

POLITICAL ISSUES DEALT IN NAYANTHARA SAGHAL'S RICH LIKE US

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Abstract

Therefore, Sahgal's novels are not only an outstanding section of the Indian English novel, but also summarize the story of India's struggle for freedom and the changes it has brought about in India's traditional social structure. Sahgal is exceptional in both her creative flexibility and the way she projects national consciousness. In their own way and style, alThroughout her novels, Nayantara Sahgal also established her beliefs. Before and after independence, Sahgal's novels offer a realistic image of India. In content and nature and in her opinion, she considers her novels to be political; each of the novels more or less represents the political period that we were going through. While Sahgal was largely hailed as a political writer, her feminist interest is clear, and her fighter-spirit is quite articulate in her literature. In all her works, there is a juxtaposition of two worlds: the personal world of man-woman relationship and the impersonal world of politics.

Key Words-Political, Politics, Nayantara Sahgal.

Political issues dealt in Nayantara Sahgal's Rich Like Us

Nayantara Sahgal is one of the renowned authors of Indo-English writing in the stream of national consciousness. In the 1950s, the first wave of major female authors started publishing their work. Kamala Markandaya, Ruth Praver Jhabvala, Santha Rama Rau were all active on the literary scene. During this period, Nayantara Sahgal emerged as one of the most significant voices in the realm of Indian English fiction. Nayantara Sahgal was born in Allahabad on May 10, 1927 into one of India's most prominent political families.

With her mother Vijayalakshmi Pandit as India's first ambassador to the U. N., her uncle Jawaharlal Nehru as India's first Prime Minister, and her first cousin, Indira. She's a prolific author. Nine books, two biographies, two political commentaries and a vast number of articles, contributions to various newspapers and magazines, she has to credit her. Sahgal is a writer and political commentator with nine novels and seven non-fiction works written.

Rich Like Us won the Sinclair Fiction Prize and the Sahitya Akademi Award. Political issues in the Rich Like Us-Sahgal's novel, Rich Like Us, presents a picture of India after Independence but shows primarily the state of affairs in the country under the Emergency imposed by her cousin, Indira Gandhi. The novel is set in the period when the Emergency was just one month old.

The novel is a multitude of individual stories, and many voices in one a vivid and compelling tapestry of the past and present of India. Rich Like Us is a courageous account of the violence caused in the National Emergency Era to all sections of citizens. It addresses the impact of politics on people's personal lives and studies the impact of Emergency on a wide range of charities.

The novel follows the oddly parallel life of two very different women. A time promising riches for the wealthy, but terrifying with sterilization for the weak and prison for the critical, both women's lives are forever changed by the emergency. Sahgal's concern with the current political trends and issues was readily recognized. Politics can be said to be inextricably intertwined.

Nayantara Sahgal is regarded as the only political novelist, at least among women writers. "Nayantara Sahgal is perhaps one of our best socio-political novelists today," as A. V. Krishna Rao observes.¹ She limits her novels to the wealthy society involved in politics. Her main thematic contribution was her intense commitment and public concern.

Our personal problems often run parallel to the political crises they face. Sahgal is an individual freedom advocate that is widely expressed in her novels. Her novels portray the various social and cultural changes taking place in India and the response to them by the individual. Her experience with the world she depicts in her novels brings substance to them.

Given her sound understanding of the condition of the female and her concern about the new woman's problem, she is limited by her very political background, which gave her novels credibility, and deals with the situation of only the powerful and the affluent.

Sahgal has first-hand knowledge of politics and political figures in India, having spent most of her childhood in Anand Bhawan, the ancestral home of the Nehru in Allahabad. The fact that politics is in her blood is beyond doubt. Jawaharlal Nehru was the brother of her mother, while her father died of a disease he contracted in jail when he was imprisoned for participating in the struggle for freedom in India.

The backdrop to each of her novels is important political events. Sahgal's writing is renowned for holding a tinge of Western liberalism in sync with the latest political ups and downs. Her novels truly reflect the contemporary Indian theme of politics. Her attitude in the novels is the inverse of Nehru's attitude, which is combined with the Western perspective.

