

CULTURE AND WOMEN SARA ABOOBAKER AND B.T NOVELS



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ABSTRACT

Some less powerful parties could be forced to accept a representation if it is imposed by a more strong group. In this respect, it is applicable to the research of underrepresented groups, such as women and underprivileged populations. It is not uncommon for representations to give rise to a shared sense of identity, which, once formed, continues to exist. However, the process that led to its creation will not go away or become less noticeable. For instance, some of the marginalized Indian communities and tribes were branded as

criminal tribes by the British, and they suffered the stigma even after they were de-notified by the Indian government after independence. Furthermore, women are portrayed as the inferior gender in all of the world's cultures. Stuart Hall is a proponent of establishing a connection between literary theory's comprehension of the construction of meaning and textual interpretation and social theory's delineation of competing forces present in the social field. Any understanding of a piece of literature needs

to take into account not just the hegemonic work that the text accomplishes, but also the social factors that contribute to the production of the text.

Keywords: Culture, Representation, Identity, Theme

INTRODUCTION

There are no fixed identities, classes, groups, or ethnicities in the social field since it is a dynamic locus of competing forces. In connection to this understanding, the writers Deshpande, Aboobaker, and Naik explore the concept that the process of subordination and oppression of women is made easier by the misinterpretation and representation of religion and religious texts by the religious order, as well as by waving the grip of conventions around women in order to curtail their freedom. This idea is connected to the fact that the religious order misinterprets and misrepresents religion in order to facilitate the subordination and oppression of Worried Authors' Feminism Is Not Totally Based On Western Feminist Beliefs, But It Is Close To The Belief In Equal Opportunities Held By Cultural Feminists The feminism of the concerned writers is not completely based on western feminist ideologies. On the contrary, it is an affirmation of women's strength and an expression of their requirements; it is not a kind of hostility or a negative approach. They joyfully embrace the good ideals, rituals, and habits of the present system, but they are adamantly opposed to anything that undermines the self-assurance and creative potential of women. All of the readers, who are women, are given the encouragement and motivation they need to transcend the personal, cultural, and societal constraints that have been forced on them or that they have internalised as a result of their prior experiences and patriarchal influences. There is a strong regional and/or community-specific component to the self-conscious attempts made by women to break free of cultural prejudices. Because the lives of Indian women are comprised of multiple layers of existence, such as caste, class, religion, languages, and indigenous communities, such strategies need to be implemented because western feminist perspectives may not be completely applicable to the study of the lives of Indian women. It is not simple to formulate a broad theory on the culture and traditions of the Indian people.

As a result of the understanding of these overlapping issues, the current research has been rooted in select arguments from each form of feminism. This is because it echoes the radical feminist's idea that patriarchy is a system that sees men and women in a hierarchical relationship, and that women are always held in a position of inferiority, and that it is not sufficient to overturn patriarchy's legal and political structures. In addition, it is crucial to realise, as do liberal feminists, that in the same manner that women are conditioned to dominate, so too are males

conditioned in the same way. As a result, its social and cultural institutions, such as the family, the religious institutions, the legal system, and the academic community, need to undergo significant transformation. The primary contention of liberal feminists is that the subordination of women has its origins in social inequalities; consequently, liberal feminists believe that if men and women were provided with equal educational opportunities and the same rights in society, then women would be able to achieve success and distinction in all of the same fields in which men have achieved eminence. As a result, liberal feminists insist for the establishment of a gender-just society and the complete elimination of all forms of gender discrimination. However, another unchangeable truth is that the mere elimination of gender discrimination on papers, as well as amendments to the law and equal opportunity, will not bring about a change in the society; rather, the minds of a set of people need to be changed.

In particular, women should be taught from the time they are young to protect their dignity, and men need to be taught to share, respect, and treat women equally. In this context, religious practises and the rituals that are associated with them play a significant role in The outdated rituals need to be replaced with a culture that values equality and respect for others. Even if feminist ideas for the emancipation of women are highly pertinent in the context of Indian history, in order to properly study Indian women we need to employ a different research approach and a distinct theoretical framework. The approach has to be modified by incorporating diverse lines of reasoning drawn from the many distinct varieties of feminism that are now in use around the globe. It is a widely held belief that educated Indian women enjoy social and economic freedom, and the constitution of India guarantees women equal rights with men. However, in practise, women's independence is limited and constrained by rules—both written and unwritten—that are placed on them by caste, society, community, tradition, religion, and most importantly, gender normative expectations. In her book "The Second Sex," Simone de Beauvoir places a strong emphasis on the "othering" of women. This social-cultural construction of the woman as other, eternal feminine has been internalised by women, and "acquire this consciousness under the circumstances dependent upon the society in which she is a member." This is in reference to Simon de Beauvoir's assertion that woman as the other is a "projection of male fantasies" (Beauvoir 80). Because of this deliberate practise of othering women, there have been less opportunities for women to hold positions of authority in a variety of institutions.

