



A DALIT WOMEN AUTO BIOGRAPHY – BROKEN WORLD OF BAMA IN KARUKKU

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ABSTRACT

The beginning stage of Dalit composing is in commonplace composed works in the late nineteenth century. Dalit composing doesn't seek after a particular dynamic customs and they have made their own one of a kind confined lingos that made an exceptional synthesis style. Veritable scenes are revealed in their vernaculars. Dalit composing imparts the Dalit's data of themselves as mistreated people and engages them to demand opportunity through a dynamic difference in the system that mishandles them. Faustina Mary Fathima Rani creates under the alias Bama. She has conveyed four full length works of arrangement: her accumulation of journals Karukku. She is hailed as the first Dalit woman writer in India. Karukku highlights the maltreatment borne by Dalits because of the police, the Panchayat, the upper positions and the gathering. Bama also includes how Dalit women are mishandled further by Dalit men at home. The demonstration of male controlled society nearby standing expert is a truly baseless disguise of Dalit women as seemed in progress of Bama. Karukku discusses diverse sorts of unpleasant oppression of Dalits, unequivocally on the paraiyar station. The basic piece of this work is that the gathering likewise manhandles the Dalit Christians. The plan of scenes that happened in the life of Bama enabled her to wind up as a woman, Dalit and Christian. Bama, as a Dalit encountered various issues for an amazing duration; as a woman she is rejected; stood up to the fierceness from her childhood and station tendency demonstrated her the significance of disrespect. This paper discloses the mercilessness looked by the dalit organize and the dangerous conditions they live in. The most striking thing about the paper is that it reveals the maltreatment in the bleeding edge outline and the unaltered attitude of the implied pivotal society.

KEYWORDS : Dalit, Karukku, oppressed class.

INTRODUCTION

The greater limit of composing is to indicate moral quality and to test philosophical issues. Regardless, the request is that whether the composition at present is indicates significant quality or contemplations of higher degree. Composing mirrors the overall population which is logically corrupted and contaminated with various issues. The indicated forward society still denies to augment its attitude concerning position and sexual introduction. As the day and age has modernized, the bothers put forth for the thought little of system has similarly gotten a bleeding edge structure. The social order of dalits is up 'til now standing up to hardships from the hands of serious oppressors. The disjointedness is that the human characteristics and concerns are talked by those brutals at various events. This misleading holds up wherever in the Indian culture is revealed in dalit reviewing that picks the spotlight in the continuous years. The paper discusses the veritable human concerns and it false prevalence in the overall population. Dalit composing is a composition of test and rejection. "Dalit (mistreated or broken) is authentically not another word. Clearly, it was used in the 1930 as a Hindi and Marathi elucidation of 'disheartened classes' a term the British used for what are by and by called the booked positions" (Contemporary Dalit Literature 1). The term 'Dalit' commandingly imparts their mishandled status. It starts from the Sanskrit root 'dal', which plans to let some circulation into, split, pound, pulverize, and so on and has generally been used as an activity word to portray the route toward planning sustenance grains and lentils. Dalit Panthers portrayed this word in their 1972 Manifesto as: "A person from Scheduled Castes and Tribes, neo-Buddhist, the working-people, the landless and poor workers, women, and every single one of the people who are being abused politically, financially, and for religion."

(Holmstrom xviii-xix) Noted Dalit Laureate Pantawane Gangadhar expresses: "Dalit isn't a position; Dalit is an image of progress and upheaval. The Dalit trusts in humanism. He rejects the presence of god, resurrection, and soul, hallowed books that show separation, destiny, and paradise on the grounds that these make him a slave" (Who Are Dalits?) To find the station framework we should comprehend its starting

point and advancement. The rank framework that is available in India for over 3000 years is a disgraceful arrangement of social isolation which takes a shot at the guideline of virtue and polluting influence. B.R. Ambedkar states: "Immaculateness is rich and white or whitish, pollution is poor and dull. Shrouded forces of riches can be effectively followed in each primitive Brahminical idea of the perfect. Material setting of immaculateness and magnificence and noticeable quality and direction and solaces is likewise riches. Monetary division is reflected in the social characterizations. In any case, it ought not be enrolled that station is racial or economic"(Ambedkar 49). The act of distance was lawfully abrogated by the Constitution of India in 1950. In any case, even today, the Dalits are still exposed to extraordinary types of social and financial avoidance and segregation, physical and mental torment. When they endeavor to battle for their rights, they face torments and dangers from the higher ranks which results in merciless assaults, slaughters, and different barbarities. The starting point of Dalit writing is in local written works in the late nineteenth century. Albeit a significant number of the spearheading works have been delivered in Maharashtra and Gujarat, Dalit writing has likewise been distributed in an assortment of Indian dialects, for example, Kannada, Tamil, Hindi and Malayalam. An extensive number of these writings are additionally accessible in English interpretations for a wide group of onlookers. Dalit writing does not pursue a specific abstract shows and these authors have made their own restricted dialects that made a one of a kind composition style. Genuine episodes are uncovered in their dialects. Dalit writing communicates the Dalit's learning of themselves as abused individuals and empowers them to request freedom through a progressive change of the framework that persecutes them.

