

**REDEFINING WOMEN'S ROLE IN WAR: RETHINKING TAHMIMA ANAM'S A GOLDEN AGE****Shaktisinh A. Bhati**

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**Abstract:**

Ladies had consistently been depicted as misused figures in the war history where the ruthlessness of war and the enduring of country are estimated with the quantity of deceived and assaulted ladies of that specific country. Such conventional portrayal of the misuse of ladies' body in history has been deconstructed by Bangladeshi diasporic writer Tahmima Anam in her presentation novel *A Golden Age* (2007). Anam arises as a local essayist from the shell of her diasporic character while managing the enduring of Bangladeshi individuals in the 1971 Bangladesh Liberation War against Pakistan turning 3,000,000 individuals dead, 30,000 ladies fiercely assaulted and millions others relocated. Rehana, a vivacious widow dependent on Anam's grandma, is conceived and raised in Calcutta, hitched and bereaved in Karachi and battles a great deal all through the novel as an outcast in West Bengal to get the legitimate guardianship of her kids as well as to build up her own social personality. Rehana stifles her nurturing warmth and motivates her child Sohail and little girl Maya to satisfy their central goal of freeing Bangladesh. Her boldness, resistance, knowledge, steadiness and sense of pride deconstruct the conventional detached function of a lady in a colonized country.

**Keywords:** partition, war literature, war, Bangladesh liberation and gender, migration

*A Golden Age* (2007) is the presentation novel of Bangladeshi diasporic essayist Tahmima Anam managing the enthusiastic story of a mother during the Bangladesh Liberation War in 1971. With her hero Mrs Rehana Haque, a moderately aged widow, Anam has moved the customary part of ladies as abused, tormented, assaulted, accommodating and inactive in the war history. Her heroin is the delegate of the "New Women" in the war stories. In contrast to the war casualties, she is dynamic, liberal, daring and fearless lady who not just challenges the men controlled circumstances to live in it, yet in addition shows the path for her contemporary ladies how to adapt to the twofold colonization looked by each lady in their home and the general public. Her job in getting back her youngsters from the guardianship of their uncle and auntie just as moving them to free Bangladesh is genuinely rousing and unpredictable. Regardless of being dislodged from her residence for a few times, she generally loves the would like to get a nation independent of their various culture, religion and even language. Tahmima's treatment of both history and fiction is really imaginative and this novel has brought her few recognitions. The epic got the grant of best presentation novel in the federation scholars' prize in 2008. The book was too assigned for the lofty Guardian's first Book grant in 2007. The epic brings Bangladesh into the focal point of worldwide readership. Amy Finnerty writes in the early on piece of "An Meeting with Tahmima Anam"

*By framing epic geopolitics on this human scale, Anam makes them accessible to readers from Chicago to Dublin who might otherwise be intimidated by the political and social*

*intricacies of a foreign setting...Anam places readers in her characters' parlours and kitchens, bedrooms and residential enclaves— and inside their heads: the aroma of food steaming on the stove; the heavy premonition of rain; a breeze that finds its way into the folds of a sari. (Finnerty 43)*

The principal issue of Anam's Bengal Trilogy, *A Golden Age* is a fictionalized history that tells the narrative of Bangladesh Liberation War in 1971 when India effectively helped and belittled Bangladesh against Pakistan. The set of experiences is spoken to close by the narrative of affection, sympathy what's more, the endurance of a family. Tahmima has brought numerous verifiable episodes all through her novel result of parcel in the Indian subcontinent, however it is human relationship rather than history that gets a lot of need in her novel. The tale recounts the account of the endurance of a mother between 1959 to 1971. Once in a while the verifiable realities appear to be separated as Tahmima has just a recycled insight of war and her diasporic personality some way or another has confined her to give a lot of need on history. Yet, the episodes come in glimmers going from Mujib's triumph when all is said in done political decision, declaration of Bangladesh's Independence, nine months' opportunity battle, deficiency of three millions lives, the tales of two lakhs assault casualties, etc. We get a few experiences of the brutalities of West Pakistanis against the East through the expressions of Rehana's child Sohail who will arise as a genuine progressive figure.

