Nayantara Sahgal inter-relates her various thematic concerns viz. socio-political, personal and religious, into subtle thematic patterns. To achieve artistic order and coherence, the novelist employs certain artistic strategies. With the help of certain implicit and explicit devices, the novelist shapes up the episodes into a carefully organised composition governed by a central design. At the same time certain artistic devices such as recurring patterns of images and symbols, motif, irony, and subtle techniques of narration and character portrayal, are made use of by the novelist, to reinforce the artistic unity and aesthetic appeal of the thematic patterns. These will be examined, with reference to the eight novels of Nayantara Sahgal in the present chapter.

In the novels of Nayantara Sahgal, politics is not there merely as the backdrop, rather it is artistically integrated with the society and religion. Sahgal strives hard to present politics as the germinal nucleus fermenting the human story. Politics in Sahgal's novel is not presented with an overload of ideology, rather it is presented through the medium of living men and women and their action. Sahgal portrays the political scenario in eminently human rather than in ideological terms in novels like Happy, Morning, Storm, Shadow, Situation, Rich and Identity. The long drawn out fight for freedom, the high hopes at the attainment of Independence, the mushrooming of opportunists and ideologues soon thereafter, the rise of fissiparous forces tearing at the national fabric, the rise of pseudo-Radicalism, apathy, unconcern and rank self seeking, pushing the nation to a point of extremity; the edifice the egalitarian democracy reeling under the dictatorial Emergency - regime the tortuous course taken by the country in recent years comes alive in essentially human terms. She endeavours to relate the two levels of the story-personal and political, to the political and social aspects of the times. In most of her novels, she succeeds in expertly integrating the political and the personal themes.

In the novels of Sahgal the political and the personal strands in the story are dexterously interwoven. The gentle and intricate thematic links forge an artistic unity and amalgamation between the political and the personal realms of the narrative. Sahgal achieves subtle thematic unity by pegging some basic issues - freedom, humanitarian values, self realization - of equally vital concern in the personal as well as the political world. Sahgal's narration not only portrays and explores the political ideas, ideologies,
leaders and milieu but also the complex honeycomb of human relationships. In *Happy, Sanad's* conflict regarding his true identity is as much personal as it is historical. He feels that because of the political forces he is alienated from his own socio-cultural setting: "My body is in India, but my brain doesn't belong here. I might as well be an Englishman except for the colour of my skin" (p. 232). In her first novel, Sahgal attempts to project a nation's consciousness through the fragmented consciousness of an individual. Her second novel *Morning* is an artistic paradigm of the inalienable freedom of the individual consciousness against the backdrop of unethical politics of power and the tense human relationships in a society caught in the flux of change. *Morning* not only explores the various dimensions and effects of freedom not only on the political plane but also extends it to the realm of personal relationships. Freedom is equally vital to politicians - Kailash, Kalyan, Hari Mohan, Parkash Shukla, the P.M. and the President - as it is to the individual human beings like Nita, Rashmi, Rakesh, Mira, Usman, Celia, Barbara and Neil. The change of eras and clash of values with the advent of Indian Freedom, creates a melodrama of high sensitivity and complexities, as they effect the political life of the nation as well as the personal lives of men and women.

It is with her third novel *Storm* that Sahgal achieves artistic and successful coalescing of her political and personal concerns. Jasbir Jain too observes that in *Storm"*the political and the personal concerns run parallel to each other". As the metaphor of the title suggests, the political turmoil over Chandigarh provides the scaffolding to erect the plot structure. Disputes over boundaries, water and electric powers between the newly divided Punjab and Haryana pose the constant threat of confrontation and violence. Vishal, the young civil servant is sent for the crucial peace-keeping assignment in Chandigarh. Through this political drama is reflected the personal tension, as a result of uneasy marriages of three young couples: Vishal-Leela, Inder-Saroj and Jit-Mara. While portraying authentically the growing role of violence in the Indian politics, Sahgal explores keenly the invisible and the more subtle form of violence - the infliction of one person's will on another, as she analyses the deeper layers of human behaviour. Vishal, through primarily belonging to the political strand of the novel, vacillates between his political mission and personal sympathies, and is vitally and unwittingly embroiled in the private lives of the estranged husbands and wives. Vishal Dubey is not only the Centre's emissary to Haryana and Punjab but also the protagonist of the second theme of personal relationships. The attitudes of Saroj's husband Inder and of the C.M. of Punjab, Gyan Singh are similar they both are hypocritical, dictatorial and violent by nature. Vishal accepts the challenges both at the personal and the political level and thus clashes not only with Inder but also with dictatorial Gyan Singh. The novelist successfully depicts not only the political issues but also captures the political
mood and intrigues, in fact the deterioration that had set in the quality of basic public life. The change in basic approach to life and its problems is bound to influence the personal lives and values. Vishal's advice to the righteous and peace loving Haryana C.M. Harpal Singh, not to submit passively to Gyan Singh's threat is an attempt to check this deterioration. Vishal own stand against Saroj's chauvinistic, hypocritical and bulling husband Inder is made in the same spirit, motivated as it is by a dire to check the spread and the continuation of degeneration and aggression. When Inder hits Dubey, Dubey feels 'a kinship with Harpal... and with Saroj, another kind of victim' (p. 214), thus establishing an equation between the personal and the political worlds. Vishal is first the outsider and spectator, and then is compelled by his sense of involvement to act and force the issues to a moment of crisis. The storm in Chandigarh blows off when Gyan Singh calls off the strike - a gesture of peace from a violent tempered man; and when Harpal Singh gets shot and wounded - a symbolic act of self-purification in the non-violent Gandhian tradition; and Saroj revolts against her husband's inhuman behaviour and leaves him; Vishal grows and mellows in his search of real values in life. Deeply impressed by the subtle linking of the political and the personal in Storm, Shyam Asnani, comments : "This inextricable interplay of the theme on two planes - political and personal or emotional, is a sure sign of Sahgal's significant technical competence".

Thematically, Shadow begins where the Storm ends, in that it concerns itself not only with the individual consciousness but also with its growth and maturity. Sahgal weaves the web of circumstances in her novel out of the warp and woof of what appears to be an ordinary, insignificant and even prosaic personal detail : The divorce of a sensitive and awakened woman Simrit. The crisis that Simrit is undergoing is a deep personal, emotional and moral crisis involving herself, Raj and her children on the one hand and Som, her ex-husband, on the other. But it gradually becomes enlarged and identified as a national crisis with the future of the country itself at stake. The successful integration of her personal crisis with the critical moment in India's foreign relations that might qualitatively alter the international relations in Asia is what distinguishes this novel as a technically refined piece of fiction. The aesthetic ambivalence that Sahgal achieves in dramatizing the personal and political crisis and their inter-relatedness lends an unprecedented metaphoric significance to it.

Against the glittering socio-political backdrop in New Delhi, the Indian cultural paradox inherent in its predominantly Hindu character is presented as another crucial aspect of the background. Sahgal builds up an atmosphere of cultural shallowness and hypocrisy into an almost invisible form when Sumer Singh, the ambitious opportunist and careerist in the Union Ministry, enters the scene with absolutely prepossessing and
ingratiating smiles and nods. The Gandhian facade fits the ruling party as but a farcical outfit in the murky politics of contemporary India. Against a backdrop of political corruption and social hypocrisy she explores human relations. Simrit stands alone and separated Raj is introduced to us in the opening chapter as "the only stable element in the emotional debris of her new world" (p.16). Ram Kishan, the spiritual mentor of Raj and a good old friend of his father, projects the novelist’s vision of non-violence and peaceful co-existence as the living values and practical virtues for the political as well as the personal worlds. Shadow exposes the tumultuous political environment in Delhi which reels under the ruinous shadows of the unscrupulous and profligate politicians such as Sumer Singh. Simultaneously, Simrit divorce settlement exposes the moral, legal and social pressures that combine with economic dependence to exercise a crippling power over middle-class women with intense indignation. To Simrit, there appears to be a great deal of similarity between Som her ex-husband and Sumer Singh the politician:

There’s no human difference between them. Raj had said the real dividing line in Indian politics would soon be between the ruthless and compassionate. (p.222)

Both are driven by the same motivating power - a sense of ruthless ambition which brooks no obstruction. They both share a certain amount of insensitivity and obtuseness and are dictatorial in their approach. The parallelism between the personal and the political concerns is further strengthened as Raj Garg, a working politician and an independent member of Parliament is posed against Sumer Singh in the political world and Som in the personal. The day is in Shadow because human integrity and truth are findings it more and more difficult to survive in the personal as well as political world. The narration conveys a kind of resistance building up both to the political and the personal situation, which culminates in Raj’s decision to resist the political decisions and Simrit’s decision to forge and nurture intense personal relationship with Raj.

Situation, Sahgal’s use of political history of India is constructive and idealistic "There were reads and characters in history in whom public and private issues met and became one." (Situation, p.161). If Shivraj provided the example for this idea in the past, Devi and her two friends stand up to it in the present. In the political situation, the search is on for the right means to achieve the end, thus various ideologies are closely examined. In this particular novel, however, the portrayal of the political theme overshadows the portrayal of personal relationships. The political theme claims much attention of the novelist so that, an indepth and detailed exploration of personal relationship is missing. Though the three relationships - Usman and Nadira's, Devi and Michael's and Rishad and Priya's - are portrayed yet they are not accorded an exhaustive
treatment. In the personal realm too, just as in the political realm, the effort is to foster a meaningful relationship and the emphasis is on understanding and co-operation. Nadira, Devi and Priya strive hard "to understand" the men in their lives - Usman, Michael and Rishad respectively. The novel depicts the efforts of sincere and devoted intellectuals to check the malise afflicting the national political fabric as well as the complex and changing relationship of Devi, Priya and Nadira.

Like in her previous novels, Sahgal successfully dovetails the private and the public issues in *Rich* too. As the novelist explores and portrays the marriage of an English lady Rose to an Indian businessman Ram and the relationship of Sonali and Ravi and the travails of the Indian Civil Servants, first under the Imperial Rule then under the dictatorial Emergency regime, the political and the personal worlds are artistically amalgamated. Both the worlds are once again thematically linked as the same issues are the point of focus in both the worlds. Insensitivity, unscrupulous greed, rampant corruption, disloyalty and heartless misuses of authority - by the politicians as well as the husbands. In *Rich*, Sahgal describes the details of a constitutional breakdown and the consequences of an unethical exploitation of political institutions to subvert not only the parliamentary democracy established after a hundred years of freedom struggle but also the time honoured cultural and moral values in inter-personal relations. Sonali, as well as her nation and its citizens, are unwilling to submit to a power relationship of Ravi and the dictatorial regime respectively. In personal as well as the political world the protagonist put up tremendous resistance to the threat of loss of freedom and individuality. Rose and Sonali resist Ram and Ravi respectively to safeguard their individuality and freedom. On the other hand in the political realm civil administrators such as Sonali and the common citizens such as Kishori Lal show tremendous courage to safeguard their rights and liberty.

In *Plans*, once again, the public and the private issues are subtly integrated and resolved. In both the public and personal realms, the basic conflict is between freedom and power. Anna loves Nicholas but is unwilling to submit to a power relationship and loose her freedom. At the political levels India is no longer willing to submit to the Imperial powers. Anna assert her personal right of self-exploration, self identification by choosing to visit India and at the political level Tilak is exhorting the slumbering masses to struggle and assert their natural right for freedom. Very significantly Anna protests against the personal power structures, as she ventures out to travel and seek self-awareness. Simultaneously Tilak too protest against the Imperial power structure through his speeches, marches and writings. Sahgal subtly emphasises the intricate link between the two realms as Anna feels she has developed a "kinship" with Tilak though 'she wasn't anywhere near politics' (p.143). Anna's character emerges as a symbol for
struggle, change and freedom. Her priority is "life and freedom first" (p.62) and she yearns for change on a grand scale. Hence she very quickly and sensitively identifies herself in the people - in personal as well as the political life - who have such possibilities. Anna responds excitedly to the same instincts operative in the personal lives of Tulsidas, the sixteenth century poet-saint, Henry, and in the public lives of Emily Davison, the famous suffragette and Tilak. This subtle linking of the personal and the political realms invests the thematic pattern a richness and artistic deftness.

In Identity, once again Sahgal succeeds remarkably in forging a strong thematic link between the personal and the political realms. In this novel, Sahgal effectively explores and portrays the absurdity of a dogmatic attitude to the question of identity itself. Sahgal ridicules the habit of branding and identifying people as Hindus and Muslims; Indians and English; Royals and the commons, to the exclusion of their basic identity as human beings. Sahgal depicts graphically the grave repercussions of such dogmatic attitudes in the personal lives of the individuals as well as the political environment of the nations. When Bhushan Singh, a Hindu prince of a small principality near the Ganges, falls in love with a common Muslim girl it results in two communal riots in the state of Vijayagarh. The personal issue of a teenage love affair of opposite castes results in a tremendous political fall out. The political ambitions of his father the king force him to banish Bhushan Singh to New York. On returning India, he is arrested by the police in Bombay and jailed on the charge of sedition on ridiculous evidences. Though he is least bothered about the political situation of the nation he is branded a terrorist. Besides referring to Gandhi and Kamal Pasha, the historical scene is made more immediately relevant by citing the Lahore Conspiracy Case, Jatin Das's suicide and other contemporary political events. Thus the novel is provided with a historical perspective in which is to project the deal of Hindu-Muslim unity. Bhushan, the absurd idealist, pleads for the acceptance of the interwoven culture of India as the Hindu self and the Muslim self are inseparable. At a public meeting he issues "the clarion call" for Hindu-Muslim marriage as "sexual unity was the acid test of unity" (p.119). By the end, Bhushan's political consciousness too is aroused and he awakens to the realization of the urgent necessity of national identity and freedom.

To weave deftly the political and the personal into one artistic patina, Sahgal exploits brilliantly the strategy of the portrayal of the internal psychology of the characters. This strategy makes her characters credible as well as helps the novelist in presenting her interpretation of the political situation in thoroughly human terms. To achieve the interlinking of the political and the personal, Sahgal cushions the political causes of her characters with psychological motivations. Hence the political self of her characters doesn't appear to be superficially superimposed rather it appears to be a
spontaneous extension of their individual being. In Happy Nootan's public posture is but a means to seek the fulfillment of his inner craving for fame (p.85) Sir Harilal Mathur's anglomania is a public manifestation of this gratitude to the English who had released him from a compulsive inferiority complex (Happy, p.155). Kunti Behn's professed Gandhism is a sublimation of her repressed desires (Happy, p. 60). Kalyan's penchant for quick results as a minister is related, along with his manifest contempt for Gandhism, to his early orphaned life (Morning, p.77). Vishal's political constructivism is built on a broken marriage (Storm, p.29), Gyan Singh's populist rhetoric is to be seen in the context of his turbulent childhood (Storm, p.120). So is Harpal's humanitarianism to be appreciated against the background of a guilt complex (Storm, p.48). Sumner Singh, in Shadow, is smarting under a desperate need to prove himself. That makes him 'hell-bent' in whatever he does whether in politics or in bed. In Rich Nishi's support for the Emergency-regime is but a ploy to buy peace for her father incarcerated under Emergency provisions. In Plans, Sir Nitin Basu is screened from the turbulent political situation by his obsession with science. Anna, yearns for change on a grand scale. As she herself is incapable of such a grand endeavour in her given situation she identifies with the people who have such possibilities. Romantic idealist as she is, Anna confronts in Emily Davison, Tilak, Tulsidas, some hitherto unconscious yearning in herself. In Identity, the tragic emotional shock of Razia's separation in adolescent age, inculcates a disillusionment and indifferent approach to life, in Bhushan. This indifference reflects in his indifference to the turbulent political situation too. This exposition of the internal mechanism of the character lends a vitality to them so that they don't wilt under the weight of the political ideas, stances, Sahgal makes them carry.

Another significant aspect of the coalescing of the personal and the political is the presentation of characters who are aware of the duality inherent in their existence in the two realms. Public men are viewed not merely as public men but also as individuals. This double role playing may pose problems of adjustment but issuing forth from a single consciousness, it makes the psychological and the political converge. In some characters this creative energy blossoms for ideological purpose, when the twin roles are lived simultaneously in spirit of harmony not in an either-this-or-that mood. In Morning, Kailas boldly faces the challenges of the studependous changes and assumes his role in the personal life as well as the political life with remarkable responsibility and coolness. The upheaval in the fabric of Indian life - personal, socio-political - represents for Kailas "the birth pangs of a new civilization" as he realizes "The attainment of independence has been its starting point, but the human being's struggle for freedom and recognition in every facet of his life and environment went on" (Morning p.214). In Storm, Vishal is gradually involved in the political world as well
as in the personal lives of Saroj and Inder. Deeply involved he is compelled to participate actively at the personal as well as political level. Instead of being baffled by this double role playing, Vishal feels 'a kinship with Harpal... and with Saroj, another kind of victim' (p.214), thus adjusting admirably the quality inherent in his existence in the two realms. He confronts boldly not only Gyan's strike threat but also Inder's onslaught. In Shadow also Raj's personal involvement with Simrit hardly ever hampers his political commitments or even vice versa. Raj executes both his roles - as a conscientious member of Parliament and as Simrit's companion - with remarkable ease. Instead of being discouraged, Simrit is eager to participate in his life, his political involvement and commitments. Situation interlocks the personal and the political selves of its major characters in a very artistic way. Devi finds her public self impinging on her private aspirations. One of her major reason in not marrying Michael, is her acute consciousness and sense of responsibility of leading a public life. Her son Rishad, too, finds his parasitic personal existence meaningless. However both are depicted as growing from a "clandestine" life, private and public respectively to a stage of anagnorisis, where duality is harmonised. They both rise to an awareness of the complementary nature of these two selves which is exemplified best by Shivraj, the deceased P.M. Shivraj was "unique" as a leader. His individuality added rather than hampered his public life. Despite of being a politician himself Shivraj aroused in his country men "so very unpoltical [a] bond of trust" (p.61). Michael rightly observes that the public personality in Shivraj "swaying the crowd" on the platform and his individual personality, "the light he had left among his friends" (p.161) can't be separated, indeed one completes the other. Shivraj lived as an individual and as public man in a manner therein "public and private issues met and become one" (p. 161). This is how political ideology and human psychology are integrated into the vision of imagination. And it is Devi's personal commitment to her brother, the deceased PM, Shivraj, that decides for her the political course she is to take. Usman, the close associate and friend of Shivraj, leads a mass movement for the restoration of the values Shivraj cherished. By joining Usman after resigning and accepting Michael's companionship, Devi resolves the duality of her existence amicably. In Rich, it is the dual awareness of being both the wife of an Indian, Ram and a British lady, which makes Rose view the Indian political scene objectively and rationally. However the duality of being a Public Servant in the British Government and a patriotic Indian personally, causes much mental trauma for Keshav. It is only after the Independence that the "see-saw" stops for him. In Plans, however the British administrator Henry is not able to resolve the duality inherent in his existence in the two realms. Publically he is the representative of the Imperial authority, but personally his conscience revolts against the denial of freedom and justice to the
native. He has "chronic attacks of ruling class conscience" (p.28) and emerges as the "celebrated traitor of his own cause" (p.77). This duality of existence effects his career as well as his personal life. He gets a punishment posting and his wife Stella deters him. Unable to bear the intense conflict he ultimately resigns from the British civil service. Henry's life, thus withers under the burden of playing the double role simultaneously.

