grateful for Mira's quiet house-keeping. He remembered his mother's, whose efficiency, authority and much vaunted economy had been achieved at the cost of the family's nerves (p.14).

The relationship of Kailas and Mira is the happiest relationship of the novel though, it does have its own storms and thunders. Their marriage had been a love marriage. Kailas entered into the life of Mira when she was on the verge of marrying another guy called Ravi. Yet, their first meeting captivated her and provoked her to marry him. In spite of all the love Kailas showered on him, the marriage brought a disturbing discovery for Mira that her husband is not hers alone and there is something about him which she would never come to know:

21. ...in time, she made the disturbing discovery that there was a Kailas she would never know. There were areas of his mind she could not enter, thoughts, he could not share...even that smile that had captivated her with its extraordinary
sweetness and guilelessness was not for her alone but part of a curiously untouched innocence that flowed from him to the world at large (p. 46).

In spite of that, this is an entirely different marriage from that of Rashmi and Dilip and Arjun and Uma which wholly stands on mutual trust and love. In this marriage, both husband and wife are not two different identities, but they have come together as a team to strike that essential balance and rapport between them which is essential in any relationship and which is also vital for the growth of an individual. In the case of Kailas and Mira, their happy marriage acts as a good base for his political career giving him the essential steadiness and zeal to proceed further:

22. They had been what few married people continue to be, a team, and the balance they had worked to create now him in good stead (p.14).

Thus, it could be said that This Time of Morning is a beautiful depiction of both utterly failed and successful marriages. There is also a successful depiction of an entirely neutral marriage which is neither happy nor bad in the form of the marriage of Dhiraj Singh with Ena which is a highly typical marriage with cent percent devotion from the wife who is stupid enough to notice her husband's extra marital relationship. The novelist has very effectively conveyed the message that any happy marital
relationship demands a lot from both the sides and hence, in the case of absence of balance as in the relationships of Rashmi – Dalip, Neil – Marta and Arjun – Uma, the relationship creates a havoc in the lives of both husband and wife, thus creating a barreness of emotions at all the levels. While, through the depiction of the relationship of Kailas and Mira and Saleem and Saira, the novelist has pointed out a happy marriage which is absolutely normal with all the apprehensions and doubts at both the ends but which is ultimately successful due to a perfect mutual understanding and love and respect for each other.

2) **Extra marital relationship.**

There are many extra marital relationships depicted in *This Time of Morning*. These relationships are the relationship of Nita and much elderly Kalyan Sinha, the relationship of Rashmi and Neil, the relationship of Kalyan Sinha with Celia and the extra marital affair of Dhiraj Singh, an I.P.S. officer with Yasmin.

The relationship of Nita, the young daughter of Narangs with much elderly Kalyan Sinha is a manifestation of mere infatuation and hero worship. In *This Time of Morning*, Kalyan Singh is a very effective personality who is highly idealistic and committed towards his work. These qualities of Kalyan attract the much idealistic Nita towards him. Later, she gets much closer to him by doing a job recommended by him of the editor of the Times of India. Later, Kalyan flatters and mesmerises her more by asking her to refurbish his house. The relationship ends with the
physical union of the two when one evening, Nita literally pleads Kalyan to be with her:

23. *He rose up from his chair, “Nita...”*

*She got up, too and came like a sleepwalker into his arms clinging to him, “don’t make me go, please don’t make me go”.*

*He took her by the hand then to his room (pp.152)*

Though, both Nita and Kalyan are unmarried, their relationship can still be called as an extra – marital relationship since, Nita gets attracted towards Kalyan after her engagement with Vijay and in spite of knowing the fact that she is going to be married with him soon, she opts for a physical relationship with Kalyan Singh just for the sake of her own satisfaction and pleasure of being united with the person wholly of her choice.

Another extra – marital relationship depicted in *This Time of Morning* is the relationship of Rashmi and Neil. Though, both are separated and divorced, its still an extra – marital affair since Rashmi is still with her marriage, though unwillingly. This is also a relationship which could be called the relationship of lovers though, the essential ingredient or the end of the lovers’ relationship, marriage is entirely missing in the scenario. This is also a relationship which stands on the base of physical intimacy between the two. Ms. Sahgal has emphasised on the fact, that in a marital relationship, physical union is a vital factor,
since, every individual, at some length of time, does need to be physically united with the person of his / her choice. Such is the case with Nita and similar is the case with Neil who gets drawn towards Rashmi on purely physical level and later, gets involved with her. The relationship between the two is of understanding and the knowledge that both of them do have their own pasts and cannot mingle with each other. The relationship between the two is extremely devoid of demands and sharing but it's a relationship entirely based on bodily surrender:

24. Rashmi thought as she lay beside Neil how undemanding their relationship still was, or at least his acceptance of it... people got only what they demanded of each other, no more, and how little, they demanded: a few moments of the body, a slice of the mind, compartment of feelings, but never a total surrender (pp. 157).

This is a relationship which is a beautiful depiction of the difference of feelings of a woman and man. In the present relationship, while Neil is much satisfied of being with her and is now thinking about a future with her:

25. Since, that first afternoon, she had led him deeper and deeper into a realm of her own and had been content to follow. He realised that what happened now depended on
Rashmi (pp. 155).

Rashmi is more demanding and wants to explore everything of the person she is sharing herself with:

26. She felt a restlessness stirring her. She wanted something more. She wanted to explore his life, past and present, his experiences of joy and despair, all that had gone into the making of them to enrich the fragment of time they now shared (p. 157).

This difference of feelings while surprises Neil to the point of reluctance:

26. He felt an odd reluctance to talk about the past or the future. The present however long or fleeting it might be, belonged to him and Rashmi. She had a way of bringing his entire life into her conversation. He had never before met a woman who wanted to know why his grandfather had chosen to settle in Soro rather than in Ringstead, and what sort of marks his children got at school (pp. 156).
However, Rashmi also realises the fruitlessness of her own eagerness to know him since in the kind of relationship they are sharing, its indeed a weired thing to know entirely about each other when there is absolutely no place for commitment:

... she could not blame him. It was an age of impermanence, of brief meetings and partings... Who would take on another total commitment, another portion of weakness and strength, good and bad, courage and fear? (p.p. 157–158).

Through Rashmi, we come across a female who after an unsuccessful marriage craves for love and attention, and when she gets a person of her choice, she wants to explore not only his present but also his past and probably, his future. In This Time of Morning, Ms. Nayantara Sahgal has very effectively analysed the feelings of a woman and a man and has pointed out the difference between the two. Love is the most delicate emotion felt by almost all the living beings of the earth but while, love, for woman, is giving, bestowing herself emotionally and physically, suppressing her own needs wholly for the person she loves, for men love is merely fulfilment of all his needs, sexual and emotional. This fact is very strongly visible in the relationship of Rashmi and Neil.

Another extra marital relationship is the relationship of Dhiraj with Yasmin which is indicated by the thoughts of Dhiraj and his
imagining the situation of what would happen if his wife, Ena finds out about his affair with another girl:

29. *He would have felt as awkward if Ena had found out about his affair with Yasmin. In neither case had the moral aspects of the issue troubled him, for he did not consider morality relevant to either.* (p. 98)

The above reference is the single indication of this relationship, since later, there is not a single reference of this relationship. Such is the case with the relationship of Celia and Kalyan Sinha which is more a friendship than an extra marital relationship and which is indicated by the single incident of Kalyan sharing a physical intimacy with Celina, after her confession of love for him:

30. *He took her by the shoulders and sat her up to face him. "Celia, Celia, what is this?"

*Her restraint snapped. "It's love," she stormed, "that dirty word you never use. I love you. Are you deaf and blind?"

*She jerked his hands off and rose but he pulled her back to the sofa. His hands were in her hair, hurting her, his face close, engulfing her in darkness* (pp. 75–76).
However this relationship ends with Kalyan later, getting disgusted due to Celia’s failure of understanding him and his thoughts.

Of course, the most practical and worst extra marital relationship depicted in *This Time of Morning* is the relationship of Uma with several men. The relationships, she shares with other men are entirely physical and even most of the times, one night stands when the either of the two has nothing to do with emotions but are only drawn towards each other at physical level like the one happened at the party thrown by Sally Mirpore, when she comes across a foreign stranger with whom she shares some very intimate moments without knowing his name.

31. *She neither encouraged nor discouraged him. She let his hand take hers, slide up her arm, go round her waist... he got up again to lock the door.*

*She wondered afterwards what it had to do with love. It could be an act of pity or mercy, of goodwill or comfort, even of rescue. It was complete in itself and needed no explanation. When he left her she lay on the sofa a little while, soothed by the darkness* (pp. 109).
Here are some relationships which are entirely physical and which have nothing to do with emotions and love. It is really a strange thing that the people who indulge in such kind of relationships are basically the victims of failed marriages and they are deprived of love and respect, yet, they are throwing themselves endlessly into those relationships which are going to give them nothing but the same pain and craving which they have got in their earlier relationships. But perhaps this is the human psychology, which endlessly runs for the things which are impossible to get, thus lending itself in trouble at the end.

