

Chapter-One

Introduction

This research focuses on Nayantara Sahgal's fifth novel *A Situation in New Delhi* (1977). It tries to analyze Sahgal's feminist concern which underlies the social and political criticism of the state of affairs in post-independence India. It also underlines briefly the novelist's constant preoccupation with exposing the state of affairs particularly in Delhi which happened to be the hub of social and political activities. The novel is set in Delhi and is close to the seat of power and justice. This section gives a brief outline of the novel *A Situation in New Delhi* of Nayantara Sahgal and her literary creations.

The novel mainly concentrates on Hindu woman character, Devi. The society which she used to live is based on conventional system of Hinduism and patriarchal society. Many things have changed in post independent India but the concept of people and society remains the same. As an intellectual woman, she tries to revolt against the society which is obstructed by age long traditions. Her brother Shivraj respects those traditions and wishes his sister would behave like the traditional Hindu women and follow female tradition of, Sita and Sabitri. But he does not notice that much has changed after independence. The time and openness has been insisting Devi to make her own choice.

Devi wants to live as a free human being not as a subjugated woman and won't be instrument of her brother Shivraj. So, she acts like a neurotic character that is unbreakable to the self-centred Shivraj. In this crisis, she takes a decision of remaining widow/Spinster rather marrying Michael which would bound her in the rules and regulations of patriarchal society. And she spends her life separately. Her bold

decision is against the tradition of the East and close to the tradition of west. The character of Devi shows the protest against the denial of freedom and against the outdated social opinion and orthodox treatment of woman. The need for freedom for women, according to her, does not merely mean the defiance of old-established conventions, it must also make her aware of herself as an individual and refuse to tolerate injustice.

As a modern and liberal in outlook, Sahgal believes in "New Humanism" and a "New morality" according to which a woman is not to be taken as a sex object and a glamour girl, kitchen master but as a man's equal and honored partner. In this novel, Sahgal pleads for the new marital morality based on mutual trust, consideration, generosity and absence pretence, selfishness and self centeredness. When such things are not plausible in the relationship of Michael and Devi, the only alternative to them is to remain widow/spinster rather materializing their relationship into marriage. Her widowhood in this novel implies that marriage has failed as a social institution and it clearly demonstrates the need for change in widowhood system. The widow should be allowed to remarry and let live a normal life breaking male chauvinism.

In this way, the novel shows the resistance of Indian woman in various ways and in other side, it shows the awareness and liberation of woman from traditional concept of relationship. The emancipation is possible not only from the western way but also possible from Hindu philosophy of life.

Born in 1927, Nayantara Sahgal has established her eminence as a political novelist in India with rare of prophetic foresight and sensitivity. Her greatness has received national and international recognition. She has worldwide readership. That is why she is today India's best known personality across the length and breadth of the country. As daughter of Vijaya Laxmi Pandit and Ranjit Pandit, a literary scholar,

and niece of Jawaharlal Nehru, Nayantara Sahgal spent her childhood and adolescence in and around Swaraj Bhawan and Ananda Bhawan in Allahabad. The homes of the Nehrus at that time presented a wide range of experiences. It was not only the nerve centre of political activity in pre-independent India but was also an amalgamation of the best of the East and the West. Nayantara Sahgal's father was a poet at heart and her mother a woman of great aesthetic taste. The Kashmiri Hindu heritage was proudly proclaimed and abided by all the members of the family. The overall atmosphere was of an Indian joint family with all its advantages-of loving elders, story-telling grandmothers and loyal servants. Their constant companionship and love was unforgettable especially for the children. Shagal's yearning for the joint family system is evident later in many of her novels. Moreover, Gandhi and Nehru were household names for her, and the tremendous impact of their thoughts and ideas is found in all her writings.

Nayantara Sahgal has been active on the literary scene for almost four decades, and has published eight novels and two autobiographies besides a history book *Freedom Movement in India* (1970), and a political treatise *Indira Gandhi: Her Road to Power* (1978). She has been well known for her views on the emergency in India and fight for civil liberties. Her close relationship with Indira Gandhi has made her writings on the Emergency and Indian politics very plausible for the average reader.

Sahgal's eight novels are *A Time to be Happy* (1956), *This Time of Morning* (1965), *Storm in Chandigarh* (1969), *The Day in Shadow* (1971), *A Situation in New Delhi* (1977), *Rich like US* (1985), *Plans for Departure* (1987) and *Mistaken Identity* (1988). Nayantara Sahgal's first book *Prison and Chocolate Cake* (1954), an autobiography, was published when she was only twenty seven years old. The second autobiography, *From Fear set Free* (1962), was written during a critical phase in her

marriage. Both the autobiographies become important because they provide the basis for a better understanding of the novelist and her novels. The first book describes the powerful associations and experiences of Nayantara's childhood and provides invaluable insight into the shaping influences of her life. The political consciousness which dominates her literary creation is real and inseparable from herself and surroundings. She is equally aware of the period and place of her birth and its historical importance.

Her sixth novel, *Rich Like US*, won the 1985 Sinclair prize for fiction and the Sahitya Akademi Award. Her seventh novel, *Plans for Departure*, won the 1987 commonwealth writers' prize for Eurasia. Mrs. Sahgal has served on the jury of the commonwealth writer's prize and has been a foreign Honorary member of the American Academy of Arts and Sciences.

In her first autobiography *Prison and Chocolate Cake*, Nayantara Sahgal presents how she has been influenced by Jawaharlal Nehru in every way possible and has very positive things to say about him whether it be in 1954 or 1985. Similarly, her second autobiography, *From Fear Set Free*, discusses in greater detail and maturity, the vision of Nehru in shaping the future of India's nascent democracy. It is this experience and conviction that makes marriage and man-woman relationships in the Indian context a recurrent theme in her novels. Apart from this, the idealism, the individuality, the concern for moral values, above all, the faith in the human being, that he was the very basis for a change for the better, the belief that means must match ends or they would be self-defeating, are other major recurrent themes, and ideas in Sahgal's novels and they are directly inspired by the philosophies of Gandhi and Nehru.

These important factors establish the link in the novels of Nayantara Sahgal and create a need for a total, rather than a separate evaluation of her novels. Sahgal's first six novels. *A Time to be Happy* *The Day in shadow*, *This Time of Morning*, *Storm in Chandigarh*, *A Situation in New Delhi*, culminating in *Rich Like US* form a sextet and should be studied together as they depict the contemporary Indian political scene of the past forty years, starting from India's independence in 1947. During this period, Nayantara Sahgal takes her readers through a tour of India, much in the same way as her hero Sandad sets out in her first novel, *A Time to be Happy*. The protagonist in each successive novel projects the views of the novelist in the latest political and historical context. They portray and reveal that if there is hope and confidence in the nation even after partition, there is an anguished awareness of acceptance and defeat in 1975 due to the emergency. Loss of personal freedom, whether it be due to the state or a person, is unacceptable to both Sahgal and her characters. This is why we find her heroines defying and even breaking away from the bonds of marriage to find a life of fulfillment elsewhere. A brief analysis of the six novels named above will reveal the continuity in them.

Nayantara Sahgal's first novel *A Time to be Happy* contains a large number of characters. The structure is thus a little unwieldy. The action begins and ends on a symbolic note signifying the end of an era and a new beginning. The novel is set in the immediate pre-and post-independent period, and deals with themes which are taken up by Sahgal in her later novels also. Some of these are those which Indian writers in English can't avoid, namely the East-West encounter, the impact of English or Western education, the burning desire for identity and roots, marriage and Hinduism.

In this time of morning independence is already a few years old unfortunately, things are not as they should be, and in Delhi there is more chaos and order. The political stalwarts such as Nehru are old and a new brand of politicians are waiting in the wings to take over. They are devoid of the qualities which make for genuine leadership. However, the democratic institutions supplement and achieve what individual leaders cannot. Similarly, in *Storm in Chandigarh* the political scene is more dismal. The distinction between means and ends has virtually disappeared, and the unscrupulous politicians seem to forge ahead. Ironically the older surviving members of the Gandhian era, represented by the old feeble home minister, prove stronger in death than in life.

