Idiosyncratic and Exaltation of Women Characters in Sahgal's *Storm in Chandigarh*

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Abstract

Literature has consistently been a useful tool in examining sex relations, sexual contrasts, and a few difficulties associated with women's desire for identity in a male-dominated societal setting. Nayantara Sahgal's anecdotal adventure demonstrates her genuine concern for the plight of women in parochial culture. Her third novel is *Storm in Chandigarh* focuses on multifaceted interpersonal ties based on freedom, honesty, love, and homogeneity. The epic also provides a mocking protest against the denial of women's freedom and uniqueness. Sahgal's concept of a liberated individual transcends monetary or social independence to become an intellectual or impassioned technique. The novel's hero proves that women have the right to live their lives as individuals. Saroj, the heroine, represents the modern woman attempting to maintain her originality and breathe autonomously in the perilous environment of truly unsatisfying partnerships. Sahgal attempts to communicate the strong reaction of women about how a woman observes her limitations and herself. She accepts that women should strive to recognise and grasp themselves as individuals rather than simply as a tie to another man's existence. She analyses how women have suffered for a long time at the hands of dividing pressures. In the novel, Sahgal has attempted to convey these pressures. She does not consider that males are responsible for the plight of women. Instead, she blames the framework itself. In *Storm in Chandigarh*, she describes the consequences of gender discrimination on women's independence in detail.

Key Words: Gender Discrimination, Liberation, Independence, Women's freedom, uniqueness, freedom, honesty, love, camaraderie, and homogeneity

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In India, gender discrimination against women has long existed and has had an impact on their lives. The patriarchal structure has long been a part of Indian culture. Women have always been regarded as less important. When a woman lives in a male-dominated environment, she faces several challenges and embarrassments. It is a sad state of affairs for women in our society when they do not have a husband in their lives. Any individual who

violates society's laws is chastised; in other words, they are seen as violators of society. In a male-dominated culture, a woman's profession is now examined through a magnifying glass, and she is continuously scrutinized by others, particularly if she fails to meet the standards set by the males. Even though India has granted equal rights to women, the male-centric society nevertheless practices sex separation.

There are few opportunities for women to acquire possessions, for example, through education and employment. It is vital to offer equal opportunities to women if they are to be considered India's fate. Women are perceived to be wasteful in their labour. This has prevented them from achieving anything in their lives. Women play an important role in child development. Sex is important for both men and women when it comes to have a child. The male-centric organisation of Indian society, which rehearses the sexual victimisation of women, has resulted in the perpetuation of Indians' strong preference for male children. Female child abortion is a barbarous practice that has been accepted by society and indicates the poor position of Indian women.

The sex proportion has decreased, with India's 2011 census revealing that it remained at 914 females for every 1,000 men, a decline from 927 in 2001 and the lowest since the post-autonomy period. Generally, Indian women do not receive instruction. Even though literacy rates are increasing, female schooling is regarded as less important. Women's oppression has helped to improve women's remuneration, with Indian women on average earning 64 percent of what their male counterparts get for a comparable job and level of aptitude. Men initiate gender discrimination against women due to a lack of self-governance and power. Even if women have equal rights, some may not see it that way. In practice, males have a hazy understanding of and adherence to their property and land rights. Women have no social rights to property. They do not have any legacy rights to parental property under their names.

In this way, the patriarchal system reduces rank to a second-rate position and maintains its framework through tales and norms, which have regrettably become a part of society. Indian women's activists and women's activist authors have also fought against sex segregation and women's activist's difficulties with the Indian patriarchal system, such as the legacy of legislation and the Sati Act. Regardless of the dissenting voices against a man-centric society raised by various Indian women's activist writers, women in modern India suffer several difficulties of segregation. The patriarchal structure of India has paved the way for women's land ownership rights and the establishment of sexual orientation segregation on the job. In recent years, there has also emerged a pattern of female child murder during pregnancy. To Indian women's activists, they are viewed as unfair.