*If you knew anything about the country you would know that West Pakistan is bleeding us out. We earn most of the foreign exchange. We grow the rice, we make the jute, and yet we get nothing—no schools, no hospitals, no army. We can't even speak our own bloody language! (Anam 13)*

Anam has demonstrated how the expression "Double Colonization" can not exclusively be appeared to depict the state of third world ladies, Bangladesh is a country having confronted twofold colonization, under the British principle before the segment and under the Pakistani guideline after the parcel. The West Pakistani rulers were in no way, shape or form not as much as that of the pilgrim aces and in a portion of the cases, their brutalities had gone past the restriction of the past British provincial experts.

*Ever since '48, the Pakistani authorities had ruled the eastern wing of the country like a colony. First they tried to force everyone to speak Urdu instead of Bengali. They took the jute money from Bengal and spent it on factories in Karachi and Islamabad. One general after another made promises they had no intention of keeping. The Dhaka University students had been involved in the protests from the very beginning. (Anam 17)*

Movement, uprooting and the emergency of personality are some postcolonial plans which are entirely applied in Anam's tale through her hero. Rehana is a character of uprooted personality and all through the novel she experiences character emergency at various levels. She was brought into the world in a blue-blooded family in Calcutta in unified India. In her family she felt herself as an outsider as she was unable to endure her dad's essence of British nobility, music and culture. After her dad's passing she needed to give up into a

masterminded marriage in which she didn't have any decision. However, Rehana's hitched existence with Iqbal in Dhaka is by all accounts upbeat and liberal; she began to feel opportunity which she would never taste in her parental home. Be that as it may, the fortune doesn't support her and she becomes widow at an early age. The problematic country gets blended with the unprotected single lady in a man centric culture; both begin to confront serious dangers from all over the place. She lost guardianship of her kids to Faiz, her brother by marriage and his infertile spouse. They prudently picked up the privileges of Rehana's kids just on the allegation that a solitary lady in this general public can't give better childhood to her youngsters. Rehana needed to acknowledge her destiny to send her youngsters away:

*... she would find a way to overcome her grief, her poverty, her youth; she would find a way to love them all alone. But no one had believed her, and in a few weeks they would travel across the continent, and she didn't know when she would ever see them again. (Anam xvi)*

Anam has migrated the spot of third world ladies through her hero who has the intensity of opposition obscure to ladies of her age to live alone in a confined society. The idea of "Single parent", which is moving in present days as a result of ladies' capacity of opposition, is applied by Anam in her novel in the settings of 1971. In *A Golden Age*, Rehana turns out to be separated from everyone else after her better half's inadvertent passing and faces a few dangers intellectually and genuinely. Yet, dissimilar to others of her age she isn't a lady to surrender. She proceeds with her endeavors how to recapture the authority of her kids however the social and world of politics never favors her. Indeed, even the legal framework additionally is by all accounts troublesome for a striving lady. Nobody is prepared to accept that she can give a superior future to her youngsters alone. She endeavors a great deal to make a superior home which would in any event settle her recognize emergency alongside her youngsters in that society. She sells her resources and applies for a credit. Yet, this isn't a nation for the single lady, she begins to understand the harsh truth all the more clearly. The Bank work force exploits her initial widowhood and attempts to entice her against a bank credit. However, for each situation Rehana ends up being fearless and unusual. She battles alone to recapture her directly over her youngsters simply like she shields herself alone from the actual danger of the bank representative just with a sharp pen nip. She demonstrates for each situation that ladies needn't bother with compassion from men; they dare to battle alone for their own endurance.

Mankind wins to be the lone religion in Anam's epic to stop the decimation and to frame a country with adoration, love and sympathy rather than strict codes and leads. Rehana is the character for whom there can be no more noteworthy religion than humanism. She is strict from her brain, implores Namaz and shows her kids Islamic codes and leads. In any case, she generally attempts to force hukmankind in her caring kids and henceforth "She had not taught them the proper lessons about Jannat and the afterlife." (Anam XIV) Religion does never murder her consistent reasonableness and the feeling of mankind. During the inconvenient time of Bangladesh Liberation War, she keeps Hindu inhabitants Mr. furthermore, Mrs. Sengupta in her home Shona. She is acclimated with the public social occasion with Muslims just as Hindus with no segregation. She appreciates an unhindered life when it comes the matter of socialization. She drinks whisky, loves gathering, goes to watch

