



Experiencing Dalit Women's Life: An Analysis of Selected Dalit Autobiographies

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Abstract:

The present research paper aims to depict the Experiencing Dalit Women's Life in Dalit Autobiographies. Dalit literatures are well-informed produce that portray the detail of the Dalit life. It is not composed of the idea of imagination or romantic concepts to represent the psyche of marginal cluster however it is the voice of these persons and community. In narrative autobiographical text, the narrator encounters himself as a subject loaded with the experience of social reality, identity, and status. A separate chooses his path of life pleasant along with his knowledge additionally style of narrative also becomes personal as a result of being visible in the lifetime of writers. Hence, distinct changes an issue on the idea of his own experience.

Key words: Dalit Writers, Dalit Life narratives, Untouchable, Caste, Dalit Feminism.

Dalit literature immersed as an area of social reformation movement. Dalit literature is primarily written to allow voice to the Dalits, and ready of the protest appeared Dalit literature primarily to support the movement. Hence, its own aesthetics with newer subjects, styles, techniques, and forms. During the twentieth century, within the age of post-modernism and post-colonialism, the world faced a democratic revolution that demanded a society with equal human rights. The new waves of humanism unfold across India conjointly and plenty of social revolutionaries started movements against the stigmatized social practices. The movement additionally challenged the hierarchy of the caste system that is believed to be a root explanation for the oppression of many Dalits for hundreds of years. Beside different social revolutionaries, Jyotiba Phule and Dr. Ambedkar protested against the oppressive and discriminating class structure. Dalit literature initially emerged in Marathi spread unfold across India. It's primarily written in regional languages because it is frozen within the soil. It brought forth the marginal, aboriginal, and thus the burdened. It's additionally a contradiction for Dalit literature as on one hand it is written in regional languages for credibility and on the opposite hand, the only real purpose of translating a Dalit text will serve the aim of its existence by attending to an outsized variety of people. It ought to even be noted that most of

the Dalit literature accessible in English is through translation against little that is written originally in English. Hence, translating a Dalit literary text is an extremely crucial contribution to Dalit literature. Because it is the case with any literary text, translating a Dalit literary text is developed for each the Dalit literature and also the thought literature its creation is to form the world hear concerning their existence and oppressed condition. In such a case, one among the most effective ways that to satisfy each the wants is translation.

Dalit Autobiographies:

Autobiography is well-defined as the story of one's own self. It is the main earliest genre that had gained importance among suppressed classes of society in the eighteenth century. Among the suppressed classes Black women were initial to write down their autobiographies, they were followed by Indian Dalit women in the twentieth century.

Dalit autobiographies are thought of to be an emerging way of Dalit discourses. Both men's and women's autobiographies expression to own succeeded in raising a giant protest against the ever-present kind of caste discrimination. With the appearance of many Dalit writers on the literary scene of the elites and upper-castes, the structure of the so literary establishment and circle is already cracked and its mentors are left brow-beaten. It should be noted that Dalit life narratives have contend necessary role in redefining the complete body of Dalit consciousness and identity.

The Dalit narratives have arisen from the widespread caste, gender, and identity conflict. They challenged the supremacy of the established tradition of recognized constituting a significant section as Dalit literature. Most of those narratives are the tales of intense personal suffering. It ought to be noted that the understandings recorded in their works covered thanks to succeed a way of identity and organize it against the oppression. Dalit autobiographies are model of the world of dominated and exploited people. The works are reviewed as path-breaking social experiments meant for the attention opening of the oppressors.

The autobiographies contain a volatile depiction of the generation of those who are enforced to live by concealing their identities. The politics of caste and discrimination represented up to now describes the invisibility of the Dalits in early Indian literature despite its sublime literary tradition. Paradoxically Dalits have had their own oral traditions with immense historiographical standards. Probably, this is as a result of the Dalits area unit thought of because the 'Aborigines' of India.

In detail, Dalit writer's commitment to individual narratives is realized at another level in their struggle with the daily struggle for survival a lot of like the struggle portrayed in the Indian Dalit History. Dalit autobiographies are predominantly concerned with the social and economic condition of Dalits. Dalit writers represent the lives of those people who face the painful reality of society because they are abandoned from economic and social power. They depiction the problems of life they face through the entire journey. Through their

autobiographies, they want to trauma a rebellion against the injustices, atrocities, and violence inflicted against them.

There are hundreds of Dalit autobiographies written in different regional languages in India since the 1950s, and more than fifty autobiographies written in Marathi alone during 1975 and 1990. By male writers, female writers which raise voice against all sorts of exploitations- social, economic, political, and religious. These books were not written to delineate the lifelong experience of an individual writer but to expose an ugly facet of social reality which had remained unnoticed and unknown to the so-called civilized lot of the world.

In Dalit autobiographies, the writer's description of the existing state of historically depressed, restricted people and offer a brilliant interpretation of poverty and exclusion of weaker section of India. The oppression, exploitation, marginalization, struggle, assertion, deprivation of economic power and quest for identity of the individuals are the recurring themes of contemporary Dalit autobiographies. Finally, Dalit writers through their autobiographies try to prepare a platform for the Dalit community where the stigmatized experiences of Dalits are expressed with anger with the assistance of their literatures.