The concept of women as a subservient status to men as men's sexual property is deeply ingrained in convention-bound Indian society. The husband believes he has the right to view her as his manikin and to possess her. NayantaraSahgal, Indian woman activist severely limits the attitude that confines women to a submissive position. Her acknowledgement of women's activist awareness in her writings reveals her women's activist philosophy, as mentioned by NeenaArora in her *Nayantara and Doris Lessing*, "I have come to this awakening rather late, although I have personally been always Independent minded" (115).

Through her female characters, Sahgal expresses her views on gender inequality. She desires to strengthen marriage and differentiation. She views marriage as a lovely and agreeable human partnership based on conjugal understanding and confidence. Women are people who do not belong, says Sahgal again and over in her novels.

NayantaraSahgal is adamantly opposed to gender inequality. She would never understand the male-centric worldview that valued undermining women's potential and treating them as if they were objects rather than individuals. In *Storm in*

Chandigarh, Inder is a regular masculine character who considers his better half to be a slave. He has distinct and strong masculine highlights and operates with a powerful male self-image. Even though he is the father of two children and is expecting a third, he believes that child rearing is primarily the responsibility of women.

Saroj, the protagonist of*Storm in Chandigarh*, is unable to find a proportionate contribution to her marriage. Saroj has been nurtured in an atmosphere of possibility, and she has grown up anticipating equity. Her better half, Inder, is not simply from a different socioeconomic foundation; he is an alternate type of individual inside and out. Regardless, she is tortured by Inder's callous reaction to a problem she had before her marriage. She enlightens him in all of her guiltlessness, but this is the beginning of troubling uncertainty for him. He thinks it's a genuine, nice slide-by. Inder believes he has breached. “In an order that demarcated the roles of men and women unless that venerable order was breached, trampled, and mocked, He was maddened by it. When it came over him, he sat looking at Saroj with a revulsion that had ancient, tribal male roots” (36).

Saroj had a prior engagement with an early romance when she married Inder. It is a different situation in a society that follows two good standards. Saroj, on the other hand, is not typically blameworthy. She is not dishonest, and it is a part of her life. She is fully committed to her marriage, but her significant other is concerned by this conduct. He employs this to humiliate her and destroy her sense of blamelessness. Inder's temperament is a riddle in matching his cruel behaviour with the rest of his persona. He is incapable of dealing with enthusiastic additions or delicacies; his entire personality is brutal and aggressive.“While Saroj longs to penetrate his inflexibility, Inder persists in raking up the past and withdraws into his self, leaning her outside, isolated and unhappy beating against, numbness like a bird against a windowpane, trapped in a futile frenzy” (97).

The couples in Sahgal's*Storm in Chandigarh* share a rooftop but are separated by dejection and nothingness. Sahgal acknowledges that sexual pleasure does not always lead to mental and deep oneness. Her characters have an "empty shell marriage," which sociologists define in *Sociology: Terms and Perspectives* "a marriage in which the spouses live together and remain legally married, but their marriage exists only in name" (360).

Saroj and Inder resemble two distinct islands drifting in the same ocean but failing to come near each other. Inder has this strange relationship with Saroj, where he may be aloof and apathetic even in the most intimate moments. Saroj, like Rashmi, needs to share everything, while Inder believes that sharing a bed is all anyone needs. Saroj must share all of her experiences with him. She is very excited about labour. Inder needs only one link with her, which depends on true harmony.He may be her significant other, but not her partner. Sharing a nighttime stroll was considered a waste of time. That kind of backup has always been difficult for him; similarly, going for a walk with her became a worthless waste of time when impatience got hold of him to return to whatever task he needed to complete. Saroj is baffled by Inder. She needs to communicate everything, but whenever she attempts to open her lips, Inder stifles her and replies harshly in such a manner that she doesn't know which topics to discuss with him and which to avoid. Saroj has a strong connection with Vishal, with whom she can communicate on a level playing field. She isn't drawn to Vishal for sexual fulfilment; she needs to express her soul, to speak freely and honestly as Saroj, and that's all. Vishal and Saroj are themselves when they are together. This fellowship renews her vitality and She informs him, "I was just thinking there is no genuine relaxation unless with someone of whom one is not terrified" (91). Vishal, too, senses this 'we-ness' and reflects.