3) **Parents – Children relationship**

The parents – children relationship depicted in *This Time of Morning* is in the form of a very formal relationship of Dhiraj Singh with his two kids – Binny and Vishnu. This is a relationship which is highly materialistic where there is a total loss of respect and love on both the sides. While, Dhiraj is utterly dissatisfied with his two kids, there is an indication of the dissatisfaction of kids by their actions. Though Dhiraj realises that something, somewhere has gone wrong in bringing up the children. All his life, he had been too busy to pay any attention towards them and was baffled by them hence, for his children, its entirely their mother who brought them up but unfortunately, Ena also failed in giving them the essential ingredients of being entirely normal, thus saving them from getting spoilt. However, now its too late to rectify the mistake, moreover Dhiraj doesn’t know the solution and is still busy to take some action:
32. Somewhere along the years something had
gone wrong. Dhiraj had not intended that
his children should grow up speaking only
English, getting a great deal too much pocket
money and having no notion of the world
around them. But it had happened. He did not
dislike his children; He was baffled by them
and he was much too busy to try and
understand why they had developed in the
rather deplorable way they had (pp. 99).

Through the relationship of Dhiraj with his kids, specially
daughter, Ms. Nayantara Sahgal has very effectively brought out the
double standards of the Indian fathers. In the novel, Dhiraj is utterly
disgusted with the behaviour of his daughter who doesn’t study and plays
music at a very high volume and wears very tight clothes, exposing her
body, yet, he is not ready to tell her anything since according to him, she
is entirely his wife’s responsibility:

33. Binny never read a book. She sat there
now bursting out of her kameez. Every minute
he expected to hear it ripping down the
sides. He could not understand why Ena
allowed the girl to dress in this extraordinary
manner. However, Binny was Ena’s
responsibility (pp. 99).
In India, while daughters are mothers' responsibilities, sons belong wholly to fathers. Thus, in *This Time of Morning*, Dhiraj feels a responsibility for his son Vishnu, whom he has sent to Oxford for further studies in order to become something. But, when he finds that his son is doing nothing at Oxford but instead of concentrating on his studies, concentrating on other stupid things like clothes and people and utterly disliking his own country, finding no future for himself here, he feels utterly disgusted and realises that he has made his son utterly misfit for any country as far as work and his job is concerned:

34. *Vishnu had, it seemed, made the acquaintance of no one less than a peer at Oxford. If there were any ordinary red-blooded commoners at the University he had not met them. It had led to his spending an unconscionable amount of money on clothes and entertainment and correspondingly little time on intellectual pursuits. Now he did not see any future for himself in this country. Dhiraj did not see a future for him in any country since he had an avowed allergy to work* (pp.99).
Another parents'-children relationship is the relationship of Kailas which is absolutely a normal relationship but which turns sour with Kailas's decision of joining the non co-operation movement specially, the father - son relationship since Kailas's father had endless dreams for his highly educated, fresh law practitioner son:

35. 

*Kailas believed that the only way to serve

his country was to give up his law practice

and free himself for non co-operation.*

*To his father it was inconceivable that

his expensively educated son should entertain

such a notion (pp.180 ).*

The conflict of Kailas and his father is in direct contrast with the relationship of Dhiraj and Vishnu in which a son is good for nothing and father is extremely worried and disgusted on realising the bitter fact. In the case of Kailas, he is indeed a good son who is highly talented and well-educated. The problem here is merely the problem of the difference of attitudes towards life. While, Kailas is deeply influenced by the non co-operation movement, his father is worried about his future. This is essentially a relationship much better than the relationship of Dhiraj and Vishnu since, the basic ingredients - love, respect and caring for each other are
... He is much more his mother’s son than mine.

She could not accept any of this. A son was a son.

“Not at all”, Neil had retorted. “A son can be a rogue and a rascal. Your own beloved son might be a person you weren’t interested in ever seeing again.” (pp. 145)

3) An individual’s relationship with the society.

It is observed that in almost all the novels written by Ms. Nayantara Sahgal, her characters are essentially social animals. Such is the case with the characters of This Time of Morning who are very much social and thus, are seen conversing with each other, knowing others, joining the freedom struggle and going for parties. The novel witnesses at
least a couple of parties which can also be called political parties where almost all the matters are discussed right from transfers of the government officials to making love. Through these parties, almost all the characters come together and know each other. It is through a party only that Nita gets to know Kalyan Sinha and it is in a party only that Uma goes for a night stand. Thus, it could be said, that all these individuals, no matter how they live life and face their personal turmoil, they are essentially attached to the society and thus go according to its norms which is evident from the relationships of Arjun-Uma and Nita-Kalyan. While, the former couple can’t separate due to the set norms of the society, the later couple has to bid good bye to each other in spite of the endless love and a beautiful relationship they shared due to the very same social norms.

Apart from the being the social animals, all these characters are essentially dutiful towards the society which is seen in the form of their patriotism and their zeal to do something for their country. The best examples of this category are people like Kalyan Sinha and Kailas Vrind. While, Kalyan Sinha dedicates his whole life for the sake of his country, Kailas gives up his well going law practice and his expensive education and above all rebels against his parents to join the freedom struggle. The impact of Gandhism is evident on most of the characters. Thus, here are the relationships and the characters essentially bound by the society, believing entirely on it, thus re-affirming its importance and existence in their lives.
CONCLUSION

Ultimately, it could be said that *This Time of Morning* is a haunting novel dealing with the political scenario and the various personal relationships getting affected by the freedom struggle and the happenings around. This is a novel essentially based on various problematic relationships suggesting that even the most traditional relationships can be a disaster and even the most unaccepted relationships like extra marital affairs can promise heaven to the individuals in the form of relationship of Nita and Kalyan. In *This Time of Morning*, Sahgal’s characters live together just for the sake of living with absolutely no feelings for each other. In this relation, Jashir Jain comments:

37.  *Sahgal’s characters have an empty shell marriage. Where the spouses live together but only for name sake* (pp. 61).

These relationships give fear of loneliness, insecurity, emotional vacuum, financial pressure and unjust division of responsibilities to the individual especially to the women as it happens with Rashmi in *This Time of Morning*. Her relationship with Neil is just perfect but with her just failed marriage, she is uncomfortable even with him, thus getting restless to know more and more about him in order to attain that security which lacked in her relationship with her husband, Dalip. While, Rashmi is craving for security, love and protection, similar is the case with Nita who turns
towards much elderly Kalyan Sinha because of the same reason, in spite of being engaged with a guy of her age. Whether it’s the young Nita or the middle aged Rashmi, every female is insecure and is craving for love. But unfortunately, love is a next to impossible thing for them, since the very essential word - commitment is missing from it.

It’s a known fact that females are much more sensitive than males and thus, relationships mean more to them than their male partners but unfortunately, in a country like India, emotions get no place in the relationships especially in vital relationships like marriage. Unfortunately, in a country like India, love is only available after the marriage for the females not before it and if they opt for a relationship before marriage, they are forced to kill themselves like Leela who kills herself in spite of being in a foreign country. But marriage, every time, doesn’t provide the heaven to females and thus, it frustrates them entirely turning them either to illicit relationships like Rashmi or getting utterly frustrated, turning towards wine and one night stands like Uma, thus reaffirming a woman’s quest for love and affection and moreover her recognition in the society.
While, *This Time of Morning* talks about the feelings of females, it also discusses the personal turmoil of the lives of married, divorced and unmarried males in the form of Dhiraj, Arjun, Kailas, Neil, Rakesh and Kalyan respectively. While, Dhiraj and Arjun are the victims of bad marriage in which Arjun is the worst sufferer, Kailas represents an entirely satisfied husband of a happy marriage. In the form of Neil, we come across the feelings of a divorced husband. Through Neil, Ms. Sahgal has emphasised on the fact that after divorce, its not only the females who suffer but also men since, in the case of Neil, one can easily feel his love and his aching for his children who stay with their mother, completely rejecting him. The pain is evident when Neil narrates to Rashmi, how he used to write to his children and how he got discouraged by their dutiful and formal answers which were devoid of any emotions:

38. ...

*I did write to them and they wrote back dutiful little answers, which Marta probably dictated. But how long can any relationship last on that kind of diet?*

*He was surprised how bitter the recollection was (pp. 156–157).*
Bachelorhood is the biggest taboo in a country like India and this country makes it a point to make the bachelors imagine at some length of life that what their life would have been had they been married. This is depicted through Rakesh and Kalyan and their getting drawn towards Rashmi and Nita respectively. While, Rashmi is unavailable for Rakesh because of her link ups with Neil causing endless pain and discouragement for Rakesh since he gets this painful realisation very late, Nita's intrusion in the life of Kalyan makes him entirely her lovelorn thus re-thinking about his decision of his staying as a bachelor throughout his life and imagining a situation what it would be, had he been married at a proper age:

39. He wondered for the first time what
this country might have held for him if he
had remained in it—a home perhaps, and
a woman to call his own (pp. 151).