Sahgal makes her fictional universe throb with beings of flesh-and-blood rather than abstracted ideologues, she suggests the general through the particular. The narrator, Sohan Lal, Sanad (from Happy), Kailas Vrind, Prakash Shukla, Abdul Rahman, the President (from Morning) Vishal Dubey, Trivedi, Harpal Singh (from Storm), Raj, Ram Krishan (Shadow), Usman Devi Rishad (from Situation) and Sonali (Rich) - all present their constructive political ideology in an essentially human idiom. Sahgal goes further in her commitment to the humanization of political rhetoric. She presents her characters in life-like grey as blends of virtues and vices. She succeeds most in those characters where she penetrates deeply into their psychology to discover the instincts which propel them to action, whether it be worthy of approbation or not. In Kalyan Sinha in Morning we have a character viewed in entirety. The novelist notes his concern for the exploited, the weak and the helpless as well as his recourse to exploitation and whatever other means he deems fit for quick progress. In Storm, Harpal is presented in the wholeness of his personality with his successes and failures. Gyan Singh is both the down to earth charmer and the demagogue. Rishad in Situation gets a similarly thoroughly treatment with both the inhuman terrorist and the humanist reformer rolled in one. Rishad, Ravi, Bhushan, Bhai, Henry, Sir Nitin idealism and frustrations. Similarly the experiences of Ravi (Rich), Henry and Sir Nitin (Plans), Bhushan and Bhaiji (Identity) are viewed in entirety, highlighting their ideals and frustrations, hopes and fears, failures and success.

Significantly, in the novels of Sahgal not merely does the personal prompt the political, the latter too affects the former. Ideological commitments or political convictions far from remaining merely external postures, enter the life-blood of the protagonist and condition their very being. The political ideas and commitment influence the personal lives and relationship and convey the impression of being inalienable facets of the protagonists personality. In Happy, the change in his political stance, inspires the conflict-torn Sanad to approach Kusum, a girl of a strong, nationalist background. The decision to marry Kusum and his deep love for Kusum very effectively conveys the tremendous change in Sanad's political ideas. From the anglicised world of his breeding he crosses over to the realm of nationalist fervour inhabited by Kusum and her brother. Sanad and Kusum's marriage highlights very effectively the change in
his political commitments and ideas. Sanad's marriage to Kusum coincides with the advent of India's independence in 1947. It also marks a total political change which in its turn affects the pattern of relationships. The similarity of ideas brings Sanad and Kusum closer, yet at the same time the sharp difference in political ideas and the commitment create a gulf between the estranged. Harish a "brown sahib" Civil administrator is shocked terribly as Maya joins congress and adopts Khadi and the participates enthusiastically in the Congress party's social welfare programs. In Morning, Mira's concept of love and marriage envelops the political ideology of her husband Kailas. Barbara's deep love for Kalyan motivates her to devote herself, her time and energy completely to the political commitments of Kalyan. She devotes all her time and energy to help Kalyan to run the Indian Centre in America. In Storm, the tragic loss of parents and family drives Harpal Singh to immerse his sorrow in political activity. He joins Congress Party and exhausts all his energy and passion in building the ground base of the Party. In Shadow, Raj Garg, disillusioned bitterly by the sudden withdrawal of his beloved Shaila, devotes himself completely to the political activity. Shocked by her desertion he takes refuge in the politics. "The debacle with Shaila had helped him decide that he would stand for Parliament" (p.106). Simrit is deeply attracted by Raj's strong political convictions and ideas. She realizes that love was "born" in the Parliament, watching Raj argue vociferously against the Soviet Oil deal (p.184). She is deeply impressed by the sheer dynamism of his personality and the pervasive influence of his political activity over his entire life. Simrit understands that their political and personal lives will merged together and she realizes that she "would be part of the process" of intense political activity engulfing Raj. (p.231). Raj wholeheartedly expects and involves Simrit in his political plans and activity. In Situation Swarnpriya is attracted by Rishad's revolutionary political ideas and eventually falls in love with him. However it is Swarnpriya who demonstrates to him the need for involvement bringing home to him the fact that revolutions beings with oneself not with others (p.146). "It is this relationship which provides a perspective to his views", as Jasbir Jain too observes.6 The similarity of political ideas and commitment forges deep rooted personal relationship between Shivraj and his sister Devi and Usman. And at the same time, deep love and affection for eachother makes them view eachothers political ideas and ideologies with much understanding and agreement.

In Rich political ideas and ideologies play a very crucial role in the personal relationships of Ravi and Sonali. Deep love which Sonali has for Ravi, prods her to follow Ravi in his political commitment. However her humane attitude and strong individuality provokes her to question the rigid regimentation of Marxism, to which Ravi is deeply committed. Sharp political disagreements cast a sharp aspersions over
their personal relationships. Because "with a completeness of loving" even when they were "discussing the communist Manifesto, it was love we were making - that the path was so rocky." (p.103). After a major disagreement over Marxism, Sonali feels the relationship is "all over" (p.180). Ravi's rigid attitude also exposes that "he's so rigid, so bossy, so selfish" and warns Sonali that she would have to lose her individuality to marry him. Though Ravi asked up momentarily but eventually their relationship is unable to cover up the gulf once created.

In Plans, political differences and similarity have a crucial bearing on the personal relations. Henry and Stella's marriage is severely affected by their incompatible political stance. Henry informs Anna, that their major differences were "political" as Stella was a rigid Imperialist - "a true soldier's daughter" bred on mutiny lores with intense hatred for the "semi-barbarous" natives. Explicitly linking the political and the personal, in his life. Henry recalls:

Problems quite often did not end but they a definite beginning. He could date his from Khudiram's execution. (Plans, p.70)

Henry however "had stood sweating in his appointed place, a symbol of authority, questioning the authority he was exercising" (p.71). To cure the "chronic attacks off ruling class conscience "Henry is posted at the remote hill station Himapur. Stella is unable to bear the strain of being out of the favour of the political authorities. She tries her best to inculcate some "sense" and to bring round "the celebrated traitor to his own cause" (p.77). Henry's political decisions are influenced by her pressure and he drops the idea of joining the revolutionary Miners Party:

The doubts came back later but he had made his choice, and his choice had been Stella, not historical reasons and forces. He had not resigned from the Indian Civil Service because of the unearthly radiance in his wife's face one evening. (Plans p.73)

Finally Stella desserts Henry to marry Robert Pryor. The desertion shatters his mental peace and harmony, it is thus that years later Anna comments:

Stella had taken a political stand instead of a lover. When two people had an uncrossable barrier the size of an empire between them one of them could only retreat. (Plans, p.128).

Personal departure of Stella, appears to Henry as if for shadowing the departure of the political powers i.e. the British rule : "That was how it would be, how they would all leave, bag and baggage, in twenty or thirty year's time" (Plans p.36).
The anti-imperialist stance of Henry which had repelled Stella, appeals very strongly to Anna. She confesses that she would always "admire" the anti-imperialist side of Henry (p.191) and "crows him with her ultimate accolade" as the "man ahead of his generation" (p.191). Differences in ideas and opinion had torn Stella and Henry apart and the similarity of ideas and opinion draw Henry and Anna very close to each other. Both Henry and Anna cherish the ideas and values such as freedom, honesty, compassion, sincerity - personal as well as political, of individual's as well as of governments and nations. They both condemn vociferously the hollow and dastardly inhuman games of politics and power, be it a dictatorial official, or an Imperialist government or the war. Anna, who yearns for change on the personal as well as the political domain, immediately identifies with Henry and they "get carried away talking the changes..." (p.137). Anna comes "dangerously close to loving" Henry (p.165) though she "sincerely loved" Nicholas her fiancee in London. However the declaration of war forces Anna to return to England and a misunderstanding convinces Anna that Henry had killed Stella. Overcoming her fascination for Henry, Anna marries Nicholas. Henry resigns from the civil services and is killed in the World War. Anna receives a posted dated letter from Henry, which explains to her the crucial significance of the intellectual compatibility to foster deep and permanent personal relationships Henry acknowledges that he shares with Anna the vision of "rational love" which needs the "manure of a common cause" (p.192). Nicholas and Anna's strong and satisfying relationship too is nurtured by a deep understanding of each other's, particularly Anna's actions, expectations, aspirations and responsibilities in the public life. Thus the political and the personal domains of its protagonists lives and the political and the personal strands of its narrative inextricably and intimately interlinked in Plans. In Plans, Sahgal achieves tremendous artistic and thematic coherence by linking successfully the personal and the political themes. In Identity, the political ambitions of his father, eventually separate Bhushan from the Muslim girl he is madly in love with. The separation haunts him for a long time and makes his personal relationships men with other women miserable. His father' political ambitions play a very subtle and crucial role in the personal relationship of Bhushan Singh.

The political and the personal dimensions are linked explicitly by Sahgal, as she uses the same protagonist to explore and portray both the themes - the political and the personal. In Happy the narrator and Sanad, in Morning Rakesh and Kalyan in Storm Vishal, in Shadow Raj Garg, in Situation Devi, Usman and Rishad, in Rich, Sonali, Ravi and Keshav in Plans, Henry in Identity Bhushan are all the protagonist of the political theme as well as the theme of personal relationship. Sahgal achieves subtle integration of her two major thematic concerns as the personal and political themes
meet in the person of her protagonists. Their personal life as well as the political experience and ideas and action receive full exposition. So that the reader gets a complete and integrated view of a individual with an exposition of the various facets - personal, social, political relation and psychological - of his life. This device of choosing one protagonist, enhances the artistic unity of the novel. The protagonists of her novels are thus able to carry the weight of the various thematic concerns of the novelist as well as satisfy the claims of art.

One of the subtle device of linking the political and the personal is the exposition of the personal lives of the politicians. In all her novels, Sahgal portrays graphically the personal and emotional experience of the politicians as persons. This portrayal lends a human touch to the politicians and saves them from being abstract people imprisoned in the ivory tower of politics. In *Happy*, the narrator's failure with Maya and consequent frustration is graphically depicted. The tragic demise of Sohan Bhai's family too is depicted. In *Morning* the conjugal bliss of Kailas as well as the loneliness of Kalyan Sinha are portrayed in much depth. The happy married life of Kailas as well as Kalyan's unfruitful relations with Ceila and Barbara and later his fruitful relationship with Nita are sensitively portrayed. In *Storm* the tragic loss of Harpal, in the barbaric Partition Riots, and subsequent devotion to politics is effectively highlighted. Gyan's turbulent childhood, with the memories of his mother's murder by his father and his subsequent aversion and distrust of women are portrayed. In *Shadow*, Sumer Singh's dictatorial tendency to dominate is illustrated effectively in his relationship with women, particularly Pircie. At the same time the genuinely positive qualities of Raj - compassion, sincerity and honesty are also illustrated well in his intimate relationship with Simrit. In *Situation* the personal relationship of Devi and Usman too are explored. In *Rich* the personal lives of the protagonists of the political strands - Sonali, Ravi gets full attention and exposition. In *Plans* the personal lives of Henry and Anna are portrayed with remarkable sensitivity and depth. In *Identity* too the novelist pays similar attention to the personal lives of the protagonists of the political strand of the narrative.

Sahgal's firm assertion that religion and religious attitudes explain and are one of the major causes of the political plight and personal predicament serves as a very significant link between the personal and the political worlds in her novels. Sahgal traces the root cause of the people's fettered political existence to the inadequacies of their faith as it is practised and interpreted. By breeding escapist or indifferent attitudes to the pressures of the present, Hinduism becomes an ally of exploiters - social, economic and political. The fatalistic and superstitious beliefs render people vulnerable to personal social and political exploitation. People are unaccustomed to rational self-questioning, and unable to move out of the grooves of tradition, as anything new
and any revolutionary action or thinking is immediately branded as sacrilegious. Only the traditional, unquestioned views are prescribed as sacrosanct. Thus conditioned psychologically people get accustomed to accepting blindly whatever is around them, be that cruelty of a husband or the exploitation by the self seeking politicians as their destiny. Typical Hindu apathy is seen as the root cause of suffering at both the personal and the political level. Sahgal depicts deplorably the prohibitive influence of the obdurate religious ideas over both the aspects of the life. The Hindu, generally represent acquiescence in the face of injustice and evil, political and personal. Looking up to gods for divine benediction often leads to passivity, acquiescence and bowing to whatever is meted out to one in life. The overpowering instinct of Hindu's to brush aside the real as illusory, breeds in the people's conspiracy of silence on the political as well personal plane. In Happy, Gobind Narain ignores vital issues like racial discrimination and the freedom movement. And Prabha Mathur, too accepts her husband's second marriage as pre-ordained. Vishal in Storm bemoans the fact that "either we sit paralysed waiting for heaven to send us a sign or we charge like bulls into the ring and call it action" (p.79). The virtuous inaction of Saroj and of Harpal and the vicious action of Inder and Gyan, acts out this dilemma. This servile conformism as well as rank opportunism corrode social and individual aspirations and the political institutions. Vishal bemoans the "paralysis" (p.41) gripping the personal lives of Saroj as well as the political initiative of Harpal Singh. In Shadow watching the catastrophic passivity of Simrit and Sardar Sahib, in the personal and the political sphere respectively. Raj is exasperated: "The Hindu race mute acquiescent, letting things happen to it, from a country to the mind and body of a woman" (Shadow, p.37). Resignation not resistance which come easily to the Hindu mind as evident in case of Simrit the exploited wife and Sardar, the beleaguered, ignored politician. Usman in Situation realizes how violence on the national scene and in the personal lives of people is borne of their stagnant faith in the avatars. It is the same degenerative instinct which makes them see the dictatorial PM as a "many armed goddess" in Rich. Hinduism's conversion of the real into a tiny dot in a continuum, frustrate an individual's attempts to seek explanation for and resist evil. In Plans, too, Hindu passivity and rigid apathy is seen to be at the root the much political exploitation, subjection and the misery of individuals at the social level. In Identity the religious bigotry and hatred is vociferously condemned as the chief cause of Indian's degeneration and misery at the political as well as the personal level. Thus it can be said that, one of the most creative contribution of Sahgal is her integration of the personal the political and the religious into the psychological reality of man's mind and its way of working.
In Sahgal's analyses not only the cause but even the cure of the malady afflicting the personal and the political realms, is the same. This suggestion of the same solutions to the afflictions forges yet another very strong and subtle link between the personal and political strands of the narrative. *Happy* and *Morning* present freedom as one common solution to the personal and the economic - political problems. For the self-fulfillment of an individual as well as of the nation, independence is a vital prerequisite. Vishal in *Storm* crusades to incubation of the same values - persuasion, understanding and comparison - whether he is with Gyan and Harpal the Chief Ministers of Punjab and Haryana respectively or with Saroj, a 'wronged' wife. Vishal's advice to Saroj as well Harpal is to be frank and to assert their "righteousness". Raj in *Shadow* thinks the individual has to come out in the open and assert himself thereby seeking to influence the personal and the political forces. Usman realizes that private disasters such as the gang rape of Madhu and the rejection of his blue print for change, by the myopic politicians, can be checked only by arousing the youth to a feeling of individual responsibility. Sonali eventually realizes that evil must be resisted and fought tooth and nail at the personal as well as at the political level. In *Plans*, too, the panacea for the individuals as well as the nations is freedom and a harmonious peaceful co-existence. In *Identity*, the novelist vociferously attacks communalism as the bane of the Indian life - personal as well as the political. She argues vehemently for the unity of the Hindus and the Muslims at the political as well as at the personal level through inter-religion marriages.

Thus, the effectiveness of Sahgal novels as works of art is achieved by establishing a deep inter-relatedness between the personal theme and the political theme. Sahgal succeeds eminently in interlinking deftly the three major thematic concerns - the personal, the political and the religion - into an artistic patina. She enhances the interrelatedness of the various themes by reinforcing the structural unity of the work. A study of the relative frequencies of motifs of their mutual relationships provides a useful framework for examining the structural unity of prose narratives. What follows is an attempt at studying structure in the novel of Sahgal, mainly in the light of the theory of motif.9

Sahgal's first novel *Happy* is a novel of socio-political portrayal. Movement capturing the inevitable impressions on the upper middle class particularly the young anglicized Indians. Covering a period of about 16 years from 1932 to 1948, the novel is an imaginative recapitulation of things past. The narrator relates the socio-political condition of the times. The *leitmotifs* 'freedom' and 'happiness' conveys the idea of freedom and subsequent happiness wafting all over the country - political freedom of the nation, the personal freedom of the protagonist Sanad, the social freedom to the
Narrator to move around and join the Club which had been the symbol of British Imperialism social inequality, political slavery and injustice throughout the novel. Narrative deals more with Sanad, the protagonist's reaction to the events that effect his life than with the events themselves. Static motifs, describing the events, the episodes and the large number of minor character dominate dynamic ones, for here action is subordinate to thought and feeling. The major portion of the novel is devoted to Sanad's reaction to the incidents and characters, racial discrimination, the ideal of nationalism, self identification and self-dignity. There are, nevertheless a few dynamic motifs which are of great consequence. The narrator's decision of relinquish his ancestral property and factory to join the Freedom Movement sets in a chain of changes. The narrator encounters an all together different milieu and people than that destined by his birth. Subsequently even Sanad is influenced by his ideas and ideals. Sanad's appointment in a British firm is another instance of dynamic motif which exposes him to the racial discrimination, humiliation, exploitation and subjugation inherent in the Imperial Rule. India's Independence is another instance of dynamic motif as it changes the entire socio-political climate and forces a large number of people to adapt to the new situation. For Sahgal happiness means liberation at all levels. However Dynamic motifs being subservient to static ones, Happy has loosely structured plot.