Inder does not see the need for friendship. He seeks it outside of his marriage. He finds Mara more agreeable and gives her his close attention. Saroj is drawn to Vishal because of her despair. Male self-image and a

sense of authority impede the flow of total companionship. According to Jasbir Jain's *NayantaraSahgal* "There is something within him (Inder) which shuts her out and is impervious to her affections" (45).

Even simple pleasures like receiving a charge out of rainfall are unachievable with Inder, yet they readily fit into place with Vishal. There is an ideal brain association, and Vishal is her ideal mate in every sense of the term. This ideal resemblance and comprehension are acknowledged and understood by everybody.

Another pair, Jit and Mara, are searching for companionship and sharing. Mara is a strong, Westernised, independent woman who disapproves of women. She is full of life and ideas, while Jit seems distant. Jit and Mara's tale is exceptional. Jit'sorganiser has no skeletons. He is a nice, compassionate, and loving man, yet Mara is unsatisfied. She requires someone to exercise power over her. Jit's inaction is killing her and draining her energies. Inder appears as a day-to-day existence force, and she feels younger. She is a childless woman, and Jit's resignation had made her life boring and repetitious. Inder's substantial presence jolts her back to life, which she prefers. Even though Inder may be heartless at times, she adores him. It's as though Jit was insufficient in some way, and Inder stepped in to fill that void. Her life is complete with Jit as her spouse and Inder as her buddy. Perhaps Mara's fear stems from the fact that she has grown out of Jit. Her marriage to Jit had been a hasty decision made to make amends at leisure.

Jit is sensitive and kind, yet he lacks the impact that Inder possesses. She requires Jit to be more human, with all of his flaws. The facts that Mara despises are that Jit surrenders to all of her urges, that he never appears to mind anything, and that, even when wounded, he does not show signs of fury. Jit is jolted awake by her shaking. In comparison to Jit's lethargy, Inder's bravado is refreshing.

Inder looks to be irritated by Jit's polished manners, and Inder's ignoble and pitiless behaviour piques her attention. It is only afterwards that she realises she is perplexed by Inder. Jitrecognises that something is wrong in their relationship and makes an effort to get closer to her. On Christmas Eve, Mara has a flash of unexpected brilliance and transparency, and she decides to begin her new life with Jit: "Strength that was almost physical in its impact reached out to her in his words, the kind of strength she had never thought she would need as she went her proud way alone." (235). Saroj's early connection is only an outward manifestation of the gap in their ideas. She must be regarded as a person and recognise a connection based on the concept that the spouse is the owner, not the individual. Women were used as manikins back then. They despise it because no one needs to be used. As a result, marriage has become an inane word in her writings.

Inder is sickened by her inability to experience ecstatic fulfilment. He doesn't understand why she can't have a child like other women. As far as he was concerned, a spouse was one component of a project designed to steer her better half's house and children, as well as her significant other's professional progress. Inder does not envision any other kind of relationship with Saroj or, for that matter, with Nara. The fact that he is only interested in women severely limits him. Inder admits that even after a thousand years, ladies would still want the services of a professional.

Inder and Saroj are related but not individuals. They have lived and given birth to children, but their relationship lacks happiness. Saroj desires enthusiastic fulfilment in everyday life, but Inder cannot relate. The relationship reveals the unfeeling substance of a patriarchal society, where women face suffering and provocation due to social restrictions. They accept these restrictions as part of their destiny, highlighting the unfeeling nature of a patriarchal society.

As a result, it is reasonable to assume that in *Storm in Chandigarh*, Sahgal unfurls the reality that freedom is a fundamental and essential imperative for the advancement of the individual, and after that, it guarantees the sacredness of the human self, uncovered

by social twofold principles, similarity, and affectation. The author she explicitly explored the effect of gender discrimination on women's independence in *Storm in Chandigarh*

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