

Anna Bhau Sathe: A Voice for Voiceless

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It gives immense pleasure to admit that no book is available on the central theme that is "Anna Bhau Sathe A Voice for Voiceless". All chapters of the book are connected to the central theme of the book. I responsibly admit that the present book will be very useful for the faculty members, research scholars and students.

Thank You!

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CHAPTER-19

Anna Bhau Sathe: A Reading of *Vaijayanta*

-Dr. Tabassum M. Inamdar*

Abstract

Anna Bhau Sathe, a leading *Dalit* writer in Marathi literature, was born on 1st August 1920 at Wategaon (Sangli district); now days it is a part of Satara district. Despite being from a disadvantaged background and having no formal education, he published 35 novels, among which was *Fakira* (1959), for which he was recognized by the state government in 1961, 15 collections of short stories. He also wrote a play, a travelogue about Russia, 12 screenplays, and 10 poems in addition to novels and short tales (ballads). He wrote about the suffering, pains and exploitation of woman and dissonant voices. His characters nearly always deal with issues like torture and the struggle for survival, which was formerly a serious issue in society. As a result, the human race continues to find inspiration in his literary

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works. The current study investigates exploitation, injustice, and poverty in his novel *Vaijayanta*.

Key words: Lokshahir, poverty, injustice, humiliation and exploitation

Introduction

Tukaram Bhaurao Sathe, popularly known as Anna Bhau Sathe, was a Maharashtrian author, poet and social reformer. Born within the Matang community as a *Dalit*, he wrote 32 novels, 14 collections of short stories; *Inamdar*, *Pengyache Lagin*, and a few other grounded realists play; eleven or so street plays such as *Aklichi Ghost*; *Stalingradcha Povada*, *Maharastracha povada*, *Mazi maina gavar rahili* and other songs and *Lavinis* created a storm in Maharashtra. (Awad, Preface, XIV)

Much of his work have been translated into many Indian and as many as 27 non-Indian languages. His identity was crucial to both his political involvement and literary writing. Sathe, who was initially influenced by communists but later turned Ambedkarite, was a mosaic of Marxist and Ambedkarite beliefs. In addition to being one of the pioneers of Dalit Literature, he was also a key figure in the *Samyukta Maharashtra Movement*. He organized stage shows as a social reformer to raise awareness of social issues. For this purpose he used *powade* (ballads) and *tamasha* (later on it renamed as *lokmatya*). People conferred on him the degree of *Lokshahir*. So he is rightly called as *Lokshahir*.

Anna Bhau Sathe's *Vaijayanta*: A Reading

The novel *Vaijayanta* is about a women performer dance on the stage. This is the first novel in Marathi literature focuses on the life-problems of *Tamasha* (a popular folk art in Maharashtra) artist. Although the *Tamasha* artist appears in a number of Anna Bhau's stories and poems, he focuses solely on the lives of these women in *Vaijayanta*. This has

been acknowledged as the first Marathi novel to address such issue. The Marathi novel *Kolatacha Por*, which was released a few years ago, demonstrates the current issues and lifestyles of *tamasha* artists. The female artists in *tamasha* are sexually, socially, economically, and emotionally abused, and Vaijayanta shows how most of them enter this line of work out of sheer helplessness. Thus, "Anna Bhau Sathe depicts the realistic picture of sorrow, sufferings, pains, insults and social injustice faced by the Tamasha artists." (Lokhande, 2016: p.31)

Vaijayanta is a protagonist of the novel and she is the daughter of the *tamasha* artist Gajarabai. Gajarabai tries to keep Vaijayanta away from being a *tamasha* artist and away from hardships, insults and miseries. For this purpose she works on the stage even at her old age. Once a day, she is humiliated by the young and beautiful dancer Chandra because of her age. Although she is unwilling, offended and a starving Gajarabai decides to stage Vaijayanta as an artist to take revenge on Chandra. Vaijayanta only acts on stage for one day in an effort to get the better of Chandra, and she succeeds in doing so. She later begins dancing frequently as a result of financial restrictions and an emotional campaign against people who rejected her after her first dance as a respectable woman. As a result, Chandulal (*tamasha* contractor's son) and Aaba Patil (Khundalapur) were tries to possess her and make different plans to rape her. Vajayanta resists always such persons like Chandulal and Abha Patil upto the end and finally gets married with her lover Uma.

The plot thoroughly explores how women's bodies are traded as commodities and how accepting the value of a young, lean body as a given in business. Gajrabhai's sense of detachment and loss when she realizes that her advancing years are working against her allows Anna Bhau to explore topics like sense of self and the importance of

that concept in the context of poverty and reliance. The exploiter, the body purchasers, and the dance of Gajarabai, Vaijayanta, and Chandra provide the setting for the drama. Anna Bhau does a fantastic job of capturing the coldness and emotionlessness of the new market economy as well as the effects on people who are denied its conveniences.

Conclusion

Anna Bhau Sathe's literary writing is a woman centric. There are 16 novels are explores the life and pathos of women. *Vaijaynta* is one of them which describe the women's unfortunate destiny. His all woman characters are struggling against their destiny and male dominated society. Regarding to this Dr. Ujjwala Hatagale wrote in her paper *Anna Bhau Sathe- A great writer with social orientation*:

The woman portrayed in the novels are seen fighting against injustice, brave, defiant, not bowing to the situation, dynamic, magnanimous, simple attitude and doggedly fighting against all odds. Today, women are literate but not safe. There are those who come forward to protect them but these are few and far between. Therefore, it is necessary for today's woman to inculcate the brave and forthright attitude of the heroines of Annubhau Sathe's novels. (<https://indusscrolls.com>)

As a result, it is very important that modern women imitate the bold and independent attitudes of Anna Bhau Sathe's female protagonists. For this, people ought to read Sathe's writings, particularly the ones that focus on women. While reading, they should seriously consider these issues and try to mimic characters like Durga from *Makdicha Maal*, Chitra from *Chitra*, and *Vaijaynata* from *Vaijayanta* in order to rebel against injustice and exploitation being practiced and bring those responsible to justice.

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