

ABOUT THE EDITORS



Dr. Ramesh Achyut Landage (M.A., M. Phil., Ph.D.), Assistant Professor of English, Kalikadevi Arts, Commerce and Science College, Shirur (Ka) Beed (MH). He has received a state level "Ganuji Shivaji" best teacher award in 2018. Prior to this, he edited three books named "Confluences of Recent Voices in Indian English Literature", "Contemporary Indian Women Novelist: Reviews and Discussions" and "Anna Bhau Sathe: Ek Anubhavache Vidyapeeth". His thrust areas of research are Dalit Literature, African Literature and Literary Criticism and Theory. He has published several research papers in national and international Conferences and Journals. Recently, he received a minor project from Dr. B.A.M.U. Aurangabad (MH) for the translation of Anna Bhau Sathe's fiction Chitra and Vajanta



Dr. Vishnu Waman Patil (M.A., M. Phil., SET., Ph.D.), Assistant Professor of English, Deogiri College, Aurangabad (MH). He is recipient of Bryden Scholarship, USA, 2019 and University level and state level Avishkar Research Award in 2016. He is an editorial board member of Journal of Studies in Language, Culture and Society, Algeria. His research areas are science fiction, sexuality, violence, literary criticism and theory. He has delivered several resource talks on NAAC. He wrote a book "Alchemy of Desire, Revolt and Violence" published by Partridge in 2017 and edited a book "Styashodhak Anna Bahu Sathe: A Humanitarian Philosopher" in 2018. He has published several research papers in national and international journals. Currently he is working on 'Play around the Object of Desire' and 'Manufacturing Consent: Politics of Images from Media'.



Dr. Mahesh Ramdatta Waghmare (M.A., B.Ed., Ph.D.), Assistant Professor of English, Balbhim Arts, Commerce and Science College, Beed (MH). He has published several research papers in national and international journals. His investigation areas are Indian Literature and Literary Criticism and Theory. He has organized two International Conferences. Prior to this, he has edited a book "Styashodhak Anna Bahu Sathe: A Humanitarian Philosopher" in 2018.

AKSHITA PUBLISHERS AND DISTRIBUTORS

Plot 1, 1st Floor, 4th Phase,
Pashan Hotel Wali Gali
Opposite Jay Medical Store
Kharadi, Pune - 4110053
Mobile: 9820525252, 9811149816
Email: akshita2013@gmail.com

₹1150/-



ANNA BHAU SATHE
A Voice of Marginalized Society

Editor
Dr. Ramesh Landage • Dr. Vishnu Patil
Dr. Mahesh Waghmare

ANNA BHAU SATHE

A Voice of Marginalized Society



Editor
Dr. Ramesh Landage • Dr. Vishnu Patil
Dr. Mahesh Waghmare

Short Stories of Anna Bhau Sathe -Dr. Dnyaneshwar S. Choudhari	183
30. Anna Bhau Sathe: Life, Work and Literature -Dr. Dakashuta N. Deshmukh	191
31. A Study of Revolution in Anna Bhau Sathe's <i>Fakira</i> -Dr. P. R. Bhoge	196
32. Idea of Patriotism in Anna Bhau Sathe's Literature -Mr. Ashish Hangargekar	203
33. Anna Bhau Sathe: An Involvement to the Indian Labour Association -Mr. Mukesh B. Jadhav	213
34. Anna Bhau Sathe's <i>Fakira</i> : Study of Class Consciousness -Dr. P. Y. Pathan ¹ & Mr. Uday M. Kharat ²	219
35. <i>Barbadhya Kanjari</i> and Its Contemporary Relevance: Critical Analysis -Ms. Gayatri Dharamadhikari ³ & Vidyanand Khandagale ⁴	223
36. Working Class of India and Anna Bhau Sathe -Dr. Chitra S. Rajuskar	228
✓ 37. Anna Bhau Sathe: A Voice of Dalit Mutiny and Social Restoration -Dr. Tabassum M. Juamdar	233
38. Anna Bhau Sathe Reality and Transformation -Ms. Priyanka A. Gadhave	241
39. Anna Bhau Sathe: A Truthfinder -Ms. Ashrmi V. Kanne	244

Editorial Note

247

-Dr. Ramesh Landage

List of Contributors

264

Index

268

for equality of status and opportunity, liberty of thought and expression, in order to end the exploitation of the masses and safeguard the interest of workers with suitable legislation is not seen.