In *The Day in Shadow*, which Sahgal has called her most "personal" novel, the autobiographical element is uppermost. The novel is set in Delhi and close to the seat of power and justice. The inability of the law courts to translate legal theory into action is vividly brought about by Sahgal in the novel. On the political scenario it depicts the rise of politicians such as Sumer Singh, who are inclined towards super powers for collaboration and not to Non-alignment for self-sufficiency. *A Situation in New Delhi* is the portrayal of the city torn apart by the failure of political leadership and violent student unrest. It would not be wrong to state that the entire book is a tribute to Nehru. His ideals and aspirations have been forgotten and the students experience a total vacuum in the absence of leadership. The students are restless and peace has no meaning for them. Only violence can attract the attention of those who matter, and the most brilliant students become Naxalites. The action is seen through the eyes of Michael Calvert who revisits India after the death of its charismatic leader, Shivraj, politically the decline is total, even parliament can't ensure justice in such a situation, and disillusionment is evident in the intelligentsia.

Sahgal's most famous and award-winning book *Rich Like Us* was published in 1986, about almost a decade after *A Situation in New Delhi*. Maturity of technique and characterization and an experiment with language, all add to the success of the novel. This novel is set against the emergency imposed by Indira Gandhi in 1975 and at no place does Sahgal try to disguise her views about oppression, whether it be social or political. The deep-rooted political consciousness of Sahgal makes her the only political Indian woman novelist today. Her novels emphasizes the basic fact that politicians and individuals are inter-dependent and they greatly influence each other. Sahgal strongly believes that it is the conscious moral obligation of all right-thinking people to protest against injustice and wrong. Sahgal's literary achievement lies in her ability to transmute the social, historical and political forces of her time into the organic structure of the novel.

Many of the critics find that Sahgal is political novelist with rare prophetic foresight and sensitivity. The political consciousness which dominates her literary creations is real and inseparable from herself and surroundings. Her novles depict the contemporary Indian political scene of the post forty years starting from India's independence in 1947. Moreover she has continued the theme of traditions and modernity in a subtle manner.

Commenting on *A Situation in New Delhi*, A.V. Krishna Rao, a Madrasi critic believes that there should be a historical consciousness to lead a progressive path.

Deeply getting through the novel he says:

A historical novelist, in this sense, writes his or her fiction not in an antiquarian spirit but with a veiw to interpreting the interfaces of past and present as well as the ways in which our collective past impinges on our present in re-creating and iluminating an event or events of the

past, novelist takes recourse to what Bemanrd Bergonzi calls conscious realism" In demonstrating the function of history in fiction. One should, however, be wary about the probable semantic traps in distinguishing between the past and the present, between history and politics lest there should be unreasonable and unfair expectations of writer. This need to define the terms becomes all the more urgent and desirable when one considers come of the contemporary writers such as Nayantara Sahgal (19).

Regarding this novel, critic O.P Mathur assists the view of anti colonialism. He also writes that postwar period in India as the period of political and moral devoid. He writes:

The movement marking the end of an era of idealism and the beginning of ruthless, unscrupulous politics devoid of any moral values came with the death of Jawaharlal Nehru in 1964. *A Situation in New Delhi* dramatizes the fact that "a leader's death plus-one-minute created new circumstances in all but the stables societies. In the cavalcade of history such a moment gives a new directing, and the novelist has captured the epic dimensions of its significance in the souls of a few sensitive individuals. The aroma of the author's own unbounded affection and admiration for the dead leader, her own maternal uncle, pervades the novel. Her close relationship with him had been reinforced by her subscribing to the vision, policies and programmes of the leader. (203)

There are some other scholars of Nayantara Sahgal who have looked at this novel through the lens of human relationship. They regard as an avid people watcher

and adapt at noticing the intricacies of character, weakness and relationships of different people. For them, her novels are based on the mutual relationship of the characters and particular idiosyncrasies, which she takes delight in exposing. She has a deep understanding of human nature and she is also able to skillfully, portray different types of human relationship with complete authenticity. It reveals Sahgal's immense knowledge, observation and understanding of different relationships and behavioural patterns that exist in our society. The critic Sangeeta Gupta Writes:

The theme of brother-sister incest can be traced back to the Rig Veda, the oldest of the Vedas and also the oldest surviving record of Hindu Literature. In it, there is to be found an old myth about the origin of human race from a first pair of twins. Yami (who later became the river Yamuna) tries to tempt her brother Yama (who later came to be known as the god of the underworld) to incest, in order to prevent the dying out of the human race. In passionate words, glowing with desire, the sister draws the brother on to love (218). Incest is not the main theme of the book (as it is not in any of the books under consideration). It is mainly a political novel—a novel about different ideologies and the last part centers mainly around Rishad and Priya's relationship. Yet whatever we get to know about Devi, and Shivraj makes it obvious that their relationship was bordering on incest, they behave like lovers in the flashback scenes where we see them together. (230)

Talking about the text Uma Banarjee, about *A Situation in New Delhi*, analysis social and political changes in India after freedom and independents should assimilate together in India otherwise lots of violence can take place. She takes the then leader

as political gatecrasher. D.N. Bandyopadhyay portrays India as politically and morally corrupt. he presents teleological and cyclical perspective engulfing India. Like other Ranjana Harish and Tom Mulcaire of scribe the conflict and clash of changed:

Sahgal shows us a country caught between two world the ancient and modern. Michael Calvert describes India as a "Staggeringly old country"- "Old and settled and structured when Britons were painting their bodies blue (107)". The tribal fanaticism of Pinky's arranged wedding is contrasted by the worldly cynicism of the guests at her engagement party. Rishad describes India as being caught between "ancient myth and industrial present." The technological changes brought about by the policies of Nehru, and the assimilation of socialist principles cannot eradicate three thousand years of culture. This is why the revolution of Rishad must fail. Only that revolution which can work within the cultural framework of India and its social history can have any chance of leading its people to a greater equality. This is ultimately Sahgal's message (194).

Chapter-Two

Feminism: A Theoretical Modality

Feminism is a movement for recognition of the claims of women for rights equal to those possessed by men. This type of feminist thought emerged as an important force in the western world in 1960s and later on in the eastern one. The term feminism covers a broader scope and includes different aspects of humanity. It includes political feminism, Marxist feminism, bio-feminism, post-modern feminism, psychoanalytic feminism, post colonial feminism etc. Today, it believes strictly speaking for female struggle against all forms of patriarchal and sexist oppression. The struggle for equal rights of women and making them like men is the main goal of feminism. It was believed that women are inferior to men physically and mentally. There are even certain ancient philosophers and thinkers who emphasized on women's inferiority. Aristotle declared that female is a female because of certain lack of qualities. A woman is in imperfect man is notified by Thomas Aquinas. There is a long line of women writers who protested against these inequalities. Christinede Pisan, Mary Wollstonecraft, Simon de Beavoir, Kate Millett, Ellaine Showalter Virgina Woolf and many others criticized deep-rooted age-old patriarchalism through their works and proved women equal to men. Feminism addresses the problems of unequal rights to women's participation in the public world, beyond the family and house hold and by persuading similarity between men and women. It reflects the concept that woman can do anything what men in can do. It focuses on reforms and re-arrangement in the social systems.

A Situation in New Delhi is a feministic novel. Most of the female characters are exploited by male characters. They are behaved inferior to men. Devi is hoped to live as widow. She is not allowed to love and marry again. She is wished to wear

white sari and devote her remaining life for her children rather than living for her desires. She has to sacrifice her happiness for the continuity of social, cultural and moral customs of the patriarchal society. Lydia and Nell, the wives of Michael, are too taken similarly. He forgets to take them equal and hesitates to fulfill their desires. Nadira on the other hand, is also mistreated by her husband. She has to live in India because her husband lives there. Thus, the feminist issue of women's exploitation and domination is clear. They are kept out of their fundamental rights.

