



INTERNATIONAL JOURNAL OF CREATIVE RESEARCH THOUGHTS (IJCRT)

An International Open Access, Peer-reviewed, Refereed Journal

Female Identity In Nayantara Sahgal's The Day In Shadow And Anita Desai's Voices In The City

Dr. Muktha Manoj Jacob, Associate Professor and Head, Department of English & Business Communication, NarseeMonjee College of Commerce and Economics, Mumbai -400056.

Abstract:

In the case of India, the status of women has undergone many changes. Over the past few decades, there has been a heated debate and debate about women's issues in India. In addition to studies in social sciences and political science, literature has also played a major role in this ongoing debate on women issues. So Indian literature in English cannot do otherwise in this regard. With the growth of the women's movement in India, Indian English novelists, especially female novelists have also opposed the oppression and mistreatment of women.

Key words:

Issues, oppression, mistreatment, Indian literature, decades.

Introduction:

Anita Desai and Nayantara Sahgal are prominent Indian English novelists who have tried to redefine the traditional Indian woman through their novels, namely, *Voices in the City* (1965) and *Shadow Day* (1971) respectively.

Voices in the City and *Day in Shadow* explores women's search for ownership among the places locked up in patriarchal marriage. The conflict in both novels grows with the gradual realization of the main character and the final rejection of the chains placed on him by common sense and social morality as he carefully steps towards achieving his own identity.

Desai's *Voice in the City* is set in temporary India and writes about direct harassment of the educated, middle class, urban and women. In particular, it focuses on the character of Monisha Ray, in addition to describing her brother Nirode, her sister Amla and her mother Otima. The novel is divided into four parts based on the stories of the four characters. To compare and contrast Monisha's character with Sahgal heroine Simrit in *The Day in Shadow*. The researcher will especially try to interpret these women by looking at who they are and how they try to solve their identity problem because of the patriarchal barriers that lead to separation and death.

In this novel, Desai depicts women walking in a way contrary to traditional beliefs, and Monisha is depicted as breaking down an important feminist ideology based on Hindu mythology and appearing in the fields of national ethnicity and socio-economic development both before and after Indian independence. Of the three women featured in the novel, Monisha did not commit suicide as a place of flight but as a protest against widespread patriarchal ideology.

In the book *Voices in the City*, Desai presents Monisha as oppressed in her cousin's house. There is no coincidence between Monisha and her husband Jiban, who is "a boring, outgoing person" (Khan: 84). She feels lonely, lost and trapped. Another cause of Monisha's suffering is her infertility. You wish you were one with the dark spaces between the stars. These dark gaps longing for her symbolize the intensity of her mental anguish and resentment. They reminded him of his separation from his family. He remains mentally different in his actions and in his interactions with the community around him. So she starts the habit of keeping a diary and writing down everything about her. Monisha's quest for identity is a quest for complete solitude and great forgetfulness so she chooses death.

Monisha's story is different from the other three characters because it is in the form of a diary which is very personal writing. It is designed to accentuate the interior of the women's experience in India. At first, Monisha admits to being an ordinary Indian woman. But his attempts to get used to it are also futile when his mother-in-law accuses him of stealing Jiban's money. The case may have been filed mainly because Monisha had relied on her husband Jiban economically because she, like many Indian men, should always be a "faithful" son rather than a supportive husband, a common Indian woman raised on ideology. of

sacrifice and compromise. First, she must be a faithful daughter who agrees with the patriarchal practice of organized marriage; second, she must be a humble wife and daughter-in-law who maintains the 'dignity' of her adopted family. There is no love between Jiban and him, and suffering from the absence of a child, Monisha finally chooses suicide over claustrophobic life.

Sahgal's *The Day in Shadow* is a very personal novel. Sahgal had her own painful experience of divorce and realized that like a divorcee, an Indian woman has no social status and very little legal status. The struggle of a woman like Simrit who tries to make her own identity, like Monisha, without her husband and family is unacceptable in society. Sahgal critically represents the inability of the courts of law to translate legal theory into action. Like Monisha's husband, Simrit's husband also does not give her any value even in the ordinary decisions of daily life. *Day in Shadow* explores the men's psychological science of possessions and control and the tensions that lead to it in a man-woman relationship. Through her female characters, the Sahgal explores the social limitations and gender roles imposed on women by the power of patriarchal society.

Simrit has been shown to be married for a long time to a wealthy industrialist who loves healthy food and healthy sex life. Material wealth and the lustful wife are things that she has never intended. Simrit does not understand the man's real needs. The outcome of the divorce agreement gives him a fresh perspective on re-examining his place in society and trying to find himself in the process.

Day in Shadow focuses on the effects of divorce on a woman. Its theme emphasizes the survival of the compassionate person in a cruel materialistic society. It reveals the social reality of what it feels like to a divorced woman. The author describes Simrit as a poor woman imprisoned in a loveless prison and what happened to her when she separated from her husband. The Sahgalan concept of freedom expressed in relation to human relations suggests a full manifestation of true humanity. Sahgal tries, to express the empathy of the woman and to herself and her problems. Simrit feels that a woman should try to understand herself and pretend to be human and not just a tool for a particular masculine life.

