

Dalit Resistance in Urmila Pawar's "The Way of My Life"

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Abstract:

Caste system is an undeserved system that has triumphed for thousands of years in Indian society. It is the base on that Hindu society is built. During this system, Dalits are the one alleged of at the bottom of divisions. From the time when past times they need been oppressed, tortured, harassed, condemned and subjected to various brutal customs and rituals in name only of God. Even today, Dalits still face physical violence, corpus homicides, if and when they try and raise their voice for freedom from molestation, suppression or for truthful wages.

Urmila Pawar's 'The Weave of My Life' is originally translated from her Marathi autobiography, 'Aaydan'. She debates overtly concerning the familial and marital status conflicts. She faithfully offers a powerful critique of feminist and Dalit politics. Urmila Pawar's Autobiographies describe the total journey from the Konkan to city, transmission to associate in nursing understanding the fight of three generations for a Dalit modernism. The women writing against social organisation from the perspective of a feminist seems a real critique of social organisation. Dalit Women's memoirs square measure the important proof of such viewpoint. The memoir this author elect to throw light-weight on the feature of a feminist critique of social organisation is Urmila Pawar's translated biography, 'The Weave of My Life'. The 'Weave' may be a real travesty of social organisation that compressed girls underneath its cruel feet among the name of culture, civilization, and faith, etc. The aim of the current paper are going to be to check the numerous types of resistance delineate

throughout this text. Urmila throws light on the ‘private’ and ‘public’ traits of her life. The author links her mother’s act of weaving baskets, aaydans, to her personal ‘act of writing’.

Keywords: Dalit Literature, Résistance, Urmila Pawar, Caste, Gender.

1. Introduction

Dalit literature:

Dalit literature is mainly written to bring voice to the dalits. Henceforth, it has its own aesthetics with newer themes, styles, techniques and forms. It is principally written in regional languages because it is deep-rooted in the soil. It’s conjointly a contradiction for dalit literature as on one hand it is written in regional languages for authenticity and on the opposite hand the only real persistence of its creation is to create the realm hear regarding their existence and oppressed situation. It is a real portrayal of the suffered in an exceedingly conventional social setup designed by the upper caste. It perpetually uproots the evil of the minds of the people that extremely build such discriminations and demands for injustice reciprocally. It is in fact, a virtually product of what is determined, experienced, felt and thought in a specific social surroundings. It does challenge the evil current within the society and advocates the equality, freedom and prosperity of the suffered.

Arjun Dangle writes: ‘The creation of Dalit Literature is inevitable till the structure of society changes and as long as exploitation exists.’”

It is not fundamentally an overview of creative, representative and theoretical writings but a challenge to the culture that generates the feeling of humbleness and dominance. It sensitizes the people who have done the inequality to them. In fact, it is a penetrating portrayal of the life they led within the necessary social setting. Their language of expression is the language that becomes a medium of expression reinforced their own real experiences. It is an outcome of their disgraceful, pathetic and miserable perspective of life. It is devoid of mentions and myths. It is supported reality but not a relative reality in a downtrodden cluster of people.

Dalit Women:

Baby Kamble, Urmila Pawar, Kumud Pawade and Janabai Girhe and Bama Faustina Soosairaj explored their experiences of exploitation, discrimination over their life stories. In

Karukku an autobiography written by Bama, it deals with her own personal life problems through supremacy faced by Dalits. Baby Kamble's Jina Amucha (The prison we Broke), a personal narrative of visualizes the difficulties of Dalit women in a patriarchal community, and also the feelings and helpless scenario Urmila Pawar's Aayadan (The Weaving of My Life), it throws light on however Dalit narrates their life experience, feeling in relation with their family and community. But today, we have emerging Dalit women writers like Urmila Pawar who represent the unheard Dalit voice.

Urmila Pawar as a Dalit Writer:

Urmila Pawar was native of Phansawale District Ratnagiri and born in 1945. She was one of the notable author in Marathi. Her collections of short stories Sahava larva and Chauthi Bhint are remarkably documented. Her autobiography Aaydan received major awards. Urmila Pawar is a notable Dalit women author born in the dalit community of Mahars. Documented as an activist in the dalit and feminist struggler in Maharashtra. She is a respected short story-writer and a dalit activist historian who has been the target of attacks from fundamentalist organization. Her story 'Kavach' in a textbook for the SNTD Women's University was vehemently criticized by several Hindutva activists.. Her documentation with Meenakshi Moon (1989) of participation of dalit woman in the Ambedkarite combat was a unique situation under that dalit women had affirmed their selfhood and appeared as activists in the movement. Urmila Pawar's autobiography "Aaydan" referred to as "The Weave of My Life" in its English translation has been another milestone a notice within the history of dalit writing in Marathi that is translated by Maya Pandit.

Dalit Resistance in the "The Weave of My Life":

Dalit literature is emerging as an important form of 'resistance literature', a term of Barbara Harlow, which endeavours to assert and affirm the identity of the Dalits under the weight of casteism.

Dalit women autobiography, another form of this genre, is becoming the most forceful vehicle of Dalit women in asserting their profound voices of resistance. These narratives show that neither of caste untouchability and gender discrimination is ordained by nature or inscribed in genres. These are created by the society to crush a woman's destiny to the benefit of a patriarchal dispensation. Dalit women writers in their narratives exposes the inhuman

tortures meted out to them never with a touch of self-pity but with a sense of anger, anguish and protest.