The Feminine Mystique (1963), written by Betty Friedan, is considered significant from a cultural perspective due to the fact that it played a significant role in the resurgence of feminism and reaffirmed the requirement for a radical reimagining of the cultural representation of femininity. This is necessary in order for women to achieve maturity, identity, and "completeness of self." The text places a strong emphasis on the liberal feminist tradition and promotes the raising of consciousness based on the assumption that the answer to the problems can be discovered within the frameworks of the already existing society and through the liberation of women's potential achieved through full participation in the society. In a similar manner, Charlotte Perkins Gilman, Mary Ellman's thinking on Women, Janet Kaplan, Ellen Moers, and Patricia Meyer Spacks' understanding have all made significant contributions to feminist studies. It is important that Elaine Showalter advocated in *A Literature of Their Own* (1977) for the creation of a woman-centered literary history; despite this respect, these scholars were criticised for neglecting the contributions of other female writers. In a similar vein, Sandra Gilbert, Susan Gubar, and Shoshana Felman (*Trauma Theory*) have made significant contributions to our knowledge of the factors that lead to the oppression of women. In her book "Sexual Politics" (1969), Kate Millet correctly identified "patriarchy" as a primary factor contributing to the subjection of women. Millet makes the observation that the family is the most important institution in patriarchy, and that patriarchy institutionalises coercion through legal systems in order to carry out its ideology. These findings hold true no matter where you look. According to Millet, the primary arenas in which patriarchy exerts its influence and power are sexual politics, cultural and ideological sectors. Audre Lorde is credited with making a very significant insight on the essential nature of feminism and the requirement for change. Lorde is absolutely correct in her assertion that what divides women is not the disparities that exist among them, but rather our "refusal to recognise such differences and to examine the distortions which come from our misnaming them and their impact upon human behaviour and expectations" (qtd. in *Re-visioning Relationships* 30). In her book, *Sisterhood is Global*, feminist activist and writer Robin Morgan draws attention to a consistent pattern of women's oppression and action all around the world. Morgan identifies patriarchy or "patriarchal thinking" as a common basis for the subjugation of women, but she also notes that there has been a shift in activity and that circumstances are no longer typical. It is important to utilise Yeshoda's comprehension of the

limitations of western feminism in this context. The division of the history of the feminist movement into waves bears testimony to the fact that the west has always dominated both the theoretical and political aspects of the movement, thus relegating the non-western women to the margins of feminist discourse.

REVIEW OF LITERATURE

The creative writing of Shashi Deshpande has been investigated from feminist points of view, but it has much more to offer than that. The novels written by Deshpande reveal the complex webs that make up human existence. The author tells the stories of several different ladies who come from upper caste and middle class families. The ladies are unique individuals, yet their experiences reflect the universality of the challenges that women face regardless of their caste or social background. The struggles that Deshpande's ladies go through lead to an awareness of the psychology of individuals, which further extends to a logical conclusion. This insight is followed by a decision to be a member of one's family and battle for survival with a transformed personality. The women may give the impression of returning to domesticity, but as a result of the life experiences and reflections that they have had, the women go through a change in which they develop a tendency to critically analyse situations and weigh every relation; instead of thinking emotionally, they learn to think rationally; they discover that learning to love oneself is the key to finding peace. It is important that the return to the domestic sphere not be interpreted as a continuation of an oppressive cultural history; rather, it should be seen as an opportunity to reimagine what it means to be an intelligent woman in the home.