REFERENCES

- Sathe, Anna Bhau. *Anna Bhau Sathe sanche powade va lavanya*. Pune: Sugava prakashan
- / Anna Bhau Sathe Sanajik Parivartanachi Disha. Pune: Sugavaprakashan Shinde, Devanand. *Dusare Triratna*. Vitthal Gajari Publication. 2004
- Gurav, Baburao. *Anna Bhau Sathe: Samajik Vicharaani Sahitya Vivechan* (Marathi). Mumbai: Lokvangmay Griha Publication. 2010
- Kadam, Manohar. *Bhartiya Kamgaar Chalvaleche Janak*. Mumbai: Akshar Prakashan. 1995
- Korde, Bajrang. *Selected stories of Anna Bhau Sathe*. Mumbai: Sahitya Akademi Publication. 2000
- Sharma, G.K. *Labour movement in India*. Jullundur University of Publishers. 1971
- Shakeel, Anwar. *History of the Working Class Movement in British India*. 2018
- Nair, Manjusha. *Labour movement in India*. 2013
- <https://en.m.wikipedia.org>
- <https://www.marxists.org>

Chapter-37

Anna Bhau Sathe: A Voice of Dalit Mutiny and Social Restoration

-Dr. Tabassum M. Inamdar

Abstract

The major theme of Dalit literature is powerful condemnation and brutal attack on caste and class differences and it is mostly inspired from Ambedkar's ideology and philosophy. Dalit literature come out from the lived experiences fight for survival, caste abuse incurred, and revolt against inequality of marginalized communities and craves for equality while rejecting age-old customs and exploitation. It gives voice to the voiceless, marginalized and exploited people in a society. Anna Bhau Sahe is one of the most important pillar of Dalit Literature. However, the present paper is going to focus on Anna Bhau Sathe's: A Voice of Dalit Mutiny and Social Restoration.

Keywords: Dalit, Restoration and Dalit Literature

Introduction

Anna Bhau Sathe was a social reformer, poet and an activist. In spite of having no formal education he wrote 35 novels in

Marathi. Among them, *Fakira* appeared in the year 1849 and received the state government's best novel award in 1979. There is a collection of 15 short stories on his credit, which have been translated in large numbers in many Indian languages and non-Indian languages. Apart from novels and short stories, he has written 14 plays, near about 250 *lavnis* (amorous poem), and 10 *Powadas* (ballads). Fourteen of his short stories and novels were adapted into movies. He was the first to write a *Dalit* travelogue, *My Journey to Russia*. American writer Eleanor Zelliot, in her book *2 From Untouchable to Dalit: Essays on the Ambedkar Movement*, notes that "various art forms such as *Tamasha* (*Loknatya*), *Powada* (Ballads), *Lawani* (combination of traditional song and dance), and *Jalsa* were unquestionably produced by low castes, but kept anonymous and never considered respectable." (<https://www.justice-news.co.in/remembering-Anna-Bhau-sathe-the-Dalit-writer-who-dealt-a-blow-to-class-and-caste-slavery/>)

The use of folkloric narrative styles such as *Powada* and *Lawani*, Anna Bhau Sathe became popular with the public and helped their work to reach many communities. He founded *Lal Baita Kalapathak* (Red Flag Performing Troupe) in 1944 along with *Shahir* Amar Shaikh and *Shahir* D. N. Gavankar and became a full-time propagator of the communist party. During that time, Anna Bhau Sathe and his *Tamasha* theatrical troupe work against government ideology therefore contemporary Chief Minister Morarji Desai banned the *Tamasha* in Maharashtra. Instead of *Tamasha*, Anna Bhau Sathe introduced *Loknatya* and work as the done in *Tamasha*. He had been active in the 1940s and after. According to Tevia Abrams,

