

PERSPECTIVES ON PORTRAYAL OF DALIT WOMEN IN URMILA PAWAR'S "THE WAY OF MY LIFE"

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Received: 23 Aug 2021

Accepted: 23 Aug 2021

Published: 24 Aug 2021

ABSTRACT

This article deals with the Perspectives on Portrayal of Dalit Women in Urmila Pawar's "The Way of My Life" It discusses the portrayal of women from different perspectives or points of view. One from the perspective of a female writer and the other from the perspective of a Dalit Women. It mainly focuses on the works of the most influential female Dalit Writer Urmila Pawar achieved wide fame through her autobiographical novel. The Way of My Life. The present paper focuses on the autobiography of Aaydan written by Urmila Pawar which is translated into English as 'The Weaving of My Life' by eminent writer Maya Pandit. It throws light on how Dalit life, narrates their life experiences, emotions in relation with their family and community. The plight of Dalit women and their depiction through autobiography reveals their experience of double exploitation than Dalit male. The Weave of My life written in a very truthful fictional mode, it's characterized by an honest, truthful, and daring articulation of a Dalit woman's experiences. She describes her life events not only in terms of the impacts that followed in her later life, but puts in writing her experiences that she encountered in moments of oppression that was prominent almost in her everyday life in her autobiography.

KEYWORDS: Dalit Autobiography, Dalit Feminism, Caste, Gender, Oppression

INTRODUCTION

Dalit Literature

Dalit literature is a unified term in India. Dalit literature is not unique, but numerous almost all the greatest languages and literatures in India have their past and present of Dalit fictitious culture have given peculiar forms to Dalit literature in India. Some bakti cultures in different parts of India during the medieval period allowed Dalits to give vent to their grief and to protest against the oppression of the incomplete socio-religious orders. But it is the modern India Dalit consciousness discover that the last tradition of medieval Dalit literature battle cry during the past independence period. The previous is being studied and related to the desires of modern Dalit creativity.

Dalit literature is not only a literature of dispute and rejection, but also a literature of renovation of the past. Dalit consciousness has inspired scholars to inquiry the entire Indian history and culture from below; this subaltern past approach has set in indication a process for the true discovery of India. Western orientation is laid to rest and a new image of India is being built up by the scholars inspired by Dalit word-view.

Dalit literature is created on the essential human values. It believes that man is measure of all things with arts, literature and culture. Dalit literature contributes to worldly values like individuality, freedom, equality, and fraternity etc., but at the same time does not rule out religion. Religion should provide ethical base to human behavior in social system. Religious belief should be a principle and not a by-law. This approach underlined Dr. Ambedkar neatly strikes the balance between modern earthly values and the uniqueness, religious faith.

Dalit literature Dalit life experience is the price of Anguish and revolt is the distinctive feature of this literature. When suffering leads to rebellion, then the will to totally disprove is born. Dalit literature has encouraged this will shaped out of the philosophies of the three great humans - Buddha, Kabir and Phule but altogether new and self-sufficient, Ambedkar's philosophy is at the root of this literature. After that centuries of silence, the Dalit writers handled the necessity to ready themselves; they could only turn secret and talk about their own knowledges. Autobiography consequently becomes a fitting vehicle for their expression. The representation of the Dalit life was representative of the entire community.

DALIT AUTOBIOGRAPHIES

Dalit autobiographies build wealthy kind of national awareness and attribute. They frequently explore the dialectical binaries of privileged-unprivileged, rich-poor, upper-caste-lower-caste and male-female to unravel the three-dimensional complexities of exploitation and discrimination. It's stately indisputable fact that Dalits in Republic of India are voiceless and marginalized. Dalit literature symbolizes the shared awareness of social political economic and racism suffered by the Dalits for many years. This suffering is because of the age recent group system visualized by Manu that created the caste primarily based hierarchy in The Hindu society forcing the low caste individuals to endure wrenches of humiliation and exploitation at the higher caste hands. Consequently, Dalit literature contains the seeds of protest and rebel against the recent customs. It should be noted that abundant has been aforementioned and written concerning the social improvement and reformation movements devised to uplift the Dalits, however matters of the unprivileged Dalits has not improved significantly. Baluta (1978) by DayaPawar is maybe the first dalit biography that barrel the highest caste individuals. Baluta, the biography in Marathi traces the origin of biography, DayaPawar is the 1st Dalit biography author in Indian Dalit Writing. He wrote 'Baluta' within which he presents stigma of untouchability and tyranny of caste. He feels himself that the class structure isn't sensible for individuals. 'Upara' is the best biography written by Luxman Mane wherever he shows impoverishment of the Kaikadis communities. Laxman Gaikwad may be a nice Marathi writer. He presents his chronicle through his autobiographical novel 'uchalaya' additionally called Ucalaya.

