



# WOMEN IN SARA ABOOBACKER'S NOVEL BREAKING TIES: A STUDY

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## Abstract

Sara Aboobacker was a prominent Indian writer. She was a writer as well as a translator. She was the first girl in her muslim community who had got educated in a matriculation school in Karnataka. Mostly her novels are based on women's sufferings and how women were dominated by men, with cultural practices followed by their community from their ancestors. Her book Breaking Ties mainly concentrates on the discrimination and oppression faced by women in the muslim community. This Breaking Ties is translated into many languages such as Telugu, Marathi, English and Kannada by various translators such as Vanama Visvanthan, Shivarama Padikkal. This Breaking Ties is an example of a feminist text which portrays the subaltern experience of a young Muslim woman and how the patriarchy, oppression, gender disparity, marginalization exploited the life of a young muslim girl. Though Islam is a fairly liberal religion with regard to its women's status and honor, here is an instance of the culture or religion oppressing human dignity portrayed in the novel Breaking Ties by Sara Aboobacker. The article is an attempt to study the Muslim protagonist in a rebellious illustration breaking the manmade boundaries of religion.

Keywords: Marginalisation, Patriarchy, Cultural Practices, Inequality, Gender Discrimination

In 1981, Aboobacker published her first article; an editorial on communal harmony in a local monthly Kannada-language magazine, Lankesh Patrike. Following this, she began writing stories and novels focusing on her own community, the Beary people, a Muslim community living in some regions of Karnataka and Kerala. Sara Aboobacker was born on June 30, 1936, to Pudiyapuri Ahmad and Zainabi Ahmad in Kasargod, Kerala. She is the best example of a radical author in Indian English-language writing. She fearlessly writes about cultural riddles in religions such as Islam, which are not permitted by the Muslim community. Neither religion nor community. The author uses fiction to communicate a message about religion's quirkiness and resistance against its dominance over human existence. Sara Aboobacker's work, *Breaking Ties*, champions feminine sensitivity, oppression, and subjugation under patriarchal control.

*“What did you say? Those who call to buy them for marriage take*

*This speech again. I will not wear you”*

*– roared Khan (page: 33)*

The above line shows the Khan's angeriness and his domination and oppression of women. The book's second section includes an autobiographical section that adds to the protagonist's motivation and relates to her life. The fiction, translated from the Kannada original, *Chandragiri Theeradalli*, explores the economic, gender, and religious relationships that shape domesticity in a patriarchal society. Women are often voiceless victims of male ideology and interpretations of religious texts. Hegemony is held by patriarchs. The translator retains the text's originality by keeping local customs, culture, and language while creating a sense of Indian domesticity. The translation challenges patriarchal discourse by using culturally relevant words.

Terms such as "mangalasutra," "atte," "happala," "sandige," "madi," and so on. Certain phrases, such as "birthing room," are culturally distinctive. The translation captures common moments of female experience, such as how Phaniyamma calms Dakshayini, inspires Premabai, and assists an untouchable daughter with a difficult birth. Niranjana's translation of Phaniyamma introduces feminist rhetoric and contributes to the establishment of a female tradition. Aboobacker is well known for her 1981 novel *Chandragiriya Theeradalli*, which was translated into English by Vanamala Vishwanatha as *Breaking Ties* and Marathi by Shivarama Padikkal in 1991. The work was originally published in serial form in a local monthly journal named Lankesh Patrike. It was eventually reprinted as a book.

The novel *The Breaking Ties* is named as a fictitious tale, which means Fictitious implies is made up or fictional. No matter how genuine Scarlett O'Hara appears in "*Gone With the Wind*," she is a fictional character created by novelist Margaret Mitchell. The fictitious story follows the unfortunate predicament of Nadira, a young Muslim girl who is both mature and attractive. Despite being illiterate, she has a strong sense of self-worth and values her family, including her parents, husband, and in-laws. She inherited nothing from her father, who was pompous and domineering. At the age of fourteen, she marries a young man named Rashid. Mohammad Khan, the protagonist's father, becomes a villain and disrupts their idyllic lives. The father's vanity and greed for his daughter's beauty persists even after she has married and had a son. Furthermore, he considers his goal to be affluent. Only Nadira allows them a luxurious lifestyle. He takes his daughter and son to his house under the guise of visiting a nearby community. To achieve his goal, the conspirator Mohammad Khan prevents Nadira from visiting her husband Rashid and arranges situations that force her to seek divorce. They are also separated against her consent, allowing him to collect wealth. Prior to their divorce. The brutality with which Muhammad Khan treated his child on the first night is heartbreaking. Nadira's situation exemplifies the psychological suffering caused by a struggle that prioritize the female body.

*“Okay, Rashid, you got your child back right..... so give Talak to my daughter.”*

*Kahan (page no: 52)*

Muhammad Khan, father of Nadira, who destroys Nadira's marriage and wants her to marry a wealthy elderly spouse, the second time, represents the confident ideology that devalues women. The term confident ideology is as beneficial to women in that it encourages their husbands to provide for and protect them from their children.

The novel *Breaking Ties* was translated into English by a translator named Vananala Viswanatha, who gives a pretty comprehensive introduction to the novel's location. The author uses current translation techniques to describe the Muslim woman's environment, highlighting how translation may be used to express subaltern awareness. The translator explains in the introduction that the title was changed to *Breaking Ties*, which might have been translated into English as "*On the Banks of Chandragiri*".

The tale suggests reinterpreting religious norms employed by patriarchal power to oppress women. The novel challenges the patriarchal system and advocates for reform and fairness for women. The question itself implies resistance to patriarchal ideology. Out of complete contempt for the woman as an equal partner in marriage or for

her emotions. The authors, translators, and editors of these works are all female and share a commitment to equality. Patriarchy is prevalent in books, and women experience different forms of oppression according to their caste, class, area, and other circumstances.

## CONCLUSION:

The novel *The Breaking Ties* focuses on the development of religious norms, laws, and rituals that patriarchal hegemony has utilized against women for its own benefit. Aboobacker appears to combat this ignorance by emphasize a strong female individuality above familial and social norms. She criticizes men's religious and cultural attitudes towards male solidarity. She fights male dominance by emphasizing her strong female character, who negotiates with all potential identities in order to remain true to her views and deeds. Patriarchy, as historically described, is a system of social interaction characterized by gender inequality between socially constituted men and women. This system of unequal social ties is interwoven in a society's political, social, cultural, and economic institutions, as well as in private home relations. In these systems of gender inequality, women are disadvantaged in a variety of ways in social relationships and organization. Women are collectively barred from political, social, and economic positions of power in patriarchal countries; women are underpaid for equal value labor; and women are more likely to face poverty and uneven access to resources, products, and services. While individual women may achieve success in a variety of areas, women as a separate social group.

The story criticizes the patriarchal society and calls for reform and fairness for women. Resistance to patriarchal ideology is inherent in the question, which demonstrates complete contempt for the woman as an equal partner in marriage or her feelings. The heroine, an ignorant Muslim girl, is unable to tell her narrative of sorrow and indignity because the patriarchy that governs women's life in the guise of religion silences her. The author discusses in the second part of the book what it takes for a Muslim girl to go to school and gives voice to the problem of Muslim women within.

“Human progress is not automatic or inevitable. Every step towards the goal of justice requires sacrifice, suffering and struggle, tireless work and intense concern the of dedicated individuals”. Martin Luther , King, said the novel

‘ On The riverside of Chandragiri ‘ is a spark that continues to light the journey towards the goal of justice.

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