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STATUS AND DYNAMICS OF MUSLIM WOMEN CHARACTERS IN ATTIA HOSAIN'S SUNLIGHT ON A BROKEN COLUMN

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ABSTRACT

Attia Hosain (1913-1998) was a prominent Indian English author, columnist, telecaster and short-story essayist born in primitive Muslim family in Lucknow, India. She began composing at a youthful age and known for her works a semi-autobiographical fiction Sunlight on a Broken Column (1961) and a collection of short stories Phoenix Fled rotating around themes, for example, Partition and gender. Being open to the social changes she joined about her city and state of Muslim women specifically in her works, which are a mix of convention and advancement. Her writing investigates the contention among custom and innovation as women attempts to stay aware of her husband cutting edge way of life. She wrote in English in spite of the fact that her native language was Urdu. Attia Hosain's novel Sunlight on a Broken Column essentially speaks to a authentic introduction of Muslim ladies and Muslim culture. Anita Desai accurately said about the book,

"To know what feudalism meant, one has to read Sunlight on a Broken Column or Phoenix Fled and see how it was made – how the land belonged to the wealthy taluqdars, how the peasants worked upon it, what was exacted from them, and what was in return done to or for them. How women lived in a secluded part of the house, jealously protected by their menfolk, and what powers were theirs, and not."

Protagonist Laila, orphaned girl of a distinguished Muslim family, is raised in her grandfather's home by standard aunties who keep purdah. At fifteen she moves to the home of a liberal however dictatorial uncle in Lucknow. Here, during the 1930s, as the battle for Indian autonomy heightens, Laila is encircled by family members and college companions made up for lost time in legislative issues. However, Laila can't concede to any reason: her own battle for autonomy is a battle against the claustrophobia of conventional life, from which she can possibly split away when she becomes hopelessly enamored with a man whom her family has not decided for her. With its wonderful summoning of India, its political knowledge and unsentimental comprehension of the human heart, Sunlight on a Broken Column, first distributed in 1961, is an exemplary of Muslim life

This paper centers around the detached existence of Muslim women, their vulnerable condition and their change based on women's activist viewpoints. Attia Hosain's, Sunlight on a Broken Column, mixes the individual fate of its female character with the fate of her country and dynamics. This article likewise extends Attia Hosain as an unconstrained lady essayist with her great masterful ability in her basic and imaginative undertakings