Simrit feels depressed in the world of Som who can't tolerate his personality so he deliberately sets up permit conditions to be financially disabled. Freedom from marriage is not the end of her suffering. Simrit rejects physical contact with her husband when she feels that there is no emotional connection. This damages Som's self-esteem and speeds up their separation. Simrit's efforts to combat the ruthless world, and the lawless and unpopular laws of her children, strongly define the woman's struggle and her hostile environment.

Unlike Mnisha in Voices City, Simrit continues to fight the hostile environment. He has a positive attitude and therefore refuses to accept defeat. There is no doubt that he is different from Monisha because he does not give up in his struggle.

Both Monisha and Simrit have a lot in common. They are women who want to be selfish, apart from their failed marriages, it is remarkable. They both deal with their confidence as they choose to embark on their play activities. They are both equally lonely and live an unloving married life. Moreover, they have never received much of their mother's emotional nourishment — the true experience of women. This is also one reason why they reject the traditional mother image. It is not that Simrit cannot be a loving mother, while Monisha has no children, yet motherhood and children play a small role in their quest for ownership. Moreover, the pursuit of art and literature by these two women is seen as a possible way out of the deadly, destructive thinking of their human development as a means of self-fulfillment and self-expression. For this reason, although Monisha has a knack for artistic expression, Simrit is an excellent writer and they both focus on the creation of the individual. Sine Monisha is artistic, she loves withdrawal from her husband's boring life, Similarly, Simrit's hesitant journey towards identity is also partly a product of her author's sensitive natural feelings. Eventually, while Monisha destroys herself in search of a true identity, Simrit finds the right choice in the character of Raj whose entry into his life changes his course by turning it into self-identity in the end. On the contrary, Monisha gains independence only by denying false knowledge. Of the two protagonists, only Simrit could break free from the shackles of the patriarchs and find himself. Her decision to remarry is a sign of continued submission but a social and sexual liberation that leads to freedom

and livelihood. Simrit is aware of his existence, identity and human rights and thus solves his identity problem in a logical and logical way.

Works Cited

Primary Sources :

Sahgal, Nayantara. **The Day in Shadow**. New Delhi: Penguin India, 1971.

Desai, Anita. **Voices in the City**. New Delhi: Orient Paperbacks, 1992.

Secondary Sources :

Akhtar, Nasim. "Loneliness as a Theme in Voices in the City". **The Quest** 11. 2 (December 1997): 30-32.

Awasthi, Kamal N., ed. **Contemporary Indian English Fiction: An Anthropology of Essays**. Jalandhar: ABS Publications, 1993: 104-115.

Dhawan, R.K., ed. **Indian Women Novelists. Set. III. Vol. I**. New Delhi: Prestige Books, 1995: 54-66.

---, ed. **Indian Women Novelist. Set. I. Vol. III**. New Delhi: Prestige Books, 1991: 103-110.

---, ed. **Indian Women Novelists. Set II. Vol. I**. New Delhi: Prestige Books, 1993: 67-74.

---, ed. **Indian Women Novelists. Set I. Vol. III**. New Delhi: Prestige Books, 1991: 111-121.

Dinesh, Kamini., ed. **Between Spaces of Silence of Silence: Women Creative Writers**. New Delhi: Sterling Publishers Pvt. Ltd., 1994: 95-99.

Mittapalli, Rajeshwar and Pier Paolo Piciucco. **Studies in Indian Writing in English: Vol. I**. New Delhi: Atlantic Publishers and Distributors, 2000: 121-127.

Naicker, Basavaraj. **Indian English Literature: Vol. V**. New Delhi: Atlantic Publishers and Distributors, 2004: 117-128.

Prasad, Madhusudan. **Anita Desai : The Novelist**. Allahabad : New Horizon, 1981 : 22-46.

Prasad, Madhusudan. "Voices in the City: A Critical Study". **Litterit** 7.2. (Dec. 1981) : 45-58.

Rao, P. Mallikarjuna and M. Rajeshwar. **Indian Fiction in English**. New Delhi: Atlantic Publishers and Distributors, 1999: 232-239.

Tikoo, S.K. "Heroism and Pathos in Voices in the City: A Thematic Analysis". **Indian Women Novelist Set I. Vol. III**. R.K. Dhawan (Ed.) New Delhi: Prestige Books, 1991, 111-112.

Tripathy, J.P. **The mind and Art of Anita Desai**. Bareilly: Prakash Book Depot, 1986: 25-42.

Visweswara, C.R., ed. **Indian Writers Today Essays in honour of Professor L.S.R. Krishna Sastry**. New Delhi: Indian Association for English Studies, 1996: 113-121.