Feminism opposes the norms and ideals of male dominated society. Women are not given political, moral, social, cultural, religious, economic and other rights at all. Women are not allowed to take part in religious ceremonies and sports. They are not allowed to have friends and enjoy friendship. They are not allowed to enjoy physical contact. Whom they like before and after marriage and even after her husband is dead. The society demands purity and virginity from them. Their likes and dislikes have no importance in patriarchal society. Women are believed to work within a house rather than to work outside like men. They are not allowed to go against the longings and decision of men. Hindu epics and Vedas have declared women as slave and men as lords. Talking with other men and re-marriage after her husband is immoral in Hindu culture. They have no rights to complain against their pains and problems. They have to bear silently at any cost. They are hoped to wear traditional clothes, speak sweet words, behave in a well-disciplined manner. In one sentence, women have to do what they are ordered because they are mentally and physically incomplete. But feminism protests the inequalities of women and fight for their equal rights. The best example is Nayantara Sahgal. Her all novels are about woman's suppressions. *A Situation in New Delhi* is a novel of political dislocation on two levels, on the level of the novelist's own life and on the level of her creation, i.e. her

characters. Like a tree having its roots in the dark, deep, sense of dislocation, the novel grows into a novel of political dislocation. But the master stroke of the creative mind brings a spring like bloom to it with its note of faith and hope.

Later on, Devi thinks better not to live in limited patriarchal boundary. She realizes the failure of marriage as a social institution and the need of change in marital morality. So, she decides to remain widow rather than marrying Michael. Lydia and Nell leave their husband to live in their own way.

Different types of restrictions on the fundamental rights of women have existed throughout history in all civilizations. If we view the history chronologically we find women were taken as inferior to man by different thinkers. Aristotle declared that a female is a female due to certain lack of qualities and Thomas Aquinas believed that a woman is 'an imperfect man'. There is a long line of women writers who protested against these inequalities from Christine de Pisan to Mary Wollstonecraft and from Simon de Beauvoir to present day. The feminist consciousness is the consciousness of victimization. As a philosophy of life, it seeks to discover and change the more subtle and deep-seated causes of women's oppression.

Feminist thought has assumed different configurations in relation to post modernist approaches. Seen only as an agnostic struggle against all forms of patriarchal and sexist oppression; theoretically it becomes an impossibility. As soon as the oppressional conditions are removed, it ceases to exist. The very concept of equality has undergone tremendous change in the light of new French feminist theories of difference. Through the process of gynes, a female discourse has been evolved by deliberate valorization of repressed feminist. The French post-Modernist theory of Lacan, Derrida and Deleuze has been used in the process of genesis.

Because "post-feminism" has the danger of delimitation and exclusion, materialist feminist theory is offered. Now all the different strands can be divided into two relational and individualist theories as Karen Offen pointed out. The first division includes feminists who have focused on egalitarianism and liberalism in heterosexual familial settings. They are concerned with the notion of equality, which focus on woman's distinct position as woman. Individualist feminist includes a group of feminists who focus on a quest for personal individual independence and downplay sex-linked qualities. Currently relational feminism is being widely accepted as it avoids all the negativism associated with extremities of the individualist theories. Now-a-days feminist thought encompasses a moral vision and emerges as a holistic, anti-militaristic and life affirming philosophy.

From its tradition to now feminist theories have undergone different changes. So, some critics have used the term "post-feminism" to cover the different configurations of feminism and post-modernism. Today, feminist theorists believe that, strictly speaking, feminism is an impossible position. The traditional definition of feminism sees it as the struggle against all forms of patriarchal and sexist oppression. Such an oppositional definition posits feminism as the necessary resistance to patriarchal power. Feminism is committed to the struggle for equality of woman, an effort to make women become like men. The struggle for equal rights historically and politically emphasizes the value of women as they are. The very argument rests precisely on the fact that women are already as valuable as men. But in the situation of women's lack of equal rights, this value must be located as difference not as equality. Thus, women are of equal human value in their own way. When feminism regard the value of women as women. Then it truly counters the systematic devaluation of women under patriarchy. In this scenario, Julia Kristiva

suggests a third space for feminism to operate-the space which deconstructs all identity, all binary oppositions.

So, we can conclude that now a days feminism must be viewed as a rapidly developing major critical ideology or system of ideas in its own right. Its developmental stages have historically been dependent on and in tension with male-centered political and intellectual discourse but whose more recent manifestations transcend later. In his essay *Defining Feminism: A Comparative Historical Approach* Karen often writes "feminism emerges as a concept that can encompass both an ideology and movement for sociopolitical change based on a critical analysis of male privilege and women's subordination within any given society" (194). As a philosophy of life, it opposes women's subordinations to men in the family and society, along with men's claim to define what is best for women without consulting them; thereby offering a frontal challenge to patriarchal thought, social organization and control mechanism. The present-day feminist thought seeks to destroy masculinist hierarchy but not sexual dualism. It is necessarily pro-woman, but this does not mean that it has to be anti-man. This acts as a rebalancing factor between women and men of the social, economic and political power within a given society. It is viewed as a humanistic philosophy. It still remains a political challenge to male authority and hierarchy in the most profound sense. But, today the theorists in describing its ultimate vision prefer the word "transformational" to the term "revolutionary".

While discussing feminism, we are confronted with parallel or comparative models from different cultures. There are so many of them: the English feminism, the Canadian feminism, the African feminism, the Australian feminism, the New Zealand feminism etc. There are various scholars like R.K. Dawn, Shyam M. Asani, K. Meera Bai, who have started viewing Indian writing in English through the feminist

lens. The feminist literary criticism practiced in the West is also applicable in the context of India. Gayatri Spivak has made an admirable effort to develop an anti-imperialistic feminism which draws on the sight of recent post-structuralistic and post modern theory. In a typical Spivak essay, the Marxist theory of surplus value, feminist debates of reproduction and the domestic mode of production, Indian critiques of imperialist ideology and post structural theories concerning the construction of the colonial subjects are all brought into conflict at the same time. So, the historic role played by Indian women in their own capacity definitely provides an alternative replacement model.

There are some bases on which the replacement models can be constructed. For example there has to be a basis for new myths or one such basis can be protest. The best example is Nayantara Sahgal. All her novels talk about women who are oppressed by marriage, by political circumstances, by accidents of history. So, another feminist critic Kamala Bhasin claims that literary history presents mainly men's story and to get the complete picture of the world, they also need women's story.

Chapter -Three

Textual Analysis

Generally most of the male characters in the novel represent tradition and Indian culture of Ancient time while the female characters are tired of male domination and they focus on modernity: They are in search of equality with men in every fields of life.

Shivraj, the most dominant male character, Devi's brother and Rishad's uncle is no longer alive now. He is dead but his ideals, thoughts and guidelines have great effect in Devi's life. He has studied politics from Oxford University, England and China. He has earned lots of experience from tour of Moscow and other places. He has very good and friendly relation with Ushman Ali and his sister Devi. He has skin and soul relationship with her. He was a feedback for Ushman and his sister directly and spiritually. Shivraj was one of many men says Ushman. Sivraj didn't go after money but earned international image and fame. He has left a scholarship fund for his son. He has lovingly brought up Devi so their relationship is very much motivating, constructive and ancient for her. Michael writes in his book about Shivraj when there was drought and kisans has attended council for help to get rid of its effects. Shivaj's ideal character is open to us from Ushman's Words:

There isn't going to be another like him in a hundred years (6). One man was many men. A person in agony doesn't think of anyone but himself. He can't. He is wrapped around with his own pain. There is no more suffering in the world than one person can endure. (51)