Dalit writing in Tamil has gotten fundamental thought since 1990. Tamil Dalit creating showed up right around two decades after Marathi Dalit composing showed up. Right when appeared differently in relation to Marathi and Kannada Dalit composing, Tamil Dalit composing started late anyway has achieved a ton in a brief time allotment. Books, refrain, individual records, short stories, essential papers, and plays in Tamil made by Dalits are routinely disseminated by

Dalit conveying houses or in little magazines changed and circulated by Dalits. The advancement of Dalit aesthetic writing in Tamil is every now and again pursued to the creation of Sivakami's epic *Pazhiyana Kazhidalum* in 1989. It discusses "the issue of Dalit specialist and raises the entrapments natural in an imitative model wherein Dalit pioneers duplicate corruption and the manipulative administrative issues unavoidable among connected, upper position officials" (Contemporary Dalit Literature 108). Bama's own story *Karukku* brought out in 1992 is in like manner basic to the ascent of Tamil Dalit composing. Faustina Mary Fathima Rani, a Tamil Dalit woman from a Roman Catholic family, writes under the pen name of Bama. She has published four full length works of prose: her autobiography *Karukku* (1992). She is hailed as the first Dalit woman writer in India. Bama now works as a teacher in a school in a small village of Uthirameroor near Kancheepuram. *Karukku* means *Palmyra leaves*, with their serrated edges on both sides; they are like a double edged sword. *Karukku* highlights the oppression borne by Dalits at the hands of the police, the Panchayat, the upper castes and the church. Bama also highlights how Dalit women are oppressed further by Dalit men at home. The practice of patriarchy along with caste hegemony is a highly unjust suppression of Dalit women as shown in the works of Bama. *Karukku* discusses various forms of violent oppression of Dalits, specifically on the *paraiyar* caste. The important aspect of this work is that the church too oppresses the Dalit Christians.

Karukku depicts how Dalit Christians are not allowed to sing in the church choir, are forced to sit separately away from the upper caste Christians, and are not allowed to bury their dead in the cemetery within the village, behind the church, but are made to use a different graveyard beyond the outskirts. The *parayars* converted to Christianity in order to escape the caste oppression at the hands of the orthodox Hindus. Bama points out that the church distorts the real image and teachings of Christ and preaches docility, meekness and subservience to the faithful while suppressing the radical, liberative teachings of Jesus.

The works of Bama in Tamil exemplify the emergence of Dalit writings. She is hailed as the first Dalit woman writer in India. *Karukku* means *Palmyra leaves*. With their serrated edges on both sides, they are like a double edged sword Bama herself describes in the preface of the book:

The main impetuses that molded this book are numerous occasions that happened amid numerous phases of my life, cutting me like *karukku* and influencing me to drain; uncalled for social structures that dove me into obliviousness and left me caught and choking: my own frantic inclination to break, discard and obliterate these securities; and when the chains were broken into sections, the blood that was part all these taken together.

The vital accumulation of journals by a Dalit woman creator and a praiseworthy of subaltern staying in contact with, it is a striking and puncturing story of life outside standard Indian thought and limit. Bama depicts the terrible treatment given to Dalit women in the going with lines: "In North Street, while they were whipping Maariappa's kid, it shows up a five rupee note dropped out of his pocket. It shows up his mother stooped to lift it up, crying continually. Pronto a policeman put his boot against her stomach, kicked her aside, and took the money himself" (37). For sure, even the adjacent territory minister sides with the upper standing people and does not falter to trick the Dalit people who have a spot with his assemblage.

There are considerably more embarrassing encounters looked by Bama. She shares her torment and anguish through these episodes. Youthful Bama once observes an elderly

person who conveys the vada and a bhajji that he purchased from a bistro in a string. She ponders seeing the elderly person and thinks that its absurd. At that point she portrayed this episode in a comic tone to her senior sibling, yet he kept mum. Her sibling disclosed the circumstance to youthful Bama: "Annan revealed to me the man wasn't being entertaining when he conveyed the bundle that way. He said everyone trusted that Naickers were upper position, and in this way should not contact *Parayars*. On the off chance that they did, they would be contaminated. That is the reason he needed to convey the bundle by its string" (*Karukku* 15).

After she heard this from her sibling, she felt horrendously miserable. This episode left an engraving in the psyche of youthful Bama. She couldn't avoid her indignation toward the cruel demonstrations done to them. Her fierceness is obviously communicated in these words: "Its possibility incensed me. How was it that these colleagues respected themselves? Since they had the scaped four coins together, did that mean they should lose every human inclination? I don't get it's meaning when they called us '*Paraya*'? Had the name turned into that foul? Be that as it may, we also are individuals. We should work in their fields, bring home our wages and abandon it at that" (*Karukku* 16).

Karukku does not present the occasions that have occurred in the life of Bama in a sequential request. The occasions in the life of Bama are gathered and delineated under alternate points of view. The arrangement of episodes that occurred in the life of Bama empowered her to find herself as a lady, Dalit and Christian. It was hard for her to confront legislative issues and standing predisposition inside the community. In a position of sacredness, she could neither demonstrate her displeasure nor pull back herself from the place. She was made to carry on with a sort of fake life in the religious circle. They indicated impassion towards the nuns as well as towards the school students. Affluent understudies were left to study and Dalit understudies were requested to do all the modest employments: "... individuals of my locale [*Paraya*] were taking care of the considerable number of occupations like clearing the premises, swabbing and washing the classrooms and wiping out the restrooms. What's more, in the religious community, also, they talked insultingly about low-standing individuals" (*Karukku* 25).

Bama, as a Dalit encountered many problems in her life; as a woman she is rejected; faced the cruelty from her childhood and caste bias taught her the meaning of shame when she was in her seventh standard itself. She is knocked down to the earth. Her life was in a miserable condition then. Seeking a cure for her wounded heart, she indulged herself in spiritual development. She decided to join a nunnery to dedicate her life to serve God and the society. She was shocked to see the caste discrimination to prevail even in the place of so-called holy people.

Bama have given us on edge novel to peruse and reflect. All the Dalit journalists need their perusers to ponder their works. They communicating sees about station separation and pretty much all the social issues that be it Marxist philosophies or kid work. Dalit writing isn't just considered as an underestimated writing yet in addition the voice of opportunity for each prevented gathering in any case from claiming the position.

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