

Vol 1 Issue 12 June 2014

ISSN No: 2321-5488

---

*International Multidisciplinary  
Research Journal*

# Research Directions

---

Editor-in-Chief  
S.P. Rajguru

**Welcome to Research Direction**  
**ISSN No.2321-5488**

Research Direction Journal is a multidisciplinary research journal, published monthly in English, Hindi & Marathi Language. All research papers submitted to the journal will be double - blind peer reviewed referred by members of the editorial board readers will include investigator in universities, research institutes government and industry with research interest in the general subjects.

**CHIEF PATRON**

Mr. Sanjeev Patil  
Chairman :  
Central Div. Rayat Shikshan Sanstha, Satara.

**PATRON**

Suhasini Shan  
Chairman -  
LMC & Director - Precision Industries, Solapur.

**EDITOR IN CHIEF**

S.P. Rajguru  
Asst. Prof. (Dept. of English) Rayat Shikshan Sanstha's,  
L. B. P. Mahila Mahavidyalaya, Solapur. (M.S.)

***Sub Editors (Dept. Of Humanities & Social Science)***

Dr.Prakash M. Badiger  
Guest Faculty, Dept. Of History,  
Gulbarga University, Gulbarga.

Nikhilkumar D. Joshi  
Gujrat

Dr.kiranjeet kaur

Nikhil joshi  
Dept.of English G.H.patel college of  
Engineering and Technology, Gujrat.

***Advisory Board***

S. N. Gosavi

Shrikant Yelegaonkar

Punjabrao Ronge

D. R. More

T. N. Kolekar

Seema Naik

M. L. Jadhav

Annie John

Suhas Nimbalkar

Adusumalli Venkateswara Raw

Deepa P. Patil

R.D.Bawdhankar

Ajit Mondal

***Guest Referee***

Maryam Ebadi Asayesh  
Islamic Azad University, Iran

Henry Hartono  
Soegijapranata Catholic University, Indonesia

Judith F. Balares Salamat  
Department of Humanities, IASPI, Philippines

Mukesh Williams  
University of Tokyo, Japan

**Address:-Ashok Yakkaldevi 258/34, Raviwar Peth, Solapur - 413 005 Maharashtra, India**  
**Cell : 9595 359 435, Ph No: 02172372010 Email: ayisrj@yahoo.in Website: www.ror.isrj.net**

## THE NATURE OF PROTEST IN ANNABHAU SATHE'S FICITON

M. L. Jadhav

Professor, Dept. of English, Shivaji University, Kolhapur.

### Abstract:

*“Every writer is essentially the product of the age in which he is born and brought up”*

*Annabhau's creative imagination was inspired by the contemporary social, religious, economic and political concerns. His sense of protest was evoked on account of the inequality and injustice done to the weaker sections and the politics of subordination, futile struggle over the notions of self respect and blind faith in religious rites and rituals. Human emotions, pain, anger and anguish, injustice and humiliation pertaining to the social structure, strong belief in moral values and the capability for sacrifice in the interest of these values are some of the major characteristic features of Annabhau's writings.*

### KEY WORDS:

Annabhau Sathe's Ficiton , economic and political concerns , humiliation.

### INTRODUCTION

He is a prolific writer who excels in his literary output both for the variety of genres and the richness of thought. He has handled a variety of genres and sub-genres such as drama, novel, *Shahiri*, short story and travelogue. He wrote more than thirty-five novels, ten *Powadas (Ballads)*, fourteen *Loknattayas* (folk-dramas), thirteen collections of short stories, three full-fledged dramas and one travelogue titled *Maza Russiacha Pravas (My Journey to Russia)*. Seven of his novels have been rendered into film versions and also have been translated into Russian and other foreign languages except in English.