Keywords- *Stereotyped Women, Dynamics, Gender, Partition, Destiny, Protagonist*

Article

Born in 1913 out of a primitive Muslim group of Lucknow Attia Hosain was the first woman to move on from among to Taluqdari families. She had a place from a family to the Nehru faction she was unable to keep herself standoffish from all the social issues of her nation. She was impacted by the patriot development and Progressive Writers development in 1930's and bit by bit she turned into a columnist, supporter and an author. *Sunlight on a Broken Column* was published in 1961 additionally she has composed a few short stories too. In any case, her nostalgic encounters of the past are so very much mirrored that a reader can't put the book down before it at long last closures. The book is the principal global English fiction which presents a contemporary Indian Muslim perspective on the pointedly differentiating gatherings or class, congress and the Muslim League. She anticipated an all out various situation of the general public before Partition. This is certifiably not a novel like the various Partitions writing it's diverse in different viewpoint as Attia talks about all the moment occasions which prepared for Partition. The social, individual land somewhat strict every one of these measurements have been similarly address in a reasonable way. The story is separated into four sections passing on a time of twenty years in the life of Laila, the storyteller cum protagonist, who stays an aloof onlooker of all the recorded occasions against the political foundation, or as we can say the results of segment. The tale starts with Laila driving an exceptionally glad existence with her family who are standard in their perspectives however blue-bloods. They are Muslims and that are near the imperial decision class and that timeframe the Britishers before parcel, a political parade where Indians Hindus and Muslims were walking out and about with mottos against the British Rule. It is the starting point where the solidarity of these two gatherings to rebel against the Britishers makes her mindful of her nationality alongside her cousins Asad and Zahid. Attia Hosain delightfully presents a display of youthful Muslim ladies' lives. Marriage is a focal concern. It is the most significant target of a little youngster's life. Laila, whose vision is formed by a high class Western training joined with the concentrated consideration of her auntie, watches other little youngsters endeavoring to understand their lives. Another perspective is introduced as the wanton Zainab. Despite living in Hasanpur, Zainab is more liberal in specific ways than both Laila and Zahra, her cousin sister. Zainab is proficient in issues identifying with sex. This stuns the refined Laila and prompts a demure response in Zahra. Laila's perspectives on marriage are drastically unique in relation to different young ladies. For Zainab, marriage will carry her chance to appreciate extravagances gems and pleasant garments. Zainab anticipates a home bound presence as she might suspect to serve her folks and sibling first then her parents in law. Unexpectedly, she will get gems and pleasant garments as an arrival for her administrations. For Zahra, marriage has all the earmarks of being an opportunity from the limitations forced by her mother. Romana's union with a reprobate ruler is, as per Laila, an extravagant detainment. She is picked by the bird of prey like Begum Sahiba and her folks don't have the boldness to ridicule the desires of their ruler. Wedding coalitions were as indicated by the desires of the older folks. Laila's union with Ameer, places her preferred choice of wedding the man, however she needs to follow through on an overwhelming cost and faces the dissatisfaction and disfavor of her family. Nadira weds Saleem in view of political and strict conviction. Her volition of wedding Saleem is of a lesser degree than that of Laila. Laila's decision is cleansed of any material explanation; she is unprejudiced with respect to the family of Ameer and knows about his absence of riches. Her union with Ameer is similar to her accomplishment of selfhood, as she attests her individual character by wedding Ameer and spurning the standards of the man centric set up. Sita's way to deal with marriage is exceptional as she adores Kemal however thinks of her as adoration as an individual issue while her marriage as an open one, in light of her distinctive strict foundation. Her perspectives are in adjustment to the man centric arrangement of masterminded marriage. She concedes her inadequacy to oppose the man centric society. "...my parents are the best judges of the man with the best qualifications for being the husband. They have a wider choice; it is only love that narrows it down to a pin-point.... What has love to do with marriage? It is like mixing oil and water? Love is anti-social, while matrimony preserves the world and its respectability."¹

Abida's union with a single man, Shaikh Ejaz Ali is additionally a marriage of comfort, masterminded by her sibling Hamid. Despite the antagonistic disposition of the ladies at her parents in law house, she bargains the circumstance in light of her adherence to obligation and accepts it as her kismet (destiny). Laila's perception of Abida's predicament and her fatalistic disposition features Laila's development. Laila's rehashed inquiries regarding her distinction from others likewise feature her advancement towards individuation. She ponders the contrasts between the childhood of her and Zehra and as she sent among those different young ladies who are not destroyed. She felt herself consistently not quite the same as Zahra. These inquiries mirror Laila's inside clashes.

In a contention Laila's companion Nita blames her for being a cliché Muslim lady. Laila's reaction reveals her exact and developed way to deal with instruction. She accepted that her instruction will improve her person as she examined. Nita's methodology towards instruction is materialistic. She sees it just as a way to gain her living. For Aunt Abida, instruction implies soaking up a feeling of obligation though Aunt Saira sees ladies' training as an adornment to fit in the new jobs relegated to spouses. Uncle Hamid sees training as a driving force that changes the person. In any case, with regards to individual issues like Asad's inclinations in instruction and Laila's in marriage, he is extremely moderate. It is basic to contextualize these perspectives as in Attia's contemporary society, accentuation was laid on changes in Muslim people group and there existed an across the board proclivity to defend Muslim personality from the social surge of British imperialism. There was a division among female and male field. Home was bound as a field for ladies, keeping them out of open domain and social circle was the regarded space for their male partners. The awareness for female training was uniquely to get ready them as a mix of Eastern qualities and Western innovation so ladies may improve the economic wellbeing of their spouses. Baba Jan's perspectives on training reverberation different change developments in the Muslim people group of pre-segment period.