Devi is a widow of 44 years and a mother of school going son Rishad. Rishad is of 19 years old. Although he is young, he has got very talented mind and revolutionary attitude against the ills of society. He dislikes satipratha, widowhood, inequality, untouchability, male chauvinism, traditional Indian marriage system etc. He is well disciplined student and son. He dies in an attack while going to cinema. He loves Priya very much and his family members as well. He says that the girl and boy should be allowed to know one-another before they are getting married in arranged way. Marrying two complete unknown girl and boy is a kind of real rape. He also has lots of philosophical knowledge. He works for friendship, and abolition of caste and class system in the society. He also hates the culture and politics of biased model in the country. He tries to create a world of equality for all social members. Rishad complains his mother when she asks him to attend the engagement party as:

What in the world I do there? Besides, that kind of marriage is just organized rape. One way or another the hideous world kept figuring in the day. Pinky has not been allowed to put her nose out of the house without her mother's permission. And now they are handing her over like a pudding to the nitwit who hasn't out his nose out of his house-his mental nose anyway. They would never banish the contrasts never in ten thousands years build an equal society. (25)

R.K. Dhawan writes that feminism is greatly followed in Indian English fiction. Feminists in India are pleading that discrimination against women must be stopped. It is a question of asserting one's identity, arousing public opinion of channelizing will and motivation to influence the conscience of society. If a woman is capable of making a mark in her profession, she should be recognized and treated as an equal. "The contemporary woman does not want to conform to the traditional image

anymore. She wants her due-her rightful along side her male counterpart in the Indian society." (Indian woman novelist, 12) He focuses on male-dominated Indian society where the woman is still regarded as second person.

Devi takes her brother and Indian culture as the guide of her life. He blindly remains too much engrossed with her past, a kind of past that makes the present awful and the future almost impossible. Her inability to get beyond the limited frontiers of past and present and look forward to future leaves her immobile and static in the end. She is made minister of Education after the death of her brother. She is very much attached with the ideals and limitations of her society. She blindly keeps herself inside the orders and directions of her brother. Sangeeta Gupta writes "Yet whatever we get to know about Devi, and Shivraj makes it obvious that their relationship was bordering on incest, they behave like lovers in the flashback scenes where we see them together" (*Indian Women Novelist*, 230). But when she meets an English journalist Michael Calvert she feels difference in her. She loves him and hopes to remarry with him but is afraid of society and abuses around. She finally realizes that a widow has right to live her life in her own way. She can remarry, settle a new family. She also hates the old Hindu Indian culture which does not allow women to work outside of the kitchen, in the office equally with men. Ranjana Hariash views on Devi's freedom "At every step Devi is made to realize that her views are dated, that she doesn't belong to these pleasure-seekers and position-seeker's group, she stand all by herself in the House." (187) She hates male domination very much. She finds a girl should experience friendship and sex before marriage. A woman should use contraceptive too. Devi thinks that traditional and conservative practices should be replaced with new modern techniques and dominationless culture to develop the society. She loves her daughter Pinky, Cook Kirti, Servant Ramkrishnan

Murti, Veena, Vijay Arvind and others. She loves dancing, going to the clubs, restaurants and making friendship. Although she feels smashed at the untimely death of her son; she is optimistic and assertive to change the male dominating society and live her life equally with men in her own way. Devi says to Michael Calvert in Chapter-5 when he asks her to revolt her brother's Ideal and marry him to settle down a happy family.

May be he was the inside and I was outside of the same persons. I will follow you to the ends of earth. When would I have had them and where? If I had a lover the whole country would have known about it. Which didn't quite seem to answer the question. Yes, my love, my dearest Michael. But it is peculiar at forty-four to find yourself stripped of your fabulous past and your limitless future. Suddenly you are nothing. Even what I have of my present in the way of reputation. Something that people recognize and respect will be blotted out the day I walk out of this house and I will be blotted out. (50)

Similarly, Chaman Nahal writes for different forms of feminism in Indian fiction. She examines the replacement model in femine fiction. According to her, it is very difficult to construct a replacement model. One can not escape the myths-the conditioning myths with which one can grow up. She further writes that "Unless we can not construct a new myth, we can't construct replacement model" (Indian Women Novelist, 31). The historic role played by Indian woman in their own capacity definitely provides an alternative replacement model. But this rich resource had been completely left out before the independence in India. Only after the independence this replacement model of feminism is used by many novelists.

Ushman Ali and Nadira are couple. They have got children to Ushman has studied socio-economics from Oxford University. He is made vice chancellor of Delhi University. He is attacked almost to death. Nadira, his wife, finds themselves unsafe in India and asks her husband to migrate abroad but he refuses. He does not accept her and compels her to live according his ideals. He does live India only because his forefathers live there and he is born in India. But Nadira dislikes his behaviour and feels herself mistreated in her own family. Nadira refutes her husband Usman Ali when he refuses to leave India and tells him.

Everyone has a past, and the past has a way of continuing into the present. we can't at some point say it is over and done with. Bits of it linger and they shouted. It is the part of the perfume of life. 'I gave up everything when I married you'. That you didn't you brought it all with you your attitudes, your prejudice. We all do. 'You keep a hold on me too', you know exactly handle a woman. What do with her'. I won't go to Lahore I want to be with you'. Yet she was not with him in his friendship and loyalties, in the passions of his mind and heart in his central concerns. (136)

Michael Calvert is a journalist who was born in India and sent to England for study at the age of eight. He has come to India to write about Shivraj. He has married twice but he has been deserted by Lydia and Nell. Michael was a middle drinker. He was a writer so he loved his life literally than physically and materially. Lydia loved public prestige, publicity and well arranged culture. She hoped equal status from Michael but he was selfish and abstract. He was an executive in an oil company too. Nell, on the other hand, was in well to do condition of her furniture business. She loved party going, making friendship, going on tour and materialistic luxurious life. But it was

impossible from the abstract and isolated life of a writer. They lived for 10 years together but remained in complete and unhappy. Lydia and Nell found their life meaningless with Michel and left him. Finally after that he meets Devi and loves her much. He teaches her to care about her feelings and desires rather her bias society and culture. He ascertain that she should remarry and life her own life with him. She should not care the male dominating society and culture but even them their relationship doesn't materialize. Devi finds selfishness in all male characters. She finds that like his brother, Michael's philosophy and ideals are guided by male domination. D.N. Bandyopadhyay views about failure in love because of her brother's patriarchal grip. "In Devi's case, the proposition becomes all the more complex. Devi patiently lives in the past, getting identifies with the predominant personality of Shivraj and this accounts for much of the failures of Devi-Michael relationship." (215)

They are ideals outwardly but inwardly nothing more than male domination. Veena and Vijay are newly married couple in the novel. They have just come from tour and have bought some gifts from their abroad visit. Her husband Vijay doesn't care the longings of his wife Veena. He buys toys and gifts for children and for the decoration of his house but fails to examine his wife's desires. He drinks alot and have sexual relationship with her. He does never care her thoughts of small and happy family. He always tried to satisfy his sexual thirst and bear as many children as he could but never think about pregnancy and child bearing problem of a mother. That is why Veena uses contraceptives secretly. Madhu loves Rishad and suicides herself after the death of her lover in an attack. She loved him sincerely.

Thus, we find that the female characters are dominated by male character everywhere. Uma Banerjee views on problems of married women "The three profiles

have managed to sidetrack the main issue of political commitment and turn the serious setbacks of married life into trivial bickering." (199) But now the situation has changed and women are too changed. So they find equal rights and equal status in comparison to the men. They are to break all the dominating obstacles of the traditional and conservative society. The time and situation which in Delhi century ago was has changes completely with its neighbouring countries. So now there should be new society and culture where people would not have to live inside any limitation and boundary but get a limitless world to enjoy the life equally in their individual way. This is the real modern world and modernity.

Equality is similarity in all aspects of life. It is a process of proving oneself similar in status with others. It is a kind of consciousness in people which started after independence. The characters, to some extent, in the novel are searching their equality with male characters. The women are traditionally taken inferior to men. Later on after independence and spread of education, women research a lot about it and found that logically they are equal with men in all aspects.