Once upon a time, creative writing was the monopoly of a specific class of the Indian society. People from the privileged social background only could have higher education and thereby intellectual enhancement. They could have the advantage of realizing their creativity and paving way to it in the form of literature. Annabhau, having born in a poor family from an underprivileged section (i.e. *Dalit Matang* Community), could hardly have this privilege. The family in which he was born was very poor having nothing to fall back and meet the basic needs. The family had to be moving from one place to the other in search of livelihood. Consequently, Annabhau could not attend school for his formal education. Irrespective of the harsh life of a wanderer in search of a job for the sake of survival Annabhau kept up his aspirations, made adversities his guru and acquired not only the basics of formal education but also mastered the art of fiction, poetry and sang as a Bard of Nation and the champion of the causes of the proletariat as the integrity of Maharashtra as a region was threatened during the Movement historically known as *Sanyukt Maharashtra Ladha*. (Movement for Integrated Maharashtra).

The movement was undertaken by most of the people and the political parties for the creation of an integrated region Mharashtra State. Earlier up to 1960, Mharashtra was treated to be the part of Bombay Presidency.

Annabhau's fiction contemplates upon the social reality of the time when the life of the underprivileged was insecure and endangered in the absence of knowledge and education, and was repressed under the unjust social governance based on the so called Chaturvarna Wyawastha. (Social

#### THE NATURE OF PROTEST IN ANNABHAU SATHE'S FICITON

system bases on unjust discrimination ) It dramatizes the traumatic experiences of the life of the community and reflects upon the tendencies of the Caste Hindus in a traditional framework which did not believe in the principle of equality and justice.

The close reading of the fiction of Annabhau compels us to realize that his style of handling the subject or an issue, its concern on a specific social problem is not limited to the "Dalit Community" in specific. It, at the same time creates awareness among the people of common background creating in them a sense of protest and unrest crossing the barriers based on hierarchical social structure. His writing goes from general to the particular and from the particular to the universal. Annabhau's sympathies were not meant only for the Dalit but they covered the various sections and the groups of people, women, and the outcasts especially those who lived a life of the underprivileged because of some or the other reason and which could be attributed to the hegemonic structure of the society. His novels display the awareness of a social observer detailing the panoramic scenario in which almost every character is a representative of the community to which he or she belongs to. His art of characterization and his capacity to handle the subject matter establish him as an excellent story teller and a versatile writer having an immense consciousness about the problems of the people and the way these could be dealt with in Indian situation.

Looking at the cosmos and the canvas of characterization of Annabhau's fiction it is realized that in his novels the number of characters other than Dalits, is more than it is expected. He speaks for the causes of the non Dalits rather than the Dalits in proper. Among the characters, there is a great majority of the so-called Brahmins, Patils, Khots, Pandeys etc. which clearly show him as a writer who was liberal in his approach. The categories of caste, race and religion were but just the markers and not the denominators. His fiction thus, could be evaluated not only from the specific Dalit perspective but also from a liberal and an omniscient point of view. It shows that Annabhau knew his responsibility as a Dalit writer and had a broader vision and perception of the problems of the people pitched against social, religious and economic inequality and segregation. He believed in the power and potential of Dalit literature and tried to locate the inspiration of it in the writings of Dr. B. R. Ambedkar, the great social reformer, an unmatched intellectual and the architect of the constitution of India. He was the staunch supporter of the Dalit Literary and Political movement. The percentage of the population of the Dalits, their contribution in the struggle for Indian Independence and their sacrifice for the building up of the cities and towns, the making of the Indian civilization and culture were all that he wanted to write about in order to justify their status in the social hierarchy of the Indian nation. He was unanimously elected to be the President of *Akhil Bharatiya Marathi Sahitya Smmelan* held at ---- in ----. In his inaugural speech he said that the "number of Dalits in India, their patriotism, contribution to the movement of Indian Independence and labor and creativity are not well admired and appreciated by the society". However, Annabhau did not receive much attention for his literary merit and the realistic representation of the exploited and the deprived sections of the society in his literature. Though, Annabhau supported the liberation of Dalits and portrayed their actual conditions in his literature, he was underrated as an artist perhaps only because of his underprivileged social standing and the domination of the politics of high aesthetic sensibility under the control of a few writers who treated themselves as the authentic creative 'selves'.