Hence, it could be said that This Time of
Morning is indeed a classic work of Ms. Sahgal depicting the inner most feelings of the various individuals mixed with tranquillity and patriotism, going through various relationships and thus ending with acceptance of the fact
that life has to go on in spite of all the odds and losses and therefore, living life as it was earlier with absolutely no change.
REFERENCES

2. Ibid; p.p.220.
7. Ibid; p.p.27.
8. Ibid; p.p.27.
10. Ibid; p.p.27.
11. Ibid; p.p.27.
12. Ibid; p.p.28.
15. Ibid; p.p.100.
23. Ibid; p.p.152
27. Ibid ; p.p.156.
29. Ibid ; p.p.98.
30. Ibid ; p.p.75 – 76.
34. Ibid ; p.p.99.
3. Storm in Chandigarh

INTRODUCTION

Storm in Chandigarh is the third novel written by Ms. Nayantara Sahgal, in 1969, in which the entire scene of the novel is set in the exotic city of Chandigarh which was exclusively designed by Carbusier as the capital of the Indian part of the partitioned Punjab. There is no need to mention that after the State being again divided into Sikh-dominated Punjab and Hindu-dominated Haryana, Chandigarh became the common capital, being situated on the borders of both the state, inviting trouble right from the beginning.

Storm in Chandigarh is a heavy political novel with a constant probing into the other aspects of human relationships. This novel is a vivid picture of two friends who later turn into foes due to their personal ambitions. Ms. Sahgal has gone for a perfect depiction of a traumatic dilemma in relationships of two families thus discussing the importance of familial structure and the problems related to it even in a political set up. There is a very well projection of the entire political scenario with a touch of human background in the present novel, mingling the
two in such a way that both the themes have become one with each other. Ms. Sahgal’s feelings for politics and her command over English are very much impressive, specially in this novel, than her art as a novelist. The characters of Storm in Chandigarh are too much convincing and haunting for their readers thus leaving a kind of nostalgia for the readers, at the end.

In this novel, the two main protagonists are of course the two friends – Harnam Singh and Gyan Singh, who are the chief ministers of Punjab and Haryana respectively, but it’s Vishal Dubey, who ultimately catches the attention of the readers. Through the character of Vishal, one also witnesses the human ground of the novel since, Vishal has been depicted as a widower, heavily attracted towards Saroj, wife of Inder.

Apart from political description, the novel talks extensively about complicated relationships and love triangles in the form of characters like Vishal, Saroj, Mara, Inder and Jit. The relationships of these characters with each other, remind us of a chapter from John Updike’s Couples where one witnesses the same kind of complicated relationships.
However, at the end, all these relationships find their main focal point, thus ending positively and returning to traditionalism in the form of the mingling of Jit with his wife, Mara, at the last except the relationship of Saroj and Vishal Dubey in which Saroj elopes to Delhi, deserting her husband, Inder to be with Vishal.

As discussed earlier, *Storm in Chandigarh* talks about many relationships along with talking about politics. Some of the problematic relationships depicted in the novel are:

1) **Husband – wife relationship.**
2) **Relationship of friends.**
3) **Extra marital relationship.**
4) **Boy – girl relationship.**
5) **Parents – children relationship.**
6) **An individual’s relationship with the society.**

1) **Husband – wife relationship.**

The husband – wife relationship depicted in *Storm in Chandigarh* is through the medium of Inder and Saroj and Jit and Mara.
and the Bengali woman Gauri and her businessman husband, Nikhil and even the marriage of Vishal and Leela which is now finished due to the death of Leela.

The most haunting marital relationship depicted in the novel is the relationship of Saroj and Inder. While, Saroj is a simple woman, who in spite of an unwanted pregnancy, has accepted it and now, wants to share each and every moment of it with her husband, assuming that he loves her not only as a wife but as a companion, for Inder, Saroj is a clumsy woman who doesn’t know how to look and maintain her household. His disgust is quite evident in his conversation with Mara, about her:

1. “She hasn’t got any kind of hold at all. She doesn’t care what she looks like from morning till night. The house in a mess. There’s going to be one child too many, and she’s all wrapped up in God knows what” (pp. 57).

In Saroj, Inder had expected a wife who could be someone who can look after his house, children and help him getting further in the career, since, according to him, the definition of wife includes all these duties:

2. A wife was someone half of an enterprise, the complaint partner who presided over home and children and furthered her husband’s career (pp. 59).
Unfortunately, Saroj didn’t do any of such things, since unlike Mara, who is extremely feminine, yet hold the masculine qualities of strength and vitality, she is a woman who preferred to live mostly with herself, extremely simple:

3. *Saroj had no interest in any of it, and not because she was gifted with any accomplishment that took her time. It was her preoccupation with herself that unnerved him* (pp. 59).

Through the relationship of Saroj and Inder, we witness the huge difference of the feelings and attitudes of a husband and wife. Ms. Sahgal has very effectively depicted that for a man, a woman is nothing more than someone who looks after him and his children and with whom he can satisfy his sexual needs. Thus, a wife is required to satisfy the thirst of her husband entirely, yet when she gets the reward of all their physical intimacy in the form of a pregnancy, she is not supposed to expect from her husband to be with her in that crucial time. This bitter situation is visible enough in *Storm in Chandigarh* when Saroj, on feeling the baby moving inside, is excited and wants Inder to feel it, while, Inder on touching her, feels nothing but a sense of repulsion and embarrassment:

4. *He felt squeamish about the process of her pregnancy and it embarrassed him to keep his hand there* (pp. 59)
Here is a husband who feels nothing for his wife except an animal desire to get her physically everyday. Making love to her is a part of his daily schedule and he does it without any affection or love, taking her body for granted, expecting cent percent co-operation from her. Even the act of love — making has nothing to do with feelings and thus, he feels glad that the morning that follows the night, bears no resemblance of the night:

5. *Sex with her came easily and satisfactorily to him. It was an act with a beginning and an end, a need never put into words, nearly enacted and dispensed with darkness. There were no traces of it to account in the morning* (pp. 59).

For Inder, Sex is an act of performing and the act of love making has nothing to do with emotions. He doesn’t believe in giving himself even one percent to his partner even in those intense moments, believing entirely in performing successfully so as to satisfy himself entirely, hence, when his wife asks him to feel the child, he feels perplexed since, the very act of feeling the child is affectionate enough and involves giving himself which he never liked to do:

6. *This, the touch without sexual significance, the caress of affection, was different. It cost him an effort to make it. It exacted more*
from him than the performance of an act. It called for his lingering attention and demanded that he give her part of himself for a while for no specific reason (pp. 59).

This is a male who is essentially and typically a male chauvinist who doesn't believe at the very idea of companionship. While, for his part, he wants everything from his wife, for his wife's part, he doesn't want to share even a bit of himself with her without any reason. Companionship is something in which he doesn't believe at all, and it meant merely a waste of time and energy for him:

7. That kind of companionship had always been difficult for him, just as to take a walk with her became a meaningless expenditure of time, when a restlessness took hold of him to get back to whatever work he had to do (pp. 59)

It could be easily pointed that the marriage of Saroj and Inder in Storm in Chandigarh is a marriage between two entirely different people which becomes the main reason of its failure, later. In this relation, Gauri expresses her opinion which is quite logical and apt:

8. ... she (Saroj) doesn't express her at all. Inder belongs to the he-man school and
I suppose someone has to bow before
The blast or there'd be an explosion.
They're two entirely different kinds of
people ( pp. 166 ).

Another failed marital relationship is the form of relationship that Vishal had shared with his dead wife. In this relation, there is one strong incident when, the night before leaving to Chandigarh, while driving back from Gauri's house he realises that in spite of all the physical intimacy, he is still far away from Gauri in emotional terms and that's because of his own failed marriage:

9. He had not learned not to share his feeling during a marriage that had turned out to be a vanishing search for communication. ...marriage after that had take on a baffling quality ( pp. 29 ).

This is the relationship which is though, intimate in the worldly terms is a relationships of two strangers who live with each other but don't share any feelings with each other. The emotions and the sharing of feelings is absolutely absent in their relationship thus turning their relationship into a torture:

10. He never came in terms with the fact that two people could live in intimacy all their
lives and still remain strangers to each other. It took a long time for him to admit to himself that this was what was meant by torture (pp. 29).