The structure of Sahgal's second novel, Morning is built up more cogently than that of its predecessor. Though the story is related through the near-narrator hero Rakesh who acts as the central consciousness, Morning displays a greater harmony between the motifs which develop its plot. The novel begins with the arrival of Rakesh in New Delhi after an absence of 6 years and it ends with his deliberate preparation to collect his thoughts and talk to Kalyan. Meanwhile the action of the novel comes full circle, integrating the diverse characters with the kaleidoscopic environment of New Delhi. In this novel motifs are integrated and correlated in a better manner. This Time of Morning, set in the immediate post-independence era, portrays the effects of freedom on the various planes - political, social and personal. Freedom and its interpretations, is one of the most significant leitmotif which links up the various levels political, personal and social - of the novel. On the political level - Freedom for men like Kailas is the opportunity to create a new society through dedicated service and gradual changes and patience or for men like Hari Mohan it is power or it is progress according to Kalyan Sinha. At the personal level, for Rashmi freedom is communication and understanding and individuality, for Nita it may mean having the freedom to work and to have her own circle for Uma it might be the sexual liberation. The issue of freedom - the leitmotif imparts an organic unity to the novel coalescing the various strands of the story artistically.
Another significant leitmotif which considerably enhances the inter-relatedness of the various themes is the worth and the place of the individual in the human society, in the personal relationships and in political structures. Sahgal's criterion of evaluation and judgement in the personal as well as the political sphere is the significance accorded to a person's humanity as individuals. In the novel almost every character contributes something - explicitly or implicitly to the exploration of this leitmotif. Rakesh, the chief spokesman of the omniscient narrator, ventures:

It was the assurance that every man counts that life is the sum total of moments, that the human being through the exercise of his reason is the instrument of all progress... A group was individuals. What was needed was not the burial of the self but its rebirth and celebration, for surely the only hope for people anywhere was that they should recognise and foster each other humanity as individuals. (Morning, p.136)

Kailas, vehemently espouses the cause of the individual. In questions regarding the choice of ideology or election candidates or a system of government, Kailas firmly believes, "the only thing that does matter is the human being his calibre, his.... dedication" (p.130). Kailas states his personal political ideology and the official party line thus : "we have made the human being the unit and measure of progress, so we can never at any stage abandon our concern with him" (p.198). Kailas total dedication to the spirit of man in the Gandhian tradition stands out in sharp contrast to Kalyan's contempt for the individual human being. Kalyan Sinha, swears by the group and emphasises the need "to protect society from the predatory individual". And while he raises the query 'whose ego is so sacred that it must flourish at the expense of the community ? (p.63), his own ego disproportionately overshadows everything else. The emphasis on a person's humanity as an individual is evident in the personal lives of the characters also. Rashmi and Nita are not satisfied to be passively docile, instead they value their individuality tremendously. Nita is not happy with her engagement to Vijay as she senses he views her not as an individual with independent ideas and views but as a possession he is lucky to have acquired. Nita wants a job of her own and to develop as an individual before marrying a person who would understand and appreciate her as an individual. Rashmi's marriage, too bad suffered the similar problem - her husband Dalip neglected, humiliated and suppressed her as an individual treating her only as his wife. After her broken marriage, she meets Neil. She tries to understand Neil as an individual as she wants to know all about him, about his divorced wife, about his children. Neil is surprised and has not comparable insistence to know Rashmi in her totality. Hence their relationship too fails. Eventually there is hope in her relationship
with Rakesh who understands and appreciates her as an individual. The leitmotif of individual's humanity and significance thus runs like a thread links the personal and the political worlds implicitly and artistically.

In Storm, Sahgal discards the broad framework of her first two novels and adopts a more compact and tighter plot structure. In this novel Sahgal achieves artistic and balanced use of her motifs - static, dynamic and the leitmotifs. Here static motifs are consistently employed to depict a clash between Harpal Singh and Gyan Singh, Inder and Saroj: Jit and Mara; Vishal and Leela. One of the chief dynamic motifs Vishal's assignment to Chandigarh by the Home Minister, in the very opening paragraphs, generates much of action and change. It starts the real period of self analysis and growth in Chandigarh where he comes to terms with his own self, relates his beliefs to his actions and he also plays a decisive part in Saroj's life, and clashes with Gyan Singh and Inder.

The leitmotif of violence lends artistic unity to the novels as it links up the various strands - political, personal and the religions - in the novel. Sahgal explores and depicts the violence in the political world as well as the interpersonal relation. The threat of destruction, and exploration by the use of violence pervades the politicians like Harpal as well as the women like Saroj. Significantly she highlights the contrast between the essential Hindu approach of non-violence to the fast spreading virus of violence. The novel deals with the corridors of power and the problem of visible and invisible violence. The novel opens with a grim warning in the very opening sentence. "Violence lies very close to the surface in Punjab" (p.7). The young civil servant Vishal Dubey is assigned for the crucial peace-keeping assignment in Chandigarh. The minister explains to Vishal the 'brand' of violence threatening the politics in Chandigarh as the "violence of attitude" (p.9). Which is the "attitude that brooks no compromise and rejects all but one solution". (p.9). He warns prophetically that this perilous violence of attitude "many, and often does, lead to the other kind" (p.9). The Home Minister significantly emphasises the "great value of the restraining voice", patience, persuasion. Rejecting the authoritarian approach and use of force he prefers the humanitarian approach of "tacking a problem at the human level" and of counselling patience. (p.10).

In Storm Sahgal also explores the pernicious influence of violence over the personal lives and particularly man-woman relationships. The theme of the novel is violence, not necessarily an obvious physical violence, but an invisible and the more subtle form of violence - the infliction of one person's will on another. His persistent rankling inflicts tremendous emotional violence and distress on Saroj - she feels 'The voice [Inder's] remote and dangerous, unpredictable as a rawhide whip, afflicted at her
nerves" (p.96). Sahgal depicts the pain and misery emotional violence causes for the sensitive and compassionate persons like Saroj. He hits Saroj physically, Sahgal lays bare the psychologically motives propelling Inder towards physical violence. Vishal thus feels "a kinship" with the victims of such permitted violence of their husband, such as Saroj. Nayantara Sahgal's artistic exploitation of the cult of violence in politics and interpersonal relations comes off successfully towards the end of the novel. The storm in Chandigarh blows off when Gyan calls off the strike and Inder retreats, but both of them extract heavy price - Harpal Singh gets shot and wounded and Vishal Dubey gets a severe beating from Inder.

The talk-motif too is skillfully built into the very structure of the story. The significance and the crucial need of 'talk' is repeatedly highlighted by Sahgal. Saroj and Vishal find their 'talk' very satisfying whereas Saroj and Inder have hardly any safe topic to talk. Inder turns violent when Saroj emphasises her psychological craving for 'talk' (p.203). Inder is unable to understand the "mania for talk" (p.204). Mara's report of Saroj's "extramarital talk" (p.104) with Vishal infuriates him. Vishal pleads that people should 'talk' to each other (p.135) to nurture deep and warm and satisfying relations. He had wanted to desperately to cry out "Talk to me" (p.37). At the political level too, the crucial significance of counselling, persuasion and 'talk' is emphasised by the Home Minister in the very beginning. Gyan Singh is however no mood to "talk" (p.74) as Vishal discovers on meeting him. Harpal Singh however listens to Vishal and a major crisis is averted.

In A Situation, Sahgal exploits the leitmotif - 'revolution' to unite the various political ideology. It examines the different concepts of revolution. On one hand is the government, committed to revolutionary progress, but mistaking its ideological commitment for action, and on the other is Rishad with his idealistic ideas of Nexalite revolution through violence, chaos and destruction. Both the approaches are eventually rejected, it is Usman who shows the way, by putting forth an essentially individual oriented view of revolution. Usman admits: "Revolutions, if they had any meaning, meant putting oneself into the Crucible of change. Revolutions went on... And people who loved as he did, the past, the present and the future of their country had to be willing to change. Usman, courageously resigns to disassociate himself from power and leads a new peaceful non-violent revolution.

In Plans the leitmotifs are 'Departure', 'Freedom' and 'Change'. To begin with, the title of the novel itself is suggestive of change. Anna's character emerges as a symbol for struggle for change and freedom. Her priority is "life and freedom first" (62). Gayatri tells that Anna "was so disappointed the world hadn't changed enough in her life time,
she had to hurry it along" (p.211), contrasted with this are the attitudes of Robert Pryor who believes, "No reason why there should be any changes" (p.204) and Sir Nitin Basu who ‘believed in the slow, majestic forces of progress under the grand glorious British’ (p.142) and Nicholas who ‘belonged to the breed that simply imagined constitutions and traditions into being’ (p.165) and in a word "wanted permanence" (p.198). Writing to Nicholas Sir Nitin’s one of the findings that carrot is highly excitable and the most reacting while celeries don’t get so easily excited, Anna states, "I have come to the conclusion I’m a carrot and you a celery" (p.177). Henry Brewster, on the other hand resembles strongly in his yearning for change. Once, Anna and Henry often get "carried away talking about the changes they were going to see during their lives" (p.137). Henry, "the celebrated traitor to his own cause", had written "cautions screeds recommending policy changes" (p.71), suggesting an equal relationship between the British and the India. This aspiration for change costs Henry heavily and he is given the punishment posting of Himapur. Marlowe Croft, the zealous missionary has "insane ideas about changing the world, starting with any few square feet he happened to be standing on". (p.85). First it is the indigo plantations now he is obsession with the construction of a church to change the religion of the people.

Tilak’s new interpretation of the Bhagwad-Geeta, too emphasises the crucial social responsibility and duty of a man to contribute towards the changes. Finally, there is Madhav Rao, with his typically Hindu attitude couched in mysticism that the world changes "when our perception of it changes" (p.154). Though the main events in the novel concern the passage of one year, it moves bot in the past and the future Anna’s grandchild Gayatri and her husband Jason continue the efforts for ‘change’. It is as, Gayatri says :

She says she invented me. She was so disappointed the world hadn't changed enough in her life time, she had to hurry along. (p.211).

Sahgal closes the novel with the optimistic note of the evolutionary change - the hallmark of the human race.

Departure, operative at many levels - personal and political is another leitmotif which reinforces the inter-relatedness of the various themes in the novel. Henry, personally, is the first to plan his departure. "There was a time a few years ago when I was all ready to quit" he tells Anna, "But Stella was against it" (p.126). Though Stella is the one who wanted to stay, ironically, she is the first to depart - the only accomplished departure, and her departure clouded with mystery heralds other departures. "Stella Brewster isn’t the only one who can walk out" (p.139). Lulu warns her husband. But "she had been a fool to imagine she could leave Himapur" (p.148). Clouds of mystery
around the departure of Stella and the death of Mrs. Croft and declaration of world war become the immediate cause Anna to plan her departure. At the political level, the beginning of the realisation that the British would have to leave India is forced on them by such men as Tilak and women like Anna. Henry intercedes:

... they would all leave bag and baggage, in twenty or thirty years time" (p.36)

Grasping the harsh political realities and mood Henry understands that the British Empires "days are numbered in India (p.36). He is "convinced" that they will have to clear out" in his life time (p.126). Henry too departs from India but is killed in the battle. The leitmotif - Departure thus becomes a unifying feature liking the various characters and themes.

Capable of unifying the separate aspects and segments of a narrative, style relates to the way the author views life and to his grasp of the story as a whole. Style can be loosely conceived as applying to certain technical aspects of language - specifically, the kinds of words a writer uses (diction), how words are combined in a sentences (syntax) and the nature and uses of spoken language (dialogue). Style also embraces those aspects of language that allow the writer to extend the impact and significance of his narrative - imagery and symbolism. Symbolism provides the writer with ways of suggesting personal and political themes, attitudes and ideas through specific, concrete depiction of objects and people in a subtle and indirect manner. If an image "persistently recurs both as presentation and representation it becomes a symbol". Further, the recurring symbol serve as implicit, artistic unifying links, enhancing the organic unity and the interrelatedness of the various parts and themes. The recurring symbol becomes a hub of a wheel around which plot character, setting move to evoke the central theme of the novel.

Nayantara Sahgal is a realistic and not imagist novelist. Her use of images and symbols is functional as it enhances the interpretative scope of her novels while adding the aesthetic value. They enable Sahgal to perceive effectively and perceptively the socio-political reality as well the complex labyrinth of the human relationships. As the novelist grows in imaginative power with each of her novel, she refines her images and symbols investing them with greater complexity and sophistication. She deftly employs varied symbols and images to invest depth and richness to her novels. Her last three novels Rich, Plans and Identity are endowed with very subtle and lyrical imagery and complex symbols, which consolidate her position as a novelist. A common image and symbol pattern underlying her fiction can be easily discerned: domestic imagery, natural
imagery, house imagery locale imagery, animal imagery, light and dark imagery. She also deftly exploits characters, events as images and symbols to convey deeper meanings. Titles in her novels, too, are highly suggestive and symbolic.

(The titles of Nayantara Sahgal's novels brilliantly suggest the thematic concerns - political as well as personal. Titles are carefully chosen to capture the mood and the environment of the novel. They are apt for both - the personal and the political - facets of the novel. Her first novel *A Time to be Happy* represents the upbeat and happy mood of the nation after achieving the hard-earned independence. The title also symbolises the happiness of the author and other Indians at the reawakening of the feeling nationalism and the zeal for reform and change. It successfully captures the optimistic mood of the nation surging forward to test the hard-earned fruit of freedom. The protagonist Sanad, plagued by the crisis of identity, is able to resolve the issue happily as he casts his lot with his own culture and nation. After much procrastination, he is able to find his roots and embarks on a new path - to discover his own culture, language and history. As Veena, Sanad's vivacious sister tells the narrator: It is wonderful. Being there is like watching the beginning of something* (Happy, p.250). She joyously declares "what a wonderful time to be alive" (Happy, p.252), decoding the title of the novel.

This time of *Morning* the next novel, symbolises the dawn of the nascent democracy. The novel captures the country's first encounter with freedom and the resultant problem. The title symbolises the immediate post-Independence India, the morning of India's freedom. The novel brilliantly captures the various socio-political changes induced by independence. The novel mirrors realistically the hope as well as the despair of the nation: as it takes a baleidoscopic view of the nation's capital Delhi.

The title, *Storm in Chandigarh* aptly symbolises the turbulent atmosphere of the common capital Chandigarh. The use of the image *Storm*, also successfully conveys the 'storm' wreaking havoc in the personal lives of its protagonist Saroj and Inder as well as Jit and Mara. Saroj's innocent. Revelation of pre-marital relationship with a boy, raises a storm in her relationship with her husband and Inder. At the political level, the strike called by Gyan Singh, is a "storm" in the political milieu. The period preceding the strike is one of inactivity and gloom, aptly conveying the hush proceeding a storm. Vishal confronts boldly the 'Storm' at the political as well as the personal plane. He faces the strike boldly and persuades even Harpal Singh to not to yield to the storm of narrow populist policies, ravaging the already precarious political structure of the nation. Vishal also takes Saroj under his wings and helps her to fight the storm and finally gives her shelter.
Title of the next novel The Day in Shadow, is equally apt and richly symbolic. The title aptly symbolises the dismal aberrations of the Indian scene, both political and domestic. The day is in shadow for both upright politicians like Sardar Sahib, and sensitive individuals like Simrit. The two principal characters in the novel, Som, Raman and Sumer Singh, the former obsessed by material ambitions and the latter by lust for power, are drawn to typify the pernicious dark shadows looming large over the socio-political morality in India. Shadow of the corrupt and self-seeking politicians such as Sumer Singh have eclipsed the influence of the dedicated, honest and self-negating politicians such as Sardar Sahib. The novel also portrays very effectively the grim reality of Indian women's plight. Som's "spiralling mania for affluence" casts its shadow over his marriage with Simrit. The title thus aptly captures the pernicious trends and developments in the socio-political fabric of the nation as well as in the personal lives of its protagonist.

The title A Situation in New Delhi, too is symbolic. The 'situation' referred to is the sudden death of the Prime Minister, Shivraj (meant to be identified with Nehru) symbolizing the end of an era, a way of life, a set of norms and a style of politics. In exploring the sources of creeping politico-cultural conformism and localism, the novelist examines the pertinent attitudinal variables of guilt and responsibility, ideology and action, commitment and neutrality in private and public life. The "situation" is no ordinary situation, the complex situation of the political process in view off the political repression, symbolises the birth of a new political culture and values. The situation in New Delhi is indeed representative of the situation in the whole of India.

The title Rich Like us, too has been endowed with rich symbolic significance, relevant to the personal as well as political spectrum. Rich Like us is "a double edged title, ambiguous and divided even in its double meaning". Who is "rich" and who is "us"? From the point of view of the foreigners, Indians are aspiring to be rich like them. But the word "rich" again has symbolic significance: the rich, corrupt business people bureaucrats, politicians are rich in the material sense, but bankrupt in terms of human values. The poor cripple, in contrast is 'rich' with his own wealth of defiance, coverage and loyalty. The novel, even through its title moves further back into India's rich heritage and examines its present 'richness' of economic and political manipulations. It raises several questions: Who is rich like us? Are we really rich - and if so, in what way? The main characters, Rose and Sonali are two of a kind, rich with individual strength, humane values, compassion and honesty.
The title - *Plans For Departure* - too has resonating symbolic significance working at many levels. Departures, operative at different levels, becomes a unifying metaphor in the novel. As discussed earlier, at the political level it refers to the departure of the Imperialist forces and at the personal level it refers to the plans of departure made by Anna, Henry, Stella, Croft and his wife. Nayantara Sahgal's latest novel is titled *Mistaken Identity*. The title symbolically exposes the absurdity of a dogmatic attitude to the question of identity itself. It conveys symbolically the writer's zealous and vociferous condemnation of the malaise of the communal feeling in the Indian social life - branding and identifying people as Hindus and Muslims to the exclusion of their basic identity as human being. On the political level it raises the question of the true identity of a nation subjugated to another nation.

In Nayantara Sahgal's fiction, the locale, is also invested with rich symbolic significance. M.N.Sarma aptly comments:

Nayantara Sahgal's choice of a locale is significant. She does not merely confine it to be the geographical centre but infuses it with the power of participating in its action in a symbolic way.

The very environment of the club in *Happy* signifies the exclusive nature of the Britshers in the earlier part of the novel and becomes a symbolic place where under changing conditions in India, the British had to rub their shoulders with those of the native. The symbolic significance of the club has been commented upon by many other critics. Jasbir Jain points out that it is the club which is a symbol of the coming together of the Indian and the British worlds. It is presented by Sahgal as "island of make believe in Sharanpur" (p.208). The novelist herself comments on the "symbolic" nature of the natives entry to Sharanpur Club (p.3), wherefrom Sanad was excluded earlier despite his English bearing. The same club is however, thrown open to the Indians, after Independence. The narrator's first visit to the Club, symbolises his achievement of equality with Britshers with the abolition of the racially discriminatory rules. Significantly the village Industries Week is held in the same Club and the polo ground are requisitioned for it. The celebration symbolically conveys the change in the political masters and the climate of the nation. Another Club which is invested with symbolic significance is the club in Calcutta, where Girish Sanad's brother and Devika are regular members. This club symbolises the bohemian life snobbery and moral turpitude of the upper crust anglicized Indians.