Adya Rangacharya (2018). Kannada's most gifted, intellectual, and self-aware dramatist, Sriranga was also known for his consciousness. "Sriranga has notably dealt with a number of themes that would stir up the social, cultural, and ethical difficulties that are present in existence. In his plays, themes of disillusionment, groupism, caste disputes, gender discrimination, and the fight between love and passion are portrayed in a striking way (Kulkarni N.K. 21). It is likely that Deshpande acquired from his father the desire to comprehend the meaning of life and to speak out against the injustices and social ills that are ingrained in the culture of the upper caste group. That Long Silence by Deshpande was honoured with both the Sahitya Akademi award and the Soi Sanmaan award in 1991. These honours were given by a literary women's society in

Bengal. The books "The Dark Holds No Terror," "That Long Silence," "A Matter of Time," and "Small Remedies" written by Deshpande have each been translated into the languages of Germany, France, Italy, the Netherlands, Finland, and Denmark. The author has published works in a variety of genres, including children's literature, 70 short stories, and a collection of essays. He is known for his detective novels. Writing from the margins, incorporating a variety of feminist perspectives, literary forms, and experimentation. A memoir was just published with the title Listen to Me. Deshpande is perplexed by marriage, love, progeny, and the social bonds on lines of caste and community. Like her father, Deshpande also deals with cultural themes in a complicated setting. Deshpande was honoured with the Padma Shri in the year 2009. *The Legacy and other Stories* (1978),

As a result, marriage transforms into a potent socio-cultural weapon that may be used to control women's fertility as well as their sexuality. It is impossible to totally deny that marriage plays a part in peaceful, ethical, regulated, and fulfilling sexual behaviour; on the other hand, it is also impossible to ignore that gender discrimination, violence, and exploitation of women can occur inside the folds of marriage. Since the beginning of marriage's development in India, it has been used for a variety of purposes. Uma Chakravarti investigates a variety of topics pertaining to weddings in India and the position of women in earlier eras, and she comes to the conclusion that the capacity of a woman to have biological children was a significant factor. Chakravarti observes.

The novels of Deshpande give the impression of being straightforward, yet they are actually rather complicated. Deshpande is cognizant of the hierarchies, divisions, and workings of systems like as class, caste, and gender, all of which are intimately intertwined, interact with one another, and significantly shape one another. The author is well aware of the significance that one's caste might have on their life in Indian society. Because of this, the heroes in Deshpande's story choose love.

The character of Ahalya (2019) is that of a powerful woman. The fact that Ahalya was able to escape the control of the traditional Brahmin patriarchy is the most important takeaway we can learn from her eventful and ground-breaking life. She does not show the same level of sadness that other Brahmin ladies do after the passing of her devoted husband. The ladies in Deshpande's work do not criticise religion; rather, they return to it with a new point of view. They are

committed to the idea of religious instruction, but they abhor the conventional and traditional forms of Brahmanism. Despite having an orthodox background, Leela and Savitribai (2017) were able to accomplish what they set out to do. Sindhu, a Brahmin widow, walks out of the threshold and finds a job. She subsequently marries Joe, a Christian widower, and becomes well-known as Leela, a social reformer and an ardent freedom fighter. Sindhu's story is told in the movie "Leela." She disobeys the social taboo and two significant social obstacles, including those pertaining to caste and the community. Savitribai, a young married woman from an affluent Brahmin household in Pune, makes a similar sacrifice when she elopes with a Muslim guy who was an accompanist for her music instructor. She is successful in studying Hindustani music, despite the fact that members of the Brahmin community frowned upon her doing so. She violates the religious barrier, and more importantly, she defies the conventions of what a perfect Hindu wife should be like despite the fact that she is married. These ladies have no regard for the outside world, their community, or the standards that it upholds. In the book *Moving on*, the main character, Manjari, is fully dependent on her family, but she also has the bravery to leave, look for work, and even run away from them in order to change her life according to her own principles.

MUSLIM COMMUNITY CULTURE

The current chapter makes an effort to conduct an impartial examination of some of Sara Aboobaker's fiction that was published in Kannada. The chapter's goal is to trace literary representations of the culture of the Indian Muslim community and women from the standpoint of cultural feminism. The cultural field cannot be considered a secondary topic of study within the context of the sociological hierarchy; rather, it is essential to the comprehension of other types of social relationships. Because the lived experience or subjectivity of the author is not eliminated, but rather is situated within a network of objective relations, a study of Sara Aboobaker's writing provides insight into the community life of Muslim women in coastal Karnataka in particular and Muslim women in India in general. The novels, short stories, and articles written by Sara Aboobaker do not speak out much about issues concerning the Muslim identity as a minority in India; however, they do depict the current status of women in the community and channel efforts toward the cause of emancipation and a better life for Muslim

women. Sara Aboobaker, a Kannada writer, is regarded as one of the most influential figures to emerge from the Muslim community. She rose to prominence against the backdrop of the Protest Literary Movement and established herself as a pioneer of the sensitivity of Muslim women writers. 1936 was the year the author was born in Kasargodu (now in Kerala).