The relationship of Vishal and Leela was unfortunately a failure due to huge difference of expectations. In their first meeting, Vishal thought of Leela as a complete woman, who can be a perfect wife later with her easy vitality and polished manners, who can support him when needed, and who can be a real companion and a friend:

11. he had wanted the woman and won her, and forever afterwards had tried to reach the person in her, the one to talk to when the day's work was done, the friend with whom one could be naked in spirit and to whom one could give the whole of oneself (pp. 75).

In other words, Vishal wanted Leela entirely at every level and his expectation was not at all wrong, since, in any relationship, one needs to give oneself completely. And specially in a most intimate relationship like marriage, it is required from both the partners to share themselves completely with each other. Unless, the partners go for a complete sharing and unless, they are most intense in their feelings and expectations, marriage cannot work. Such were the expectations of Vishal for Leela. But unfortunately, Leela was very much practical and materialistic
woman. She had married Vishal because of his job and status and had nothing to do with complete sharing. Thus, all her life, while, she herself maintained a distance with him, she didn’t even allow him to share himself completely with her:

12. *Leela had not been interested. She had selected what she wanted of him: the distinguished escort at parties, the successful civil servant with a promising future, the husband who could be relied upon to take pains with whatever problems she took to him. And she had ignored the rest. She had given herself selectively too, what she had considered it prudent and convenient to give, and left him empty of the reality of herself. Even her vitality had needed an audience.* She scintillated in company (pp. 75).

Even, when she got pregnant and went for abortion which became the cause of her death, she didn’t even inform her husband about the whole incident making him complete stunned and shocked with her demise:

13. *Dubey had never known what had driven her to it. She had been cheerful and*
normal when he left for office that
morning. He had come home to find her
dying. Her eyes had flickered across his
face and closed... he had been horror—
struck at her needless death ( pp. 222–223 ).

The sudden end of Leela makes Vishal realise the bitter fact of
their loveless relationship. It was a relationship running merely on the
basis of adjustments but entirely devoid of love. But in spite of that,
Vishal has been depicted as a character with sanity and grace, since, after
the death of his wife, he doesn’t accuse his dead wife, but finds himself
responsible for her death, which, undoubtedly, makes his character strong
and positive:

14. For months he had groped blindly for the
reason. Why had she done it? How had he
failed her? Her answers might have been
numerous, had she lived, had she talked,
had she ever given him her confidence.
In his mind, there was only one answer.
He had lived with her without love, so in
the end perhaps the crime was his ( pp. 223 ).

The relationship of Vishal and Leela in Storm in Chandigarh is
the relationship of a sensitive human being with a practical person which,
because of the huge difference of emotions and attitudes, ends with a
pathetic note. But this fact is also indicated, that had Leela been alive, the
marriage between her and Vishal would surely been continue in spite of all the conflicts and differences between the two.

Another marital relationship is of Jit and Mara. While, Mara is been depicted as a strong person who is full of resolution and confidence, running her own school, Jit is a character full of tenderness and softness. Thus, in this relationship, we find the roles adverse where wife is acting as husband and husband having the qualities of a dedicated wife. While, Mara or Tamara shares an extra marital relationship just for the sake of getting more pleasure, Jit has been depicted as a very dedicated and highly sensitive husband, who worries for his wife and who gets turned on by the sight of full moon. but as its said, “Too much sweet is bitter”. Such is the case with Mara, who gets disgusted with her husband’s over soft and goody – goody nature, thus, making her turn towards Inder who is in direct contrast with Jit – very much moody and steely and rather a dry person, typically male. Through the character of Jit, we witness a genuine husband who is entirely dedicated towards his wife and who has done everything to make her happy in his world, and who has loved and cherished his wife:

15. For years he had done everything in his power to make her happy...and he loved her ( pp. 138 – 139 ).

But in spite of all the tenderness and softness, Jit is certainly not a person to be taken for granted and when Mara does so, he feels
utterly irritated and sulked. She provokes him to think that perhaps, she never deserved all that love and affection she showered on her. However, he is able to control his disgust since, he loved his wife rather dearly:

16. She didn't want to be cherished and affection made no impression on her. He thought bitterly that she'd understand brute force...Jit knew as he thought that it was not true...And And he loved her. He wanted to turn her around to face him and offer her a companionable sip of his drink. It was his misfortune that whatever else she wanted, it was not him (pp. 139).

In Storm in Chandigarh, unlike Inder Jit believes in giving full freedom to his wife and consider her equal to him so that she can come to him for anything, but, his own wife, Mara thinks that no husband likes to do that. While, her opinion irritates Jit, it also makes him realise one painful fact that his own wife has failed miserably to understand him:

17. (Mara) "Rot. Husbands wouldn't like it a bit if wives talked to them frankly. That's why women don't." Why in God's name does she say things in That flat downright way as if no other point of view existed? Jit's irritation
flared again, and with it a sense of failure.
He had never been able to convince her
she was his equal, and tenderly held. She
could have come to him with anything ( pp. 139 ).

However, the relationship of Jit and Mara turns more intimate when Jit, leaving all his manly so-called pride, confesses her his first involvement with a married woman who left him for no reason. The genuineness and the honesty of her husband, while moves Mara, it also makes her realise his strength of speaking the truth and thus, provoking her at last to ask for his support:

18. Strength that was almost physical in its impact reached out to her in his words, the kind of strength she had never thought she would need as she went her proud way alone.
She said what she had never been able to say before, “I need your help.” (p.p.239)

It is because of the same selfless love which Jit gave to his wife, that Mara ultimately, turns back to him, realising the mirage of her fruitless relationship with Inder.
Thus, in *Storm in Chandigarh*, we come across an unusual husband – wife relationship in which unlike, other relationships where wives bring back their husbands, here, a husband is able to win back the love of his wife, through his immaculate love and devotion.

2) **Relationship of friends.**

Though in *Storm in Chandigarh*, it’s the story of Gyan Singh and Harpal Singh which dominates the whole atmosphere, there are almost negligible incidents of their friendship with each other. The novel starts with their rivalry and has some very few patches of history when they were together. But in general, there are hardly any evidences of their friendship and hence, there are only slight indications of the intimate relationship they might have shared with each other, way back in history.

3) **Extra marital relationship.**

There are a couple of extra marital relationships depicted in *Storm in Chandigarh* in the form of the relationships of Vishal and Gauri and later his relationship with Saroj and the relationship of Inder and Mara.

In all the relationships, the best relationship is of Vishal and Saroj which is the most positive relationship of the novel. Unlike, other extra marital affairs, we have witnessed till now which stand merely on
the basis of physicality, this is a relationship whose basic pillar is the companionship and an entire sharing of feelings with each other. Both Vishal and Saroj are drawn towards each other not because, they are physically dissatisfied in their physical relationships but their union is entirely because of their perfect understanding of each other. Right from the beginning, their relationship had been an entirely healthy relationship which has started with friendship. Vishal finds a friend in Saroj which he has failed to get in others, in the very first day of their meeting, when on the insistence of both Inder and Saroj, he goes to the party thrown by Jit and Mara, finding himself stranger in their company, with only Saroj who, with her easy manners and simplicity, provokes him to think of her as a friend. The very feeling of her being a friend and rather an intimate friend, and that too in a very short span of time and his hardly knowing her, surprises him, entirely:

19. In the roomful of strangers she seemed a friend. The thought surprised him. Friend was not a word he used easily... he looked at his watch. He had known Saroj just under two hours (pp. 56).

But apart from surprise, the very same feeling also makes him drawn towards her. Thus, it could be said that another name of this relationship is undoubtedly, companionship. As Vishal feels:

20. He took her arm and turned her back the way they had come. She had everything in
While, Vishal gets that treasured friend and companion in Saroj, which he longed to see in his dead wife, Leela, in Vishal, Saroj gets all those qualities which she wanted to have in her husband, Inder. Thus, the craving for the right qualities and the essential support brings them together, thus, ending into an ever lasting relationship. In a most vital incident, when Saroj decides to leave her husband’s home since almost nothing is left between the two, she turns to Vishal for the essential support, instead of anyone else, knowing fully well, that in him, she will get what she wants. On the other side, the togetherness between the two, makes Vishal treasure every minute of it, since, he knows the depth of their relationship:

21. She turned to him, “Hold me Vishal.”
He put his arms around her and held her close, feeling the soft movements of her baby against him... he laid his cheeks the top of her head and closed his eyes, inhaling the fragrance of her. He thought he would remember that minute when he had forgotten every other he had ever known ( pp. 242 ).

Another extra marital relationship depicted in Storm in Chandigarh is in the form of the relationship of Vishal with Gauri, a
Bengali woman who in spite of being happily married goes for the physical union with him. The relationship between the two has nothing to do with emotions since Gauri is content with her husband, Nikhil and thus, she has absolutely no demands from Vishal at emotional level. Thus, her relationship with him is entirely meant for bodily pleasure:

22. *She made no emotional demands on him partly,*

_Dubey guessed, because she was happy with her husband_ (pp. 25).