The Peace Institute in *Morning* serves as a place that symbolises all conflicts that beset the Indian situation. The cosmopolitan world of politics finds its microcosmic image in the Peace Institute. It is being commissioned with the honourable aim - "to house and preserve for all time, not only Gandhiji's writings but the attitude of mind
he strove to instill in us. Designed by a Danish architect the Institute is to be a symbol of the Gandhian values and norms. A significant dimension of the Institute is the subtle development of the Institute as a symbolic touchstone to measure up the true characters and values of the people around it. It serves to expose Kalyan Sinha, his political stooge Hari and Dhiraj Singh the sycophant bureaucrat. However the way, the institute falls in the hands of corrupt people like Hari Mohan and Kalyan, is an apt commentary on the state of the nation. The President, the veteran Gandhian leader Prakash Shukla and Kailas Singh protest vociferously in the Parliament against the usurpation of the symbol of the Gandhian ethics and norms by the corrupt and self-seeking elements.

The locale of Storm in Chandigarh, is the common capital of the two newly carved states, Haryana and Punjab. The modern city, planned by the world famous architect LeCorbusier has been invested with rich symbolic significances. The new modern city symbolises, as Vishal explains, "the new beginning" of its occupants who have built their homes, struck roots" (p.161). Jit, one of persons "dedicated" to Chandigarh explains to Gauri that "It is a revolution in architecture and whats more a revolution in people’s thinking" (p.160). However Gauri points out that the revolution imported from another country seems planted rather than an organic part of the environment. She comments : "Revolutions are so sudden And they have such peculiar results" (p.160). Despite of the "immense antique grandeur" of the High Court, it is building in suitable for the extreme climate of Chandigarh. As Ferroja Jusawala comments "Built by Le Corbusier, with its stark architecture, Chandigarh itself becomes a symbol of an alien order", and for men like Harpal Singh the starkly simple lines become symbolic of a "terrifying angular coldness in the new order". Gauri, exposes the incongruity of the modern architecture and the orthodox and underdeveloped values and norms as she comments

The fact is we aren’t ready for Chandigarh. We should carry on with dak-bungalow style living till everyone is educated and has some taste. Revolution indeed ! (p.161)

Inder’s and Gyan’s characters substantiate Gauri’s comment that still most of us are governed by primitive instincts and values. However Vishal, Saroj, Mara and Jit are able to discover the modern values and adapt them in their lives.

The locale of her four novels - Morning, Shadow, Situation in New Delhi and Rich like us, is Delhi. However Delhi is not invested with any complex symbolic significance, only in a general sense Delhi is representative of the whole of India.
The locale of the next two novels Plans and Identity are however invested with rich symbolic significance. The locale of Plans for most of the time is the remote hill station Himapur. A.K. Rao has capture the essence of the symbolic significance of Himapur, as he comments:

Himapur is a place symbol for a placed, coolly remote and quiet way of life in the Himalayan foot hills.19

Sahgal succeeds in communicating the spirit of the times as it affects every nook and corner of India eve if it survives as a fond memory: "Himapur was becoming the primal world, one left behind in childhood the lost realm of infinite detail one repossessed only in dreams" (p.20). Despite its remoteness, Himapur too is caught up in the tumultuous wave of the patriotism and passionate yearning for freedom. In Identity, Vijaynagar with its holy Ganges, becomes the symbol of the "Hinduism's heartland", ruled by rigid, orthodox religions tenets and norms.

Nayantara Sahgal excels in using events and incidents as symbols with deeper and far-reaching meaning. The Village Industry Week in Happy, Dhiraj's transfer, Rashmi's meeting with Neil in Morning, the tragedy of Partition, the strike, the Pinjore picnic, Saroj's pregnancy in Storm, the oil deal and divorce in Shadow, the attack on Usman and Usman's resignation, Madhu's rape in Situation, Sonali's dismissal, the inauguration ceremony of Happyola, Sati of Sonali's great grand mother in Rich, Sir Basu's botanical research, Kudhiram's execution, the public meetings in Plans, and the affair of Bhushan and Razia in Identity, have been invested with deeper symbolic import. Numerous other events and happening, too have been invested with rich symbolic meaning which either elaborate, comment on characters and themes of the novels.

In Happy, the Village Industries Week symbolise not only the change of the political masters, it also symbolises the opportunistic traits of the upper class. The week long fair is being held on the polo grounds of the Sharanpur Club, where the anglicised Indians gather in full strength to celebrate the inauguration Lady Chatterji the typical anglicized lady makes the cottage - industry thing a sort of crusade. A little boy splatters mud over Weatherby's shirt and tie. The boy stands defiantly without whimpering or crying and lets himself be led away in sullen silence. This minor incidence symbolizes the momentum of the freedom struggle percolating to the grass-roots of the society, infusing courage even in little children. Sahadev's decision to walk on the pavement too is a symbolic gesture of defiance, which costs him his life.

In Storm, several minor incidents, contribute richly towards the main themes of the novel. The grim tragedy of Partition leaves thousands dead and many more stranded in Pakistan. Gyan Singh as the driver of the last bus to leave the riot - ravaged city
ruthlessly exploits the helpless people. Completely untouched by the disaster around him, he selects his richer customers in a business like manner. The incident symbolically illustrates the inherently unscrupulous and self-seeking nature of Gyan Singh. Much later, Gyan Singh's strike threat symbolises the threat of chaos, instability and disruption and destruction by such unscrupulous, opportunistic manipulators such as Gyan Singh. The defiance of Vishal and Harpal Singh symbolizes the courageous resistance to the fissiparous forces. In the realm of personal relationships, the pre-martial relationship becomes a symbol of the difference of opinion, culture and value between Inder, rigidly orthodox and chauvinist and his modern and liberated wife Saroj. The child-bearing, too been invested with symbolic meaning. Saroj's deep sense of joy and involvement with the very process of child-bearing and the unborn child symbolises her deep yearning and involvement for the very act of living. She tells Vishal: "You can have babies like a dog or a cat does, just produce them without being involved (p.)". It is her intense sense of involvement which transforms the ordinary act of life into a personal, individualized experience investing it with meaning and value. Significantly Leela, Vishal Dubey's wife had died because her abortionist had been less than expert.

In Shadow, the two major events - the oil deal and divorce have been invested with rich symbolic significance. Minor events and incidents too unfold and convey the deeper import. The oil deal - the leitmotif of the novel links up separate parts, with the additional function of dramatic irony and symbolism. The oil deal is used as a symbolic touchstone to evaluate the true colours of the politicians. In Situation, the incident of Madhu's rape symbolises the ultimate exploitation and the victimization of the innocent common people by the those in or close to the political power. In Rich, the state of affairs, the suppressed cries under the rule of rod, have been aptly symbolized by the recurring image of a helpless struggling beggar in a street being dragged by upper class society ladies into a mobile vasectomy clinic. The inaugural ceremony of the Happyola factory too is divested with symbolic significance. It symbolises the extent of political corruption, degeneration and sycophancy.

Sahgal uses short figurative images rather frequently to portray an aspect of character, an idea or a situation. Her images are very casual and are scattered in all her novels. Her images are quite abundant and diversified, complex and sophisticated and remarkably connotative. In Time to be Happy the extravagant and flamboyant Harish is stuttering around like a peacock (p.29). Later the inherent difference between Harish and Maya very beautifully captured as they are compared to Gulmohar and Enclyptus respectively. The plant imagery captures and expresses effectively the inherent difference between them. The image of "the Yorkshire pudding on a thal"
(p.132) effectively conveys the muddled personalities of the anglicized India, as Harish, Girish, Ronu and Lalita. Maya's childlessness is a symbol not a cause of her unhappiness. In *Morning*, Kalyan Sinha's obtrusive personality is like 'wet footprints on the drawing room carpet', an unpleasant incongruity in itself (p.87). Neil and his wife Marta find that language which was once so warm and natural had grown 'icy' between them while the draping nature of Neil's relationship with Rashmi at once become identified with the afternoon, which lies soft 'like silk about them' not jarring on their sensibility but surrounding them. The agony and grief of Rashmi in her unsuccessful marriage is very effectively conveyed by the use of animal imagery: "It was marriage, then, that had altered her, made her a moth trapped in cement" (p. 35). In *Shadow* and *Storm*, there is a delicate and effective use of symbols and a more accurate style emerges. Inder leaves Saroj outside, isolated and unhappy beating against 'his numbness like a bird against a window pane, trapped in a futile frenzy' (p. 97). Saroj's premarital lapse is in fact, only an outward symbol of the difference in their attitudes. The inner joy in Saroj's case is being stubbed out by Inder. She feels that her whole being 'stopped and shrank in supplication to the man, her husband (p.95). Dubey refers to the lack of communication as living in caves (p. 131). He also feels that when people were not honest with themselves or with others it was a 'grotesque twilight' which people called living (p. 214). Mara capers Inder's inflexible nature with the iron bands on a broken box which stay in place 'rigid and intact, incongruously protecting nothing' (p.52). Saroj's sense of failure, as she leaves Inder's house is effectively conveyed. She had tried to build a home but there were 'heart breaking gaps through which the cold came in and the emptiness yawned' (p.237). Vishal effectively conveys his fears of the creeping sense of doom and chaos caused by a kind of decay "like the ground dissolving as you walk on it" (p.88).

In *The Day in Shadow* the style is even more accurate and effective. The similes reinforce the impact and lay bare the ugliness or the tenderness of the moment in the personal lives, as well as they elucidate the complexities of the political situation. The men and women in the party study Simrit "solicitously, as if divorce were a disease that left pock marks" (p.4). The humiliating attitude of the people makes" her feel she had broken out in spots and scales" (p.6). The painful and dislocating effect of divorce is very sensitively conveyed : "It was painful how the connection continued like a detached heartbeat. The tissue of marriage could be dissolved by human acts, but its anatomy went on and on. And skeletons could endure for a million years. (p.64). Simrit is like a statue - a lifeless benumbed being, embedded in the past (p.139). Her emotional experience leaves her broken and spent as if she had come out of a wreckage. Som's
terms for the divorce, with their inhuman savagery, Rad decides are "a sort of Hiroshima" (p.138). The war imagery is re-employed to emphasise the brutality and injustice of the consent terms. The Consent Terms looked more and more like an outgrowth of Som's personality as wars and treaties reflected the personalities of the statesman who made them. (p.138). Even the most ruthless left a way of escape to the enemy. It was part of the unspoken creed even of war not to bomb what need not be bombed, nor to go on bombing after the target had been hit" (p.178). It is not without purpose that Som and Vetter are engaged in the production of armaments (p.84). Simrit wants a world whose 'texture' is kindly. (p.83). Simrit wants her children to value the beauty and freedom of nature to be sensitive to the life around them. Later, with Raj's love and persuasion, Simrit gets rid of her guilt - "It was gone without a trace and in its place there was a strong positive feeling. If feelings had smells, this one was a clean, carbolic, disinfectant smell - (p.208).

Sahgal equally skillfully employs commonplace images and symbols to convey the political milieu and mood. Sumer Singh's rigid authoritarian attitude is amply conveyed as Raj notices that Sumer Singh's office in Parliament House has a window without a view (p.154). Sumer Singh's obsessive preoccupation with the twiddle wink in his pocket and sex symbolically convey his low mental calibre and lack of political ideals and ideology Sardar Sahib's dream of the burning Ganges and its rivers (p.127) symbolises his fear of the political degeneration and corruption. To emphasise the sense of responsibility, duty and dedication in the political life, Ram Krishan points out 'to build Jerusalem you have to come back to character. Not iron on the outside goading men to their tasks, but iron in the soul that produces real men in the first place" (p.236).

In Situation, Shivraj himself is a symbol of human values23 and when Madhu steps on a picture in the university office she discovers it is Shivraj's, the man who has ceased to be an active force and whose picture had been merely hanging on the wall, ignored alike by the students and the leaders. Madhu's trampling on the fallen picture is a symbol of the end of the road for her. There are other symbols like the table which comes between Usman and Nadira and when Usman steps from behind his office table it becomes for him a step towards liberation, (pp 84 and 113). The oppressiveness of the weather is an all-engulfing symbol representing the oppressive closeness of the political situation almost to everyone. For Rishad the rain's refusal to come pouring down is a 'constant reminder of this in-between state, neither life nor death' in which many people lived (p.60). The weather oppresses Michael and Devi. The rain when it comes is like a breath of new life. There are other symbols like the air conditioner which doesn't work and Devi feels 'all the sovereign forces that bring changes and
mellowness in the course of time have been cut off like that air-conditioner' (p.16). Usman's manuscript for educational reform symbolises the need for a new society which, in essence, should be a continuation of the old.

There is a marked development in her prose in *Rich*, which is complex, deep, rich with apt images and symbols. The image of seesaw is repeatedly employed to convey the conflict tearing apart Rose during her initial stay in India (p.61) and Keshav's conflict between his job in the I.C.S. and his patriotic feeling. (p.61). For Keshav seesaw stopped at Independence (p.148) as his official duty and the personal inclination to serve his country are united. In the post Independence era the truncated beggar referred to as a moustesousant (p.125) and a spider (p.126) becomes the symbol of a ravaged body politic. The young boy imprisoned with Kishori Lal symbolises the endangered freedom and the future of democracy in India. Happyola - a fizzy drink symbolises the frivolous and least needed luxury. And the government's support to the Happyola project symbolises its shift from the sound policy of self-realisation and eradication of poverty. A very significant and recurrent symbol employed is Cythera - epithet of Venus, "an island for believers in love" (p.67). Rose in marrying Rose and leaving England, had embarked for Cythera with her instinctive faith in the ideal of love. Her journey however is haunted by mirages. The symbol is reinforced, as Rose buys a picture postcard of Cythera which clarifies the symbolic meaning: "The voyage was a quest it said and Cythera a paradise, an impossible dream, towards which pilgrims journey but never arrive" (p.81). In the end Sonali discovers the same picture card pinned on Rose's dressing table and realizes it had been the symbol of Rose's life. The aptness of the symbol is foreshadowed by Sonali as she says "No wonder they ended up on the guillotine, and nothing less would have woken them up from their silly fantasies, as Rose too is killed by Dev's missionaries in the end. The consistent and recurring use of the symbol reflects Sahgal's felicity in exploiting the archetype image consistently revoked is that Sita as the symbol of the wronged wife (p.96).

Sahgal depicts Rose's pain and disillusionment with Ram, with the help of ingeniously sensitive and brilliant use of the light imagery. The "moonlit rooms" frequented by Rose when she is alone and tormented in the night become an image of her grief and loneliness: "Now the moonlit rooms were more than ever her domain bold ink calligraphy and cows trusting as Madonnas familiar companions in the sleepless dark. Sights became less strange, hers, just by looking. Moon light lay solid on upholstery, liquid on glass. It cut her into stripes as she flitted through rooms shuttered against night-flying creature" (p.94). Misery of Ram on Marcella's desertion too is figuratively conveyed "Close up he looked invalided as with the crippling of some organ that would function poorly from now on, dark holes for his eyes" (p.194). The
hypnotizing spell of the extremely beautiful, civilized and sophisticated Marcella is conveyed through the image of "a glistening gold horse long limbed, ageless, mythical" (p.175). Her hypnotic way over Ram is conveyed through the image of the legendary Rapunzel (p.92) letting down hair to lure to the "source of all mystery and magic and joy" (p.92). The image is used repeatedly to convey the hypnotic spell Rose's helplessness every day words to pick and choose from much less words to break spells" of "The enchantress in the fairy tale (p.94). Ram's character too is revealed as Rose observes "Tragedy took to Ram like bandages to a mummy, wrapped him round and round till he couldn't move a muscle, much less think a thought or handle a crisis (p.178). As Ram pursues Marcella Rose feels she had been "put on the shelf like a pumpkin while he went off to sigh for Cindrella" (p.191).

Images and symbols are sensitively employed to express the complex labyrinth of emotions being experienced by Rose in an alien country. Similarly Sahgal makes use of figurative language in expressing the influence of the European language and culture on Sonali in Oxford:

> It unlocked a small high window in my mind, an unused attic window, and air rushed in to swirl old scraps and particles around in a blizzard of dust, setting them after the storm in strange new configuration. My attic window gave me an anguished awareness I would never have had, though all that I became aware of at one stroke had been as if for ever present in my consciousness. (p.99).

The sycophancy and the failure of the intellectuals to protest against the loss of freedom and justice is conveyed with a very effective language. "Conversation" of the intellectuals of a country reeling under the onslaught of the dictatorial Emergency is "milky and mild, the leisurely exchange of people on the winning side who don't have to loose their tempers in argument" (p.82). Sonali realizes "Kiran's guests had laid democracy as comfortably to rest as her fish sauce now lay buried in the juices of their capitalist and communist stomachs" (p.82). The intellectuals - doctors, lawyer, merchant, chief, editors, professors had become virtually "like cherry stones on a plate, not like people" (p.86).

The imagery in Plans is quite evocative. The novel teems with references - to myths, legends and incidents from the epics - which are functional Sahgal has an elegant and graceful style. Few of the images are redolent of feminine sensibility: Anna finds the footpath encircling the hill 'like a loose, uneven girdle around bulging hips' (p.19). Anna's hair had 'the innocence of fresh butter' (p.154). Imagery is used to evoke situation eq Henry's bedroom is 'sterile as a gauze bandage' (p.76); to realize character eq Marlowe waited about 'meek as a lamb' (p.23) and to denote the attitude of characters towards other characters eq For Lulu her husband 'Looked like a huge, wet
dog' (p.145). Felicitous use of apt and lyrical images conveys very sensitively the emotional turmoil and trauma haunting Henry's heart. Stella deserts Henry and causes him intense grief because "Stella was super imposed like a flame across his consciousness" (p.96). Sahgal's figurative language conveys the tense mental and emotional tension agitating Henry: "He looked barely held together by a taint outer covering. Remove his skin and his bones would collapse." (p.112). Henry's loneliness is conveyed through striking use of animal imagery. Time settled silently and faithfully as a deaf dog at his feet, unwilling to stir while his master sat" (p.119). On observing Anna's "paralysis" on receiving the news of Henry's death Nicholas feels "The ice-locked Battic of rigorous Arctic winters had that aura" (p.199).

