

Bread Earning of Women in the Literature of Sahityaratna Annabhau Sathe

Dr. Ujjwala Anil Hatagale*

Market Yard Pune, Progressive Education Society Modern High School, Pune

Abstract – Annabhau Sathe decided to bring awareness among the masses. Which imposed untouchability and virtually compelled the deprived lot to take recourse to criminal and filthy occupations against the British Government which imposed the Criminal Tribes Act and subjected his community to harassment and against the forces of feudalism and capitalism which exploited his community and made life unbearable. He used his art and poetic genius in educating the masses. Sathe's use of folkloric narrative styles like powada and lavani helped popularise and make his work accessible to many communities. In Fakira, Sathe portrays Fakira, the protagonist, revolting against the rural orthodox system and British Raj to save his community from utter starvation

Key Word: Bread earning, Women, Literature, Folk, Dalit

-----X-----

INTRODUCTION

Tukaram Bhaurao Sathe (1 August 1920 – 18 July 1969), popularly known as Annabhau Sathe, was a social reformer, folk poet, and writer from Maharashtra, India.[1] Sathe was a Dalit born into the untouchable Mang community, and his upbringing and identity were central to his writing and political activism.[2] Sathe wrote 35 novels in the Marathi language. They include Fakira (1959), which is in its 19th edition and received a state government award in 1961. It is the interesting novel which tells the story of the protagonist; the stout young guy, named Fakira, his feat, his crusading for the rights of people of his community in the British regime (India) and his enmity towards the evil forces in the village. However, the cause from where the story progresses are the religious practice or ritual called 'Jogin' which gives a way to further actions. There are 15 collections of Sathe's short stories, of which a large number have been translated into many Indian and as many as 27 non-Indian languages. Besides novels and short stories. Sathe wrote a play, a travelogue on Russia, 12 screenplays, and 10 ballads in the Marathi powada style.

The protagonist and his community are subsequently arrested and tortured by British officers, and Fakira is eventually killed by hanging.[5] The urban environment of Bombay significantly influenced his writings, which depict it as a dystopian milieu. Aarti Wani describes two of his songs – "Mumbai Chi Lavani" (Song of Bombay) and "Mumbai cha Girni kamgar" (Bombay's Mill-hand) – as depicting a city

that is "rapacious, exploitative, unequal and unjust".[6]

In Indian patriarchal culture since ancient time till today it is an unwritten rule that the man should take care of earning. In the community such examples are very rare where man stays in home, take care of domestic work and the woman is earning for the family. In today's science era by way of taking higher education women are also getting highest positions. Certain women are on the forefront in their field whereas some take lead in upbringing of the family and are successfully proceeding ahead. But in patriarchal culture today also the Indian men feel it rather pinching that they are not earning equal to their wives or more than them. Due to this reason their conceit or inferiority complex gets increased which adversely affects on their marital life. In the Indian Culture women have been given secondary status. Even though a woman is a guardian in the family; still in community she is treated at secondary level. In certain families there is no earning male member so obviously the woman has to take care of the earning for which she is required to go out of the house. She has to fulfill the needs of the family. In that case the woman becomes the backbone of the family. In fact, the woman is strong, capable and fond of family by birth only. However, every time the community has imposed several bindings on the woman to make her weak. In spite of that in the adverse condition the woman recuperates the family and becomes the strong support of the family.

Mapping of competence, hardiness, resoluteness was done by world famous litterateur Annabhau Sathe in women literature. The woman in the literature of Sathe is either very less educated or totally illiterate. Either she is from rural area or from urban area. These women represent the women who are desolate, deprived, neglected and who are getting secondary treatment. Sathe's novel Chitra was translated in Russian language and was famous too. The reason was that in the form of Chitra Sathe highlighted the mainstays of women by way of their struggle and thus he esteemed the entire class of women. In his several stories and novels he has truthfully shown the women quite competent who got a great height of thinking who give significance to the virtuous life and that woman in the adverse situation also without faltering by way of earning for the family becomes the great support of the family. While proceeding further in the life she inculcates the formula of human welfare in the community by her behaviour that live, nurture and let others live. For overcoming the monetary calamity arrived on the family while earning she is living her life with self respect and hardship. With her strong will power she easily handles the responsibility of entire family. She knows that the calamity comes to strengthen the human being more and more and with this thinking she is always ready to face the same. When she has no support of any male person while earning alone she fights with the evils and makes them to run away from her path. Hence it can be said that the female literature of Annabhau Sathe is wealth of golden success.