Cleopatra in theater and Cricket coordinate in the arena with her kids and Hindu inhabitants. Her better half was additionally liberal and roused Rehana to lead her life upon her own theme. However, Rehana never ends up being unfaithful with her relationship with her better half, in any event, when her significant other perished leaving her in an early age. Despite the fact that everybody motivated her to get hitched again, she would never think so. Getting guardianship of her youngsters and making a superior future for them has remained her solitary aphorism all through the novel. She would never face challenge of carrying an obscure man into the coordinated existence of them. *“It was too risky. It could too easily go wrong. And the thought that some man might be cruel to her children was enough to make the bile rise in her throat.”* (Anam 08)

Rehana is over each of the a caring mother who can forfeit the littlest segment of her life for joy for her youngsters. Life turned out to be so difficult when she lost her significant other in a mishap and it became horrendous when she lost the care of her youngsters to Faiz against the allegation that she doesn't have the correct ability to give security to her kids. Dissimilar to most different ladies she stayed decided and never gave up to the circumstance. She did never lose her would like to get back the care of her youngsters. She adheres to the circumstance after her significant other's passing, endures the life of widowhood, shields herself from the dangers of being widow and single ladies in a male centric culture, loses her fortunes yet at the same time keeps on making a superior sanctuary for her youngsters. She sells the Vauxhall, her spouses, most loved vehicle, sells her adornments and even the recollections of her dad *“to bring the children back, raise them, keep them in ribbons and socks and uniforms.”* (Anam 19) At last she constructs a house on her significant other's property and names it as "Shona" where she takes her youngsters back from the authority of her sibling inlaw. She feels it to be a sign of triumph which she praises each year with fabulous gathering with the individuals of her area. Her living spot "Shona" turns into the residence of adoration, empathy and joy.

Life doesn't have any spot to consider individual bliss most explicitly during the war and revolt. Rehana is again crushed here as her long lasting battle to get back her kids ends up being vain when Sohail and Maya express their desires to effectively take an interest into the Bangladesh Liberation War. Sohail partakes in the opportunity development straightforwardly and Maya goes to West Bengal to help the evacuee camps where very nearly 1 million Bangladeshi outcasts take cover. Rehana finds no chance to get without supporting her youngsters as the destiny of Bangladesh appears to her the destiny of her own kids.

Tahmima Anam has utilized a few symbolical gadgets in her novel and the main image is Rehana herself. Rehana emblematically arises as the entire country as a nurturing figure during the war time. She is a bizarre war heroin who forfeits a ton to shape Bangladesh as a country and Bengal as a public language against Urdu which is her own primary language, the language of the foe. She uses her ability of Urdu to advantage the Bengali political dissidents against the Urdu speaking West Pakistani militaries. She never believes that she might be tormented and assaulted; her lone maxim is to help her children to shape a country where they will have their own unequivocal character. Presently she isn't just the mother of Sohail, yet additionally the mother of each political dissident. She pulls pranks

on Pakistani militaries to free Sabir, the spouse of his child's adored. The freedom of the nation appears to her a consecrated obligation past the individual relationship and individual vengeance. She even moves to Calcutta to help her little girl in the exile camps shielded by a huge number of Bangladeshi individuals.

Parenthood arises from a more extensive perspective in *A Golden Age* which depicts Rehana's parenthood past natural holding and individual kind gestures. Rehana goes to be a "Renewed Person" liberated from the thought of individual love, empathy and compassion toward her kids when she goes under the impact of the Major who takes cover in her home for a specific period during the freedom war. The Major instigates the feeling of general parenthood into the brain of Rehana who begins to feel that she should no more ponder Maya and Sohail; it is her hallowed obligation to arise as a hero for different children and little girls moreover. It is the Major to whom Rehana can share the most profound idea of her brain, her past and her appreciated love for her youngsters. Progressively Rehana begins to feel love for the Major who forfeits his life to save the country guaranteeing a superior future for all the children and little girls of Rehana. The epistolary type of the novel shows how Rehana had recently shielded upon her better half for her fortitude. She paid regular visits to the grave of her better half who abandoned her in an exceptionally basic circumstance. Presently she can feel the genuine affection that will never abandon her. It is the adoration for mankind that empowers Rehana to battle with all her physical, mental and mental attributions. During her administration for the country, she is steadily failing to remember her undertaking to visit her perished spouse's grave. She parts with the saris which she got as endowments of affection from her better half. Christine Pyle writes in her article "Symbolism in *A Golden Age*: Rehana as Bangladesh"