Devi, the female protagonist of the novel, is widow and mother of two school going children. She is a middle aged woman who did everything what an ideal Hindu cultured woman should have done. She fulfilled the dream of her dead brother Shivraj. She wore sari, remained widow rather loving a man, remarrying and settling down a new family of happiness for herself. She took remarriage and having bed-mate after death of her husband immoral. But later on she realized that what his brother wished is only an example of male domination. She took his ideals and Hindu culture being biased and exploiting females. She realized her misunderstanding of the culture, society and her brother. She hated the culture and society which do not respect women. When she came in contact with the English journalist she started

loving him. She loved her very much and wished to marry him and settle a family but at the same time she realized that she will again have to live under the limitations, rules and regulations of the patriarchal society wherefrom she has got free since she became a widow. She was not allowed to work outside of the family and compelled to do only those activities which could have raised the honor of her husband and their culture. She bore lots of problems, sacrificed her almost whole life for her husband's happiness and socio cultural dignity. She wore a white sari and other clothes. She was not allowed to make friends, go to parties. She was not allowed to sing, dance and drink. She had been living a life of parrot in the cage. She was a means of enjoyment for other but her feelings weren't important for them. Her feelings and desires are expressed in the following lines of 12th chapter:

That is very talented of you' I wanted to learn dancing as a youngest girl, but it wasn't considered "nice" what a lot we missed. I never could sing a note. They have no use for women except as women nor do you. (121)

Some critics like K. Meera Bai tries to differentiate two forms of women in Indian literature. Women of the oriental tradition are in general gentle, adjustable, accommodative, and pliable and service minded. Indian women are particularly conditioned by traditions and conventions and willingly accept the responsibility of being the custodians of family honor and prestige. Indian women usually do not bother about their own personal happiness and comfort as much as they address themselves to the task of making others happy and upholding traditions and conventions. On the other side, modern women do not find any sense in being acquiescent. It does not appeal to their imagination to be suffering and sacrificing individuals. As they feel the need for self expression and individual fulfillment, they

begin to question the conventions and defy the tradition which tends to undermine their importance and individuality. Such women become non-conformists, in that they rebel against the accepted and existing moral codes and social norms, which either in theory or in practice tend to relegate women to a secondary place. However, conformity and non-conformity are purely relative terms. The set of values meant for particular people at a particular time may be questioned as to their validity in changed times and circumstances.

Modern women challenge the injustice and demand redress. The craving for individual freedom and happiness results in the breaking up of family relationship. "A woman with modern outlook may strive for individual freedom and happiness but in such an attempt, she might drift anchorless for want of ideal alternative to traditional values" (36). This kind of individuation might lead to clash of personalities and lead to the breaking up of the age-old institution of marriage. If tradition-bound women are in the risk of losing their identity, non-conformists face personal and social conflicts. In their quest for self-fulfillment they may have to undergo the painful experience of severing the family bonds and re-establishing themselves.

Devi complains that patriarchal society is based on because it has given male only the right to govern on females. She becomes aggressive and revolts the rules and regulations, customs and traditions of a male dominated society. Male centered or patriarchal society has only sacrificed the happiness of women. So, she decides finally not to marry Michael and settle family where again she will be exploited and dominated by men. She decides to remain spinster and live her own life. She hopes that now it would be very problematic for her to survive but later out it would be easy for her and others. She thinks that every where females are displaced and made inferior but really they are equal to the men. Ranjana Harris views on Devi's freedom

" Unmistakably both stand as foils to Devi, they are the unhappy married ladies contrasted to the happy widow, the latter experiencing the wonder of spiritual and physical love with the spouses of the former." (200) So, by remaining spinster she proves that women are equal to the men. She says to Michael in Chapter-10 when he favors British culture. He takes Britain superior to India. Her hopeful notes are expressed these lines: "What we call a beginning is often an end and to make an end is to make a beginning. They wanted to get more of their own men into party positions and the cabinet. They have got five hundred years of traditions to dip and no where does it come up with intolerance."

Rishad, Devi's 19 years old school going son, is another revolutionary character who has worked for equality of women in the novel. He has got very talented brain. He is philosophic and democratic in nature. He wishes for a society of equality. He hates caste system, traditional marriage system. He devotes his life for the establishment of a society where everyone can enjoy the life equally and freely coming out of systems, rules and regulations, traditions, superior customs of a patriarchal society. He says that we can never build an equal society unless we get ourselves free of selfishness and stinking, rot old ideas. He is in the side of modernity and changes. He states to Madhu:

They'd never banish the contrasts never in ten thousand years build an equal society. How could they, when they were products of the rot themselves, of caste, of vested interests and stinking old ideas. We will never be properly self-governing in this country until we vest power in little units, in people at the base. (80)

His sister has been engaged to a boy called Arvind who works in a company in Bombay. She doesn't know anything about him nor does Arvind. They are strange

For one-another. They are going to be married. Rishad is against that type of marriage. He notifies the marriage a kind of rape. He thinks that they should be allowed to know one-another, make friendship and examine very well. They should be permitted experience everything before marriage. Their marriage should be decided by the bride and bridegroom. They should be left to decide and choose suitable life partner for themselves. They should take their own decision. The parents should not decide whom to marry or not. The parents should not choose life partner for their children. Life partner means the friends whose ideas, plans and thoughts are similar about life and future. Here Rishad is asked to attend the marriage engagement party of his sister and Arvind but he revolts not doing so. Arvind comes only in the party and return Bombay next day rather giving time for knowing one-another.

Rishad's revolt his mother when she asks him to attend the party is clear in these lines:

What in the world I will do there? Besides that kind of marriage is just organized rape. One way or another the hideous would kept figuring in the day. Pinky has not been allowed to put her nose out of the house without her mother's permission. And now they are handing her over like a pudding to the nitwit who has not put his nose out of his house- his mental nose anyway. (25)

Kamala Markandaya's women characters in general are conformists and traditionalists. Women occupy the central stage in most of her novels. Here, we can find different forms of feminism presented by the Indian women writer.

In the rigidly-formed and tradition-bound societies like India the repression has to put up which is usually very severe and the resultant suffering often assumes pathetic proportions for sensitive individuals. In this circumstance M. Rajeshwar observes that "Among Indian again women happen to be the worst sufferers as the

social norms and moral codes have been so framed as to be particularly disadvantageous to them" (Indian Woman Novelists, 40). This is perhaps why the Indian English novelists, encouraged to a certain extent by their historical and cultural context, consistently treated the neurotic phenomenon in their fictional works. This is a way to protest against the establishment.

Like Rishad, Michael Calvert, an English journalist who has come to India to finish his work on Shivraj, is another male character who tries to create a world of equality for women. Although he himself is a male dominator, he cunningly philosophizes Devi to marry him. He teaches her to come out of the rules and regulation of the patriarchal and male centered society. She should marry and settle her new life again. He asks her to have lovers and enjoy her remaining life in her own way freely. He abuses her for doing what her society and brother's ideals demand from her. He says to Devi at the moment she hesitates to love and marry him: "What are you ghost of your brother. But a woman like her must have had lovers. Hadn't she? Good heavens (52)."