DALIT WOMEN'S AUTOBIOGRAPHIES

An Autobiography as a genre is hardly practiced by Indians as compared to that of poetry and fiction. It effects the major issues of class, caste, and gender in the Indian context. Distinctly from recording a woman's discovery of selfhood and assertion of identity, it also offers a background picture of the Indian culture. The Dalit women are positioned at the outright bottom of the social caste hierarchy. Their suffering is triple fold – society discriminates against them because they are women, then they are discriminated against because they belong to the Dalit, and within their own community they agonize all over again for being women. Dalit woman commonly suffered from verbal and physical abuse at the hands of their fathers and forcefully subdued to fulfill the desires of their husbands,

domestic and sexual violence. They instantaneously dishonored outside in public realm forced, and often compounded by sexual harassment. Dalit women are at the bottommost of the caste and gender in the society. The problems relating to Dalit women utmost of the time continue abandoned and unheard but the narratives provided by the educated Dalit writers give us the sight of the suppression imposed upon them.

MARATHI WOMEN AUTOBIOGRAPHIES

Urmila Pawar's The Weave of My Life (Aaydan) 2003

Dalit women autobiographies illustration and discuss various issues like socio-political, cultural relating to Dalit people. In Dalit autobiographies there is no fictional motif in Dalit women autobiographies. Unlike Dalit men, some Dalit women have written their autobiographies and most of them are written in regional languages which they need hardly been translated into English Urmila Pawar's *The Weave of my Life* (original *Aaydan* in Marathi translated by Maya Pandit 2003) Urmila Pawar narrate the stories her experiences, how the modern world identify the Dalit in the society individual identity in the modern world. The word *Aaydan* means Weaving which is a metaphor in the, autobiography, Urmila's mother used to weave bamboo, baskets for a living in the same way Urmila has weaved, her own life story and narrates the story by the author how Dalit women suffering by society and also express the struggles in the society Weaving here symbolizes struggle of class gender and caste in the lives of Dalit women. Weaving, of bamboo baskets was the main profession of the Mahar, community of the Konkan district of Maharashtra. Pawar mentions that her mother used to weave baskets to earn the living which specify their caste as well as their poor economic situation. Pawar narrates the story in her autobiography the long journey from Konkan to Mumbai bringing out the struggle of three generations women for a Dalit modernity. The difficulties of the life of the Dalit women in a quickly transforming society issues of uniqueness caste and patriarchy are brought to light. It give the details conditions of Dalit of caste discrimination and poverty, Pawar discloses suffering Dalit women in the autobiographies.

The expressions of the many women speaking to and addressing each other, sharing their everyday experience with each another, occasionally raised in anger or in pain, against their oppressors, are reported exactly. Pawar neatly suggests that sometimes a pointy tongue and obscene words are women's way of degrading men and escaping extreme physical violence on sexual dominance and power that rests with men. She will thus more systematically than any of her contemporary writers for narration, argument, comment, and not merely for reported speeches. She bridges the spoken and written forms of Marathi language.

Urmila Pawar writes in her autobiography about the community living and exploitation of the women is seen in their food preparations at home. It is very evident from the memoir that separate food preparations were done for men and women and particularly the daughter-in-law is exploited up to maximum level.

Urmila Pawar feels that for outsiders and society, her father was a reformist but for his own daughters he had patriarchal approach. Her father has never taken care of Sushi, her elder sister after her marriage; she died with her own agony and pain. She was living a hopeless life. She has narrated her experiences of sexual exploitation at her early adulthood and about her schoolmates. This narration and incidents of sexual exploitation are evident in her memoir.

At such times, I would remember what the girls told me when we discussed things in school. A girl had said, “My stepbrother sits on my sister’s stomach and has threatened to do the same thing to me if I told anyone.” Another one said, “My maternal uncle plays dolls with me and pretends to be my husband, drags me into an alcove, and presses me hard.”

CONCLUSIONS

Urmila Pawar’s *The Weave of My Life (Aaydan)* is that the narration of painful recollections, despair, sophistication, dejection and also the pathetic conditions of the life and culture of individuals wherever women are suffered within the society, Incidents are narrated and over narrated and reinterpreted whenever to precise the oppression of Dalits. Pawar revising are encountered and questioned by female perspective. Pawar’s works on voice of the emergence of Dalit literature. Urmila Pawar took that responsibility bravely to save lots of them from the shackles of oppression and engraved out an area for Dalits within the literary and social world. Through her biography “*The Weave of My Life*”. She is not simply resisting against the caste oppression, however celebrating her Subaltern identity conjointly. *The Weave of My Life (Aaydan)* is call to Dalits to liberate themselves from bondage supported caste, caste, religion and deliverance from abusive social structures. Urmila Pawar's *Aaydan* describes her. The weave of memories thus documents a detailed narrative of her long journey from Kokan to Mumbai. She has mentioned conflicting situation of her life being a Dalit woman.

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