... the most exciting theatrical phenomenon of the 1950s before communism in India generally fragmented in the aftermath of independence. He was a significant figure also in the Indian People's Theatre Association, which was a cultural wing of the Communist Party of India, and in the Samyukta Maharashtra Movement, which sought the creation of a separate Marathi-speaking state through a linguistic division of the extant Bombay State (https://en.wikipedia.org/wiki/Anna_Bhau_Sathe)

Anna Bhau Sathe

Bhau Sathe, Anna Bhau's father, left Anna Bhau sitting in the school. It was Anna Bhau's first day at school. The next day Anna Bhau came to school and sat outside the door to study. He was just observing class not understanding anything. The teachers came and left, arriving at lunchtime to see what the children had studied? While watching all the children's *Pati* (slate), asked to Anna Bhau, "Hey, look! What is written Tukaram Maharaj on the slate, see? Having said that, Tukaram placed his slate before *Guruji*... After chalking the slate, the *Guruji* said, "Tuka you donkeys, what is written in the slate?" You have been dropping only four letters since yesterday. You're a man or animal. Anna Bhau said, "Guruji, I came to school yesterday. Is the *ghue* eaten or does the form come immediately? Master thought that Anabhau is talking arrogantly, therefore Master beat Anna Bhau till his hands get swollen. It is unknown to us that the feeling that the Master had killed us without cause was wrong and Anna's mind grew in rebellion. When afternoon class room has started, Master had come and sat in the chair, the stone brought by Anna Bhau was thrown towards Master. This stone was not only thrown at him for the purpose of killing the master, it was contrary to the caste system, abusive behavior, and caste system that had been practiced for thousands of years. This is first example of *Dalit* mutiny experienced by Anna Bhau Sathe in his childhood.

Anna Bhau Sathe migrated from Vategoan to Mumbai in 1931 on foot, over a period of six months, following a crushing drought in the countryside. Once reached to Bombay, the giant difficulty of survival raised before him. However, he works odd jobs, including that of a porter, security guard, babysitter, hawker and mill worker among others. In the dreamland Mumbai, he tried to read the Epic Ramayana and Mahabharata with the help of relatives and sign boards on shop fronts and streets. There he trying to write about whatever observing in the city and start his literary career in 1940. His writings

contributed toward creating class consciousness among workers in society.

Novels: A Voice of *Dalit* Mutiny

Anna Bhau Sathe's novels and plays won admiration in India and abroad. His *Fakira* is the milestone in Marathi literature. It was dedicated to Dr. Babasaheb Ambedkar's fiery writings. In this novel, Anna Bhau Sathe portrayed the protagonist, *Fakira*, who revolted against the rural conservative system and British rule in order to protect his community from starvation. It depicts the reality of *Dalits*, living on the margins, and being exploited and suppressed not only by British rulers but upper castes. *Fakira* emerges as 'a Robin Hood while looting grain from British stores and distributing it to starving people' (<https://www.justice.news.co.in>) Morally upright and ready to sacrifice his life for principles, *Fakira* believed that it is an absurdity that people are starving while food is rotting in a rich man's house. He would rather die fighting than dying meekly - 'I desire to live and die like a lion'. This is what we still see in a society that while thousands of tons of food rot in 'godowns', people starve to death.

Poetry: A Voice of *Dalit* Mutiny

Anna Bhau Sathe's poetry reflect the suffering, defenselessness and disgraceful life of lower classes in the society and gives a call to subjugated classes and *Dalits* 'to break the chains of class and caste', taking motivation from Ambedkar. In his poem 'Take a hammer to change the world', Anna Bhau calls for harmony to fight against the oppression and envisions of society without exploitation, almost on the similar lines as Saint Ravidas predicted in his couplet 'Begumpura' almost 600 years ago.