Unlike other political writers, she never professes any particular political philosophy or supports any political tradition or political movement. All of the novel's major characters are centripetally attracted to politics' vortex. Sahgal's novels weave into their narrative structure aspects of India's social, political, and cultural past and subject them to near critical review.

The period covered was generally between the 1930s, when there was a widespread revolution in the country to rise and protest against the British Empire, and the time of emergency in 1975. Her novels make secret and some unusual accessible references to important political events, particularly the novels she wrote in the 1970s and 1980s; she has also been regarded by critics as a political novelist or author.

She deals more self-consciously with issues related to historical reconstructions. She also blends personal and public history in her earlier novels by interweaving the past of individual lives with the historical past of India. She has been the turmoil both before and after the independence in 1947. Sahgal writes in her autobiography *Prison and Chocolate Cake*.

Rich Like Us is the prize-winning Sahitya Akademi and the Sinclair Prize-winning work of Nayantara Sahgal. It is probably her best novel in which the action dates back to the 1974-75 era of India's National Emergency when the Parliament was in a state of suspended animation. The novel presents a picture of India after Independence but shows primarily the state of affairs in the country under emergency.

During the crisis, Sahgal's questioning look at India shows that democracy and religion are embedded in the body. In particular during Emergency, she delineates India's socio-political situation, the context of which is Delhi. The novel portrays a faithful wife, a middle-aged single civil servant or a cockney English woman's shortcomings, grievances and abuse.

The novel is a courageous account of the violence caused in the National Emergency Era to all sections of citizens. In addition to depicting the anguish during the Emergency period, the novelist takes the reader to the scenario of World War II and nostalgic days of prepetition and portrays Gandhi's magnetic, transformative influence on the masses.

The novelist's plot is based on a number of characters: Ramlal Surya; his English wife, Rose; his Indian wife, Mona; Sonali Ranade, I. The main characters are A. S. Officer, the narrator; Dev; Ravi Kachru son of Ramlal and Kishori Lal, while the minister and her staff are in the background.

Beginning with an ambiguous name with multiple meanings, the stream of action in the novel is continuously fluctuating between the past and the present across two consciousnesses, one of Rose and the other of Sonali. Typical Sahgal girls are both Sonali and Rose. Three major female characters are introduced here by Sahgal. In their perspective and history, each of them is special.

Sahgal tracks the effect of the Emergency on a large number of characters, highlighting these individuals' reactions to the social tension generated by the Emergency at the same time. Among the many victims were Sonali, a conscientious civil servant; Rose, a cockney shop-girl turned the foreign wife of an Indian businessman who tried her best to make a passage to India and finally met her death in the hands of her step son, Dev, one of the small tyrants created by the Emergency; Kishori Lal, a small merchant;

These are the indicative of the National Emergency Period specific plight shared by the majority. After meeting Ram, Rose's life is changed. When Ram first meets Rose, she's a cockney English girl of twenty years of age. She's a factory worker's son. Her life before Ram had not prepared her for a lifetime of involvement with someone like Ram, much less with his lifestyle. In order to marry Ram, a businessman based in Lahore, Rose broke her concluded relationship with Freddie. Though she knew all about Ram's first marriage and a son of him, she married him for love.

She believes in love's dream. There was something romantic about her attitude to Ram: She had entered an emotional labyrinth and she was drawn magnetically on, with Ram doing no more than holding her hand for the entire two weeks before he asked her, a victim of casual unthinking sorcery, to marry him. And it was a sign that she had traveled the distance. With an undeclared war around her in Ram's house and the blood and flesh ties and the Hindu Undivided Family rules getting in the way of her freedom and privacy, Rose has suffered silent pain. He admits that "without a child of her own he would never be the house's mistress doesn't evince her half." Only after Mona's attempt to reconcile the cold war between Rose and Mona.

Yet again, as Ram falls in love with Marcella, Rose finds herself the unwelcome fifth in a love triangle. Sonali remains her friend in all her troubles and struggles for her right to property. And finally, she's killed. But people are made to believe that she invited the death on herself. Mona, Ramlal's first wife comes from a typical conservative traditional Punjabi family. She takes refuge in asalyum.

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