The fiction of Annabhau is multifarious in theme and technique. His use of language is an experiment, a unique experience of the vernacular with such a potential that it could be studied separately in order to explore the linguistic and cultural identity of a community. His approach towards women and their problems is revealed through his women-centric stories and novels like "*Vaijayanta*", "*Awadi*", "*Chikhalatil Kamal*" (Lotus in the Mud), "*Chitra*", "*Dole Modit Chale Radha*" (Radha Walks with a Curvy Look", "*Sangharsh*" (Struggle) etc. It is realized that Annabhau was a "Marxist Feminist" in his perception of the plight of women and workers. The majority of his stories have the female protagonists and these women are not the stereotypes from Dalit community but from across the various cross-sections including the upper, middle, lower and the lowly strata. Annabhau's female characters are highly moral, honest and rebellious. They do not surrender and lose their dignity, virginity or morality at any cost and in any circumstance. It shows Annabhau's love for human values and his sense of responsibility to his people.

Comprehensiveness: Annabhau's unprecedented talent and genius are displayed in his ability to handle different subjects. He tackled and travelled freely in the rigid and tight-bound arena of the Indian regional literature. He enjoyed full freedom of all literary genres and sub-genres like "*Lavani*", "*Vaganatya*", "Folk-Plays", "Shahiri", "Stories", and novels. I (personally) daresay that most of the writers especially non-Dalits, handled limited genres and tried to create their generic identity such as a novelist, a poet, or a dramatist. Annabhau's versatility lies in his ability to handle all the above forms with equal power of appeal. His fiction focuses on the struggle of a common man for the fulfillment of his hopes, aspirations and ambitions but never at the cost of his or her self respect and honor. Novels like *Fakira*, *Aawadi*, *Chikhalatil Kamal* are a few examples that could be cited in support of this statement. So far as the thematic concerns are considered, his yarns are woven around various complex social issues related to the mores

#### THE NATURE OF PROTEST IN ANNABHAU SATHE'S FICITON

and manners, customs, conventions and traditions, individual frailties, prejudices, notions of high and low, rich and poor, privileged and the underprivileged with multiple local variety and color. Annabhau excels in his perception and depiction of the contemporary social reality and is at par with the mainstream writers and poets in Marathi who were fortunate enough to receive higher education and training. As a writer he had a mature vision and talent to depict his protagonists struggling not only for their survival but also for the perseverance of human values at multiple levels such as communal, religious and political. His conscience as a writer is witnessed through the balance he maintains while depicting the characters who are fated to suffer and face the challenges for survival. Interestingly enough, he is omniscient and omnipotent narrator and a chronicler depicting the social reality of his day with universal vision.

As a protest writer Annabhau's place is different than those who wrote protest literature. His major works deal with the theme of protest against the social order of the day which was based on the so called institution of "Caste" or "Varna." People were discriminated (and even today) they are discriminated by their birth and not by their inborn talent. This system preserves the interests of the few established and privileged people and protects their hegemonic(ideological) interests for over a period of generations. A sense of protest originates through such a system which partially favors some of the people and rejects the rest of the society. It is purely based on the principles of inequality and discrimination based on caste, creed, religion and ethnicity.

Annabhau's literary revolt was the outcome of that society in which he lived, but its nature is slightly different than the other Dalit writers who are outspoken, aggressive, violent, discreet and direct. If analyzed with the approach as above the nature of it is as follows.