It’s a relationship started with a clean and healthy friendship between the two ending into passion. Though, there wasn’t any reason for two to indulge in any physical relationship, still both of them couldn’t resist to the pleasures of flesh and give themselves in. As Vishal realises:

23. *He could have done without making love to her for some time now and enjoyed just the sight of her* (pp. 25).

Here is a relationship which is essentially based on the basic relationship between a man and woman. This is a relationship which could have stayed away from all the physicality but which has indulged into it since, ultimately, it’s the bodily pleasure which plays an important role in a man – woman relationship, rather than emotions and friendliness. In this relation, Vishal wonders:
24. Why could one not tell a woman that? Why, between men and women, did passion so quickly find acceptance, while affection and friendship were so little cultivated—even between him and Gauri who, he was sure, would have been content to spend an evening in quiet conversation, had it ever occurred to her that such a thing was possible between the sexes (pp. 25)

The relationship of Vishal and Gauri is a beautiful manifestation of the importance of sex in an individual's life. Physicality is something which is a highly demanding factor, thus making an individual forget everything and obey what is being ordered to him as an exercise. It's a factor which essentially has nothing to do with emotions and feelings and is only concentrated on lust and desire for the pleasure of the body. The present relationship is also an obedience of the physical desires for each other:

25. Yet, the demand for something more had continued to hang in the air, not her demand or his, but as if this was the exercise expected of them, and in obedience to whom they both responded (pp. 25).

The relationship of Inder and Mara is a relationship which is nothing but the infatuation for each other. In Mara, Inder finds a woman
which he has failed to get in his wife, Saroj. Unlike Saroj, Mara is highly enterprising, feminine and a woman who knows how to exploit her femininity with people. She is a person who believes in liberty of women and has many masculine qualities namely the resolution and strength to stand in the crisis which Inder, along with despising, appreciates very much since, it makes Mara what she is, a complete woman:

26. Slenderly feminine, she yet reminded him of a man, of qualities he associated with men, strength and resolution. Knighthood in flower was the phrase that came unbidden, read somewhere and stored in memory long ago. He never used such phrases. But that was what she was, a gallant, oddly fearless creature ( pp.60 ).

The relationship of Inder and Mara is an outcome of both of them trying to get the best of everything. While, Inder, along with being content with his wife, Saroj as far as physicality and children are concerned, he wants Mara so as to be intimate with a woman of strength which Saroj doesn’t have, on the other hand, Mara wants Inder because her own husband Jit, according to her, lacked that essential hardness which is present in Inder, although her relationship with Jit is absolutely perfect except the absence of children:

27. She wanted all the worlds she could lay hands on and the best of each – the softness of Jit
and the hardness of Inder (pp. 61).

Unlike, other extra marital relationships depicted in Storm in Chandigarh, this is rather a very surface level relationship which has nothing to do either with emotions or physicality but which runs merely on the basis of attraction for each other. Perhaps, that’s the reason since, it doesn’t have much to offer, it ends, ultimately.

Another extra marital relationship is the relationship of Vishal’s wife, Leela with Hari with whom she had probably shared the affection right from the beginning, even before her marriage with Vishal. In spite of knowing the fact that Hari loves her, she goes around with him and probably does share some emotions too. But, there is no visible indication from her side except her nervous gestures when Vishal questions her about Hari being in love with her:

28. He noticed her breath come faster, that one hand flicked nervously at the pleats she had arranged with such care (pp. 219).

Till, the last, Leela maintained her silence and remained a “wife” displaying only those qualities which a wife should have:

29. To the last she had released only the emotions appropriate to “wife”. To the last she had maintained her fiction and he had left it undisturbed.... (pp.219).
It's a confession on the part of anguished Hari, the lover of Leela who discloses their relationship in front of Vishal with a hope, that after knowing the fact, Vishal would be ready to leave his wife:

30  ...he, heard the truth in anguished detail
    from her lover in pleas that implored him
    to release Leela ( pp. 219 ).

The most significant feature of all the extra-marital relationships is that they depicts all shades of life and emotions. There are emotions, physical desires, practicality and a need for perfection. While, the relationship of Vishal and Gauri depicts the importance of practicality, his relationship with Saroj, later emphasises on mutual understanding and companionship. While, the relationship of Mara and Inder signifies the lust for getting the best of everything, the relationship of Leela and Hari also concentrates on the same desire for perfection and getting something more in life than what is available, presently.

4) **Boy – girl relationship.**

In the novel, *Storm in Chandigarh*, the innocent boy – girl relationship is indicated in the form of the pre-marital relationship of Saroj with a man about whom she has confessed to her husband, Inder, thus making him feel irritated and jealous at the very thought of the probable relationship she have shared with that guy:
31. ...he resurrected the other man, the one who had known Saroj before he had, making her marriage a mockery and a betrayal. He had staled the man down the dark alleys of his imagination, his thoughts about him churning, now sticking, now moving sluggishly, now flowing on unimpeded, like the filth in the city's sewers. If I catch him, I will kill him... when they were introduced, Inder would kill him. (pp. 99)

However for Saroj, it was an affair of an early age which is nothing but the most innocent relationship of two innocent people who merely know to laugh with each other, enjoy and share some jokes. This is a relationship which has nothing to do with bodily pleasures or serious emotional involvement. Though, in spite of the absence of the involvement, such innocent relationships are cherished forever, as it happens in Saroj's case:

32. She thought of the man she had known before Inder... and he hadn't been a man either, but a boy. They had laughed and talked a lot with the abandonment of the very young... (pp. 202).
While the memories make her cherish them, she also gets some wet dreams about her union with the guy which indicates her failed and dissatisfying relationship with her husband, Inder, and his coaxing her every time about her ex-lover, though for a simple girl like Saroj, it is her husband who meant every thing not her boyfriend:

33. *She often thought of him because Inder so often revived him...the boy had meant so little. It was Inder who had inflated his importance* (pp. 202).

Thus, it could be said that this relationship, though trivial and insignificant enough, easily catches up the attention of the readers by always being there in between the relationship of Saroj with her husband, Inder.

5) **Parents – children relationship.**

There is a beautiful depiction of parents – children relationship in the form of the relationship of Saroj with her unborn baby. In *Storm in Chandigarh*, Saroj is five months pregnant for the third time. While, her pregnancy is entirely unwanted and unexpected even by herself, on discovering it, she is happy with the joy of having a new life inside her:

34. *She had wanted suddenly to be rid of both. But now the seed had stirred and she wanted to laugh and sing and celebrate.*
There was nothing to do with life but affirm it. Even if you had not planned it, not wanted it, the mere fact of it took charge. She hugged her joy close (pp. 52).

However all her joy, and happiness converts into apprehension on the reaction of her husband, compelling her to do something to destroy the baby, yet it remained with her and now is five months old, thus making her accept the realities:

35. *You won, she told the nameless tenacity that had survived her efforts to destroy it. She not wanted to. It had had something to do with Inder’s face when she had told him two months earlier about the baby, the flash of painful incredulity that was replaced not soon enough by annoyance and then resignation (pp. 52).*

On the other hand, her husband, Inder is utterly disgusted and he shouts at his wife of being unable to use the protective methods of pregnancy, when she tells him about it:

36. *“Hundreds of women use the damned thing successfully,” he had said irritably. “It’s madness to have three children nowadays” (pp. 52).*
Through the difference of the feelings of both Saroj and Inder, Ms. Sahgal has pointed out the difference of feelings of mother and father. While, for father, a child merely means a child who is going to carry the name of his family and himself, for a mother, a child is a part of her body and her life. In those nine months of pregnancy, she literally grows with her child, feeling each of its movement, exploring its growth and cherishing each of the moves of the foetus inside. This is evident from the joy of Saroj when for the first time, she feels that inside her, her child is moving, and thus, she joyfully informs this to her husband: 37. "I felt it move today," she said. "Want to feel?" (pp. 59)

Here is a couple of mother and father. While, mother, being given birth to her children, is extremely joyful and happy on the arrival of third, father is disgusted and unhappy. Its also a relationship where kids are nothing but a kind of status symbols and someone who can carry the names of their father. Ms. Sahgal has very effectively pointed out that in a country like India, children are wholly their mother’s responsibilities but this is also a bitter fact, that when they grow up unquestionably, their fathers take all the rights to decide for them and also the credit when they become successful in their lives. Though, the same father doesn’t go for their admission in the school or to enquire with the teachers about his children’s progress and if at all he goes, in some very abnormal situations, it’s a kind of gratitude he is doing for his wife. Such is the case with Inder who meets Mara for the first time, when he visited her school for the admission of his sons, Bunny and Muff. The reluctance and the disgust of Inder that he has come here out of force, is evident from his trying to
escape from the school as soon as possible without giving any attention of what is going to be taught to his children later and in what environment, they are going to be. This disgust and his absence of knowledge about his own children is further more evident when he gets stuck at a question, asking about his child's interests and his personality, thus, failing ultimately to answer it:

38. *He was scowling at the next line on the form: Any comments the parent would care to make concerning the child's personality and interests. "I am afraid this is beyond me. My wife can supply this later."* (pp. 65).