These women living a normal life in rural as well as in slums of urban areas are living in very much critical financial situation. However, they are resolute, stout, determined and plentiful; but are aware of their boundary, fond of their family and with good moral character. If required they display terrible anger and teach a lesson to distorted people. Several times they are required to go alone for earning. While facing the hungry glances in lascivious world they get lot of mental agonies. But as the entire families depend on those women they strive strongly and take care of their families resolutely. The aspect of women about earning becomes apparent from several situations depicted by Annabhau Sathe.

In the novel Chitra, the characters Chitra, Sona and her mother Sakhubai are tremendously striving to keep everybody happy. Maternal uncle of Chitra is a greedy person who threw his niece Chitra and Sona in the field of prostitution in evil manner on account of his greed for money. Sona the elder sister of Chitra succumbed to this evil field; but Chitra gets herself rescued safely from this hell. She stays in the house of her maternal aunt in the village, works in a mill and lives life of a labourer. Her mother Sakhubai, while living life of a widow while nourishing her daughters she did grinding, pounding and labour work in the agro farms with the only thinking of keeping them happy. Sakhubai, Chitra and Sona are striving a lot to make monetary lives of each other

prosperous. In the struggling life they are not subsiding; but they give value to the labour and proceed further in the life and ultimately they give the message of live, nurture and let others live.

They have strong belief on the concept that if we attack on the hurdles coming in the path with justice and progress they are going aside and something new takes place.

In the novel Vaijayanta, the character Vaijayanta and her mother Gajra are both striving a lot for earning. From their act they give the message of live, nurture and let others live. For giving education to Vaijayanta, Gajra took tremendous efforts. In fact, Gajra is an artist on rural stage. By performing dance on the stage she was effectively doing subsistence of her family. She intends that her daughter should not enter into this profession; but should live a happy family life for which she gives her education. But due to old age of mother the rural stage programs are stopped. Looking at the worst condition of labourers and artists depending on that rural stage Vaijayanta gets tossed as all of them were on the verge of starvation. At that time Vaijayanta gives up her material life and renovates that rural stage and gives prosperity to the same. She successfully takes charge of that rural stage. Vaijayanta an artist does not allow her balance of mind to tilt towards any wrong direction. The appreciators of her art practically are showering money on her. But the rural artist Vaijayanta gives message of morality to the community from her talk, thinking and behaviour. The art is very much crucial for the artist while working in devoted manner. She fearlessly tells the community to respect the art of artist. Thus she challenges the appreciators saying that "I am an artist, public has right on my art and not on my body so you respect the art". The onlookers are required to bear lot of disdain in their lives. There are several evils in the human beings who are anxious to scratch the self respect of artist. In such situation a spirited woman like Vaijayanta who is in-charge of the rural stage is appearing facing several hurdles and proceeding ahead and ahead in fearless manner. Instead of fondling the agonies Vaijayanta holds the monetary burden of the rural stage hence her struggling life becomes a highway going towards glorious success.

In novel "Chandan" the character lady Chandan is a combatant lady labour. Chandan who is staying in slum of Mumbai is living isolate life still she is living resolute life. Her husband Jagu was a mining worker. Once an explosion took place in the mine and he got missing. Chandan who was living life of a widow got responsibility of her son. Instead of caressing the sorrow Chandan, who was inflicted by sorrow and troubles, for upbringing small Raja and for taking his care she spent her entire life. For earning she came out of the house. She did work of filling soil from the mine to the carrying cart. Young Chandan was living isolate life; but this world is not permitting isolate women to live easily.

They do not like her desire of living active life with self respect. Everybody was troubling her under one or other pretext. Obviously Chandan was also not exception to this. Chandan staying in slum had guffaw of living life with good moral character. For that she attacked the beasts like a female warrior. She does not tolerate arrogance of anybody. Chandan who has combatant attitude feels blessed in laborious life. For her son she has high calibre dreams. There were several incidents took place in her life when there was threat to her character; but every time Chandan faced them in courageous manner. She did not allow her balance of mind to disturb. Even though around us if the atmosphere is shanty and filthy; but if the attitude of the person is cultured, high thinking, strong mind and tendency to give significance to character and if the person knows value of labour, then the adverse atmosphere creates no adverse impact upon that person; but life of that person becomes valorous with hopeful mentality which is quite apparent from the laborious life of Chandan. When there was no support of the male companion she firmly done earning and took care of upbringing of her son. After her husband for making life of her son happy she overcame the calamities. Such combatant labour Chandan represents a valiant lady who held the life of labour with determination and who won the same.