Some prominent Dalit male writer has written Dalit autobiographies which depict the predicament of the Dalits in a very faithful manner are, Daya Pawar's 'Baluta', Madhav Kondvilkar's 'Mukkam Post Devache Gothane', P.E. Sonkamble's 'Athwaninche Pakshi', Laxman Mane's 'Upara', Shankarrao Kharat's 'Taral Antaral', Sharankumar Limbale's 'Akkarmashi', Laxman Gaikwad's 'Uchalya', Dr. Narendra Jadhav's 'Amacha Baap Ani Amhi', Aravind Malagatti's "Government Brahmana", Siddalingaiah's "Ooru Keri", Ganusekaran's "The Scar".

Dalit Women's Autobiographies:

In India, only some Dalit women have written their autobiographies. Typically, these writers are written in regional languages and many are translated into English. That's why, perhaps, Dalit women's autobiographies are still nameless and unidentified within the alleged thought literary circles and more so in the fields of English literary criticism. However, they are few in numbers and not several readers comprehend their existence. This situation has crystal rectifier some led caste literary critics to comment that the position of Dalit women writers are as marginalized in Dalit literature as they are in their community. Like male writers, Dalit women even have raised their voice through the autobiographies expressing their anxiety of deprivation, social exclusion, and humiliation.

Bama Faustina Soosairaj, Baby Kamble, Urmila Pawar, Kumud Pawade and Janabai Girhe explored their experiences of exploitation, discrimination through their life stories. Bama's autobiography Karukku deals her time of life to adulthood with problems with oppression 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 the feelings and helpless scenario of Mahar women in their society. Urmila Pawar's Aayadan (The Weaving of My

Life), it throws light on how Dalit narrates their life experience, emotion in relation with their family and community.

Baby Kamble's The Prison We Broke:

Baby Kamble's Jina Amucha originally in Marathi (serialized in 1982 and printed as a book in 1986) that is translated by Maya Pandit as the Prisons we broke (2008) and translated by Maya Pandit as the Weave of My Life (2007). The prison we broke narrates that the lives of the Dalits begin with mud and soil and even when a generation of continuous work and efforts ends within the same place and condition while not a minimum of trace of progress and achievement. As expressed by Maya Pandit within the introduction that the necessary aspect of Jina Amucha is Baby Kamble's Dalit feminist critique of patriarchy. She graphically describes the physical and psychological violence women have to tolerate in each the general public and private spheres. If the Mahar community is that the other for the Brahmins, Mahar women become the 'other' for the Mahar men. Baby Kamble life experience however caste and patriarchy undergo to continue exploitive practice against women. Baby Kamble remains the pathfinder for the marginalized lots. The Prisons we broke however education and self-esteem can redeem the Dalit women from the kind of domestic and social problems that they have to confront. Baby Kamble states in her autobiography.

Urmila Pawar's The Weave of My Life:

Urmila Pawar is a renowned Dalit writer and feminist. Her memoir Aaydan (The Wave of my life: Dalit woman's memoir) is originally written in Marathi and later translated into English by Dr. Maya Pandit and Urmilatai transformed an international personality. In this daring and intimate memoir, Pawar bit her personal tragedy including personal and inter-communal social clashes and patience. It problematizes major issues of caste, class, and gender in the Indian context. In her creative writings, Urmila Pawar permanently gives a portrayal of Dalit women. Many of her short stories are based on the pain, agony, and difficulties the Dalit women have to go through in their everyday life and the way they overcome such life-situations. For many years Dalit male writers have been indifferent to these issues. So when Urmila started writing about the plight of Dalit women there were protests from Dalit men. Pawar has specified very minute evidence of oppression and exploitation of girl children and women. Infrequently the humiliation is so much that it is bitter to the reader with his/her sensibility. She has described her experiences of sexual exploitation in her early adulthood and about her schoolmates. This narration and incidents of sexual exploitation are evident in her biography.

Bama' Karukku:

Bama's Karukku is first published in the Tamil Dalit autobiography written by a Dalit Christian woman. It recognized for international Crossword Award and it won in 2001. Bama uses the word Karukku means Palmyra leaves with their serrated edges on both sides are like double-edged swords. This autobiography is a portrayal of trauma, pain, resistance, and atrocities committed on Dalit Christian women. It is a document of poverty, violence, rejection and suffering and how the writer strives hard to overcome the problems and how she reconstructs her 'self'. The author is a representative of all Dalit women who have suffered atrocities from the past. By depicting her abuses and pain, Bama gives an accurate historical picture of India. She is one of the most challenging figures

in Dalit feminist world. She starts her career as a writer in 1992 when she comes out of the convent. She has been conferred a lifetime achievement award by Canada Tamil Literary Garden Toronto.

A Dalit women's life is ever complete with hurdles. Bama curses herself for being born as a female and curses the Government for not giving her job, though she is qualified. According to Bama, both married and unmarried Dalit women are looked down upon by everyone. Bama lives with class discrimination and changes with its oppressive facts. Bama usages traditional language which is unfamiliar to the mainstream writers. In "Karukku" Bama portrayed the life experience of Dalit life, how they are separated by the upper caste People, even Bama also discriminated in many places. Bama finally didn't give a solution for these problems in her autobiography "Karukku" Bama showed her anger through her work, she doesn't objection against in the public place, by caste discrimination Bama unsuccessful in society.

Conclusion:

Autobiography acknowledges the mysteries of the life of an individual. The above specific Dalit writer through short stories, fiction, and non-fiction have presented the Dalit life and the feelings of social reformers like Mahatma Phule, Ambedkar, Gautama Buddha Dalit, The selected writers had been living in the deep-rooted superstitious society. The content and theme of it conventionally remain limited to a person. Dalit authors have extended the scope of life narratives. Dalit autobiographies comprehend the stories of community as well. All the Dalit writers have contributed to expose the Dalit world to the world readers.

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