Motherhood is something which is the most precious thing for any woman. In *Storm in Chandigarh*, this fact is quite visible in the form of Saroj who is undoubtedly a very good mother of her two sons and is overjoyed with the very feeling of becoming mother again. Then, there is Mara who is childless and who for the sake of forgetting her own barrenness, runs her own school and feels good with the kids in spite of being a woman of strength and resolution:

39. *She had everything a woman could want, except children, and in place of her own she had the school* (pp. 61).
Here is a woman who is enterprising enough to run a school of kids. But at the bottom of her heart, she does crave to be a mother and fills the gap by loving the kids of her school.

While, the novel depicts women like Saroj and Mara at one hand who give value to motherhood, on the other hand, the same novel witnesses Leela who doesn’t want to be a mother at any cost and thus, goes for the abortion, paying ultimately the price of her fault with her death:

40. *Leela had been different. She had not wanted her child. She had died because her abortionist had been less than expert, less than sanitary, because his knife had slipped and perforated tissue it should not have touched.* (pp. 222)

**An individual’s relationship with the society.**

Like the characters of her other novels, in *Storm in Chandigarh* also, Ms. Sahgal has depicted essentially social characters who do mix up with other people in spite of their good jobs and status like Vishal Dubey. Through the medium of Vishal, Jit, Inder, Mara and Saroj, Ms. Sahgal has been able to depict the characters who are very much close to life and who are the essential parts of the society. These characters, however weak they are and whatever mistakes they commit, are essentially the characters who are absolutely normal and essentially social. These are the characters
who don't hesitate in mixing up with other individuals, thus, giving a healthy edge to their whole personality. For instance, in his first meeting with Inder and Saroj, on their inviting, Vishal without any hesitation, goes to the party of Jit and Mara which indicates his positive attitude towards things.

Then, there are instances of picnics and Christmas party which Mara throws to celebrate the festival, in spite of not being a Christian. Through the character of Mara, one does witness a beautiful mingling of various cultures and religions since, she is depicted essentially as a character who doesn't believe in caste and creed and who herself is a product of mixed breed whose name was given by a Russian.

Thus, it could be said that all these characters, in spite of their personal turmoil and oddities of life, are able to be a part of the society and to follow its rules righteously.

**CONCLUSION**

Hence, it could be said the apart from a beautiful depiction of a problematic political scenario, *Storm in Chandigarh* is essentially a novel about relationships. These relationships are very human and close to the heart, thus, reaffirming that ultimately, it is not materialistic comforts
or the physical appearances or the bodily thirst, it is the emotions which appear as the winner.

In this novel, we witness various relationships in the form of the relationships of Vishal, Saroj, Inder, Jit, Mara, Gauri, Nikhil and Leela. All these relationships are significant in their own ways. They are also the relationships which talk about the individuals involved in them. For instance, through the relationship of Inder and Saroj, we witness an autocratic husband for whom his wife is his possession, his property. But in spite of this possessiveness, he is hardly concerned for her and is essentially a person of double standards who doesn’t mind having an illicit relationship with another woman, himself, but who rages in anger on discovering his wife’s friendship with another man.

While, in the relationship of Vishal and Saroj and earlier in his relationship with his wife, Leela, we witness a genuinely sensitive male who does give value to emotions and sensitivity and consider a woman, a companionship, rather than a mere piece of bodily pleasure. Such is the case with Jit who is equally balanced and a person of tenderness mixed with sensitivity and logic.

All these relationships indicate that the success of any relationship which is human enough, don’t happen merely by chance or luck. They run on the basis of truth, love, care and compassion for each other. These
relationships develop gradually and hence, require lot of time and attention towards them. Any successful relationship cannot be the outcome of one night or a single day. here it is noteworthy, that attractions and infatuations are undoubtedly possible, but when it comes to serious relationships, it is simply inconceivable that a relationship can reach to a depth in a moment. Here, it is also noteworthy, that though a relationship starts merely by chance or considering the outer factors, but during the process of it’s growing, it gets deeper on the basis of basic emotions like love and care leaving far behind those factors which were at the starting point. In the novel, in a conversation with Saroj, as Vishal states:

41. I wonder why people think decent human relationships just happen by luck or by chance.
Well, how do they happen?
With care. With love, when possible, and otherwise with time and interest. And always with truth, or as much of it as the other person will allow. All of that reduces the heartbreak and a lot of the loneliness of living. But it is damnably hard to do” (pp. 95).

While these factors are important to grow a relationship, they are also equally important in running it. And when these factors opt out of a relationship, it stumbles down like the castle of playing cards. Also, these emotions are vital for both the sides. It is a known fact that any relationship cannot work on the basis of emotions on a single side. Basically, it no more remains a relationship when there are absolutely no
feelings on one side and lot of emotions on others. There may be a possibility of the difference in intensity level but the absence of emotions is something which cannot be ignored. Such is the case with the relationship of Saroj and Inder. In spite of all the odds and conflicts, Saroj tries to run her marriage and establish a home with Inder but Inder is stubborn enough to give a zero co-operation specially in running their relationship, thus, ultimately provoking Saroj to leave the home for the sake of her own survival and the survival of her two kids and one unborn baby:

42. She had tried to build a home, grasping What material she could find, laughter, a phase of nearness, patches of understanding. But it had not been enough. There were great heartbreaking gaps through which the cold came in and the emptiness yawned. Vishal had been right. Human relationships could not be left to chance (pp. 243).

The elopement of Saroj with Vishal in Storm in Chandigarh, is a clear indication that relationships cannot be taken for granted specially the marital relationship. The marriage of Saroj and Inder was a mistake since it was a marriage between two entirely different people. In India, lot of importance is been given to marriages and the marital relationships in this country is the mingling of two cultures yet it is entirely the speciality of this country which can bring two entirely
different people coming from entirely different culture and background together just to label them married under the pretext of their being equally educated or having the same background, and later on make them feel entangled in the so called sugary and sticky web, never to come out. In this relation, Vishal’s comment is quite apt in the novel:

43. "they’re (Saroj and Inder) two different cultures", said Dubey. "That can only happen in a country like this which produces people of such vastly different traditions. And a thin veneer of Westernization succeeds in fooling people they come from the same sort of past. Get two people so unlike together in marriage and every effort at growth on the part of one can look like an act of betrayal to the other" (pp.166).

Similar is the relationship of Jit and Mara which runs at the surface level with the artificial sweetness at both the level, earlier. This is a marital relationship which is between a sensitive individual and a practical girl. It’s an inter caste and international marriage since Jit is Indian but Mara is a product of mixed breed with a Russian tinch. The basic chord of love and affection is visibly missing into this relationship, no matter how sweet and intimate, it appears at the surface level. However, it turns into an intimate one, later, when Jit leaving all his doubts and apprehensions, opens himself entirely in front of his wife, thus,
giving her chance to get that essential trust and support in him, which she
never demanded earlier, but being a woman, always wanted or rather
needed. Thus, this is a relationship which, ultimately proves to be a
relationship with a hope of changing into a more deeper and fuller
relationship. In this relation, Jasbir Jain comments:

44. In Jit and Mara in *Storm in Chandigarh*,

there is a hope of fuller and deeper

relationship (pp. 65).

While, the relationship of Jit and Mara sustains, the relationship
of Vishal and Leela remains shallow till the end due to the reluctance of
Leela of not giving her husband any chance to open himself or to help her
in opening in front of him. Thus, the relationship remains an absolute
failure, till the end, because, as earlier stated, human relationships cannot
survive on the basis of single emotions. It requires mutual emotions to
survive in any relationship.

Hence, here we are, life as we live it and the relationships we
go through every day. While, these relationships put new life in us, they
also kill us, thus making us entirely dependent on them. Such is the case
with the characters of the present novel, who, in spite of holding important
posts at the Ministry and Government, are the victims and survivors of
bad and good relationships, respectively.
REFERENCES


8. Ibid; p.p.166.


10. Ibid; p.p.29.

11. Ibid; p.p.75.

12. Ibid; p.p.75.


16. Ibid; p.p.139.

17. Ibid; p.p.139.

18. Ibid; p.p.239.


22. Ibid; p.p.25.
27. Ibid; p.p.61.
33. Ibid; p.p.203.
34. Ibid; p.p.52.
35. Ibid; p.p.52.
36. Ibid; p.p.52.
38. Ibid; p.p.65.
40. Ibid; p.p.222.
41. Ibid; p.p.95.
42. Ibid; p.p.241.


4. The Day in a Shadow

INTRODUCTION

The Day in a Shadow is a remarkable work written by Ms. Nayantara Sahgal in 1971. This novel is a beautiful depiction of relationships, although, there are not many relationships.