In India, Hindus and Muslims have been living in close proximity to one another for a long time, and people frequently ask concerns about distinctions between the two groups, such as why Muslim women are more likely to be abandoned by their husbands. Why is there polygamy and an excessive amount of children even when there is poverty? Why are the moms so sick, and why are they confined to this room with only four walls? It's not that women in other communities don't have similar challenges; they do. The difference is that Muslim women's problems tend to move at a faster pace due to the religious edge they have.

The fiction of Sara Aboobaker brings up a wide reality of the agony experienced by Muslim women. It also identifies the factors that contribute to the anguish experienced by women and offers potential answers and treatments for the illness known as orthodoxy and dogmatism. The socio-cultural feminist and communitarian ideas that can be found in Aboobaker's works give her work a prominent place in history. The author distinguishes between reality and responsibility, and offers his opinion that Islam, as a religion, is one that is universal, humanitarian, and gender just, and that there is no requirement to adhere to the ideas of middle men. The author elucidates the issues of identity, equal opportunity, subordinate position in the community, and the evils of misrepresenting the religious text the Qur'an, as well as the relation between misreading the Qur'an and the subjugation of women. These issues are related to the subjugation of women. Chandragiri Teeradalli, which has been translated into English as Nadira Breaking Ties by Vanamala Vishwanatha, as well as on writings published in Kannada, including the novels Sahana, Suli, and Kanike, form the basis of this research. A Compilation of Several Different Short Stories Sandehada Suliyalli and an Accumulated Bibliography It has been suggested that Aboobaker's perspectives on the identity of the Muslim community take some of their impetus from Chinte-Chintane. The book Nadira: Breaking Ties has already been adapted into a movie in the Bery language, in addition to having been translated into Malayalam and Tamil. The personal story "A Muslim Girl Goes to school" that is included in the work is one of the reasons why it is considered to be significant. Both the Karnataka Sahitya Akademy

award and the Mallika award have been bestowed to it. In addition, the State Government of Karnataka honoured Sara Aboobaker with the coveted "Naadoja" award in recognition of her significant contributions to the field of Kannada literature. Misrepresentation, incorrect interpretation, and generalisation are the three main obstacles that stand in the way of fully comprehending representation. In most cases, the formation of the subject as well as the objectification of the subject occurs as a byproduct of both conscious and unconscious actions. In the case of the study of the cultures of communities that are in danger as a result of modernization, also known as neo-colonization, globalisation, and intuitive internal changes, there are challenges involved in identifying or pointing out the distinctiveness of culture, influences, and assimilations. On the other hand, not much has changed in terms of the Muslim community, which is regulated by and adheres to the stringent commandments of religious order. As a direct consequence of this, there is a significant power gap between women of upper castes and classes within the Hindu culture, marginalised Dalit women, and Muslim women.

Therefore, an effort that is both consistent and sincere is being made to avoid stereotyping and to provide a scholarly outlook on the present condition of the women who are a part of the Muslim community. This outlook is based on the discourse that is currently available, which includes literary texts and scholars who are engaged in the study of Muslim culture.

There is a wider fabrication process that goes into creating the stereotypical pictures that people use to identify Muslims and Muslims in general. In his article titled "Representing the Muslim," Shahid Amin discusses the key shifts that have caused Muslims to feel conflicted about their feeling of belonging to the land. Amin lays out the primary shifts that have caused this conflict. Amin makes the observation that a sense of belonging to the current nation is achieved by the construction and reproduction of a sense of "us" and "them" through symbols, myths, and narratives (Amin 4). In order to clarify the contrasts and develop a vision of unity in variety, there are fictional histories that have been rewritten to fit the narrative. According to Shahid Amin, "characteristic beard style, Turkish cap, and Urdu language employed as a sign of the Muslim individuality, which infrequently encountered outside publicity posters, commercials, and handouts," are some of the things that stand out. ("Representing the Muslim"), number 9. Both Kapur and Cossman make the following observation: Historically, India has been portrayed as a secular Hindu nation (Rashtra), and the views of equality utilised by Hindutva are formal

conceptions of equality. Formal equality requires that all religious communities be treated as the same under one law. Any form of preferential or unique treatment accorded to a religious or ideological group is regarded as a breach of secular principles.