Although he tries to persuade Devi for her revolt against traditional and conservative society he himself fails to practise it well. He is a writer. So, he has lots of literal knowledge but could not give it real form. Thus, he is a showy. He has married twice but they have deserted him. He married Nell and Lydia. Lydia hoped only those things a wife hopes from her husband. She preferred materialistic life, going on tour with her husband, party going and making friends was her hobby. But being abstract and busy with his works he failed to understand her feelings. So, she left him. Nell too was a rich girl and hoped equal co-operation from him. But Michael took his wives inferior and kept them inside the house. He didn't like their out going to the parties, making friends, dancing and singing with others. Michael

had taken them as a toy and means of enjoyment only for him but they opposed him. Lydia and Nell revolted her husband in search of equality and equal status of life. Vijay and Ushman Ali are just like of Michael. Vijay used to drink and come home unconsciously. He never asked his wife about her wishes and demands. He never cared her feelings. He cared her only for satisfying his lust and getting children from her. He rarely gave importance to the feelings of his wife. He kept totally aside of the problems of Veena's pregnancy and child-bearing problems. That's why Veena used contraceptives for her security and revolted her husband's male domination indirectly. Thus, Veena too has been searching her equal status with her husband. Veena complains that: 'Well you are lucky. If I'd left contraception to Vijay, I'd have ten children instead of four. After his fifth double whisky Vijay Wouldn't know a contraceptive from a cow bell.' (123)

Usman Ali and Nadira are no more different than others. Usman Ali has studied socio-economics from England. He has earned lots of experience and wisdom in his life. He has been made a vice-chancellor of Delhi University. He has been attacked which worries his wife Nadira very much. She decides to go abroad and leave India for their secure life but he refuses only because he is born and his forefathers lived there. He lacks the wisdom to care her longings. She has offered him her body and soul. Although he is a wiseman, he has been suffering from prejudice and practises the culture his forefathers did. Nadira says to her husband when he denies to leave India and migrate somewhere else: 'I gave up everything when I married you'. That you didn't you brought it all with you your prejudices, your attitudes. You keep a hold on me too', 'you know exactly how to handle a woman what to do with her (136).'

Ushman, on the other hand, uses her like a toy. He is a real dominator. He fails to come out of patriarchal ideologies, practices, customs and prejudices although he is a well educated husband. He has an excellent grip over her each and every behaviour but he is quite indifferent for her wishes and demands. He himself accepts his prejudices and says to Nadira: "Everyone has a past', 'and the past has a way of continuing into the present. We can't at some point say it is over and done with. Bits of it linger and they shouted. It is part of the perfume of life" (134).

Likewise, the minister of metal and minerals were given highly comforts and luxuries. Even his fornication bills are paid for the minister by cabinet. His quarter and other facilities symbolizes patriarchal society still prevailing in India. The private life of such top ranking ministers or public servants is totally corrupt. They are in feudal backgrounds and their life is only typical implication of male domination for they have concubines and prostitutes like extravagant facilities. They exploits women sexually using their power and positions. The minister is not a public servant but a land lord and despot in disguise who dominates women which could not be anonymous for long in Delhi now. Ranjana Harrish writes about weakness of male characters "All these three characters have a strong feeling of being dislocated and for all the three giving up their ideology is impossible." (189)

The feminist movement raised in the west is applicable in the social context of the Indian women and made them able to search their equality with men which was denied till now. The society that worships the male and acquits him of his guilt's. In her fight against injustice and establishment of equality, the woman is bound to receive help and co-operation from the right thinking and enlightened revolutionary forces in society enable her to achieve equality and liberation from this type of naked brand of exploitation as well as from the exploiting male and his society. Since in the

present situation in the novel, the woman had given her consent to the document, the only way to fight against the injustice perpetrated against her was to create public opinion against it. The feminist cause is thus upheld because it meant a fight against social wrong. The need for such a fight was justified not merely by Christianity but even by Hinduism for time has changed a lot now. The eastern philosophy and legends also teach us real form of spiritual emancipation that can change a person to the sublime thought. But this thought depends upon philosophy. Thus having understood the message, Devi along with Nadira, Veena, Nell and Lydia, feels freed at last to undertake the struggle no matter what amount of suffering it may bring. Yet on carrying on with her struggle, she has gladly retained the link with her children and relatives. The link has remained unaffected and undisturbed despite the new horizon has now opened out to her. In this way the female characters with communal co-operation are able to change social-cultural ills and succeed their journey of equality against male chauvinisms.

The women are loving even though they do not like heartily. Women can't live and do anything as they think freely. There are certain rules and regulations, customs and culture which is made up considering the convenience for male. The women are considered a media of help and enjoyment for male in Hindu-India culture. Women are taken inferior in comparison to the men. They are considered to work inside the house and only household affairs have meaning for them. Women are not allowed to step out of the house and work outside in the offices, shops, factories like that of men. They have to look after children, cook food, clean clothes and house and do whatever the men hope from them. Male domination and chauvinism is an ancient social-cultural practice in specially undedicated, conservative and traditional

Hindu society. To work for the prestige and enjoyment of men becomes the duty of a well-disciplined and ideal woman.

A Situation in New Delhi is a novel based on Hindu-Indian culture denoting male chauvinism. It is full of feminism and post colonial feminist elements. It focuses on old age traditional and conservative customs of Indian patriarchal society still prevailing in modern age. The situation of Delhi is presented in the novel in which its characters and plot are very skillfully presented by Nayantar Sahgal. Sahgal shows how the male chauvinism and male domination in a patriarchal society was practiced and how it is taken even at present world of India after independence and post war. The greatest Hindu epic and works like Ramayan. Mahabharat, Bhagwadgita, purans and Vedas are on the side of patriarchalism, Sahgal tries to convince, through her novel, that there was a time when patriarchalism was taken positively but now the situation has completely change. The modern takes the practice negatively not only in Delhi but all over the world. D.N. Bandyopadhyay writes about cyclical patriarchal practice "At the political level, Sahgal's novel presents a cyclical or eschatological system because of the repeating pattern of ideals" (216).

The novelist, in her novel of *A Situation in New Delhi*, has portrayed a live picture of patriarchal society and customs. She has emphasized on systems of Hindu society like caste system, arrange marriage system, sati pratha system, untouchability system and widowhood system very-very artistically. Shivraj is the male protagonist of the novel. Although he is dead in the scene of the novel, his ideals and thoughts play an effective role in the novel as a whole. Shivraj and Ushman Ali represent real male domination. Devi, his sister, follows each and every ideals of his brother which is a concrete example of patriarchal system. She hopes that her son Rishad and other

kins should follow her roundly. She likes to be widow and hates to love, remarry and settle her new life again. She does not like to desert her children and her family only for the sake of her enjoyment. She does not like to be selfish and hurt her brother's feelings. She likes to be an ideal Indian honorable woman. She tries her best to stand for the prestige of her family and society which is the vital demand of the patriarchal society. She loathes to be a curse for Indian culture and society and tells Michael: "I will follow you to the ends of the earth." May be he was inside and I was outside of the same person. But I was obeying something deeper. It was stronger than loving you" (87).

She hates new practice of contraceptive and inter caste marriage or love marriage. She arranges the marriage of her daughter Pinky with Arvind and throws engagement party which is customarily celebrated in society of that time. She hopes that her daughter should wear Sari and keep her husband happy in future. Pinky doesn't know Arvind nor does he. They are complete strange for one-another but getting married which symbolizes marriage system of the past. Tom Mulcaire writes about new changes "Sahgal suggests that India is a country in constant revolution. She also suggests that there are "good" and "bad" revolutions. Sahgal shows us a country caught between two worlds--the ancient and the modern." (194) Devi clarifies the one should not use contraceptives rather they should be God send. She hates that a girl and boy should be allowed to know everything before marriage. This becomes clear from Devi's words for pinky and Veena when they demand modernity: "I never even used a contraceptive all through my marriage. I never could manage anything mechanical. Pills must be godsend. It is rubbish business about knowing everything before you marry? (41)."

In this way, she has done everything an ideal patriarchal society and culture demand from a woman. In the past, women were not allowed to go to parties, clubs and restaurants and drink. They were not allowed wear short clothes to show the naked body parts. They were not allowed to wear clothes worn by men. Talking to the boys and making friendships with male was considered immoral and illogical. Couple were not even allowed to talk openly before other but secretly or only at night. They used to wear sari, blouse and other whole body parts covering clothes. The brides used to cover their face with "Choli and Ghoonghat or veil. The girls were used to be engaged with a boy of the same caste. They were not known to one-another. They were not allowed to talk, know and meet one another at any cost before marriage. After marriage if the husband dies, the wife had to live her remaining life as a widow. She had no right to remarry and settle new life for her happiness rather she had to go sati with her husband. Devi has engaged her daughter Pinky with a handsome boy Arvind. He works in a company in Bombay. He just comes to attend the marriage engagement party and returns back on next day. This certifies that culture and traditions are more important than freedom and wishes of women at all. Priya loves Rishad. They have very friendly relation and they enjoy their privacy. They love one another heartily. They are unmarried couple means to say that they do all a couple enjoy. Madhu suicides herself burning with kerosene and fire. A girl was raped by three boys and did not get the justice. She had lost her hope that a patriarchal society could never punish guilty men and give her justice.