Litterateur NanasahebKathale has stated about the female characters in literature of AnnabhauSathe that, "Heroines of the novels such as Chitra, Chandanare staying in slums. They are carrying tremendous sorrow on their heads and are constantly fighting with the circumstances. They are behaving with strength and are striving to nurture others too. They give lessons of behaving with hardiness. Heroine of AnnabhauSathe is gallant and cherisher of the world". Really this statement made by NanasahebKathape is quite felicitous.

She fights the struggle for her existence. These women living with self respect are really the warriors. They successfully hold responsibility of earning, without caring for live in the arduous life they became valorous. The heroines in the novel ChikhalatilKamal named Seeta and her mother Tulsa are victims of parasitic traditions of Murali and they get lives of Murali to their fate. Seeta is of strong nature. Here AnnabhauSathe has depicted Seeta who is always ready for struggle to keep her existence and pried intact. Here her mother Tulsa is victimizing her daughter in this tradition. Regarding this tradition Seeta asks several questions to her mother till she gets fed up. From the religious rituals known as Jagran and GondhalSeeta gets lot of money. Like her mother she is also ahead in earning. But Seeta, who gives significance to character rather than money, when going to house of Patil for dancing in Jagran she strongly warns Patil that, "why I should give my body to you for fifty rupees? If you are intending to trouble me, then take this money back and get lost from here". Such resoluteness is a live

example of her fearless nature. She keeps courage in adverse condition also, fights against the circumstance and keeps the morality whole heartedly.

As per the utterance, "I would break; but would not bow" she is such woman who lives her life with self respect; but she has maintained high calibre. Though she is nourishing the family; but she does not maintain any conceit. She does not accept any defeat before the circumstance. Her life always proceeds towards success. In this way she is on forefront in earning as well as protection of character also.

There is similarity in women and the earth. There is inalienable relation between abandonment and the woman. All these characteristics in literature are found in earth who supports everybody in same manner as if she gives the message from her behaviour to the community of live, nurture and let others live.

CONCLUSION

Since earlier till today in the city or in rural area the women are less educated or illiterate or highly educated; but for solving the problems of the family they accept self employment, laborious life or any profession and are appearing earning for the family. They feel blessed while nurturing their families. Even though they are made to live secondary life in the family, they are not worried; but they prove themselves. They are two steps ahead than the men. Out of the patriarchal culture for caponizing the women right from the beginning and even today also we see disdain of women. For finishing her entity the contorted people use their power. In spite of that these warriors in Indian culture are looking at the life from positive angle and they contribute a lot in the social system on the basis of their valuable strength. In literature of AnnabhauSathe various characters like Chitra, Chandan, Vaijayanti, Seeta, SakhubaiGajra are successful on the basis of their courage. This is the fruition of revolutionary writing of world famous renowned litterateur ANNABHAU SATHE.

REFERENCES

1. Jamdhade, Dipak Shivaji (June 2014). "The Subaltern Writings in India: An Overview of Dalit Literature" (PDF). *The Criterion*. **5** (3). Retrieved 5 April 2015.
2. Paul, S. K. (2007). "Dalitism: Its Growth and Evaluation". In Prasad, Amar Nath; Gaijan, M. B. (eds.). *Dalit Literature: A Critical Exploration*. Sarup & Sons. p. 36. ISBN 978-81-7625-817-3.

3. Bhattacharya, Aritra (1 August 2018). "Ambedkarite or Marxist? Annabhau Sathe chose to cast his lot with the oppressed". Scroll.in. Retrieved 1 August 2018.
4. Maitreya, Yogesh (15 October 2017). "The sound and fury of Anna Bhau Sathe's words: An icon of Maharashtra's Dalit literature – Firstpost". Firstpost. Retrieved 1 August 2018.
5. Gaikwad, B. N. (February 2013). "Manifestation of Caste and Class in Anna Bhau Sathe's *Fakira* and Baburao Bagul's *Jenvha Mi Jaat Chorli Hoti*" (PDF). *The Criterion*. 4 (1). Retrieved 5 April 2015.
6. Wani, Aarti (2016). *Fantasy of Modernity*. Cambridge University Press. pp. 27–28. ISBN 978-1-10711-721-1.
7. Abrams, Tevia (1993). "Tamasha". In Richmond, Farley P.; Swann, Darius L.; Zarrilli, Phillip B. (eds.). *Indian Theatre*:

Corresponding Author

Dr. Ujjwala Anil Hatagale*

Market Yard Pune, Progressive Education Society
Modern High School, Pune