*She disassembled the saris, converted them into blankets, and sent them to cover revolutionary soldiers. With this gift to the liberation army, Rehana demonstrated a significant transfer of love and authority. Moving out from the shadow of Iqbal's death, the widow was initiating a courtship with her nation. (4)*

Rehana's character isn't that of a superwoman, she is lady of blood and fragile living creature and she goes gaga for the Major. Rehana's Indian affectability incites her to admit her adoration for the Major to her perished spouse as just a "bittersweet episode". "Dear husband, the war will end today" (Anam 269), the novel finishes with the idealistic note of the development of new country following multi month's battle. Bangladesh gets free after a ridiculous scene and heaps of penances of lives, virtuousness, individual holding, love and memory. Rehana shows how the magnanimous love vanquishes all in any event, during the time of incredible emergency. The country is worked of adoration and the novel finishes with an incredible family re-association. "Today I have come here to tell you how we survive... I know what I have done. This war takes away so many boys only my son survives. This time so many girls burn only my girl left." (Anam 273-274)

Diasporic personality doesn't turn into an obstacle for Tahmima Anam in *A Golden Age* to depict the emergency of Bangladeshi individuals during the Bangladesh Liberation War. In spite of being a second era diasporic author, Tahmima and her family share a solid association with Bangladesh's set of experiences and the country's endurance. Her folks

partook in the freedom crusade straightforwardly. Her grandma supported her with vital data through disclosing to her the narratives of 1971 when she caused the war convicts to stow away in her home and gave them weapons to battling. In a meeting with the Guardian, Anam admitted “*I have a complicated relationship with Bangladesh*” (*The Guardian, 13 May 2016*). She says that the nation's battle has enriched her brain with a great deal of innovative energy and she feels from her heart when the nation goes through any inconvenient second. . “*I’ve come to accept it’s a long distance love affair,*” she says in a similar meeting. The idea of post-memory is able for Tahmima who has picked up the knowledge about the historical backdrop of segment and result in the Indkian subcontinent generally from her grandma depicted through the personality of Rehana. Tahmima's composing is brimming with essayist's energetic love for the set of experiences and culture of her root. The author's dad, who functions as a supervisor of a rumored Bangladeshi English paper, consistently encourages her to pick up knowledge about the genuine battle of the country. She took up Bangladesh Liberation War as the subject of her exploration and she went for talking many political dissidents before she could continue for expounding on Bangladesh's battle. Thus, Tahmima Anam is a postcolonial women's activist in the genuine sense as she has depicted the genuine state of the ladies of Indian subcontinent after the parcel not as a passerby but rather from the genuine experience of the survivors. Lynn Neary expounds on the hole between diasporic character and the feeling of local history in the article in the Morning Edition:

*The child of a diplomat, Tahmima Anam grew up far away from her native Bangladesh. But all her life, she heard about that country’s war for independence — which took place before she was born — from her Bengali parents and their friends. And when she decided to write a novel about Bangladesh, Anam says, she couldn’t imagine writing about anything else except the war. (Neary)*

In A Golden Age, Tahmima Anam has brought the representation of an unpredictable war heroin who is liberated from the commitment of being abused by the foes. Rehana's moving function as a deliverer in this novel migrates the ladies' part in the war history which just speaks to the ladies as figure with no individual substance. The tale additionally deconstructs the regular legend that ladies ought to consistently present their modesty to the barbarities of men to pick up opportunity for the country. Toward the finish of the novel, Rehana completely comes out from the circle of organic holding of a lady and separates herself from the homegrown circle. She is not any more the organic mother of her youngsters; she arises as the widespread mother liberated from the womanly shortcoming. Her liberal psyche, feeling of enthusiasm and her feeling of obligation for the destined country go her to be the mother of each offspring of Muktibahini. “*But now she was something else—a mother, yes, but not just of children. Mother of a different sort*”(140). Rehana's battle gives the age a superior understanding about the ones who had quietly relinquished for the country yet their boldness had never come in the light of history. Ladies' individual fortitude has never been considered the man impacted the world forever consistently likes to speak to ladies as assaulted, abused and defrauded to substantiate themselves as predominant sex.

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