Take a hammer to change the world so saying went
Bhimrao'

Let's go forward to break the chains of class and caste.

Hold to the name of Bhim (Sathe, 2015, P.25)

In another ballad, '*Mumbaicha Girani Kamgar*' (Mill Worker of Mumbai) written in 1949, Sathe traces the miseries of factory workers and captures the disparities between the rich and poor in Mumbai. Anna Bhau Sathe's famous *Chakkad Majhi Maina Gawavar Rahili* speak about the pain of separation and the unhappiness of the labourers who came to Mumbai, parting from their families, with dreams in their eyes and hopes in their hearts. However their dreams lay in tatters. In one of his famous rhyme, which refers to the Hindu belief that the Earth stands on the hoods of Sheshanaga - a multi-headed mythical snake - he wrote, "The Earth does not rest on the forehead of Sheshanaga. It is safe in the hands of the *Dalits*, the farmers and the workers." (Kashyap, <https://www.forwardpress.in/2019/08/>)

Short Story: A Voice of *Dalit* Mutiny

Sathe's short stories abound with *Dalit* characters like Mahars, Maangs, Ramoshis, Balutedars and leather workers. He portrays their pain and their struggles in a dignified manner. *Teen Bhukri* is one of the most touching short stories by Anna Bhau. A woman and her daughter-in-law live in a village. Both are manual labourers. If they miss work even for a day, their "chulha" (earthen stove) remains unlit. The women are Untouchables and the villagers abandon and spurn them. One day, Santaji, a character in the story, disclose that both are on the verge of hunger. They have corn enough for just three rotis. Neither of the two women knows how they would divide the three rotis among themselves. Both believe that one who made the rotis would have the right over two of them. So, none of them cooks, and both go to sleep. The next morning, both die of starvation. About his stories he says, "If my stories are fierce, then life is fierce. I think life is strong, not fierce, and I try to make my stories as strong as life is strong." (Varti.1993, p.31)

In the story *Smashanatil Sone* (Gold from the Grave), Anna Bhau Sathe describes the pain of a *Dalit* man, Bheema, who comes from a small village and, unable to find a job in Mumbai,

starts digging graves at midnight to find gold buried with the dead body. Sorrows, anger, rejection, poverty, unemployment, rebelling to get freedom from the shackles of class and traditions and circumstances that lead people to do unconventional jobs are common imagery in Anna Bhau's writings. Socio-economic equality could not come up about without take apart the structure of cultural hegemony. In another short story *Sultan*, the protagonist, considers that every man is entitled to his basic needs – food, clothes and a house. Sultan is very poor and one day, he intentionally gets himself arrested because he knows that his basic needs would be met in jail. Bhomakhya, a character of another story, does the same while his wife Gopikabai takes shelter in the home of a farmer. Neither Sultan nor Bhomakhya are dishonest. They prefer to stay in jails because their basic requirements are met there. Anna Bhau does not consider the jail a solution to the problem of starvation. In fact, he believes that the jail is a place where the development of the citizen's life and people comes to a standstill.

Anna Bhau Sathe: Social Restoration

Anna Bhau Sathe actively took part in the Freedom Struggle, the *Samyukta Maharashtra Movement* and *Goa Freedom movement* as a revolutionary artiste. He took the lead in all these movements. His *Powadas* and *lavnis* (folk songs) energized them. In 1945, Anna Bhau began working for the weekly *Lokyuddha*. The newspaper was committed to the communist ideology. As a journalist, Anna Bhau consistently brought to the fore the struggle, the pain and the deprivations of the common man. That made him a hero of the masses. While working for the newspaper, he wrote plays like *Aklechi Goshit*, *Kihapya Chor* and *Mazhi Mumbai*. After the ban on *Tamasha*, Anna Bhau turned the plays he had written for Lal Bayta into *lavnis* and *Powadas*. While staging *Tamashas*, he used to sing alone. But now his folk songs were on the lips of the common man. Twelve films based on his writings had a successful run at the box office. The urban surroundings of Bombay considerably