Identity too is remarkable in its brilliant and apt use of images and symbol. This novel is replete with Indian myths and legends such the legend of Krishna, Ram-Sita, the Mahabartha. Bhushan's mother seeking divine grace and blessing for a child is "Like a warrior queen falling on her sword in defiance of defeat and disgrace" (p.23) - the image brilliantly captures the intensity and the emotional energy intensity and the emotional energy trapped in her. The extremely vulnerable and tense nature of the communal unity in India effectively convey with help of an image of tap: "By unity they mean their trumped up unities, public emotions gushed on like taps, then each to his lair until it's time to tear each other to pieces again" (p.36). Sahgal employs animal imagery to realize character Bhushan's father looks "more like a hot house butterfly than a human male" (p.47), the tutor is named 'Spider' by Bhushan Singh (p.61). On leaving Vijaygarh just after the riots and Razia's separation, Bhushan is "a man just off an operating table and the anaesthetic hadn't worn off" (p.75). In prison, the atmosphere of terror and humiliation forces Bhushan to realize that they are "pigs in a pen" (p.115). Bhushan's strange relationship with Sylla the Parsee girl is described with the apt image of a doctor: "When we parted she had become my doctor. She treated my memories of Razia like patches on a lung that rest and a dry climate would cure, and she was confident of a cure. It was a matter of right prescription " (p.120). Bhushan's emotional trauma too is conveyed in a figurative language: I opened and closed and lived and died over and over again around this wound [Razia's memory]. My relationship with Sylla had formed a scab over it, but naturally Sylla didn't want to be a scab" (p.121).

Bhushan Singh sense of dismay at the strong hold of illusions - such as Comrade Iyer's in the Independence and freedom of the captive India is depicted thus - "It is a pearl out of the same illusionary necklace we all wear that keeps us from believing what we see, what starkly stares us in the face" (p.162). Profullo Sen, the young communist killed in jail, becomes the symbol of Indian freedom struggle for the Comrades (p.190). "The falling show" becomes the symbol of Mother's aspiration for a satisfying happy
and involving relationship denied to her by her husband. The novel ends significantly with the hope that she and Comrade Yusuf "will be in Leningrad where she'll see falling snow" (p.194). After years of agonizing experience in the jail, Bhushan "feels like hemp" which is grown, cut, broken, beaten, combed, cleaned and dried" (p.173). Sahgal, with her felicitous use of images and symbols, enhances the depth and complexity and the aesthetic appeal of her novels. The brilliant use of the images and symbol is a testimony to her imaginative faculty and her perceptive observation.

The style of Nayantara Sahgal commands appreciation as she handles English it with remarkable ease and naturalness, as R.K. Narayan, Raja Rao, Kamala Markandya and Anita Desai do. Her style characterised by chastity and lucidity economy and preciseness, crispness feel for right words and is always highly effective. Unlike Mulk Raj Anand, Khushwant Singh, Bhabani Bhattachharya, she never tries to blend her language with the flavour of any regional dialect, though she might make a restrictive use of a few Hindi words but only infrequently. In her autobiographical work and her first novel Happy and her last three novels Rich, Plans and Identity, Nayantara Sahgal makes a infrequent use of Hindi words. In this, she is not impelled by any feeling of inadequacy in English as a language, but by a desire to provide authenticity of locale and in order to capture the humour of a typical Indian situation. This use she discards in her other works as Morning, Storm, Shadow and Situation. She is not apologetic about the use of English as a means of communication and does not consider it by any means inadequate for the depiction for of the Indian scene, 'It is not a question of which language you use, but how you use language'.25 Sahgal's major protagonists are persons of upper middle urban background with high education intelligence and intensity who would use English naturally. Her novels have a infrequent sprinkling of Hindi words - The appendix at the end of the novel has only 10-20 words explained in it.

In her novels, Sahgal's style adapts - now ironical, now exploratory, now symbolic, now metaphorical, now reflective, now elliptical and now lyrical to suit the occasion revealing her deep concern for accuracy and effectiveness. When the style becomes reflective and philosophical it suits the personality of her characters. Sahgal graphically portrays the psychology, the conflicts, the emotions, the expectations and frustration of her characters with the effective and sensitive use of symbols, images and metaphors. Sahgal also excels in highly penetrative and realistic depiction of the socio-political realities. Her use of language is accurate and effective in describing what she wants and allows her to keep the emotional tone at the required pitch. As she throws hint about her writing style in Shadow, as Simrit, the writer - protagonist of the novel reflects:
She was still wound up in the taut mechanism of writing. In the kitchen her hands were deft, cutting vegetables with precision. Not a slip of the knife, or an unnecessary movement. Desk discipline lay over her, insulating her, controlling her actions (p.204).

Sahgal's use of apt words, precise phrases, short and relatively simple sentences make the pace of her novels rapid.

In *Happy* only the style is extravagant and flamboyant at times especially when she describes Harish marriage - here it can be said that the style has an oriental richness. But this is not the rule only the exception. Her next novel *Morning*, her language shows signs of having matured. Sahgal's deft and disciplined practice of using language precisely and expressively is clearly evident in *Storm, Shadow, Rich* and *Identity*. A few examples from each of them would illustrate Sahgal's virtuosity. In *Storm* the short sentence with precise words express Vishal's forceful arguments lucidly and brilliantly. The fast pace of the narration due to short sentence also conveys successfully Vishal's mental agility and clarity. For instance, Vishal replies to Saroj's question on the condition of the society:

I suppose one doesn't notice the things that happen gradually. We seem to have slipped into a kind of decay. One big upheaval might have had some meaning. But this noiseless chaos, like the ground dissolving as you walk on it, is uncanny. The funeral march of Hinduism. (p.88)

In *Shadow*, too the simple words are chosen carefully to convey complex ideas lucidly as forcefully:

That awareness of good, of God, of the universe, whatever one called it, was pervasive and supreme. It descended to the dust of the village. It was everywhere. It had to be made to yield results to become a song on one's lips, a great fighting strength - and it was not, today. (p.201).

Ramkrishan says "Retribution catches up with people who do not face a problem. Religious are supposed to help one face up. Religions are like public schools. Each produces a type, a uniform personality. The type our produces doesn't face up - it puts problems into cold storage. Oh yes, it keeps things in an excellent state of preservation as perfect museum pieces" (p.334).

In *A Situation* once gain the language is used precisely and expressively. The novel is about a situation arising out of a 'leader's death plus - one - minute' (p. 54). Pinky and her gang appear to Rishad, to be morons; Veena and Vijay represent a kind of adult illiteracy', people who do not read or write and are not intellectually involved in mind and express much more than the literal level of meaning. For instance when Nayantara Sahgal comments in her capacity as the omniscient author, 'There was a
tribal fanaticism about girl-disposal', the words 'fanaticism' and 'disposal' indicate the mental attitude of a whole class of people as well as the writers attitude to it.\textsuperscript{27} Situation, amply demonstrates Sahgal's ability to manipulate simple and precise language to convey complex and varied political ideas and ideology. In it she explains the various ideologies lucidly and brilliantly choosing the precise words and phrases carefully and artistically. Sahgal's command over language is evident, in her artistic alignment of points and counter points.

In \textit{Rich}, the prose is complex and rich marked by subtle use of very evocative and haunting words and phrases. Sahgal's expressive and precise words and phrases convey very brilliantly the emotional turmoil and trauma of Rose and Sonali and the harsh socio-political realities of the times. For instance Sahgal lays bare the ugliness of the dictatorial regime in "the appalling images of the victims of the Emergency" (p.30). She writes "The emergency has given all kinds of new twists nothing as one of the two - bidictatorship we had loftily looked down upon" (p.26). Sonali conveys the atmosphere of terror and sycophancy:

No one wanted trouble. So long as it didn't touch us, we played along, pretending the Empress's new clothes were beautiful. To put it charitably, we were being realistic. We knew we were up against a power we couldn't handle, individually or collectively. Though I am sure the true explanation is that we are blind from birth, born of parents blind from birth. We do not see what we do not want to, and when we cannot avoid a nasty sight it still can't do much to hurt us. I was superbly insulated by the centuries against that sight in Connaught Place. (p.25).

Sahgal exploits her superb command over the language to convey the emotional turmoil and trauma inflicting Rose:

...she had understood it in her very bones, and the bits of dancing disorder her own days were made of had come to rest as he described himself - though it could have been her he was describing - as two people, at home and in exile ecstatic and wretched, Indian and British, saved and doomed. (p.60).

Despite the rigid hostility around her, everyday Rose "got up" breathing hope, and a painful, problem - filled happiness carried her through the hours" (p.88). The phrases lingers in the mind and expresses sensitively and evocatively Rose's state of mind. Sahgal conveys Rose's grief over Ram's affair with Marcella in a very expressive language - "... in the ulter stillness the thin sobbing sound of pure sound of pure grief on one was meant to hear froze Mona's tears in Rose's eyes." (p.94).
In Plans Sahgal's use of language is graceful and elegant endowed with a haunting power. In the remote hill station of Himmapur, "Time and thought were as lethal combination" for Henry (p.28). The sentence effectively captures the introspective bend of Henry's personality and sets the tone of the narration. The novel is replete with terse, epigrammatic sentence which reveal the true colours and the internal turmoil of the characters. The phrase "a celebrated traitor to his own cause" captures the true colours of Henry's personality. Sir Nitin Basu is "All wrapped up in the mimosa's hangover or the carrot's nervous breakdown" (p.157), which reveals the cocoon his experiments have built around him, isolating him from the turbulent political situation. Anna observes the turbulent political situation, as she listens to the speeches in a meeting. "But reliable old formulas like boycott, militant struggle and Home Rule flew like sparks from podium, catching fire as the audience echoed and applauded them." (p.136). Sahgal's prose depicts the intense personal relationships and the complex emotions very expressively. Anna's dilemma is expressed well:

And no language had yet been devised to tell a man you sincerely loved that you had met another extraordinary man whom you were dangerously close to loving. (p.165).

The hypnotic spell of Croft over Lulu his wife is conveyed well "Be careful, Lulu. Three words more subduing than a mouthful of profanity from her father. At such times pieces of ice touched the top of her spine and she could feel once again the thrill and throb of his soaring belief in every vein" (p.81).

Identity, too reveals Sahgal's superb command over language to depict the intense and complex psychological and emotional state of her characters as well as the socio-political environment of the time. Bhushan, the absurd idealist, pleads for the acceptance of the interwoven culture of India as the Hindu self and the Muslim self are inseparable. Sahgal's prose makes it poignant indeed when Bhushan reports on his anti-heroic performance at Sylla's in support of the Khilafat cause:

I challenged them to extricate my Hindu from my Muslim self, if they could. And then I gave a clarion call for Hindu Muslim marriage. Sexual unity was the acid test of unity, I said. (p.119).

The emotional isolation of Bhushan's Mother on account of her husband's neglect is effectively expressed as being "sentenced to that greenish light of unfulfilled desire" (p.194). Bhushan and Razia are "so intimately connected that she stopped appearing in the window I felt I had been cut off at a vital artery" (p.51). Bhushan's relation with Nauzer his lawyer, highlight Saghal's art of using precise words sensitively : Nauzer "reacts with the sensitivity of a man who cares, a man whom words like love and
brotherhood are not mere words. He understands what crimes against one another mean. He pays me [Bhushan] the tribute of looking profoundly moved as I speak.” (p.91). Sahgal exposes down the ugliness of Imperialism:

Hours can be spent in their courts of law attacking and defending a man who purloined a penknife. But sail out and loot a country, bash up the population and make a scavenger’s feast of their remains, and you went down in history a something the Great.” (p.154).

Sahgal’s brilliant power of rhetoric are evident in Comrade Iyer:

We’ve been deprived of rights every Englishman enjoys. Illegal imprisonment. Our third year of it. Don’t hunt for evidences to accuse us. We accuse you of illegal occupation. Of conditions in this country. Of murder. Too many corpses lie between us and the British government.

(p.164).

Sahgal’s prose thus use effectively as it underscores the denotative and connotative meanings of words by communicating moods and attitudes that exist beneath the narration.

With much subtlety and sophistication, Sahgal employs the dramatic interplay of dialogue. Sahgal’s dialogue functions in numerous ways throughout the crucial scenes in her works. It allows us to maintain a wider perspective than that allowed by a too-dogged attachment to the protagonists view-point because we are able to see him as a single participation in the world outside him, and to hear and analyze the other characters, ourselves without having their worlds filtered through his mind. Sahgal is extremely skillful at disclosing personality and thought, conscious and unconscious through a character’s speech. At the same time these dialogues move the plot forward and develop thematic concerns in a subtle and unobtrusive way: characters change attitudes and alter relationships in response to what they say to one another. Which the reader, from somewhat detached position, is able to see the progressing thematic patterns and ultimate moral significance of their interchanges. The focus of the novel is certainly the personal relationships. Indeed the more vivid and real the dialogue the more vivid and real the images of the characters who are speaking. Sahgal, then, creates a dramatic and convincing picture of her social and political world, of her characters behaviour and appearance, through polished and lively dialogue Sahgal’s Indian characters in Happy, Morning, Storm, Shadow, Situation, Rich are generally from the urban upper and middle class who are highly educated and proficient in English. So Sahgal is able to avoid the pit fall of adapting English to the mouth of the illiterate rural character. Other wise also Sahgal is able to capture the regional colours of English, as evident in Rose’s cockney English in Rich. Sahgal successfully captures Marcella’s
"upper-class ascent" (p.90). Rose very perceptively observes, "A manner of speaking was an unscalable wall of steel and concrete between half the world and the other half" (p.91). Rose, belonging to the middle English class identifies with the middle class Indians such as Mr. Singh. Rose observes: "Mr. Singh's accent and hers could, though not the least alike sit comfortably for a chat, Marcella's kept her standing" (p.91). In Plans the dialogues of Anna, Madhav Rao and Nicholas show how the author is at home with different varieties of English.

Virginia Wolf offers us a new approach to the art of the portrayal of characters. She thinks that to be 'real' character should be much more than 'life-like'. When she says that the characters of War and Peace Vanity Fair, Tristram Shandy, Madame Bovary, Pride and Prejudice, The Major of Costerbridge and Villete are "real", she does not mean that they are merely lifelike. What she means is that they shed light on almost every aspect of human experience. A great character in every one of these novels is real because "it has the power to make you think not merely of itself, but of all sorts of things through its eyes - of religion, of love, of peace, of family life, of balls in country towns, of sunsets, moon rises the immortality of the soul... And in all these novel all these great novelists have brought us to see whatever they wish us to see through some characters". Nayantara Sahgal too invites appreciation for creating novels with such "real" men and women. The Narrator (Happy) Rakesh (Morning) Vishal (Storm) Usman (Situation) Raj Garg, Ram Krishan (Shadow) Rose and Sonali (Rich) Anna, Henry (Plans) and Bhushan Singh (Identity) are memorable 'real' men and women. They convey thought-provoking views and ideas on the various aspects of life - political, social, personal, religions and on various issues such as love, family, Parliament, democracy, human rights, peace, parties and picnics, nature, the finer morality, the conventional morality etc. Hence they emerge as real characters of flesh and blood with a complex and vigorous personality and character of their own. These characters, thus assume a richness complexity and depth, which makes them "real" as well as imprints them in memory.

Sahgal excels in the character portrayal of villains which are usually the professional politicians or insensitive chauvinistic husbands usually businessmen. In her novels, the villains are not presented as ogres fixed by 'motiveless malignity. They appear as human beings whose actions and ideological platitudes and emotional stances make sense. Presenting public postures reactions of the politicians the external manifestation of internal compulsions, Sahgal succeeds in humanizing the demonical contours of most of her villains or negative heroes. Laying bare the stances and deeply ingrained values directing and shaping the emotional actions and reactions, Sahgal succeeds in presenting a perceptive analysis of the aberrations. There by she achieves humanization of such
negative heroes as Incler, Kalyan, Som, Ravi. In Happy, Nootan's public posture of a revolutionary is depicted as a means to gratify his inner craving for fame (p.85). Politics became a drudgery to him when he couldn't attract that kind of publicity again in post-Independence India. He tried to regain the thrills of his student days by becoming a communist" (p.86). Sir Harilal Mathur in the same novel has his Anglo mania on the public front shown as the direct consequence of his indebtedness to the English for releasing him from an inhibiting inferiority complex. Kalyan Sinha's portrait in Morning also has psychological pertinence in its political and personal dimension. Having been orphaned in tragic circumstances during the stress and fury of World War I, "he had grown up without the ordinary marks of identity" (p.135). Hence his feelings of insecurity, his rootlessness, "his hunger for identity" (p.135) for recognition. His contempt for non-violence is the outward manifestation of the scars of non-violence he carries on his soul. "Caught stealing once, every nerve in him had screamed, strike me, but the man had given him a long scornful look and left him (p.77). The stark poverty and starvation of his early life, leading to his mother's death of hunger, has made him impatient for results irrespective of the means adopted.

In Storm Gyan Singh, an orphan had been brought up by his uncle, a man of rough morals, after his father had "killed a man and then was killed by their relative" (p.119). Fascinated by the "primitive colourful reality of his uncle" (p.120), Gyan had been "breed in a turbulence where honour had more meaning ... Conscience was invisible, hidden under secret layers of bafflement and doubt" (p.123). Gyan's insensitivity to feelings and emotions, his violent impatience and narrow, parochial, communal and populist policies seem the inevitable outcome of such an upbringing.

In Shadow the exzamindar, pseudo-radical and demagogic Sumer Singh is also humanized. The 'heady wine' of victory in the Parliamentary election has gone into his head and now after having had the 'fiery touch of power' he is "too well bent" in everything he does, "even in bad" (p.130). The impression is created that it may be sublimation of something he has been missing in his life. Inspite of Sahgal's success with these characters, some of her novels are marred by the abstractions like the Cabinet Intellectuals and the minister of Mineral and Metals in Situation and the ogre like Madan and her son in Rich and the English judge in Identity.

Sahgal succeeds remarkably in the portrayal of her women characters. All her novels portray women who are oppressed by marriage, by political circumstances, by accidents of history. They try to break out of that shell. Sahgals female characters are
the chief protagonists in the novel and the novelist is seriously concerned with their quest for self-identification and self-fulfillment. Thus her forte becomes the exploration of feminine sensibility.

Regarding the portrayal of women in novel, "From Richardson in the 18th cen. up to the present day there is a fundamental continuity which firmly places them in a private domestic world where emotions and personal relationships are at once the focus of moral value and the core of women's experience. In such novel women are "prisoners" of feeling and of private relationships and moral behaviour as an expression of external social and economic realities, but its central its defining preoccupation, remains the elaboration of an intensely personal world of individual experience, the moral structure of which is built up around carefully organized patterns of personal relationship. The portrait of women, must include "more forms of experience than their personal or sexual entanglements". Sahgal successfully meets the challenge by creating Simrit, Devi, Swaranpriya, Sonali, Rose, Anna, Gayatri and Sylla in her novels.