Like the maker of the Indian Constitution Dr. B. R. Ambedkar, Annabhau experienced the humiliation, inequality/injustice imposed by the prevalent Caste-system. Since childhood, poverty and exploitation were an inseparable part of his life. As Annabhau states in his 'Fakira', "Except the robbery/ the loot of the silver coins ( rupees)" from British treasury, he had never been satisfied with the money. Most of the years of Annabhau's life were spent in the struggle against unemployment, poverty and social imbalance. One of his fabulous creations in Marathi language exhibits that he was just born to fight battle against injustice and humiliation by the upper class. He sacrificed his pleasures and went on to produce best of the literary works. Gradually, his literary talent flourished and expanded the horizons of literature. We cannot deny the greatness of Annabhau because he handled skillfully all types of literary varieties and emerged as an extraordinary writer. Historically, *Dalits* were not portrayed truthfully or fairly by the contemporary writers. It was Annabhau who undertook to do so and consequently we have people in his fiction who are the real people with their hopes and aspirations, their struggle against all odds of life.

Annabhau's artistic talent developed through different stages. It basically flourished and started expressing itself during the post-independence period i.e. from 1951-1969, until his death. He wrote after the independence the period known as post-colonial but we find the impressions of British Raj on his writings which could be described as "profound Influences." Though he wrote in Marathi, most of his works have been translated into other languages including English. The present paper will focus the post-colonial perspectives and will examine the nature of the protest and his contribution to Marathi Literature from the *Dalit* perspective in the tradition of Indian writing.

He was born in a Mang (Matang ) caste, known for its backwardness and depressed lowly social status. This community was dually exploited by the so called high caste Hindus and the English bureaucracy who had identified it as a "Criminal Community". The community was also subjected to a perennial negation and humiliation by the upper-caste Hindus, rocked with internal quarrels and conflicts. Consequently this community was fated to live a life of discrimination and abject poverty. The theme of protest as it appears in Annabhau's fiction is wrought as a result of his observations of the effect of this inequality upon his community. It is also an outcome of his own experiences of exploitation, depression and oppression during his childhood. The nature of this protest is matured, comprehensive and it has great depth. Annabhau's strategy and its impact on the mankind were very broad. The 'Protest' seen in Annabhau's fiction has left a lasting impression on the mind of people and we cannot observe it in the works of other writers up to the death of Annabhau. He had great concern for all the suppressed and oppressed people those who were fighting (protesting) against the system. One more specific feature can be stated for the 'protest' of Annabhau that it was like a 'Sword', 'a dual weapon', however, there is a touch of modesty and sobriety in his sense of protest. Annabhau knew the skill to exhibit the drawbacks or vices of the people and win their hearts even in a situation where there was every possibility of facing the wrath of the established stereotyped society. It could be said that his sense of protest could be equaled with that of Saint Tukaram's for its modesty. Surprisingly enough, Annabhau's original name was also 'Tukaram'. So many similarities can be found in the lives of Annabhau and Tukaram. Like his 'protest' and 'didactic values' to pinch the society without calling upon their wrath. We come across it in his short stories like "*Chirangrachi Bhute*" (Ghosts of Chiranagar), "*Bhanamati*" (Black Magic), "*Makadicha Mal*"

#### THE NATURE OF PROTEST IN ANNABHAU SATHE'S FICITON

---

(Regime of Monkey) etc.

Aggressiveness (protest) overflows throughout the writings of Annabhau; and this protest is observed in his great work of art i.e. 'Fakira'. It is about the pains experienced by his community for so long. It's nature is very peculiar. According to Indira Athwale, "Annabhau has portrayed varieties of themes in his work and brought variation in Marathi literature. Annabhau's presentation of harsh reality and conceptual clarity, struggle for life reminds us the great lines of saint Tukaram –

*"Ratrandin Amha Udhacha Prasang"* paraphrased as "Life for us is a battlefield full with a series of encounters all through".