Radhika P. "To undermine the legitimacy of minority rights, it does utilise the language of law, of equality, and of secularism," (The Politics of Identity: Community, Gender, and Nation in the Narratives of Contemporary Muslim Women in India) In this context, it is important to note that in the unified nation called "Hindu," many of the marginalised classes, castes, sub castes, and tribal communities lose their individual identities and status as particular communities. This is true for both the upper castes and the lower castes as well as the tribal communities.

They also forfeit the rights and responsibilities, as well as the privileges and freedoms, that their communal practises afford them. The consensus among both academics and laypeople in the Muslim community is that the community is inextricably linked to religion, as well as religious scriptures and preachers. They have no interest in anything other than their faith, not even the country or the people. The same sense of belonging and religious zeal that distinguishes them from other groups is most critically accountable for the subordination and denial of rights experienced by their women.

They adhere slavishly to the interpretations and mediations of religion and religious text, but as a result, they are unable to comprehend the genuine essence of the religion, and as a result, many young people are susceptible to falling for political propaganda. When the identity of Muslim males is called into question, the identity of Muslim women presents a significant challenge. Some of the most eminent Indian experts on Muslims and Islam, for example, have expressed similar worries. In an introduction to a book that was published on the occasion of the centenary of the Vandemataram movement, S.V.Rao quotes from Samuel P. Huntington's *The Clash of Civilizations* and justifies that Huntington's comparison is not superficial by saying: In its political manifestations, the Islamic resurgence bears some resemblance to Marxism, with superficial texts, a vision of the perfect society, communities to fundamental change, rejection of the power that be (The Origins of Political Islam in India: Its Strategies and Methods of Mobilization ii-iii) The well-known author Sara Aboobaker expresses worry that the community has been trapped in dogmatism and a limited perspective, and she works to lift the pervasive veil of ignorance that surrounds Muslims in the culture. It is appropriate to quote the following from

S.M.Jaffar: It is not usually the rulers who have exploited the religious fervour; rather, it is the ambitious and industrious followers who have done so. As a religion, Islam must be evaluated based on its tenets, and not on the deeds of those who seem to be followers of the faith but deliberately falsify its teachings in order to further their own material interests. (Some Cultural Aspects of Muslim Rule in India 182) "Some Cultural Aspects" The communities that comprehend the other half of their people as well as the needs of the moment and adapt appropriately, make modifications, and provide gender justice are the communities that are able to survive and develop. However, the strict patriarchal rules, the control of orthodox religious leaders with restricted vision and whirling power structures, and the inattentive lives of women reflect a terrible image of the Muslim community. Sara Aboobaker reaffirms her trust in a moderate and gender-inclusive interpretation of Islam as it is presented in the Qur'an, and she urges members of the Muslim community to avoid reading the Qur'an in the third person. Writing from India that is done in English has shown many different aspects of Muslim life.

The Muslims have been portrayed in a wide variety of ways in the novels and short stories that were published throughout the time period leading up to and following independence. Examples of such works include Jhabwala Ruth Prawar's *The Nature of Passion* (1956), K.A. Abbas's *Inquilab* (1958), Attia Hosain's *Sunlight on a Broken Column* (1961), Mulk Raj Anand's *Death of a Hero* (1963), Manohar Malgonkar's *A Bend in the Ganges* (1964), Ahmed Ali's *Twilight in Delhi* (1966), Jamila and Reginald Massey's *The Immigran* The situation of Muslims in Indian society has been portrayed in a number of works of fiction, including Kushwant Singh's *Train to Pakistan* (1988) and Amitav Ghosh's *The Shadow Lines* (1988), amongst others. The writers make sure to show the mutual affection and respect as well as the familial bond that existed between Hindus and Muslims during that time period. A significant number of the authors have provided commentary that sheds light on the socio-economic position of women living in Muslim families. The novels that are based on the theme of partition depict the pitiful and disheartening conditions that women are living in on both sides of the partition. The representation of women in these novels ranges from confused women characters to characters from middle class society, conservative society, and liberal society.

The type and extent of depictions of the Muslim minority are severely limited in regional literature, particularly in novels written in the Kannada language. When a community is

described in any piece of writing, regardless of the genre, the setting is not a vacuum but rather a functioning civilization. From its earliest beginnings until the 1970s, the literary field of Kannada was controlled and predominately represented by Hindus of upper castes. Furthermore, the attitudes were patriarchal. The Vedic tradition, as well as the age-old practises, traditions, and standards that were promulgated in the Manusmriti, were preserved as definitive and unchallengeable rules. Other oppressed and disadvantaged populations, such as tribes, other minorities, and the poorest of the impoverished, did not have a voice. However, they were included in the narratives of the authors of the higher caste and class works, which turned out to be very different from the actual events. In the article "Inventing Modernity: The Emergence of Novel in India," the Kannada literature professor and critic Shivarama Padikkal makes the following observation: "If we look at the novels of early phase, written during the nationalist period, traces of attempts 'to imagine a new nation' is evident." The Kannada author's work explores the battle for social identity, vision of a new nation, and new enlightened society.