influenced his writings, which portray it as a dystopian milieu. Aarti Wani describes two of his songs, "*Mumbai Chi Lawani*" (Song of Bombay) and "*Mumbai cha Gini kamgar*" (Bombay's Mill-hand) – as representing a city that is "rapacious, exploitative, unequal and unjust." (Wani. 2016, p.27-28)

In 1961, he was awarded the highest literary award of the Maharashtra government for the novel. His other works were translated into Russian, French, German and Czech. *Fukira*, too, is inspired by a real person. He is a Maang by caste and a perennial rebel. But he is benevolent. He doesn't kill his father's murderers – he lets them off with a punishment. The novel comes down heavily on social evils and also brings to the fore the pain of the untouchable castes. In some parts of Maharashtra, Maangs and Mahars are seen as rivals. In this novel, Anna Bhau emphasizes the unity of the two castes. Anna Bhau was born three years after the Bolshevik Revolution. So, Anna Bhau's life and Soviet Union's expansion almost ran parallel. Russia lived in Anna Bhau's dreams. He was very keen to see from close quarters the changes brought about by the revolution in Russian society. In his travelogue, he has illustrated how eager he was to visit the Soviet Union: "Anna Bhau had many appealing experiences during his 40-day stay in Russia. It was like he was in a dream. Soviet Union demonstrated the ideal he was fostering for years – a free society with no prejudices. *History of Soviet Revolution* and *Lenin's Biography* overwhelmed me very much. I was dying to see the Soviet Union." (Ranjnikar. 2014, p.5)

Conclusion

Thus, present paper is a study of Anna Bhau's writings which is about the struggle and qualities of the marginalized sections of society. While living in Mumbai, Anna Bhau did all sorts of jobs to make ends meet. Anna Bhau had great regard for both Ambedkar and Marx. He wanted to combine Ambedkarism and Marxism. He raised the voice of *Dalits* through his writing; his literature is a wakeup call for society. Most of the *Dalit* writers have been disregarded Marxist

literature but Anna Bhau chosen to write about this meticulous area. Anna Bhau lived among the poor and the labors just to see things as they really were. He lived among them without any sense of dominance or superciliousness. On 1 August 2002, the Government of India issued a postal stamp on Anna Bhau's 82nd birth anniversary.

REFERENCES

- Remembering Anna Bhau Sathe, The *Dalit* Writer Who Dealt A Blow To Class and Caste
 Slavery. <https://www.justicenews.co.in/rememering-Anna-Bhau-sathe-the-Dalit-writer-who-dealt-a-blow-to-class-and-caste-slavery/>
https://en.wikipedia.org/wiki/Anna_Bhau_Sathe
<https://www.justicenews.co.in/rememering-Anna-Bhau-sathe-the-Dalit-writer-who-dealt-a-blow-to-class-and-caste-slavery/>
 Sathe, Anna Bhau. *Anna Bhau Sate yanche Potade ani Lagna*. Mumbai: Lokvangamay Gruh. 11th Edition. 2015, P.25.
 Kashvap, Omprakash. Anna Bhau Sathe: Revolutionary poet, novelist, playwright and social reformer. <https://www.forwardpress.in/2019/08/Anna-Bhau-sathe-revolutionary-poet-novelist-playwright-and-social-reformer/>
 Varti, Ajit. *Lokanya*. 1 Nov. 1993. Government of Maharashtra. Mumbai. 1993.
 Waru, Aarti. *Fantasy of Modernity*. Cambridge University Press. 2016. pp. 27-28.
 Ramnikar, Ashwin. *My Journey to Russia*, translated from Marathi into English. New Voices Publications, Juna Bazar, Aurangabad. 2014, p.5