Unlike other novels of Ms. Sahgal, this novel concentrates its attention entirely on the relationship of husband and wife and the extra marital relationship arising out of dissatisfaction and lack of feelings in the relationship of husband and wife.

In The Day in a Shadow, Ms. Sahgal has emphasised on the importance of relationships in a person’s life. The main problem with the main characters, Som and Simrit is the absence of that essential rapport which is vital in any relationship, thus provoking Simrit to turn to another man.

The main speciality of the present novel is the whole design of the story line. Unlike, other novels, this novel doesn’t grow with the story. Right from the beginning, it maintains it’s own background and with that background, the story proceeds. At the beginning itself, we find a divorce
which is the focal point of the novel and which should have been somewhere at the middle. Generally, all stories have a set manner of moving. They start with nothing, then they introduce the characters and then move with them and their lives, ultimately ending either in a positive or in a negative manner. Thus, all the stories, in general, have a beginning, middle and end. Unlike, these stories, The Day in a Shadow, doesn’t follow the same pattern. It doesn’t surprise the readers when Simrit marries her boy friend at the end. Thus, it could be said that it is basically the greatness of Ms. Sahgal to design a pattern which is entirely different from the one which is already existing and yet, is able to tell the whole saga in a deeply touching manner.

Ultimately, it could be said that The Day in a Shadow is a beautiful and haunting saga by Ms. Nayantara Sahgal which talks about a divorced husband and wife. Apart from these two main protagonists, the novel has the third character in the form of wife’s male friend with whom, she marries at the end.

The entire atmosphere of the novel is filled with pathos and constant tension of breaking of relationships. While, these tensions form the basis of the novel, we also witness the confusion, which an individual experiences at the beginning of any relationship. Relationships are the most suspicious things in this world, since, one could never tell that when are they going to break and what would be the reason for their breaking. Hence, in a relationship which is treasured, there is always a constant
tension and confusion in order to run that relationship, in a smooth manner. Such is the case with the characters of *The Day in a Shadow*, who after an entirely unsuccessful relationship, now want to be very careful with their new relationships and hence, are confused and apprehensive about everything. In spite of all the confusions and apprehensions, it cannot be ignored that there is a deep similarity between the old and new relationships in the present novel. While, the old relationships break due to the growing individualism and clash of egos, the new relationships happen because of the same reason. It is only at the end, that the characters discover that it is not the ego or individualism which helps a person to survive, but it is always the mutual love and affection which gives a new life to a person and also, form the basis of any successful relationship. In this relation, the novel discusses the pathetic situations which arise in marriage and which in spite of being painful for both husband and wife, become inevitable due to factors like lack of understanding, over ambitiousness and extra marital relationship.

As stated earlier, though this novel is all about relationships, Ms. Nayantara Sahgal has concentrated her attention entirely on an unsuccessful marriage and the two main victims of it. Though, there are bits of social pressure and the existence of society, the novel is all about only two relationships and that is the relationship of husband and wife and wife's extra marital relationship. Though, Thus, the problematic relationships depicted in *The Day in a Shadow* are:
5) **Husband – wife relationship.**
6) **Extra – marital relationship.**
7) **An individual’s relationship with the society.**

4) **Husband – wife relationship.**

The husband – wife relationship depicted in *The Day in a Shadow* is the most pathetic relationship of the novel. In this relation, Dr. S. P. Rammohanan comments:

1. *the relationship of Som and Simrit is perhaps the most pathetic relationship, Indian literature has ever witnessed* (p. 86).

This is a relationship which is supposed to be the most intimate relationship since, at the surface level, there is absolutely no problem between the two. But, it is the conflict of personalities which tears Som and Simrit miles apart from each other.

In India, marriage is considered the ever lasting relationship. And in religions like Hinduism, it's a knot not only meant for this birth but also for all the seven births. Perhaps, that's the reason, that in almost all the religions of this country, marriages are the most auspicious occasions with a lot of customs, preparations, lights, crackers and celebrations unlike West, where it is nothing but a part of life. In this relation, Dr. S. D. Swami says:
1. **Marriage is the most important part of Indian society since, it forms the basis of the society unlike West, where marriages and separations run equally well with each other** (p. 87)

But, in spite of giving so much importance to marriage, this is the same country which believes entirely in arranged marriages where the future husband and wife hardly know each other, despite coming from entirely different cultures and backgrounds. Thus, due to this absolute absence of knowledge about each other, there is every possibility of changing this auspicious relationship into a pathetic relationship. Such is the case with Som and Simrit in *The Day in a Shadow*. As Jasbir Jain points out:

3. **The relationship of Som and Simrit in *The Day in a Shadow* is an outcome of absolute absence of knowledge about each other, turning their relationship into a failure** (p. 72).

In a typical Indian society, a lot of importance is given to the surface level details like the groom’s family, his career and his capability of feeding his wife and maintaining a family. While, for girls, knowledge of cooking, stithing and being a well – mannered person along with good looks are considered the main merits for them, thus making them eligible for being good wives. But here, the question arises, could the most
intimate relationship like marriage which is a synonym of sharing literally everything at every level with each other, merely work on these external factors? Of course, here it should be noted that we are not talking about adjustments, we are talking about relationships. There is a huge difference between having a relationship and adjusting with it. And if at all, the most intimate relationship like marital relationship could work merely on external factors, where do emotions and feelings fit in the scenario?

Basically, the problem which comes in any relationship is the absence of the knowledge of the partner’s intensity level and his / her inner most feelings. Expectations are the inevitable parts of any relationships and in a relationship like marriage they become more and more prominent. However, these expectations later change into demands and when these demands are not fulfilled, they become a grudge for the entire life time. In this relation, Dr. S. P. Saini’s comment is quite apt which says:

4. *Marriage is certainly the most sensitive relationship of all other relationships standing on the pillars of love and expectations. But the same expectations ruin the relationship most of the times* (p. 76)

This is exactly the case with Som and Simrit in *The Day in a Shadow*. The relationship between the two cannot work because both of them have their own expectations which are never fulfilled due to their absolute absence of knowledge. Thus, these expectations later, give rise to individualism which is essentially a selfish approach and is utterly condemned in a marital relationship.
The growing individuality between the two while separates them apart, it also make them over ambitious which gives rise to more expectations. Later, the clash of egos is a sequel of all these factors, ultimately, destroying the relationship and killing the essential cord between the two which was already dying. In the novel, about her marriage, Simrit says:

5. *Instead of love, self gratification becomes the basis of marriage for me* (p. 88)

5) **Extra – marital relationship.**

The extra marital relationship is the successor of the husband – wife relationship in *The Day in a Shadow*. The relationship of Simrit and her friend is a relationship which is an outcome of tensions and apprehensions. Simrit is utterly dissatisfied with her husband who fails to come up to her expectations. Thus, she turns to another man with a hope that she would get in him what she desired in her husband.

Unlike, other extra marital relationships, this relationship is all about expectations. It has nothing to do with physicality or perfection but it entirely stands on the basis of starving for love and care. Thus, it is also a relationship which contains many apprehensions. Such is the case with
Simrit in *The Day in a Shadow*, who is highly doubtful about her new relationship and doesn’t want to leave any loop hole this time in order to work it out finely. This is an important relationship for her as, this is the only option left for her in order to escape from her failed relationship with her husband. Apart from these factors, Simrit tries to work it out since, it is also a future prospect for her. Later, her getting married to the same person indicates the seriousness on the part of both the sides, specially giving justification to the apprehensions and doubts of Simrit. As Jasbir Jain comments:

6. *The extra marital relationship depicted in* 

*The Day in a Shadow* is a manifestation

of apprehensions and earlier doubts of

the previous relationships (p.78).

Thus, it could be said that the extra marital relationship depicted in *The Day in a Shadow* is the only positive relationship, we witness in the novel. This is a relationship which starts with great fear and apprehensions and results in marriage with love between the couple as illicit relationship may survive without love a marital relationship flounders and collapses.

6) **An individual’s relationship with the society.**

There are hints of the presence and influence of society in *The Day in a Shadow*, but, unlike, the other works of Ms. Nayantara
Sahgal such as The Time of Morning, Storm in Chandigarh and Time to be Happy, in which all the characters are essentially social and follow entirely the social norms, the characters of The Day in a Shadow are the rebels.

In The Day in a Shadow, society is indicated in the form of the marriage of Som and Simrit, but the failure of their marriage prefer individualism to society.

Till now in the works of Ms. Sahgal, we were witnessing characters bound entirely by the society as Sir Arjun Mitra and Leela in This Time of Morning or Vishal and Leela in Storm in Chandigarh are bound by the society. For these characters, divorce is simply an inconceivable idea, But the case of Som and Simrit is entirely different in The Day in a Shadow. Here, instead of giving importance they are giving importance to their own egos and ambitions. Individuality is vital to both of them. And when they are given the chance to choose between individualism and socialism, they choose the former, thus opting for a rebellion in the form of divorce.