The author comes from a middle class background and has an English 126 education. And in the process of revising a new identity for the nation, the Muslim was built as the outsider, either officially or indirectly. (Padikkal 234) Partha Chatterjee, when discussing the Bengali literature in the article titled "The Nationalist Resolution of the Women's Question," argues that the nationalist period depicted Hindu women as chaste and moral and a normal Indian citizen as opposed to the lower-caste and Muslim women, who are depicted as being immoral and promiscuous. Chatterjee bases this claim on the fact that the nationalist period addressed the middle-class Hindu society (Chatterjee). In Kannada literature, the Hindu upper caste women were portrayed as chaste, obedient, and weak and vulnerable, while the so-called lower caste women and the Muslim women were portrayed as sturdy, bold, healthy, and promiscuous. One example of this can be found in the novel Samskara, where the characters Chandri and Belli are described. In Kannada literature, Muslims are typically portrayed as being uneducated, illiterate, ignorant, promiscuous, greedy, unreliable, and anti-national. Furthermore, the characters that represent Muslims in Kannada literature are typically minor fish vendors, Jataka sabis, local chieftains, and other similar figures. The so-called members of the "lower caste" and Muslims make up the focus of most of the criticism directed towards the "upper caste" society in Kannada literature. According to Padikkal, Galaganath's books, for example, showed Muslims as the

villains, the savage conquerors, and those who were responsible for the loss of the Vijayanagar kingdom. Padikkal believes that this was because Muslims were responsible for the fall of the country. If they were shown in a positive light at all, it was because they were anti-Muslims or because they supported the Hindu religion. Again, the books that originated in princely Mysore portrayed Muslims and Dalits in an unfavourable light, and these groups were sidelined within this discourse as a result. ("Inventing Modernity: The Emergence of the Novel in India", page 234) A prominent critic of Kannada literature named Basavaraj Sabarad writes that among the Muslim writers of the first generation in the Kannada literary world before 1975, K.S.Nissar 127 Ahmed, M.Akbar Ali, M. Jeevan, M.Dastagir, and Abdul Majid Khan did not construct a Muslim identity in their works of literature. Nissar Ahmed, a well-known poet, and Akbar Ali, also a well-known poet, both presented their thoughts within a global framework, and their poetry strongly leans on a purposeful attempt to be secular and liberal. "Kannada Kathana Sahityadalli Muslim Mahileyara Chitrana" states that the majority of the attention paid in the writing that was created before to the rise of the Protest Movement was concentrated on unimportant facets of everyday life.

It is clear from Aboobaker's collection of essays titled "Chinte-Chintane" (Thoughts and Reflections) and her collection of short stories titled "Sandehada Suliyalli" that her views of community and the importance of religion, as well as her understanding of social evils and her scholarship on the Qur'an, are the basis on which she is able to identify the root cause of discrimination and the low status of women. Both of these collections (In the Whirlpool of Suspicion). In the subjects of Aboobaker's secularism, the identity of the community, and what 130 individuals think of the community and why, these two books are fairly loud. And perhaps most crucially, what are the ways in which women's rights are denied, and what are those rights? These texts are essential, but there is no translation available for them just yet. The names of the articles speak for itself; for instance, "Bettalegonda Jamat-i-Islamiya Mukhavadagalu," and "Namma Sanvidanakku Muslim Samudayakku Sambhanda illave?" "Navu Yentaha Krura Samajadalli Badukuttiddeve?" means "Is there any link between our Constitution and the Muslim Community?" ("What kind of a cruel society are we living in?"); "Komuvada Asamartaniya," which translates to "Communal fundamentalism is intolerable"; "Mathantara Bidugadeya Hadi," which translates to "Religious Conversion as a means of Emancipation"; "Abbakkana Nadinalli