Annabhau's fiction underlies deep-rooted concerns for the exploitation pertaining to the false customs and traditions of the Hindu social order which does not recognize 'human' as a 'humane', inflicts poverty, caste, humiliation, upon him and wants him to suffer pains as an outcaste and want him to live in neglected section of the society. All this has been reflected in his literature. He records his angst against this repression with delicacy, compassion and a humble appeal for its annihilation. It creates the feelings of sublimity. These thematic concerns make readers very uncomfortable but not helpless and they inspire them to fight against them. "Protest for whom and for what"- says Annabhau and reiterates that we should make up our mind to struggle against it and we find that all his characters are ready to fight against all these odds.

Novel dimensions of 'Protest' – Self-evaluation/criticism (self-consciousness)- As far as the circumstances into which Annabhau was born and brought up, it had a tremendous bearing on his talent, and his creative imagination. He became very anxious, for being unable to go to school for formal education and decided to educate himself. He succeeded in it and started to pen down the issues of exploited strata of the society. He was assured that his pen would have that confidence to change the world. If one can decide and resolve to change, one can reshuffle the world accordingly. Annbhau could do it. He could enable himself by undertaking to educate himself and without any background could break the grounds so as to emerge himself as a man of letters producing literary artifices that excelled in literary merit. This aspect of his personality could be an example for the young talent today.

#### CONCLUSION -

While celebrating the birth anniversary of Annabhau Sathe the young students of the community must recall and remember Annabhau's struggle and try to aspire for the higher aims in life. It must be noted that today the situation is far better than it was in the days of Annabhau. The resources are available in plenty. The tools for information are accessible and within the reach of the students who belong to the lower and middle class community. The students from the community must realize this and try to make the best of this opportunity in order to achieve their aims.

#### REFERENCES -

- 1.S.D.Khandagale, 'Treatment of Women in the Fiction of Anna Bhau Sathe' in N.M. Aston (ed.), Literature of Marginality: Dalit Literature and African-American Literature New Delhi : Prestige, 2001
- 2.B.S. Korde,' The Theme of Marginality in Anna Bhau Sathe's Novels and Short Stories' in N.M. Aston (ed), Literature of Marginality: Dalit Literature and African-American Literature New Delhi : Prestige, 2001
- 3.Dr.Jyoti Lanjewar, Marathi Dalit Kadambaritil Stree Chitran Pune: Sugava Prakashan, 2008
- 4.Limbale Sharankumar Towards An Aesthetic of Dalit Literature: History, Controversies and Considerations, New Delhi :Orient Blackswan, 2004

## Publish Research Article International Level Multidisciplinary Research Journal For All Subjects

Dear Sir/Mam,

We invite unpublished Research Paper, Summary of Research Project, Theses, Books and Books Review for publication, you will be pleased to know that our journals are

### Associated and Indexed

- ✍ PDOAJ
- ✍ Directory of Research Journals Researchbib
- ✍ SocioSite
- ✍ Tjdb

#### **Frequency: Monthly**

International Research Directions Journal

#### **Review & Advisory Board :**

Research Directions Journal is seeking scholars.

Those who are interested in our serving as our volunteer Editorial Review Board, Editorial Board and Advisory Board.

#### **Call for editorial board:**

All of faculties, experts and researchers are invited to join us as member of editorial board.

For applying, send your CV at [researchdirection2013@gmail.com](mailto:researchdirection2013@gmail.com) / [researchdirection@yahoo.com](mailto:researchdirection@yahoo.com).

We welcome you in research documentation.

Email: [researchdirection2013@gmail.com](mailto:researchdirection2013@gmail.com) / [researchdirection@yahoo.com](mailto:researchdirection@yahoo.com)

Research Direction Journal

Editor-in-Chief:

Prof. Santosh P. Rajguru

Address for Correspondence

56, 'PARASHURAM' Ayodhya Nagari, Near Reliance Office,  
Hydrabad Road, Dahitane,

Solapur-413006. (Maharashtra)

Email: [researchdirection2013@gmail.com](mailto:researchdirection2013@gmail.com)

cell: 9822870742