The Hindu Indian society wishes that women should bear all pains submissively rather revolt against her husband and family. Which is open to us in Ushman Ali and Nadira caste. Ushman Ali is an educated personality. He has studied socio-economics from England. He has experienced modernity and new changes

while studying there. But he lacks the responsibilities of an ideal husband and practices patriarchal. He is attacked almost to death. Nadira refuses to stay in Delhi because dangers hover around her husband and children. She hopes to go to Lahore or anywhere out of India. But he compels her to stay there only for his forefathers lived there and he was born there. He uses her as a means of enjoyment rather a real life partner. He never shares her wishes. He never co-operate her in household activities. He knows well how to control a wife and satisfies his physical hunger or lust on time. Ushman lives his life with prejudice and old ideologies. This is vivid in the following lines of Usman when she refutes him: "It is the part of the perfume of life. I gave up everything when I married you. That you didn't, you brought it all with you your attitudes, your prejudice. We all do. 'You keep a hold on me too', 'you know exactly how to handle a women, what to do with her'" (136).

Hindu culture and patriarchal society demands respect and service from women. They are born to serve men is mentioned in many religious Hindu Vedas and epics. They should sacrifice her life and wishes for the welfare, satisfaction and honour of the men. Veena and Vijay, the couple follows the point here. Vijay enjoys his life freely. He goes on tour, buys toys gifts and decorates his house. He is rich but spiritually he is poor. He likes to bear many children. He never thinks its bad effects on Veena. Bearing a child and pregnancy period is very much problematic and tensionful. Only a woman can realize this thing. For his pleasure he never likes to use contraceptives. He never asks Veena's opinion to bear anymore children. But for the respect of her husband, not to hurt her husband feeling she uses contraceptives secretly. He does never worry about her poor health too. The patriarchal culture also

demands virginity before marriage. A girl before marriage and after the death of her husband any physical contact except husband is immoral.

Michael Calvert has married twice but no wives live with him. He is a journalist so his character is abstract and complex. He remains busy in writing and could not love and fulfill the desires of his wives but he hopes complete solid and devoted love from them. Husband is superior and taken as god according to Hindu doctrines. He married Lydia who was fond of materialistic life, tours and excursions, party going, making friendship with new people. She always hoped these things to be given to her by her husband but he failed. So, she broke the idealism of a wife and married another man for her better life. In the same way, Nell was his another wife. She has lots of money from the business of furniture. They lives for 10 years together but could not understand her feelings and she found no respect being his wife and divorced him. Michael was a man of philosophy and wisdom. He has a great sea of wisdom inside but due to patriarchalism and male domination he too could not give them practical form. Finally, he realized the point and started loving Devi, a widow and mother of two children. He represented himself democratic to her. He loved her from his soul. He teaches her to break all the obstacles and ideologies of a patriarchal society. He asks her to love and have lovers because her partial life is open for her. She could not live a life of happiness without a life partner. He wishes that she should marry him. The children and society are no longer meaningful in her remaining life. Micheal Says to Devi for change in her career: "But a woman like her must have had a lovers. Hadn't she? Good heavens" what are you ghost of your brother"(52).

Michael forces her to break the shadow effect or hallow impact of her brother from her life. There is no use of patriarchalism and male domination now. She should decide her life herself now because the world has changed into modern age

from ancient one. But Devi is very much alert of going again under the limitations of family and husband. She is afraid that the society can not place her any position and respect. She would be abused and forgotten in future by her own society and culture. There would be no sign of fame and respect for her. Her life will be rubbed out so how she can live a happy life of freedom marrying him and deserting her children? She says to Michael when he asks to love and marry again in chapter-14:

When would I have had them and where? If I had a lover the whole country would have known about it? Which didn't quite seem to answer the question. Yes my love. My dearest Michael. But it is peculiar at forty four to find yourself stripped of your fabulous past and your limitless future. Suddenly you are nothing. Even what I have of my present in the way of reputation. Something that people recognize and respect will be blotted out the day I walk out of this house and I will be blotted out. (162)

Shyam Asnani tries to differentiate Indian feminism from western perspectives because historical and social conditions are key factors for any literary works. He writes that the characters of Indo-English novel conform the signs of the Western influence, but none can accuse them of being un-Indian. Similarly, branding the Indo-English novelists, who strive to bring to current of new morality into their works, as propagandists of evil influences of the Western ideas or condemning them as moralists, is nothing but obscurantism. He writes that "The modern Indo-English novelist explores and examines the relationship of man with his fellowmen, vis-a-vis the social forces at work around him in all their bewildering complexity. Thus, it covers the entire gamut of human experience" (Asnani, 105). So, Indian writers show Indian history and tradition in their writings.

The above form of feminist criticism has helped us to generate argument and justify the journey towards the emancipation of protagonist Devi in a male dominated society. It has enabled to understand the psyche, the intellect and the feeling of Devi and her urges to bring about significant changes and live as an independent human being.

The process of emancipation and the feminist learning of the novel must indeed involve a fight against the established institutions-Male chauvinism and male domination, zamindari system or land lordism, satipratha system, widowhood system, child marriage system and arrange marriage, veil system, Hindu patriarchal system etc. Michael Calvert, Rishad, Nadira and Devi are strongly in favour of turning down the Indian age-ruled male chauvinism and other female dominating traditions in which women are used for men's sensual delight and entertainment. The minister of metal and mineral was given highly comforts and luxuries. His quarter and other facilities were of highly luxurious types. Even the fornication bills were paid for the minister by the cabinet. The corrupt private life of the state minister of metal and minerals with concubines and prostitutes is only a typical implication of the life lived by such top ranking public servants with a feudal background. He maintains a private flat where he has frequent appointment with prostitutes for luxurious life. The minister was not public servants but land lords in disguise who sexually exploit the women which couldn't be anonymous for long in Delhi. Women are not allowed to know and love her being husband before marriage and are forced to marry an unknown man which is clear in Pinky's case but it is apposed by Rishad. As an intellectual man, he tries to raise voice against the corruption of society "what is the world will I do there besides the kind of marriage is just organized rape. Are you

going to swear by God or solemnly affirm? Swear by God, she told him. How could you? An educated woman, in this day and age" (25).

The society is still male-dominated with little respect shown to the independence and dignity of women. This is clearly illustrated in the case of Nadira, and Devi. Nadira finds her husband and her family life dangerous in India and decides to go anywhere out of the country because Ushman her husband is attached but she is not allowed and obeys her husband's ideals. Devi's revolt is clear in her revolutionary lines. She complains as:

"That is different. They have no use for. Women except as women. Nor do you. You go on using them up like matches because the right one wouldn't have you years age. Devi said warmly, 'I wanted to learn dancing as a young girl, but it was not considered "nice". What a lot we missed. And I never could sing a note (121)."

Devi's husband has died and she had become widow. She is only of 44 year with a son Rishad and a daughter Pinky. She also wishes to love and settle down a family re-marrying Michael. They love one another but their relationship does not materialize because Hindu-patriarchal society and male-dominated culture doesn't allow it. People will laugh at her. She is afraid of her brother's ideologies which is widow-hood, Satipratha system. She repents ironically in these lines:

I can't do the things other people do. Is love making so hard on men?
She didn't otherwise mention her widowhood. But a woman like her must have had lovers. If I had a lover the whole country would have know about it. Which didn't quite seem to answer the question". Devi took her hands from him and leaned. On Michael of course I had regrets. But I was obeying something deeper than loving you. It was

stronger than loving you. "Even what I have of my present in the way of reputation some thing that people recognize and respect will be blotted out the day I walk out of this house. (162)

At last Devi hates Hindu culture and ideologies which separate the people from their rights, freedom and happiness. She considers Indian culture and tradition a barrier to the freedom of women and symbol of patriarchalism or male domination. She decides not to marry and follow futile patriarchalism and domination choosing her own freedom being spinster or widow. Michael, Rishad, Veena, Nadira and Devi revolt male-domination.