Bearygalu Mattu Tuluvaru," which translates to "Beary and Tulu in the Land ("Is the Youth alone Responsible for the Dowry?") only focus on addressing community concerns on both a local and a global scale. The vocalisation of the denial of equal opportunities and rights, as well as the deceiving of both men and women via the misunderstanding of certain passages in the Qur'an, is done by religious leaders. This brief comment is sufficient to identify Sara Aboobaker's secular beliefs and awareness of a key identity issue that the community is confronting in the contemporary environment. Aboobaker has a firm and unwavering confidence in Islam and the teachings of the religion, yet he does not consider himself to be religious. Sara Aboobaker offers a critique of the practises that deny women human treatment and equality. She also attempts to confront and discuss the following issues: religious fundamentalism and the image of the community; traditions, customs, and rituals; patriarchy; the denial of equal rights and gender discrimination; and gender stereotypes. The story of Aboobaker compels the society to ask the question, "What are the root reasons of such rejections and prejudices?" In the context of the community, what responsibilities and rights do women have? Who or what decides, governs, and regulates Muslim personal law, and how is this accomplished? The novels written by Sara Aboobaker focus on bringing attention to these significant aspects.

The Muslim personal Law governs the problems of marriage and divorce (Talaq), property rights, maintenance, widow marriage, and adoption rights within the Muslim community. This law also addresses topics relating to adoption rights. The major practices that have been the cause of Muslim women's suffering, which are recurrent in real life and found mention in Aboobaker's writings, are as follows: Triple Talaq; denial of custody of children; polygamy; family planning; denial of education; denial of entry into mosques; burka; nakab; hijab; and pardha system or segregation of women; superstition; and blind faith. The community of Muslims is focused a great deal more on the practical application of their religion as an essential component of their daily lives than they are on developing a theoretical grasp of the premises upon which their religion is based. The Qur'an, the biography of the Prophet Muhammad, and the Hadith literature all leave their imprint on the essential components of everyday life in communities of Muslims living in the modern world. In spite of these claims, the community has been oppressed for centuries by misrepresentations and the politicization of religious doctrines.

One area in which this may be demonstrated revolves around the discussions dealing with the place of Muslim women in modern Islam, as this refuels further issues concerning the structure of the Muslim community as a whole. Within the bounds of Islam's larger religious framework, distinctively feminine expressions of religiosity have been not just tolerated but actively promoted by Islamic societies. This is the consequence of a number of different aspects. The fact that women are not allowed to participate in the power structures of institutionalized Islam, in conjunction with the special religious criteria that must be met by women, has brought about specific consequences that are focused on women.

The premise of an extended family uniting is the foundation of the social order that Islamic law, which has its origins firmly established in the Qur'an, has established as a social system. Traditional cultures were patriarchal, and despite the passage of time and the development of civilization, patriarchal ideals have remained deeply ingrained in modern communities. The patriarchal ideals are passed down through families and communities in the form of religious practises, rituals, obligations, and tasks that are set into action and controlled by those institutions. In order to realise the ideal of a gender-just society, the patriarchy is one of the most significant obstacles that must be overcome. In Muslim communities, gender laws that reflect patriarchal values are sought to be legitimised by invoking religious scriptures. It is argued that religious laws, being divine and sacred, cannot be challenged or changed. [C Asghar Ali, a distinguished Islamic scholar, notes the following: When divine revelation is not the source of family rules, as it is in tribal cultures, traditions are hallowed, and any alteration is regarded as heresy. The rituals that emerged in order to ensure the smooth running of the communities constitute the basis of religion. (The Holy Koran, Women, and the Contemporary Society) 3] If adhered to with a humanitarian spirit, religion and religious faith have the potential to restore harmony and equilibrium to a person's life. The practise of religion contributes to a more just, peaceful, and harmonious individual and society life. It is not constrained by either time or place, endures the test of history, and adapts to the evolving requirements of human society in terms of both space and time in order to achieve its goals of improving human civilization. Emancipation, an optimistic perspective

The Moulvi who promotes religious sanctity and communal peace. What the rights of women are in Islam must be made clear. Haifaa Jawad, a Muslim scholar, asserts that the Qur'an changed