Sahgal challenges the fictional tradition which identifies women with private experience as she portrays her women characters as complete human being with a much valued individuality. Sahgal explores the various forms of their experiences as she projects the various dimension - personal, emotional, sexual, social, political, economical - of their personalities. Maya in Happy, involves herself in politics and social work to overcome the pain and isolation caused by the failure of her marriage. Her experience in politics and social, is however not depicted it is only reported to the Narrator by Lakshmi and Veena. So the realization of Maya's character remains partial. In Morning Nita wants a job of her own and resents the idea of an early arranged marriage. Nita manages to get a job with Kalyan's help in a magazine office. Her experience at the job however reveals correctly the ill-preparedness of girls for job at that juncture.

In Storm Mara runs a nursery school which bears the stamp of her grown-up and mature personality. Her work gives her much satisfaction. Sahgal portrays Mara at work in the school. Mara's experience at school adds to her personality as she is able to achieve an identity and independence through it. In this novel women, however are untouched by the political experience and ideas of any kind. In Shadow, the protagonist Simrit is a writer whose work gives her much peace and contentment. Though she herself doesn't have any cherished political ideas and ideology, she responds enthusiastically to Raj's involvement in the politics, responding eagerly to his political actions, ideas and plans. Very significantly, she confesses to Raj that she fell in love with him on "the day of the debate in Parliament" (p.184). Acknowledging the influence of the political and intellectual ideas in Simrit Raj humourously pips: "I might have
known love would dawn on you in the chilly chamber of the house in the middle of a debate about oil" (p.184). In the later novels Situation, Rich, Plans and Identity too Sahgal explores and depicts the crucial bearing of the political and intellectual ideas on the personality and personal relations of her women characters.

In Situation, Devi is the Minister of Education in the Indian Government. Sahgal portrays her personal, political and sexual experiences graphically. Though a widow she "would not end her abundant emotional life at Ishwar's pyre she would live and more" (p.29). She enjoys her sexual relationship with Michael and Usman. As minister, she was in a position of command" (p.15). She is not content to be just a show piece minister. Deeply involved in her work, she is sure about herself "that she had a mind of her own and in a position of authority she would use it" (p.15). Sahgal graphically depicts Devi's zealous efforts to the political values and ideas dear to her. She even fights a loosing battle for change with the Government while supporting Usman's blue print for educational reforms. As the blue print is rejected, she has the moral courage to resign to join Usman's agitation for changes. Despite her loneliness - Rishad is killed, Michael has to leave to complete his book, and her economic problems, she hardly thinks for a moment before relinquishing the eminent post of power and glory to uphold and safeguard her ideas and ideals. Sahgal also portrays Devi personal emotions in relation to Michael her lover, Usman her very close friend and her son Rishad. Thus we get the portrait of a woman which captures her various forms of experience - political and personal.

In Swarnpriya - Jaipal (Skinny), in the same novel we have the portrait of "the new woman whose awareness of herself is not at all self-conscious". She has a passion for the act of living and involves herself fully in whatever she undertakes in her study of history as a subject, in her learning and performance of the art of dancing; in destroying her own and her mother's possessions; in her intense involvement with Rishad she is supremely confident and superior on the stage and equally naturally and spontaneously enjoys Pinky's party. She values immensely the scholarship and intelligence as evident in her reverential altitude to Rishad. She has keen curiosity as she pesters Rishad regarding his party's ideologic, policies, plans and activities. She has the audacity of innocence with which she combines a certain conventionality of behaviour when it comes to taking a lift with Rishad. Very significantly it is her intelligent probing which provides a perspective to his views. She had demonstrated to him the need for involvement bringing home to him the fact that revolution begins with oneself not, with other" (p.146). She reacts to Rishad's love joyfully and spontaneously very significantly, rejecting the traditional image of virgin girls for whom sex is a taboo, Skinny asserts that the physical yearnings as much a part of her life as her studies. She
responds naturally and joyfully to Rishad's love making" (p.144). Rishad knows "with the power and thrill of prophecy that she would grow and grow, become a strange and wonderful woman, inside and out" (p.145). In the portrait of Swaranpriya, Sahgal thus prophecies and depicts the new woman in making capturing her adolescent life of experiences.

In Rich Sahgal presents a graphic portrait of the new image of woman. The portrayals of Sonali and Rose are remarkable for their entirety as they encompass the various forms of their experience - personal, political social, sexual and economical. Sonali is an I.A.S. officer in the civil service in India. She has many advantages - parental support, an education at Oxford, and above all a mind of her own and the freedom to live life on her terms. She is a bureaucrat in the Indian Civil Service. Her political ideas and ideals - of democracy, freedom and equality and self-resilience her political experience - of demotion and suspension for rejecting the Happyola project of political heavyweights. Her experience at her work place all are explored and depicted in much detail and depth. Unlike the women of earlier century, for Sonali her job her political ideas and ideals are very important. Sonali as well as her father Keshav are very proud of her "achievement" of having passed on to her "a precious responsibility" to "Indianize India" (p.24). To Sonali, her job is not for ego-satisfaction only, rather it is an coveted opportunity to make valuable contribution towards her country's progress. And she is not influenced by any pressures or brakes, in her decision. Sonali's heightened political awareness an sharp critical faculties are evident in the bold and perceptive analysis of the murky environment of the Emergency. All along she is against the current with appreciable courage - a quality which she has inherited and has nurtured. She seeks answers to the complexities and problems of life - her job, civil service, then the intellectual elite, then the Western value structure relationship with Ravi the past of her own family and nation. For her sexual relationship and fulfillment is only a natural part of "the perfect relationship". (p.103) Sonali however is not to be seduced with a fantasy world of a wholly satisfying relationships. Once she discovers that Ravi is 'rigid', bossy and 'selfish' she has the courage to reject him.

Anna in Plans portrays the new image of woman in making. Set in the early twentieth century, Plans graphically captures the various influences and experience personal, social, political and intellectual - which mould the character of Anna. She is on the verge of getting married to a person she sincerely loves, values and respects Nicholas. However she feels that personal experience of love is just not sufficient for her. She seeks her self-realization as an individual first, so she decides to go to India "to break out an be me" (p.42). Anna loves Nicholas, but is unwilling to submit to a power relationship, as she values her own individuality immensely. She is able to resist
the seduction of being restricted to the life of personal experience as Nicholas's wife. Rejecting the traditional myth of domestic bliss, Anna acts for herself and sails to India. Nicholas fortunately enough, understands Anna thoroughly and encourages her by arranging the tour. In India Anna is exposed to a varied and rich array of experience - personal, social, and political - which influence her tremendously.

Anna seems to illustrate a fulfillment of Virginia Woolf's expectation - "Her relations are now not only emotional; they are intellectual, they are political". Anna's encounter with a variety of experience and men, lends a maturity and sophistication ideas. Henry, Sir Nitin Basu and Madhav Rao contribute to the personal and political; scientific; religious and intellectual experience of Anna respectively. These encounters broaden her vision and enlarge her perspective. As she returns to England she not only marries Nicholas but also leads a satisfying public life as a member of the Parliament.

Anna's progeny, her daughter-in-law and grand daughter Gayatri continue the evolutionary line, creating the new woman. Through portrait of Anna, Sahgal successfully projects a portrait which views woman as an individual in her entirety encompassing her various relations and experiences.

In Identity, the portrayal of the modern Parsee girl Sylla living in Bombay, is remarkable as it presents her entire individuality and varied form of experience. She is depicted in an intense emotional relationship with Bhushan, in her family, in her social circle, in the throating directing and acting in a play in a political rally organised by herself. She is presented a girl of heightened sensitivity and intelligence. Her rejection of Bhushan Singh and the decision to marry Nauzer is very significant as it is the evidence of the woman's capability to make choice and decisions to suit her own requirement. Her relationship with Bhushan had never been reciprocal, as Bhushan himself confesses that she played 'the doctor unsuccessfully to cure him of his emotional 'wounds'. Sylla has the intelligence and the keen critical faculty to analyse the real nature of a relationship. At the same time she possess the moral and emotional strength needed for making hard decision. Though she had once loved Bhushan intensely and is even now very friendly and sympathetic and warm yet she decides to marry Nauzer as he is a better person-sensitive, intelligent, understanding, affectionate warm and sophisticated. Even Bhushan has to appreciate Nauzer. So in Sylla we have the portrait of the new woman depicted with her rich and varied experience - personal, emotional, sexual, political and social. Sahgal's portrayal of women characters thus is marked by a completeness and roundedness. The above analysis of Sahgal’s novels highlights Sahgal's forte in achieving a keen insight into the female psyche and its sensitive portrayal.
Another significant feature of Sahgal technique of character portrayal is that she often bases a significant number of her characters on real life prototypes. Influenced by the autobiographical bias of her novels, she often models her characters on persons whom she knows and observes in life. The resemblance of the real-life models of some of her political characters is so strong that one can draw one's own inferences. Nayantara Sahgal portrays many figures of the contemporary political world - if not in their totality, at least in their eccentricities and obsession, and in their preference for certain definite political stands. In *This Time of Morning* the P.M. is no other than Jawaharlal Nehru an anxious man, anxious for progress and development and for the country's place in the world community. Kailas Vrind's character in the same novel draws upon the real life characters of the writer's own parents. Kalyan Sinha inherits his personal qualities as well as his ministership without portfolio from Krishna Menon. In *Storm* the strength of Gyan Singh's character as well as his obtuseness to finer moral issues is based on the character of Partap Singh Kairon. In *Situation Usman*'s character is based on the veteran leader Jai Prakash who led the peaceful agitation against the dictatorial regime. The Madam and Son in *Rich* are clearly based on Indira Gandhi and her son Sanjay Gandhi and in *Plans* Sir Nitin Basu's resemblance to Sir Jagdish Chandra Bose is quite plain. In her later novels *Plans Identity*, Sahgal resorts to direct references to the political leader such a Tilak (*Plans*) and the political events such as the execution of Khudhiram (*Plans*) the hunger strike of Jatin Das, the Dandi-yatra of Gandhiji (*Identity*). She directly quotes from speeches, reports and records to enhance verisimilitude.

Sahgal's personal agonies and trauma is reflected in her novels lending an autobiographical bias to her novels. Sahgal's women characters eq. Rashmi, Saroj carry the autobiographical strain as they convey the intense grief and pain caused by Lack of satisfactory marital relationship. Sahgal's very closely autobiographical novel *Shadow* narrates the experience of Simrit who has, like Sahgal herself in real life, after many years of married life decided to put an end to her unhappy marriage. Like Sahgal, Simrit is a journalist and a well known writer. She herself has confessed that in Shadow she tries "to figure out something that has happened to me - the shattering experience of divorce". The character of Som definitely has shades of businessman husband Gautam Sahgal. Where as the character of Raj Garg seems to be based on E.N. Mangat Rai, whom Sahgal eventually married. Nayantara Sahgal herself acknowledges that there were "pieces of me going into the men and women I created when I really began to write". Yet she herself clarifies that though one may start with oneself or
a known person, or situation, but as soon as one starts writing one "takes off" from the model, and so the character and situation become quite 'invented' as they develop a life of their own.\textsuperscript{37}

Jasbir Jain too corroborates Sahgal's contention that "these are mere resemblances for when these characters are related to a fictional situation, they integrate with it and respond to its demands."\textsuperscript{38}

In her novels, the narrative technique, enriches Sahgal's attempts to capture the multidimensional complexity of the Indian socio-political scene and the personal lives of the individuals. Sahgal adopts various narrative modes to convey complex experience co-mingling the political and the personal. At times the narrative voice piles up an assortment of details and facts, related to private and public issues, in keeping with the narrow one-dimensionality of a straight line. This is also juxtaposed with several occasions of clock-hiding where the reader is shuffled between the future, the present and the past in an unchronological manner. Sahgal begins her writing with simple first person narration in \textit{Happy}. However gradually she achieves greater sophistication and dexterity in her narrative method and techniques. In \textit{Morning, Storm, Shadow, Situation, Rich, Plans} and \textit{Identity} Sahgal's basic narrative techniques function to create a rich perceptual experience by having the reader consistently and clearly see the world of the novel with her protagonist. One of the Sahgal's accomplishments is to incorporate external events-personal social and political - into her protagonists point of view and internal growth - to incorporate all the actions of the novel into one major development and achieve an admirable unity and wholeness. In most of them narrative thread is almost invariably woven of three things: a personal story, a social religious background and a wider political conflict. This makes her story telling vivid and effective and Nayantara Sahgal artistically projects the socio-cultural milieu in which her characters move.

From \textit{Morning} onwards, Sahgal skillfully integrates both the subjective dimension of the first person narration and the omniscient vision of third person. With each of her novel, Sahgal improves and alters this skillful integration and achieve coherence and liveliness and enhances the readability of the text. In these novels Sahgal subtly changes the narrative voice into third person narration and infusing it with wit, irony and a greater intelligence. The advantages of this techniques over first-person narration for the kind of novel she wished to write are obvious: third person narration allowed her narrator's commentary in a relatively unobtrusive way, it allowed her to transcend the protagonist's perspective in order to give a wider and more objective portrait of the socio-political world. It allowed Sahgal to portray and have her narrator comment upon, analyse the characters and the events-personal as well as socio-political. Finally it
allowed her occasionally to move to other points of view, thus giving the reader a fuller awareness of the drama’s complexity while also developing her themes about perception and understanding. This narrative technique is particularly helpful as it is technique by which the narrator is in complete control of the narration, describing the personal psychological state of the character as well as placing the character in the larger moral, socio-political concerns developed throughout the work. Intelligent use of this narrative technique enables Sahgal to depict her major thematic concerns—the human relationships and the political milieu and ideology—is a very artistic and perceptive manner. She is able to explore the dark labyrinths of the complex human relationship and convey the emotional travails of her sensitive characters. At the same time she is able to chronicle graphically the political environment portrait politicians analyse the political environment discuss political ideas, critically scrutinize the malady as well as is able to suggest the cure. In Shadow, Storm, Rich, Plans and Identity particularly she manipulates her narrative technique brilliantly to explore the two domains—political as well as personal—which are dear to her.

In her first novel Happy Sahgal choose the method of first person narration. The point of view is that of an observer-narrator whose participation in the action of the novel is intermittent or indirect. A middle aged bachelor narrates the story of Sanad with forward and backward jumps in time. Sanad’s story is filtered through the consciousness of the narrator. Though he avows that it is the story of Sanad, intermittently he brings in his own story, but with due apologies to the reader. However the narrator’s story has significant relevance as it helps the author in capturing the political milieu and mood at that particular juncture of the Indian Freedom struggle. Narrator’s political activities, ideas and sympathies exert strong influence over Sanad. The novel is divided into three parts. The Part I gives an elaborate introduction to the family of Sanad—his parents, uncle and his wife, brother and his wife, his grand parents. Narrator is a very close family friend who eventually develops very close friendship with Sanad too. Since the narrator is closely connected with all these people, he can give the reader a fairly clear picture of their lives. The narration moves forward and backward to present the various aspects of their lives. There are two sets of characters, the older being traditional and conventional and the younger modern and westernized. Sanad despite his Westernized education and grooming is torn by conflicts, questioning and self-analysis regarding his true identity. Part II is devoted to the exposition of Kusum’s life, up brining and background. The contrast between Sanad’s and Kusum’s—Westernized and Nationalist respectively—patterns of life is brilliantly high lighted with several images and symbols. Part II and Part I are intimately linked. Sanad is attracted towards seeks information about her from the narrator. This provides the
narrator a perfectly valid occasion to provide all the information about Kusum. Significantly enough, Sanad and Kusum get married just before the Independence in Feb 1947. Part III deals with Kusum Part III deals with Sanad and Kusum's married life and the nation's newly won Independence.

It has been pointed out that "the narrative is lacking in precision, for the author introduces too many characters and indulges in digression". Jasbir Jain too finds "It is far too sprawling in structure and narration showing a complete disregard for the principles of selection." While the novelist might not succeed in presenting a well integrated narrative she does succeed in evoking the picture of a society at a particular time. To achieve her panoramic view, Sahgal introduces a large number of characters and events. For example, the narrator's own background, his imprisonments and Harilal Mathur's sycophancy provide the novel the climate the national at a critical juncture. The incidents and digressions do have a bearing on the main story of Sanad and are not entirely irrelevant. The background in which Sanad is situated namely, the nation in the process of awakening, must have exerted influence on his conscience. Yet Sahgal's narrative techniques leave much desired in Happy. The implicit conflict between Sanad and Kusum, the two coming from familiar with contrasting backgrounds is only hinted at and not dramatised.