Urmila Pawar's 'The Weave of My Life - A Dalit Woman's Memoir' shows how autobiography as a literary genre becomes not only the means of expressing the identity of an individual Dalit women, nevertheless also becomes the story of the entire Dalit consciousness.

Urmila Pawar grew up on the rugged Konkan coast, near Mumbai, where the Mahar Dalits were housed in the center of the village so the upper castes could summon them at any time for their sanitation related works. They were prohibited from performing whatsoever but the most disagreeable and unsanitary duties for years. Their unrestricted people grew up with a sense of uninterrupted insecurity, fearing that they could be condemned from all four sides in times of conflict. The Mahar community was always under the fear of atrocity by upper class society.

Then she deliberates that there has been permanently a inclination in our people to shrink within ourselves similar a tortoise and proceed at a snail's pace. She was much profound about her class as well as her dearth so during school period onwards her sensible mind was aware of the limits of person of lower caste and meaning of poverty in reality. Pawar refers to her school life and sharing of lunch boxes experience, she writes,

"The upper caste girls always used words like Ladu".

"Modak", "karanjya", "Puranpolya". They brought such novel items in their tiffin boxes as well as at times we went on excursions. However, I never asked myself the stupid question, why we do not prepare such dishes at home? We were aware, without anybody telling us, that we were born in a particular caste and in poverty, and that we had to live accordingly. (p.93)

Urmila Pawar has specified very minute informations of oppression and exploitations of girl child and women. Pawar expresses in this following quote both the abuse and hunger of the girl child. When they get good dish or complete food, it is difficult for them to control. She describes this incident,

"Once, I went to attend wedding at my sister-in-law's place, along with two of my nieces. However, when we three spout girls set down to eat and begun asking rice repeatedly,

the cook got angry, „Whose daughters are these anyway? „He burst out. „They are eating like monsters“ then someone answered „they are from our“ Sushi“s family! Daughters of Arjun master! “On hearing this, the host came forward. „Oh! Are they? All right, all right let them eat as much as they want! Serve them well! “ The cook returned with more rice but being called monster was not easy to digest and we politely declined. (p.117)

Dalits remained barred from public activities. The higher castes don’t eat the food touched by The higher castes don’t eat the food touched by fellows of the Dalit community or even use the similar community that Dalits use for water. And women are the worst affected. Pawar recollects the school days memory. One day her classmates at school had decided to cook a meal at girl’s house called Tarlatan Savant as her parents were away. They had discussed what everyone should bring; rice, lentils, and so on. Pawar remembers the incident, “What should I bring? Nothing, they said.” you must bring some money. (p.107)

It was a very painful practise for little Urmila, as they did not allow her to touch anything. Her memories of this incident:

“They did not allow me to touch anything. However, we all ate together. I really enjoyed the meal. The next day I was horrified to hear that my eating had become the hottest topic for juicy gossip. Girls were whispering in groups about „how much I had eaten. (p.110)

It was very degrading for Urmila that even children expression signs of caste differences and Untouchability as well as, deprived people is humbled for their hunger. This incident shows how caste is downed in the minds of school going children of our upper class society. Urmila recalls her first salary she has received after her marriage and it specifies her joy at one point but at the same time, she was awake that she has to give it to Harish Chandra her husband. So, the characters are merely changed nevertheless the dependence has continued the same. Urmila notes,

“When I got my first salary, I could not believe that all that money was mine; that I could spend it the way I liked. Before my marriage, I used to hand over my salary to my mother; now I started handling it over to my husband. If this is not like deliberately offering head for the butcher’s knife, what else is it? (p.208)

Being an earning woman also she is not accomplished to enjoy her rights. She recalls the incident of her admission to M.A., course where her husband Harish Chandra took strong

oppositions. He was an old-fashioned husband and was expecting that she should extra more time in domestic things like the other community women. She should nurture children's health, their education and to expression after the house care professional as a typical wife. Pawar recognises that her husband's self-esteem is hurt and he could not seem to endure higher qualified wife than him. His old-fashioned patriarchal command happening glancing in and straight away, he deprived of her and taught not to go ahead for M.A. course. There was no joyfulness from the home front too. The family struggle also increased owed to her higher education. She has described an event of sister's property rights. With natural hopes when all sisters were fighting with their brother. Her mother rebuked the daughters as "Why should they expect something from the brother since they are well versed and happily settled". It means ones married the daughters have not expected right to get any material advantage from their parents.

Urmila Pawar's literary sickle takes an angry swipe at class and caste enemies. She doesn't just get the past of writing about the awful and the disremembered, she reshapes the novel of violence, and enquiries every accepted way of turning violence into literature. This story is a part of the long history of caste conflict and the struggles of dalit women India. 'The Weave of My Life isn't only about craft. It's an agonising condemnation of the discriminations of caste, class and power. Urmila Pawar's work states the voice of the Dalits, the people at the lowest rung of India's ancient caste system, her writing is specific, powerful and brutally truthful.

Under the difficulties of caste system, Dalits did not have any sincere means to right their self-respect and rights except to die in objection. Upper caste-violence against untouchables has a long history Dalit history is not the history of human exploitation but also the history of collective struggle coupled with individual acts of transgression. The claim for self-esteem and self-respect are at the centre of this affirmation.

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