society. Even marriage was granted a veneer of validity by the invention of the "contract" (The Rights of Women in Islam-An Authentic Approach 1). Islam views marriage as a contract between the couple, and the bride is free to demand payment or place limits. But Sara Aboobaker observes that in practise, women are still uninformed about these rights and situations. While there are obvious differences, Muslim communities across the world generally share some fundamental rights. Islam has granted women a wide range of social, political, and economic rights, including the right to an education, career prospects, and training. The following rights of Muslim women are covered by Haifaa A. Jawad in her book *The Rights of Women in Islam-An Authentic Approach*: Muslim women theoretically have the following rights: the right to independent property ownership; the right to marry whom she chooses and to end an unhappy marriage; the right to education and training; the right to maintain one's own identity; the right to sexual pleasure (lawful sex); the right to inheritance; the right to election and nomination to political office and involvement in public affairs; the right to respect as (a) a daughter; (b) a mother; (c) a sist. and But theory and practise vary in some ways. (Jawad 15) Gender inequality is depicted in various diverse ways in Aboobaker's women's lives. However, Asghar Ali notes that theologians either completely ignore objective reality or neglect to take into account developments. What's worse is that they commonly mistake declared factual truth and ideological reality for unchangeable transcendental theology (*The Quran, Women and Modern Society* 33). Sara Aboobaker and other other opponents who identify as women 138 assert that the Qur'an is dogmatic. Islam and the lives of regular Muslim men and women have become problematic as a result of the illiteracy, lack of knowledge, and constrained attitude on life that these scholars have fostered. Aboobaker understands the issues that pose a danger to the community's and women's futures in spirit. The Muslim patriarchy and the practise of religious hierarchy are criticised in the stories and situations found in the works *Nadira: Breaking Ties*, *Sahana*, *Suli: Iilita*, *Bharata*, *Pravaha*, *Suli*, and *Kanike*.

In Aboobaker's creative writing and critical articles about Muslim community women, male dominance through support of patriarchal institutionalised structures like family, community, mosque, religious order and faith, etc., which result in denial of rights, equal opportunity, restrictions, and gender discrimination, are major factors that rule women and relent to subordination and most often push them into oblivion. Contrary to other groups, Muslims have a

particularly strong sense of religion and community, yet the fallacies confuse the innocent community and leave it stranded. Religion ultimately bears the blame for the social, cultural, emotional, and physical problems that Muslim women face. Others experience prejudice because of their traditions and culture. The groundwork for a devalued and servile life, however, is laid by religion, nonexistence, and "being low caste" for Muslim, tribal, and so-called lower caste women, respectively. In this situation, it's important to comprehend why only Muslim women have a strong religious underpinning for their status. Sara Aboobaker seeks for answers from a sociocultural, economic, and communal standpoint to problems affecting Muslim women. As was already said, Aboobaker's objective is not to condemn Islam but rather to demonstrate the connection between religious dogmatism and women's slavery and tyranny. 139 Sara Aboobaker is aware of the privileges accorded to Muslim women as well as the duties outlined in the Qur'an. However, Aboobaker's words are not threats; rather, they are an appeal to the women in her town to read and write, enrol in liberal arts classes, and read the Qur'an so that they are aware of their legal rights. She criticises the lack of knowledge and understanding of women's rights in the community. In contrast to the orthodox group of people who misunderstand the Qur'an, the author exhorts the masculine members of society to adhere to the Qur'an. Aboobaker focuses on topics including illiteracy, poverty, early marriage, repeated pregnancies and miscarriages, misunderstandings about family planning, dowry, triple talaq, remarriage, and superstition in his two books, Nadira-Breaking Ties and Sahana. These problems are all connected, overlap, and rely on the kind of function the family leader plays. Dale Spender emphasises the notion of women's problematic connection with language and investigates the specifics of women's oppression and subordination as it appeared in social customs and representational frameworks. socialist feminist Dale accurately notes that attempts at feminine definitions over the past century have gotten little attention and that male meanings predominate.

CONCLUSION

Studying the place of women in a community and society at large via examination of depiction in history, art, and literature is one of the finest ways to comprehend a civilisation, appreciate its brilliance, and become aware of its limits. Because the ability of society to support growing populations, maintain impulses ingrained in human nature that are either constructive or

destructive, and build civilisation to a large measure depends. The greatest approach to understand a civilization, a religion, or a caste is to research the status and function of women in the home and in society. As Virginia Woolf is cited by Anne Fernald E., The regular lady is essential to the amazing woman. Only when we can measure the way of life and the experience of life made possible to the average woman can we account for the success or failure of the extraordinary woman as a person. Examples of such factors include the number of children, whether she had her own money, whether she had a room to herself, whether she had help with raising her family, whether she had servants, and whether she was responsible for some of the housework. Virginia Woolf: A Reader, chapter 34 It appears that no class of women with a comparable significance and scope who were put in the early stages of society in a position of such total reliance have ever been freely transformed in a community.

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