In Morning Sahgal discards the method of first person narration in favour of the omniscient author, yet she continues to have a "near-narrator figure" in the character of Rakesh. As the chief spokesman for the omniscient author, it is through his consciousness that we witness the changing spectrum of socio-political life in New Delhi. In Morning, Sahgal attempts to integrate the subjective dimension of the "central consciousness" i.e. Rakesh with the omniscient vision of third person. This narrative technique helps Sahgal to achieve a greater perspective, and a more comprehensive vision along with a better control of narrative elements. Rakesh provides a point of focus to the story in his role of being a near-narrator. He is the central character to whom all other relate - Leela, Nita, Kalyan, Rashmi many other. However while narrating the early influence on the character through flashbacks, reminiscences or direct narration she feels free to comment directly on characters. Without departing from the third person, Sahgal selects Rakesh as a centre from whose angle of vision the characters and action are seen. The novel in fact begin with the arrival of Rakesh in New Delhi after the foreign posting of 6 years, and it ends with his deliberate preparation to collect his thoughts and talk to Kalyan. Meanwhile the action of the novel comes full circle, integrating the diverse characters with the kaleidoscopic environment of New Delhi. Along with Rakesh narration, Sahgal also introduces many major characters - Rashmi, Kalyan, Kailas and several minor yet significant characters.
as Neil and Celia, independently. At the same time Sahgal also uses, though sparingly, the method interior monologue, to depict the thoughts and reactions of the various characters and their inner conflicts. The reactions of one character are juxtaposed against another - which is both a method of narration and characterization. In *Morning*, Sahgal is however partially successful in as Rakesh's "own character becomes severely limited" in his role of being the near narrator.\(^{41}\)

In *Storm in Chandigarh* Sahgal's narrative techniques come to rich fruition and yield a narrative with a high degree of artistic maturity and technical virtuosity. In *Storm* Vishal is the near narrator figure who projects the author's viewpoint but this does not dominate all other viewpoints. Inder's conflicts and frustrations are as much alive as Saroj's misery. There is no attempt to justify a situation or an action and no resort to melodrama or any other kind of emotional extravagance. It goes to her credit that one a character is created, its growth and development is along the course of its inner claims. And the portrayal of other characters is not entirely dominated by Vishal's viewpoint. Viewpoint of each of the major character - Saroj, Inder, Jit, Mara, Harpal and Gyan Singh - is very painstakingly and objectively narrated. Analyses and value judgements when they are made are not made through direct authorial comments and not even entirely through Vishal; but through the method of contrast, through discussion and through the technique of interiorized monologue. Though Vishal, is the central point and all the characters are related to him, yet is in no way limited or handicapped by this role.\(^{42}\) At the same time, none of the other characters are limited or handicapped by Vishal's position as the near - narrator figure. In this novel a great deal of attention is bestowed on psychological detail and consistency in portraying each and every major character and in narrating their actions, reactions, expectations and aspirations. The method interior monologue which is sparingly used in *Morning*, is utilized here more freely and successfully. The thoughts and reaction of the various characters and their inner conflicts are laid bare. Even the conflicting viewpoints - of Inder and Saroj, Jit and Mara's, Harpal and Gyans - are fully dramatized and depicted in detail. The reactions of one character are juxtaposed against another's and this again is both a method of characterization and narration.\(^{43}\) In *Storm*, Sahgal's third person narration skillfully incorporates the subjective dimension of first person narration, while at the same time her detached narrative voice allows her to create a more objective and wider external - personal, socio-political reality. In *Storm* Sahgal achieves the multiple perspectives, the parallactic vision, necessary to round out the drama and increase our insights into the various characters. The reader is able to make these sudden, though unobtrusive, transitions from character to character because we have not been totally restricted to Vishal's point of view. And because the narrator has been subtly present
throughout the narrative, guiding us whenever necessary, giving us on occasion information and insights regards other characters which are denied to Vishal. Sahgal's basic narrative techniques function to create a rich perceptual experience by having the reader consistently and clearly see the world of novel with Vishal; her basic plot is primarily concerned with developing heroine's capacity for accurate perception. Vishal who leaves Delhi when novel opens and comes back to it at the end. But the real period of self-analysis and growth is the period in Chandigarh where he comes to terms with his own self, relates his beliefs to his actions. Vishal conveys the novelist's subtle thematic concern of perceiving other correctly through self-understanding and plays a decisive role in the personal lives of Saroj, Inder and Jit - Mara and the political life of Chandigarh. The novelist doesn't limit the perception of the reader to the perception of Vishal. Sahgal achieves a large perspective and comprehensive vision by having us perceive with Vishal while also perceiving him in a larger drama through insights and understanding that belong to other characters and the narrator as well. Sahgal achieves this feat with admirable flexibility and skill. She also accomplishes this without sacrificing the unity and flow of entire work.

Sahgal's careful artistry is illustrated by her intelligent mixing of the first person narrative with third person rendering of the story for the purpose of contrast. And although Sahgal's sympathies as a writer are with Saroj and Mara, yet she maintains a distance from her character so that the reader is able to see the character in all its complexity and richness. Moreover while portraying the marital disharmony of Saroj - Inder and Jit - Mara, all of them equally share the limelight. The feelings, conflicts, tensions and emotions of each one of them are portrayed with consummate skill. The novelist presents a series of incidents to highlight the theme of marital tension. The gulf that separates Saroj and Inder is very well communicated in a significant episode in the novel when the sensitive Saroj invites Inder for a walk in the forest, which he rejects out rightly. Walking and talking become major motives through but the novel and a measure of a character's sensitivity and approach to life. Vishal exhorts the beleaguered couples - Jit - Mara and Saroj - Inder - 'to talk' to each other (p.135). Inder and Saroj are however unable "to talk" when he is haunted by the memory of her pre-marital affair as he is "enfolded in greyness, speechless and deaf". (p.99). They are hardly left with "the safe, unguarded topics (p.93). On the other hand Saroj and Vishal have a lot "to talk" about. Significantly they talk and vibe very well while walking. Inder, too falls in love with Mara and "could never begin work anymore till he had spoken to Mara" (p.179). Even Inder confesses to Mara "talking to you and kissing you are the same. It all blends" (p.175). Despite of being a man of physical instincts and pleasure he is able to appreciate the richness and warmth of an all-encompass love. Yet, Inder
objects to Saroj going on walks with Vishal. Saroj explains to him the crucial significance of her desperate need to have "Someone to talk to" (p.203). Inder however is unable to understand "the great hunger" (p.203) behind it: "Talk about what? What is this mania for talk?" (p.204). He objects vehemently to Saroj's talking with Vishal and forbids her to do so. However Saroj asserts herself and declares she will continue. "The soundless walk" back home, signifies the end of Saroj and Inder's relationship. Similarly Vishal and Leela's married life too had been plagued by Leela's obstinate deception and unwillingness to 'talk' (p.215) Jit and Mara too find communication difficult. But finally they are able "to talk" frankly and overcome the distance and disharmony inflicting their marriage (p.234).

Sahgal ably explores the turbulent emotional world of Inder, Saroj, Jit, Mara and Vishal. Sahgal transcribes the intense emotions of hatred, jealousy, compassion, deception, obsession, alienation, and the human yearning for companionship love and truth with a remarkable fidelity. Sahgal dramatises the neurotic state of Inder's mind as he comes to know of Saroj's pre-marital affair. This once-forgotten episode from her early life colours their married life and distorts his perspective. His nervous, troubled imagination magnifies everything out of all proportions and suddenly evokes a highly subjective and neurotic response as "the abomination took life and shape and exploded like poison in his consciousness. His voice, conveys "the first sign of his transformation" (p.96). Stricken with panic at his unending silence" (p.99), Saroj grieves. Sahgal conveys Saroj's grief very poetically:

At times she would beat against his numbness like a bird against a window pane, trapped in a futile frenzy. He would watch her from a distance enfolded in greyness, speechless and deaf. And when at last he came out as though from long, crippling illness, it was to the sound of her frantic pleas and the sight of her tears. (Storm, p.99)

This gap of communication between husband and wife is felt throughout the novel. Saroj yearns "to penetrate his inflexibility" does not succeed however, Sahgal also exploits the service of dreams in portraying the neurotic and turbulent state of Inders mind. He dreams of killing, mutilating mangling "that man" to a pulp (p.95). In the heat of his anger, in his sleep tries to strangle Saroj mistaking her to be 'that man'. Inder's resurrection of the other man, his intense feelings of betrayal, revulsion; jealousy grief are very sensitively and poetically portrayed. Sahgal effectively and objectively conveys Inder's point of view also. Inder feels, "it was he, not Saroj not paid the penalty who suffered the secret disgrace, sickened into silence and turned to stone" (p.98). Yet at the same time he appreciate Saroj's efforts in saving their marriage as "he could truthfully say she understood" (p.140). Inder blossoming, deep relationship with Mara
cure him of the "demons" plaguing his imagination (p.176). He feels: "perhaps the wound itself had healed and vanished lifted out of him by Mara" (p.177). He is deeply at peace since they have become lovers as it brings "a hundred different newly awakened channels of his being. Yet he is unable to overcome the gulf separating him and Saroj. Sahgal's narrative technique thus enables her to delineate evocatively the inner tension and crises in the personal emotional lives of her characters along with the external socio-political reality.

In *Shadow*, Sahgal achieves greater subtlety and sophistication in her narrative techniques. Sahgal's artistic alignment of points and counter points, forces and counter forces while dramatizing the growth and maturation of the individual consciousness in the context of the national consciousness is sensitive and subtle. In *Shadow* Sahgal subtly alters her narrative method and techniques. There are the summing-ups and reminiscences, exchange of confidences, comment and direct portrayal of events plus and insight into the working of the minds but there is a restraint in their use and a great deal is left to inference or is suggested by implication. Sahgal builds up an atmosphere of personal, cultural, Social and political corruption, Shallowness and hypocrisy subtly and gradually. The fictional fabric of Sahgal is not a romantic view of modern India's undeniably tumultuous political existence. Its artistic ambiguity has to be perceived in terms of the political ironies that prevail in New Delhi. There are two political levels which are contrasted. One is the level of Sumer Singh's approach which is representative of the government's stance, the other is that of Raj Garg which is a continuation of the values projected by the old petroleum minister. Ram Krishan, emerges as the chosen exponent of the novelist's vision in the personal as well as political domain of life. The issue of deal for oil exploration holds the political strand of the narrative together and the real crisis of the novel occurs in the government's decision to accept the Soviet offer which is an ominous departure from India's policy of non-alignment. On the personal plane, it's Simrit's divorce-settlement which binds the narrative. Simrit doesn't say anything to Raj regarding her relationship with Som but it becomes possible to understand it through Som's relationship with Lalli and his British employer Vetter. Som's relationship his children is made obvious through his indifference to them. They simply do not count as individuals or as human beings. Only his son Brij counts for he satisfies his male ego and his pride of possession. Even this relationship is not a satisfying or an equal one. Som does not communicate with him but merely exercises his power by dangling a hope in front of him: "Knowledge of Pa had been gradual, hammered in by specific incidents, buttressed by 'if'. (p.69). Even Brij who is young and full of admiration for his father feels uneasy by the definite distance between him and Pa, 'the little journey to be made each time to acceptance...'
Som's relationship with Simrit is also characterised by this indifference and sense of power and desire to dominate and get what he wants. Som's character is seen mainly through his actions and not through confidences or comments. His actions are in themselves a commentary on his values. Simrit does not discuss her emotional attitudes at any length with Raj. Simrit's case is stated not through dramatic developments but plainly and baldly, satisfying both the demands of art and character.

Juxtaposition and symbolism mark the narrative method in *A situation in New Delhi*. More than ever before Nayantara Sahgal adopts these techniques. The central cohesive force is of course the character of Shivraj but these is also a constant juxtaposition between the past and the present, and between tradition and revolution each projecting a value system of its own. It is in this novel that a true multiple point of view is achieved. Politically there are so many different stands: there is Shivraj is idealism and faith in human beings, the cabinets pseudo-radicalism, Devi's helpless inactivity and Rishad's violent Naxalite movement. At another level there is Pinky who has no views or values and lives life in a superficial manner. Her attitude is contrasted with that of a Skinny on one hand and of Madhu on the other. The story moves forward through between the Vice Chancellor and the students of which only the after math is described. Then there is one between Devi and her colleagues where the crisis is never reached. But these meetings or confrontations or clashes lead the various characters to understand their own selves better. They culminate is Rishad's death and Madhu's suicide. Rishad's death is contrasted with the hour of his birth thus bringing life and death on the same plane highlighting the tragic waste of it all. In addition to it his it is the restraint in narration which makes it tragic.

In *Rich* Sahgal adopts very successfully and artistically the technique of shifting point of view so as to achieve a very complex and sophisticated narration. Beginning with an ironic title with multiple meanings, the novel moves constantly between the past and the present through two consciousness, one of Rose and the other of Sonali. There are other characters and other points of view which reveal the helplessness of the bewilderment of the past in the face of the new uncertain future. These include figures like Rose's father-in-law, Dev's father-in-law Sonali's father and Ravi's mother. But for the main part there is Rose's part of the story, narrated in the third person, with Sonali's first person narration moving to and fro between the past and the present. There is also "the middle ground" inhabited by Dev, Rose's stepson, and Ravi Kachru, Sonali's childhood friend, one-time suitor and colleague. Alternating with the accounts of Rose's life and thoughts are Sonali's experiences - all in first person narration by Sonali, so that the reader gets a double perspective. From a narrative point of view though the two strands adopt contrastive techniques, both move backwards in time.
Sonali’s memories of the past and her father’s record allow us to say the idealism nourished by idealism. Rose has her own memories, of England, of her English friends, and her husband’s business and her father-in-law. The cleanliness which invested these relationships contrasts sharply with Dev’s collaboration with Neuman. Rose and Sonali are two of a kind and their affinity goes to prove the value of individual strength.

In Plans, Sahgal significantly alters and experiments with her narrative techniques. Anna, becomes the "central consciousness" and convey the novelist’s viewpoint, yet she never dominates the point-of-view of other character. Though the main events of the novel concern the passage of one year, it moves both into the past and the future. Anna’s grandchild Gayatri and her husband-Jacob provide the symbolic link between the past and the present time. The narrative technique she adopts in this novel quite adequately suits her artistic purpose so silently echoed by Anna:

Present truths were so tangled. The yielded almost nothing, willingly, to one’s gaze. It was easier to deal with the distant past, and even the distant future. (Plans, p.54).

Anna Henson, who like Rose, is an outsider to begin with. She is again like Rose, outside the imperial ruling class. Thus her version is one of a sympathetic and yet an objective narrator. Because of her Danish origins and as she is born nine centuries after Denmark gave up raiding, colonizing, and lust after world to conquer, she displays a potential for tolerance wisdom and objective view of pride and prejudice of both Oriental and Occidental. Her indomitable independence and her sense of freedom, justice and harmony provide a striking contrast to the British imperialism and the suffocating political situation of the 1914. Selection of Anna as the narrator is scrupulous as selection of a British character or an Indian character as the central consciousness would have marred the facility which she enjoys now.

Anna is the narrative centre where thoughts and actions converge: her letters to Nicholas are censored, by Henry (in his official role) and which talking to her Brewster reveals his view of the British rule, and Madhav Rao and Sir Nitin Basu convey the point of view of the patriotic Indians and the anglicised Indians respectively. On the personal realm, Anna is Nichola’s fiancee and comes dangerously close to loving Henry, Anna’s grandchild Gayatri and her husband Jason carry the theme of change. At the narrative level the recurring references to Tilak, his speeches, his followers, his imprisonment, his ideals provide one line of continuity while the Imperialism, the wars, the tyrant indigo planters form another line of narration. Appreciating the narrative techniques employed by Sahgal in Plans and Rich Jasbir Jain comments:
"In both these novels the multiple vision and point-of-view of a political biography is at work. It is a narration of history-in-the making with the advantage of hindsight. *Rich like us* has a multiplicity of narrative techniques in addition to the variety of point of view, while *Plans for Departure* has Anna as the centre of consciousness.47

The techniques of fiction are used to arrive at an understanding of a country and its life, to understand the happenings and events which appear to be separate and limited in scope but actually relate to each other in order to weave a pattern.

In *Identity*, Sahgal uses entirely different narrative techniques. She chooses the first person narration with subtle mock-heroic dimensions. Bhushan Singh, a prince of a princely state in the Raj period—seems to be an anti-hero. The title itself suggests its comic potential as well as its mock-heroic representations of the historical reality. Sahgal makes use of irony as a representational mode and ridicules the idea of branding and identifying, people as Hindus and Muslim, the Ruled and the Rulers, ward and the parent to the exclusion of their basic identity as human being. Sahgal confronts directly, the issue of human identity from psychological, social and political perspectives. The narrative focuses on the struggle of Bhushan Singh in seeking his true identity and rejecting the "mistaken identity" thrust on him by his father, family and society and the government. He begins as an inexperienced love-struck juvenile and grows into a more mature individual sure of his true identity and ideas. The narrative invokes a turbulent political milieu, a communal, provincial society as Sahgal successfully explores the impact of the personal relationships and the political experience upon Bhushan's expanding consciousness. By a careful and deft use of the techniques of flashback, newspaper reports, and shifting points of view, among others, Sahgal achieves a certain measure of verisimilitude in respect of the historical setting. The elements of parody, humour and even phantasy seem to have been compounded to produce the comic effect in the portrayal of Bhushan.

Banished from his home for his calamitous love for a Muslim girl, Bhushan takes up sojourn at Bombay and London. During one of travels he is arrested by the police in Bombay and jailed on the charge of sedition. The novelist incorporates a wider perspective to the narrative as Bhushan, is placed in jail in the company of so divergent characters as the self-confessed communists comrade De, Yusuf Iyer and the staunch Gandhian Bhai Ji. While awaiting the final trial, he narrates his experiences. This provides a perfectly justifiable opportunity to the novelist to carry on the narrative on the double plane - the past as well as the present. The novelist is able to present the personal history of Bhushan as well as portray the current turbulent political milieu as the jails are crowded with the political offenders and the atmosphere is surcharged with
intense patriotic feelings. **Identity** reflects the characteristic of modernist experimental writing as it exploits "the fugal form" successfully to achieve remarkable thematic and aesthetic effects. Rejecting the traditional plot of precise chronological sequence, Sahgal adopts a kind of narrative texture that moved backward and forward with a freedom.

Sahgal's third person narration incorporates the subjective dimension of first-person narration, while at the same time her detached narrative voice allows her to create a more objective and wider external reality through her manipulation of narrative techniques and controlled commentary. What she achieves, then is both the personal drama of her characters and the interpersonal tensions and conflicts of the political world. Her novels embody both the psychic problems of the individual in an age which had set loose the mind to define its own identity, and the social cultural and political problems of a nation and civilization which had to adjust itself to this new kind of individualism. All the novels we have studied embody these problems and confront and resolve them in varying degree of success. In her later novels, Sahgal rejects the linear narrative of precise chronological sequence and adopts the modernist fugal form taking liberties with chronology. She successfully utilizes the kind of narrative texture that moves backward and forward with a freedom. Sahgal successfully tries to capture the sense of time as it actually operates in the human awareness of it where past, present and future are inextricably interlinked.

A recurrent tone in modern fiction is the ironic. Inevitably, the presence of irony in fiction establishes a tension with in the work. In literature, as in life, tension is a force resulting from the interplay of contrary stresses. The Greek philosopher Heraclitus observed, "As with the bow and the lyre, So with the world: it is the tension of opposing forces that makes the structure one." Thus, tension in literature, is a desirable, unifying, aesthetically satisfying quality accruing from any number of opposing forces: characters who oppose each other, the conflict basic to plot, the clash between psychological time and chronological time, and the opposition basic to irony.

Irony always traffics in disparity, whether it is verbal irony - a statement, understatement, overstatement or paradox - that says one thing and means something else; irony of situation - a circumstance in which the outcome is unexpected or inappropriate or cosmic irony - a sense that despite the best intentions of man, fate prevents his success. Linked to point of view and to the manipulation of plot, dramatic irony occurs only when the reader possesses knowledge that the characters do not have - information that lets him predict the outcome or resolution. If a writer employs verbal irony - understatement, overstatement, or paradox, a tension is set up between what is said and what is meant. Irony of situation and cosmic irony create a tension derived
from what should happen. Dramatic irony establishes a tension between the readers knowledge and that of the characters - between his awareness of the outcome and the limited, often fragmentary action he perceives as unfolding in front of him.