There is no role of society in The Day in a Shadow. It pays more individuality and ego.
CONCLUSION

Individualism is the most vital factor of the modern times. This is also a factor which gives rise to conflicts and clash of egos, ambitions and sometimes, the basic emotions, thus creating a situation where mutual harmony is only longed but never achieved. This is the case with the characters, Som and Simrit in the novel, The Day in a Shadow where the basic missing link is the unsaid understanding and mutual harmony, thus breaking the couple to poles apart from each other. As Sudhanshu Gupta comments:

7. The marriage of Som and Simrit in The Day in a Shadow by Mrs. Nayantara Sahgal depicts a loveless relationship which is entirely away from harmony and understanding (pp. 68).

The Day in a Shadow is a best novel depicting the problematic relationship of a husband and wife. This is a relationship which is devoid of the essential thread of mutual respect. In this relation, Dr. M. Murli Vishwanathan comments:

8. The Day in a Shadow by Mrs. Sahgal is a novel about the missing threads of love and respect in a relationship called marriage (pp. 109).
This novel is a haunting manifestation of a complete breakdown of emotions. The characters are essentially rebellious and instead of succumbing, they fight till the end not only for their survival but also for the survival of their identities. In the end, the re-marriage of Simrit depicts the victory of a modern woman over her tussle of saving her own identity for the sake of surviving in the conditions essentially hostile. As Dr. M. Mukherjee says:

9. **The second marriage of Simrit is basically**
   the celebration of her victory over a relationship which was killing and the conditions which were essentially hostile specially for a sensitive and modern woman like her ( pp. 37).

Thus, here we come across a woman who, at the beginning is quite subdued and accommodative in spite of all the odds, like Saroj of *Storm in Chandigarh* or Rashmi in *This Time of Morning*, since, Ms. Nayantara Sahgal doesn’t advocate the qualities of rebellion and resolution in her female characters. As Jasbir Jain points out:

10. **Traditionally her (Ms. Sahgal) women are taught to stay subdued, silent and sufferlike Saroj, Rashmi or Simrit** ( pp. 76).

At the same time, the woman characters are courageous enough to revolt during adverse situations. They adjust to circumstances. In the
event of a break up, they begin their lives afresh by breaking the old relationship. As Dr. Charu Mukherjee says:

11. The women of Sahgal are the most realistic characters of Indian English literature since, they are so close to life, fighting till the last breath for their survival and very existence (pp. 43).

Thus, it could be said that The Day in a Shadow is all about relationships and the quest of a woman for her identity in a society.
REFERENCES


CONCLUSION

For the last two decades, like her contemporary Ms. Anita Desai, Ms. Nayantara Sahgal is a prominent name in Indian English literature. For her immense contribution, Ms. Sahgal has been showered by many prizes and awards, but it is the incredible response of her readers that establishes her quite firmly in the scenario.

Unlike her contemporaries, who have mostly concentrated either on political situations, historical facts or familial themes, Ms. Sahgal has opted for a combination of the three. Her works are essentially the works which contain the Indian freedom struggle acting as the background, yet the facts revealed can easily be associated with the Indian history along with characters who are so close to real life characters and who are entangled in various relationships at their personal level.

Ms. Sahgal is a specialist in depicting the most traditional relationships in their best and worst form. But it is the marital disharmony which catches her attention, mostly. The marital disharmony depicted by Sahgal is based on dishonesty, distrust, lack of understanding, respect and love and a very petite level of maturity. Ms. Sahgal believes that it is the fear of loneliness, insecurity, lack of respect, disharmony, emotional vacuum, financial pressure and unjust division of responsibilities which are responsible for the separations and divorces in this country. Thus,
specially in a country like India, Ms. Nayantara Sahgal doesn’t advocate the institution of marriage since, she finds the women here, entirely suppressed with the heavy burden of responsibilities and unnecessary relationships. She finds Indian husbands ruthless, narrow minded and careless and dominating who make their sensitive wives lonely, empty and bored. This is indicated in her depiction of the character of Inder in *Storm in Chandigarh*, who is a typical male chauvinist, believing entirely in the suppression of his wife, Saroj, thus leading her at last, to elope with her male friend or the character of Dalip, in *This Time of Morning*, who is indicated more or less same like Inder. Its only in exceptional cases, that we find the male characters or rather, husbands depicted by Ms. Nayantara Sahgal suffering or victimised like the character of Sir Arjun Mitra in *This Time of Morning* or the character of Vishal in *Storm in Chandigarh* who are the victims of wrong wives and who suffer because of their own sensitivity. In this relation, Ms. Sahgal says:

*Unfortunately, the males of this country often
makes aware and sensitive women unhappy
and disoriented.*

According to Sahgal, marriage is not a relationship which can be taken for granted. It is a relationship which demands a lot from both husband and wife, and thus is to be nurtured properly. The marital morality of Sahgal entirely depends on honesty, mutual trust, consideration, understanding and freedom. She doesn’t believe in a relationship which is merely a contract or more of less similar to the
relationship of a master and slave. Thus, when her female characters are caught in the sticky webs of slavery, they rebel and come out of it victoriously. Perhaps that’s the reason that Sahgal’s novels, apart from being generally known as political novels, are also called feminist novels in which her women characters, such as Saroj in *Storm in Chandigarh*, or Rashmi in *This Time of Morning*, play out their struggle for freedom against a background of violent upheaval in some North Indian city, real or imagined with the Indian freedom struggle as the background of the whole scenario. In spite of their struggle, the women depicted by Ms. Sahgal largely hail from good class and do not face discrimination at least in the areas of education and politics. They are also generally not depicted struggling for their financial independence, since, most of her female characters are either working or well to do enough to take care of their own living such as Mara in *Storm in Chandigarh* or Nita and Rashmi in *This Time of Morning*.

Thus, it could be said, that, the characters of Ms. Sahgal, at a large, are well fed and financially quite secure including her female protagonists, in their lives. Yet, they suffer because of a more acute hunger of emotions which can also be called as emotional starvation specially in their marriages. It’s a human psychology that for the basic survival, a person naturally tries his level best to satisfy his basic needs of food, clothing and shelter. In the presence of these three things, the next thing which comes to the mind is the emotional stability. Ms. Sahgal is quite aware with this fact and therefore, she has depicted almost all her characters coming from economically good families. But merely having
money doesn’t satiate the thirst, for that fulfilment, a compatibility of emotions is required in relationships which is absent in the relationships depicted by Ms. Sahgal in her novels such as *Storm in Chandigarh*, *This Time of Morning*, *A Time to be Happy* and *The Day in a Shadow*. Thus, it could be said, unlike her contemporaries, the characters of Ms. Sahgal are essentially similar to life and are realistic characters with the same flaws and specialities.

Apart from an effective character sketch, this is a known fact that all the works of Nayantara Sahgal are notable from the technical point of view. Her novels do not follow the conventional novelistic “business” of introducing characters, or setting events in motion. Instead, with deftly economical touches, the novelist creates a context into which persons and relationships are subsequently fitted as into a mosaic. Ms. Sahgal concentrates her attention entirely on taking up in turn every individual section of her design, filling it out, relating it to others, continually interweaving past and present until the pattern is complete. Thus, it could be said that Ms. Sahgal believes, after having created a context, in expanding it for her larger thematic ends.

The themes of Ms. Sahgal are largely related to life and the problematic relationships which one goes through. They are the themes which she takes, looking around her. The very speciality of Ms. Sahgal lies in the fact that she doesn’t have to create a special theme for her novels. They are automatically created. What she does actually is to create
situations in order to design them properly. In this relation, she herself says:

2. *Everything around the writer is material for a novel... All one's material comes from real life... One generally draws on one's own experience or someone else's experience.*

In this relation, this fact cannot be ignored that it is the literally genius of Ms. Sahgal which is an outcome of her immense sensitivity towards society and people around her not only distinguishing her from the crowd but also making her significant enough in the field of literature since, there are more than a couple of dozen writers in Indian English literature, but, like Sahgal not all of them concentrate their attention on the happenings around. Here it is noteworthy that the scholarship of a writer is counted on the basis of his/her capability of depicting the life but not the creation of a Utopia which is though coated with honey and appears positive at every level, cannot be, in any way related to the real life. On the other hand, the depiction of life enables the readers to relate themselves with the characters thus tying a bond with the work and the novelist which exactly happens in the case of Ms. Nayantara Sahgal who flawlessly establishes an unsaid chord between her readers and herself with her concern for human relationships, values, ideals, cultures and human beings themselves. As Jasbir Jain comments:

3. *Hers (Ms. Nayantara Sahgal) is a genuine concern for human values and human beings.* (pp. 61)
REFERENCES

2. Ibid.