"At the end of the last century Baba Jan had been influenced by ideas of reform among Muslims and had sent his sons to English universities. He had thought the weapons of foreigners should be used against them to preserve inherited values and culture. To copy their way was abhorrent to him."²

Regardless of the way that his points of view concerning female guidance are not commented upon by the narrator, his mindset is noticeable in his decision to instruct Laila at a youngsters' school. He insisted particularly of sex separated western preparing for youngsters. Western guidance for women was not the bit of Muslim change plan, remained undauntedly limited to women's preparation outside severe mode. The disobedient streak as a piece of Laila's character is revealed on her fifteenth birthday festivity as she sees her appearance in the mirror. The experience speaks to self data. She sees the conflicting points of view on Uncle Mohsin and Aunt Abida regarding Zahra's marriage. Mohsin brutally repudiates Zahra's substance while discussing her marriage prospects. The youngster has nothing to pass choices on her seniors similarly as vulnerability their capacities to pick. No request should be raised about their decision. Aunt Abida's answer unmistakably

delineates the limited status of the women in Ashiana: She declared that dividers of this house are adequately high, yet they don't encase a graveyard. The youngster can't pick her own life partner; she has neither the adolescence nor the possibility. Laila's change at Uncle Mohsin's maltreatment of Nandi predicts her future defiance. As a youth Laila's advantage that the head carpenter makes her a bow and jolt foresees her dynamic soul. The little cut doll's help made by the carpenter addresses the man driven attitude normal in the overall population. Straightforwardly from youth, youngsters are prompted to remain consistent to men and even the toys given to them are platitude. Laila dismisses Zahra's recommendation of marriage as a solution for Nandi's alleged break of decency. She gives her confirmation to contradict the male driven system: The fight among Zahra and Laila revealed the basic issue with picking one's own associate in a serious male driven culture. Laila's affirmation presents the thought little of status of women in an arranged marriage. Zahra tending to about her marriage that she isn't accept to pick her significant other for herself as English women do who change life partner like shoes' that recommends that love marriage is connected with the attestation of female sexuality that is a distant in a male driven culture. Laila is the sole prisoner of Ashiana who proportionate Nandi, rather than different women who treat her as nothing worth referencing. Laila's advancement is in like manner set apart by her awareness of minimization dependent on class. Attia presents two separating pictures. The dopattas hued in concealing crushed from phenomenal blooms speak to the clear and sumptuous presence of the crude class. Zahra's and Aunt Abida's crude disposition shows the nexus of male driven society and feudalism. The women are used as pawns to spread the medieval interests. Attia's region with the Marxist conviction framework finds verbalization in the delineation of working class abuse. Attia seems to uphold Marxist feminists in her depiction of the oppressed proletariat,

“Gender oppression is a product of class oppression, overthrowing capitalism is the means for unending women’s oppression.”³

Auntie Abida and Zahra are utilized as operators of class persecution. The discourse of the leader of the Association features the dishonest selflessness of the taluqdars towards their occupants. Attia uncovered the pietism of the president with mellow diversion as he falters over his words and frustrates the term success with property in his location to the emissary.

Conclusion-

Through Attia Hosain's *Sunlight on a Broken Column* I attempted to look at the detached existence of ladies especially the Muslim ladies. Sort of life open to that ladies, and how it is risky for ladies to get educated and their powerless condition as Muslim women are compelled to be either casualties or revolutionaries. Attia Hosain has an away from of woman's rights and through her very much viewed as women's activist points of view, she offers available resources through her female characters. They are not ready to split away from the customary example of life open for ladies. *Sunlight on a Broken Column* presents two young ladies experiencing childhood in a noble Muslim family in Lucknow. In the Muslim society there is a more keen emphasize on what is required to be what she is relied upon to do, and why and when she should wear the purdha, and what and with whom she could talk, and the degree of instruction she should pick up, and the sort of preparing be given to her to prepare hr into an accommodating, unassertive and loyal spouse. She is to bring forth any number of kids as her significant other wills and she ought to modify and oblige to live alongside the few spouses of her better half, for the Muslim beer has the permit to rehearse polygamy throughout everyday life. Consequently, the life of the Muslim women is molded by her religion and by the male and female older folks of the family circle.

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