Sahgal employes the various kinds of irony - verbal, of situation, cosmic and dramatic - to enhance the richness and depth of the context and the aesthetic appeal of the novel. Sahgal’s use of irony and human to expose the chinks in the armour of her characters as well as a subtle weapon to expose the corruption and victimization in the personal as well as political realm, commands merit. In Happy, Sahgal uses her strong sense of irony to expose the hypocrisy and pretension underlying the attitude of the anglicized Indians the Indians who like Harpal need the British to feed their ego and are objectively servile in their hope of earning titles through war donations. The Chatterjee - Ronne and Lalita - fall into the same category ironically concerned more with charities abroad than the famine at their doorstep. Later when India is free, their interest is conveniently switched to cottage industries. Harish, the ‘brown sahib’ has a "dhotiwala" as his boss after the Independence (p.251). The Indians are imitative in their social inimitable Rohan Masi takes to holidaying in the hills no matter how tiresome the journey. Harish firmly believes in the Sahib’s Sunday routine of golf, lunch, siesta, cinema and chota peg and dinner party (p.90). Devika and Girish and Lalita accept the gay, club party centred English life style. The pathetic irony of the situation exposes the hollowness of such mindless imitation of an alien culture.

This Time of Morning retains the irony of the earlier novel and the satire in this novel has become more effective and forceful. Nayantara not only ironically exposes the politicians, the leaders and the bureaucrats but also the pseudo-modernity and orthodoxy. Though Kalyan Sinha has rejected Gandhism very early in his life, yet ironically he is entrusted with the responsibility of building the Gandhi memorial institute. The peace Institute. In Storm and Shadow Sahgal discards the use of irony and even humour recedes into the background. In Situation Sahgal once again makes ample use of irony and humour. Rishad views Pinky’s engagement and prospective marriage with a mixture of pity and disgust for she hadn’t been allowed ‘to put her nose’ out of the house without her mother’s permission. And now she was being married off to a man who too hadn’t ‘put his nose out of the house - his mental nose out of the house - his mental nose any way’ (p.25). Devi dismisses Rishad’s strong reaction lightly as their ‘noses seem perfectly matched’. For Pinky’s grandfather, Pinky is married not to a man but to ‘three banks and a brewery’ (p.38). The event, ironically exposes the meaningless and empty existence of Pinky. Irony and humour are used effectively in the writers description of the Cabinet members. The gap between the professions and the practice of the ministers and their lack of ideas are target of ironic satire while
the pompousness of the Minister of Minerals and Metals is humorous. In Rich Sahgal uses irony - comic as well as tragic - with remarkable felicity. Rose's description of the Minister's "shrimati" sitting on the charpoy and throwing the bundles of the bribed money into the safe has the shades of comic irony. While Rose's description of the opportunistic sycophants hailing the Emergency - "as the cherry stones" (p.86) exposes ironically the atmosphere of degeneration and turpitude. Nishi's efforts to take the spider like truncated beggar for castration just to complete the quota to please the political bosses reveals the tragic irony of the pitiable existence of the defenceless and vulnerable masses. The truncated beggar's experience reveals the tragic irony of the existence of the poor in the feudal villages and exposes the hollow and hypocritical claims of justice and prosperity and equality, even after thirty years of independence. The murder of Rose by Dev's missionary too has shades of tragic irony. Ironically instead of being punished, Dev is felicitated as Cabinet Minister the very same day. Rose' could not get any justice in life and ironically not even in death. More over she is killed the moment, she has prepared herself mentally to confront Dev boldly. At the political level also Sahgal employs irony of situation effectively. Sonali is suspended not for a major mistake, but ironically for rejecting "a fizzy drink called Happyola". The minister's speech at the inauguration of the Happyola factory is a masterpiece of political satire and irony. Sonali is replaced by none other than her childhood friend and ex-suitor Ravi. Ironically enough, soon Ravi too finds himself out of favour as he invites Dev's displeasure by seeking justice for Rose. All these developments ironically expose the degenerated atmosphere of corruption, injustice, exploitation, greed and sycophancy.

Plans in memorable for its gentle humour and irony pervading its narrative. It starts as a social comedy. For Sir Nitin Basu "who had never had any woman, her [Anna] presence was alarming as invasion" (p.14). Anna's attempts at cooking, knitting, her long walks, posture and unconventional ideas create a comic situation. Anna's English, creates a comic effect as it is not her native tongue. Madhav Rao's perpetual obsession with Hindu mysticism particularly eternity and Realization, Anna's reactions to his ideas (p.55) are reported with witty, comic irony. Sir Nitin Basu's obsession with plant psychology and his experiments with carrot, celery, pea have the shades of comic as well as tragic irony. Anna too is touched by Sir Nitin Basu's enthusiastic experiments:

With all the emotional extravagance she could spend on a pea, had she none to spare for the calamity facing a world in which the west would beat war with itself? (p.154).

Nicholas' comment highlights the tragic political isolation of men of high intellectual calibre such as Nitin Basu. Untouched by the turbulent political storm, Sir Nitin Basu is completely engrossed in his experiments. Writing to Nicholas Sir Nitin's one of the
findings that carrot is highly excitable and most reacting while celeries don’t get so easily excited. Anna states, "I have come to the conclusion I’m a carrot and you a celery" (p.177). Anna life too is effected by the irony of fate. Just as she is "dangerously close to loving" Henry. Ironically, a storm excavates the carcass of Stella’s spaniel and by chance Anna herself stumbles on it. The carcass of spaniel casts a shadow of suspense over Henry and changes Anna’s attitude towards Henry. In Identity, irony plays a major role. Sahgal makes use of irony as a representational mode and ridicules the habit of branding and identifying people as Hindus and Muslims; Indians and British; Ruled and Rulers to the exclusion of their basic identity as human beings. In this novel, irony plays a dominant role in establishing the identity of the princely protagonist Bhushan Singh. Bhushan Singh, whose single mission in his life is to search for his separated first love Razia, meets her in a hotel suit. Ironically enough, she is happily married to a sophisticated, intelligent and affectionate Arab. She has conveniently forgotten Bhushan. Bhushan decides to leave Bombay after this ironic twist of fate. However he is arrested by the police in Bombay and jailed on the charge of sedition. The meeting for communal unity witnesses a pandemonium and vociferous protests, ironically as Bhushan Singh gives "clarion call" for Hindu-Muslim marriage" (p.40) Bhushan and others are pronounced ‘guilty’. Nazer, Bhushan’s lawyer, thinks it best to file his appeal "on grounds of unstable temperament" for sanity ironically becomes a rarity.

There are tinges of irony in the paradoxical party slogans and the speeches of the politicians such as Kalyan Sinha (Morning) Gyan singh (Storm) Sumer Singh (Shadow). The Cabinet Ministers (Situation). The Ministers in (Rich) and even Bhaiji in Identity. Cosmic Irony or Irony of fate is a part of structure. It consists in the results going against one’s expectations against one’s nature and efforts. Compassionate and self respecting women like Maya self respecting women like Maya (Happy), Rashmi (Morning), Saroj Mara (Storm) Sitrit (Shadow) and Rose and Sonali (Rich) suffer misery, subjugation and humiliation and loneliness in personal relationships. At the political level too Kalais Sinha is forced to resign from the chief ministership due to Hari mohan’s mechanization. However finally Hari Mohan is caught in his own and has to retreat along with his political mentor Kalyan Sinha. In Rich, Sonali is punished for her sticking to her principles and for protecting the interests of her nation. Ravi replaces the blue eyed boy her. However, soon, he too has to pay the same prices and is drooped unceremoniously from the list of the favoured ones. In Identity Irony of fate is crystal clear. Bhushan’s sole aim of life is to search Razia and win her back. Ironically he meets Razia as much loved, pampered and happily married wife of a very intelligent, sophisticated rich and witty man. Bhushan Singh realizes the irony of fate staring starkly at him:
A dread blankness assailed me. But prove it and it had a grinning underlays, a good example of the Potter's brand of frolic. a monstrous trick of fate - or hearing - had sent to me seeking where she never could be found. (p.168).

Sahgal uses irony to bring out the hideous side of British imperialism in Rich and Plans. It is expected that Rose, a British lady and Henry British civil servant will support the cause of the British. But contrary to the expectations. Rose and Henry instead of praising the British administration is critical of the ethnic superiority of the English their exploitative motives and their tendency to conceal their latent interests in the empire. Similarly Sonali, instead of eulogizing the Indian part is frankly critical of Indian's 'hoary tradition'. She satirically also exposes the political degeneration, corruption, sycophancy and victimisation.

The titles of Sahgal’s novels are often ironic. Rich Like Us is a very brilliant instance of an irony title. Rich like us is a double edged title, ambiguous and divided even in its double meaning. Who is "rich" and who is us? From the point of view of foreigners, Indians are aspiring to be rich like them. But the title from the Indian point of view is ironic in another sense. It is a pity to be rich in the way we are. From amongst the Indians, the rich corrupt business people, bureaucrats, politicians are rich in a material sense, but bankrupt in terms of human values. The poor cripple, in contrast, is rich with his own wealth of defiance courage and loyalty. The novel even through its title, moves further back into India’s ‘rich’ heritage and examines its present ‘richness’ of economic and political manipulation.

Nayantara Sahgal has often been accused of limiting her concern only with the lives of the affluent elite. Jasbir Jain has effectively refuted the criticism. Though, it is true that her knowledge of the upper class is the offshoot of her own background it has to be conceded that the values, she projects are not of the upper or the affluent classes: they are middle class values. She is not enamored by the class of her origins and her world is not as limited as it may appear at first sight. T.K. Thomas considers the world of Nayantara Sahgal’s novels to be a special one of power and privilege and feels that this is both her limitation and strength, It is her strength for her knowledge of it "guarantees a measure of authenticity". Jasbir Jain too concedes. "If her world is limited, then within this limited world there is variety and, in her later novels also depth." Paul Verghees points out that from the pre-independence period to this date the Indian-English fiction has come a long way in terms of thematic development and delineation of characters. In his early novels Untouchable (1935) and Loolie (1936), Mulk Raj Anand has treated "the social problems like oppression and exploitation of the lowest classes by the upper classes - and the ignorance and superstition of the people
caused by illiteracy and orthodoxy that are hurdles to the progress of society".\textsuperscript{52} R.K. Narayan in his \textit{Swamy and Friends} (1935), \textit{The Bachelor of Arts} (1937) and in other novels depicts the lives of typical Indian people and their attitudes.\textsuperscript{53} The Freedom, the traumatic partition were the subject of Khushwant Singh's \textit{Train to Pakistan} (1956) Mulk Raj Anand's \textit{Death of a Hero} (1963), Manohar Malgaonkar's \textit{Combat of Shadows} (1962) and \textit{A Bend in the Ganges} (1964). Paul Verghees points out that "But now the Indian novelist in English faces a purely literary problem; the themes which he has use lithe to have been exhausted and become stale. That the younger novelists are aware of this problem is evident from the novels of Anita Desai, Arun Joshi and Nayantara Sahgal".\textsuperscript{54} The novels of Nayantara Sahgal which are set against urban background - mark a change from the traditional themes of rural portrayal. While Anita Desai choose to concentrate on "the inner climate", of her characters, Sahgal choose to portray a more comprehensive view which includes the sensibility, the inner complexes and tensions, alienation of her characters belonging to the "sphere of intense, sharpened sensibility" (\textit{Storm}, p.201) as well as the socio-political reality of the times.

Sahgal's choice of the urban elites - politicians, bureaucrats - is very significant. Not content with mere portrayal of the plight of the mass, not content with merely posing the questions. Nayantara Sahgal's search for solutions and answer takes her to very heart of Indian life. She explores the vital areas and spots where policies are framed and the solutions are searched - in the offices of the bureaucrats. Sahgal's keen urge to probe the very heart of the political whirl pool, leads her to portray the people who are at the helm of the affair, people who are entrusted with the responsibility of providing the solutions, the answers and the redressal. Her choice of the leading politicians and bureaucrats enables her to concentrate on the very crux of the political reality. She is thus able to capture the persons - politicians and bureaucrats whose ideas, ideology, policies, and actions influence the life of millions - urban as well as rural Indians. Moreover there are a large number of writers such as Anand, Bhattacharya, Markandya, R.K. Narayan - who have portrayed the rural masses apathetically and exhaustively. Sahgal's portrayal of the urban elite who are equally important - though numerically very insignificant - presents the other side of the coin. Very significantly her first hand knowledge of the inner corridor of the politics and power as the niece of the Pandit Jawahar Lal Nehru, the first Prime Minister, qualifies her eminently to portray the lives of the politicians. Her own background, of the urban elite class and of being a member of India's most famous family of elite politicians - the Nehru's, gives her a feel of the pulse of the Indian political life at the centre-stage.
Though her novels have a autobiographical base, yet Sahgal's narration is remarkable for its objectivity. Sahal successfully maintains an "aesthetic distance" as her subjectivity does not muddy the tone and does not distort the meaning. There is no attempt to justify a situation or an action and no resort to melodrama or any other kind of emotional extravagance. The desires, expectations of characters are often directly told, but the frustrations and failure are portrayed not through discussion, but the way they affect the ordinary routine of life. It goes to her credit that once a character is created, it grows and develops along the course of its inner claims. Though in most of her novels there is a character who projects the author's viewpoint but significantly this does not dominate all other viewpoints. The case of Kalyan Sinha (Morning), Gyan Singh (Storm), Som (Shadow) too are objectively studied and she highlights their positive points too. Inder's conflicts and frustrations are as much alive as Saroj's unhappiness (Storm). Value-judgements when they are made are not made through direct authorial comment but through the methods of contrast through discussion and through the technique of interiorized monologues. Sahgal effectively exploits irony - verbal, situational dramatic, cosmic, tonal - to convey her sympathies, implicitly and subtly. And the subjectivity of the material does not interfere with the objectivity of the creative artist. In the portrayal of the personal relationships too Sahgal reflects "dispassionate honesty. She carefully avoids to be sentimental, nor does she evade facing the situations and destinies. She has also been careful enough not to pronounce her value judgement from the ethical heights".

In the novels of Sahgal the political and the personal strands of the story thus are dexterously interwoven into a subtle the thematic pattern. The device of juxtaposing personal stories with the social, religious and political history of India is exploited very successfully by Sahgal. The intermingling and overlapping of personal and political histories link up in an extremely fascinating manner. She portrays the complex honeycomb of human relationships simultaneously with the political reality and environment of the period. She explores the various dimensions of the changes in the political as well as the personal realms. Both the worlds - political and personal are thematically linked as the same issues are the point of focus in both the worlds. At the same time, all humanistic values are propagated in both these realms. To weave deftly the political and the personal into one artistic patina, Sahgal exploits brilliantly the strategy of the portrayal of the internal psychology of the characters. The presentation of characters who are aware of the duality inherent in their existence in the two realms is another significant aspects of the coalescing of the personal and the political. Significantly in the novels of Sahgal not merely does the personal prompt the political, the latter too affects the former. The political ideas and commitment influence the
personal lives and relationship and convey the impression of being inalienable facets of the protagonist's personality. The political and personal realms are explicitly linked by Sahgal as she uses the same protagonist to present both the themes. Sahgal's firm assertion that religion and religious attitudes explain and are one of the major causes of the political plight and personal predicament serves as a very significant link between the personal and the political worlds in her novels. In her analysis not only the cause but even the cure of the malady afflicting both the realms, is the same.

Sahgal highlights the inter-relatedness of the various themes by reinforcing the structural unity of the work. Sahgal's techniques of narrative and character portrayal, style, her evocative use of motif, irony, images and symbols, reinforce the unity of thematic patterns while enhancing the aesthetic appeal. The leitmotif, in her novel becomes a unifying feature linking the various characters and themes. The recurring symbols serve as implicit, artistic unifying links, enhancing the inter-relatedness of the various themes. The titles of Sahgal's novels are highly suggestive and are apt for both the facets - political and personal - of the novel. Though varied in the techniques of narration, in most of her novels narrative thread is almost invariably woven of three strings - a personal story, a social and religious background and a wider political conflict. Sahgal employs the various kinds of irony - verbal, situational, cosmic and dramatic - to enhance the richness and depth of the context and the aesthetic appeal of the novel. Sahgal's vivid and "real" character portrayals of man and women, shed light on almost every aspect of human experience. Thematic patterns in Nayantara Sahgal's fiction, thus refer to human experience and consciousness in its multi-dimensional complexities.

NOTES AND REFERENCES

3. Ibid. p.126.
7. For details see Chapter III - Theme of Personal Relationships.
9. Cf. Exponents of the Czech school of structuralists attach considerable significance to the writer's motifs with a view to analysing the structure of a work. A motif is the main idea or design in work of art which might be either dynamic or static. A dynamic motif is one which changes the situation such as for instance "A killed B". Very often a word or pattern of thought recurs in a similar situation, or to evoke a similar mood, it is then termed **leitmotif**.


12. Ulssula Brumm explains "The symbol in the realistic novel is always consally related to its meaning the symbol represents the hidden cause, whereas in the symbolic novel it is a transcendental embodiment of the intended meaning". "Symbolism and The Novel," *Critical Approaches to Fiction* (Delhi: Kumar and McKea, 1968), p372.


17. M.N. Sarma. op.cit. p.41.


21. Ibid. p.121.

22. Ibid. p.52.


27. Ibid. p.122.


31. Patricia Stubbs points out that Richardson’s Pamela, then initiated what has always been a fundamental association in the novel between women and private life. That is why in the 1880 S and 1890 S and on into the twentieth century, inspite of an active feminist movement and the expansion of opportunities for women outside the home, the novel showed no signs of evolving a different framework for even some of its women characters. Virginia Woolf expected the novel to make this long delayed transition:

Her relations now are not only emotional; they are intellectual they are political. The old system which condemned her to squint askance at things through the eyes or through the interests of husband or brother, has given place to the direct and practical interests of one who must act for herself, and not merely influence the act of other. Hence her attention is being directed away from the personal centre which engaged it exclusively in the past to the impersonal and .... The novel will cease to be the dumping ground for the personal emotions.


32. Ibid. p.xiii.


34. Ibid. p.61.


37. Nayantara Sahgal, Quoted by Jasbir Jain from a letter to her by Sahgal, dated 2 Nov. 1976.


41. Ibid. p.115.

42. Ibid. p.81.

43. Ibid. p.117.

44. Ibid. p.142.


46. Ibid. p.198.

47. Ibid. p.203.


49. Barbara Mckenzie. op.cit. p.43.


53. Ibid p.125.


55. Barkara Mckenzie explains the aesthetic distance as "the degree to which the writer succeeds in objectifying an experience or emotion in his story and the degree to which the reader is separated from the narrative,* The Process of Fiction*, op.cit. p.45.