The feminist movement of emancipation raised in the west is thus applicable to the social context of the Indian women who is denied plain justice by her society, the society that still worships the male and acquits him of his guilt. In her fight against injustice, the woman is bound to receive help and co-operation from the right thinking and enlightened individuals like Michael and Rishad. The revolutionary forces in society enable her to achieve her liberation, equal rights from this types of naked brand of exploitation as well as from the exploiting male and his society. Since, in the present situation in the novel, the woman had given her consent to the document, the only way to fight against the injustice perpetrated against her was to create public opinion against it. The feminist cause is thus upheld because it meant a fight against a social wrong. The need for such a fight was justified not merely by Christianity, but even by Hinduisms for time has changed a lot now. The Eastern philosophy and legends also teach us real form of spiritual emancipation that can change a person to the sublime thoughts. But this thought depends upon philosophy. Thus, having understood the message, Devi feels freed at last to undertake the struggle no matter what amount of suffering it may involve. Yet on carrying on with her struggle, she

has gladly retained the link with her children and relatives. The link has remained unaffected and undisturbed despite the new horizon which has now opened out to her. In this way, Devi is able to change social ills and succeed her journey against male chauvinism and male domination towards equality for women with the men.

Symbol is anything which signifies something. In this sense all words are symbol. In discussing literature, however the term, symbol is applied only to a word a phrase that signifies an object or event which in its turn signifies something or has a range of reference beyond itself. Some symbols are conventional/public and personal/private.

In the symbol, the relation between the signifying item and what it signifies is not a natural one but entirely a matter of social convention. In the same way, satire can be described as the literary art of diminishing or derogating a subject by making it ridiculous and evoking toward it attitudes of amuseant, contempt, scorn, or indignation. It is justified as a corrective of human vice and folly. It ridicules political policies or philosophical doctrines, or else attack deviations from the social order by making ridiculous the violators of its standards or morals or manners. The title of novel "*A Situation in New Delhi*" is symbolical in meaning. It symbolizes the Ancient as well as modern situation of Delhi. It has focused vividly on ancient. Primitive, traditional, conservative situation of Delhi even at present and she pleads for new changed modern world of equality for women. She has used symbolical language and satire in her novel very skillfully. Mostly the female characters and few male characters have used symbols criticizing the prevailing Indian culture practices many traditional systems. Sahgal has focused on widowhood system zamindari, system, caste system, sati prath, marriage system veil system in her most novels. *A Situation in New Delhi* encircles around widowhood system, marriage system, and sati-pratha which women

are not allowed to remarry another man after the death of her husband and desert her children she has to live her whole life as a widow sacrificing her longings and desires of happiness and life. Even she is not allowed to love anyone and have a lover to share her feelings. She is not allowed have any relationship with men. If mistakenly she has got a boyfriend, the society will laugh at her and exile her from the caste and society. A wife has no right to step out of her husband's house and work outside in the office. She is bound to obey each and every orders and fulfill the desires of her husband. She is only for kitchen and bedroom. Women are taken as a toy and thing of men's entertainment. They were not allowed to go to the parties, dance, sing and drink. Nadira and Devi find themselves in the same condition. They know that they have their own feeling and desires of life to live in their own way but they are helpless before their husband and patriarchal society. Symbols are clear in the following some important lines of the novel *A Situation in New Delhi*.

What is the world will I do there besides the kind of marriage is just organized rape. Are you going to swear by God or solemnly affirm? Swear by God, she told him. How could you? An educated woman, in this day and age. That is different. They have no use for. Women except as women. Nor do you. You go on using them up like matches because the right one wouldn't have you years ago. Devi said warmly, 'I wanted to learn dancing as a young girl, but it was not considered "nice". What a lot we missed. And I never could sing a note. You "need a hold on me too; said Nadira, you know exactly how to handle a woman. What to do with her. He assumed she must have a life of her own. But he could not picture it. She was durable as mistress material problematic as a wife. His enjoyment of her had to consist of what she

would willingly give him and that remained within the ambit of their physical relationship. I can't do the things other people do. Is love making so hard on men? She didn't otherwise mention her widowhood. But a woman like her must have had lovers. If I had a lover the whole country would have know about it. Which didn't quite seem to answer the question. Devi took her hands from him and leaned. On Michael of course I had regrets. But I was obeying something deeper than loving you. It was stronger than loving you. Even what I have of my present in the way of reputation some thing that people recognize and respect will be blotted out the day I walk out of this house. (162)

The women were not permitted to experience love and have boy-friend before marriage. Hindu culture talks about virginity of women before marriage have no right to meet, talk and know about her being bridegroom. They are not allowed to do the things a couple do before marriage. Even in modern age, they are married to a complete unknown strange man which a kind of rape too.

Sahgal satirizes the traditional Hindu culture. She is against the patriarchal system and male domination. She favors the new modern changed social and cultural practices in which women have equal rights with the men. She appeals the leaders of Hindu cultural world to create a discrimination and domination free society. She tries her best to prove that social and cultural ideologies are for human being rather the human beings for social and cultural ideologies. The society, culture and their system should supply a new environment where its creature can live freely and happily in their own way. She has tried to remove the gap between the rich and the poor, men and women, high and low caste bridging up to the modern scientific world from the traditional conservative and primitive world.

Sahgal has used symbols in the form of language to satire the ills and weaknesses of the society and culture. Shivraj and Ushman symbolize primitive traditional patriarchal system while Devi, Michael, Nadira, Veena, Rishad are the symbols of New modern world and culture. Shivraj and Ushman are in the favor of age-world Hindu Indian culture and patriarchal society. They are afraid of the new changes and are permanently in favour that they are right. They think that the people will laugh at them and their prestige will be blotted, they will have no respect in the society. But Devi, Nadira, Michael, Rishad and Veena think that the society should be discrimination and domination free. They should enjoy new culture and practices which provide complete freedom of the life. The language, these revolutionary characters use mock on weaknesses of the society in modern age. Satires take place in the form of gesture and languages. The characters use body parts-eyes, mouth, legs, hands and dresses. Language is also very sharp means of satire. The characters use languages in different way. The language has both extrinsic and intrinsic meaning. In the novel, the sentences used by female characters have different meaning inwardly in comparison outwardly. But the male character has used sentences directly and rudely. This also symbolizes the male chauvinism. Thus Sahgal has made the novel symbolical and satirical from all sides using language logically and skillfully.

Conclusion

The novel '*A Situation in New Delhi*' mainly concentrates on a Hindu woman character, Devi, who is victimized and exploited by patriarchy. Many things have changed but the concept of people and society has remained the same in post independent India. Devi wants to live as a free human being. She spread message of emancipation to the whole Indian woman. For that higher purpose, she revolts against the patriarchal society.

She acts like a neurotic character which is unbearable to her self-centered brother Shivraj. She takes a decision of remaining spinster rather than marrying Michael who would force her to follow the rules and regulations of patriarchal society she shows her protest against the denial of freedom and against the outdated social opinion and orthodox treatment of women. The need for freedom does not merely mean the defiance of old-established conventions; it must also make them aware of their individuality.

Thus, the resistance of Devi remaining spinster rather than marrying and following the rules and regulations of Hindu patriarchal society can be taken as a new form of emancipation and freedom where man and woman can co-exist. The virtue of non-violence is manifest in the practice of peaceful co-existence which alone ensures a natural break of male domination and male chauvinism. This novel subverts the traditional hierarchy between men and women. Devi does not want to live as the suppressed woman but she wants end of misogyny and male chauvinism to get equal status with men.

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