

THE DISAPPOINTMENTS OF WOMEN: THE FRAME OF MIND OF DALIT WOMEN IN BAMA'S KARUKKU

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Karukku, Bama's first novel, is lovely. The motivation to consider it a wonderful novel is that it utilizes pregnant pictures that one finds just verse. The compacted pictures spring to life and sprout to the completion of their hugeness at the moment of a peruser's touch. One such telling picture that is fragrant with social criticalness is the reference to "Kabbadi"; a diversion Bama wanted to play and loved for its incentive as a picture of Dalit opposition and survival. This is an amusement in which the home region is furiously watched from physical infringements and penetration: in the challenge of the diversion, the attacks by the individual from the adversary group are classified "foe assaults". Such plunderers are either permitted to move through the domain with no loss of home individuals (who are contacted 'out' of the field) or they are shrewdly driven into the device (the chian of caught hands) by intentionally opening a profound passage on one side so the adversary can be done for the last time. There is then the invigoration of the home individuals crossing foe lines, testing their limits, and making profound advances for a kick (contacting a couple of adversaries).

Bama's own preference for Kabaddi turns into a picture that ends the bend of collaboration that Bama lean towards between the upper positions and the Dalits. The round of Kabaddi, emblematically, proposes the components of animosity, attack, obstruction, insubordination and striking back that, really involve the elements of the communication between the networks: of the upper ranks that trust that they are destined to have the advantage in the societal condition with the Dalits. Bama's reference, in a meeting, to her preference for the amusement illuminates the ramifications of Kabaddi as a picture that enough catches the elements of the societal condition: "I like the entire business of testing, traverse and vanquishing the rival" (Dutt 2003). While the round of Kabaddi alludes to a physical attack or resistance of one's home turf, there is another intrusion that must be protected against and triumphed over and that is the social attack.

Bama leaves from the homogenization of Tamil Culture when she alters the motto that takes a gander at the Tamils as one solid element: Tamizhan as one solid element: tamizhan endru Solada; talai nimirndu nillada. She jumps at the chance to believe that Dalit personality must be recovered from the ocean of disregard before any suggestions are made towards an absorption into the huge element of Tamil Culture. Thus, she alters the clarion call of the domineering Tamil Culture by making revisionary intercession: "Dalit endru Sollada; talai nimirndu nillada" (K156). Along these lines, Bama challenges the upper ranks as well as traverses the limits that isolate the networks and vanquishes the disruptive powers. An writer like Bama,

who is composing contrary to what would be expected, is additionally composing contrary to what would be expected of standard Tamil Language where she needs to challenge the shibboleths. In such manner, she shares something practically speaking with Alice Walker which is embraced by Ammu Joseph in "Women' Words and Worlds" accordingly:

A contentious debate on language was sparked off by Tamil writer Bama's assertion about her use of the Dalit dialect, which conservative readers and critics often view as 'bawdy', too earthy, unsuitable and unworthy' for use in literature. When some writers suggested that a glossary was necessary to make such writing comprehensible to readers familiar with the more standard literary version of their respective languages. U S feminist writer Gloria Steinem, pointed out that several translators of Alice Walker's *The Color Purple* have used the language of similarly disadvantaged communities in their own countries to retain the flavor of the original. (35)

Bama pays attention to two characters very: Bama the woman and Bama the author. She settles on isolated decisions: as the woman just as, the author. As a woman she stays single that would give her the space to support social causes. As a wedded individual, she would be hampered by local duties. So on the individual front, as for marriage, Bama picks the starkness of being single. Then again, as a lifelong decision, she picks the vocation of a writer. On its substance, it is a lifelong that involves restriction, discipline, meticulousness. In any case, it additionally guarantees the adequate inventive space for analyzing, clarifying, illuminating the peruser in her locale and society, everywhere, about the issues that assail the Dalits. This single woman as a writer with a resolute objective turns into a model for the Dalit Community. Conversing with journalists, Bama, once stated, 'Dalit people welcome me. They are curious to read my writing and for the younger generation, specially women, I am a role model' (Behal 2003). One may watch, as for Bama, that it isn't just her characters who are underestimated and treated as outcasts. It isn't just the Dalit women who structure the focal worry of Bama who are treated as 'outcasts' Bama, the author, is herself an 'outcaste' on the off chance that one comprehends her situation to, etymologically, interpret the tongue of her locale hence welcoming the disappointment of the standard Tamil tale with her non-encounter. Vaijayathi Gupta in "The Guarded Tongue" raises this issue:

A major challenge to women's writing in all different vernaculars has been the attitude of their readers and critics, which is a direct reflection of the societies in which they live and for whom they write. Critics who review their work still treat women writers as 'outcasts'. Literary critics, mostly men, ignore the dynamic vitality in women's writing and treat it as recreational and decorative. (41)

These are dim and brutal circumstances that influence Bama to battle for equity and balance for Dalit society, particularly for women who have customarily been annoyed and mistreated. She wouldn't like to be a quiet observer like other women in her locale, yet she intensely uncovered the unpleasant encounters that she has looked as an understudy, as an instructor, and as a religious recluse. She composes for her locale, making mindfulness among those dismissed in the public eye. In a meeting she unmistakably expresses her goal of staying single and composing books. She features the present embarrassment and enduring of Dalit Community, particularly the Dalit women.

-The existing family system would not give me the space I needed to do my kind of work. So I choose to stay single. My ambition is to communicate the dream and aspiration of my people, who have remained on the fringes for centuries in Indian

historyll (Dutt 2003). Virginia Woolf made the memorable require –a room of her ownll understanding as just a woman writer can, the colossal difficulties against which she works. Over a century after Woolf made that comment, Urvashi Butalia, in "Books" would propose that the circumstance has not changed radically:

Virtually all autobiographical accounts by women describe how difficult they find the act of writing. This isn't something specific for women of course, for writing may be difficult for anyone, but in many ways, it is symptomatic of the condition of women. Leisure and space to write are difficult to find in the daily grind of life, and if these paces are available, then the act of writing itself is derided – for after all, women are often asked, what will you write? Why do you want to write? (28)

Karukku is the vehicle that conveys the tenor of Bama's Dalit reactions. The author's voice and the novel that cherishes this voice, together, make Bama an analogy for the sufferings of the Dalits as a network; the sufferings of the Dalit as a person just as the enduring of the Dalit person who is a woman. When one starts to see the Dalit as enduring different degrees of persecution, one starts to understand the criticalness of an innovative vehicle like *Karukku*. It isn't the negligible achievement of a scholarly assignment yet a social articulation that holds the mind boggling examples of the Dalit reality. Along these lines, when Bama encounters bliss over the accomplishment of her novel, it isn't the declaration of an artistic occasion however the revelation that for the voice of the Dalits to be heard, one needs to make a decided attack on the bastions of customary reasoning and unbending casteist and common practices and demeanors. It is in this attitude that one can get the genuine hugeness of the acknowledgment for *Karukku*. Conversing with columnists, Bama once stated:

Today, I am overwhelmed with Joy. *Karukku* is the encounter of a woman in a caste-divided society. I started the book in 1992 when I was facing a lot of crisis. Now that it is into the print and has won an award. I am sure I have a wider audience [...] The problem of people in remote villages will come to the fore. (Meghdutan 2003)

When one peruses that announcement of Bama superficially, all things considered, one ponders the transforming of life-experience into workmanship experience. In any case, on close perusing the announcement, one takes a gander at the references to "grant" and "remote towns". An honor is, dependably, an acknowledgment of praiseworthy work in thought, activity or deed. With regards to *Karukku*, it is more than insignificant acknowledgment of the innovative ability of Bama. It is an acknowledgment of Bama into a circle of letters which is commanded by the advantaged classes. It is an acknowledgment by the favored class that overwhelms the circle of letters of the artistic value of a Dalit writer. This acknowledgment isn't conceded as altruism yet one that was earned by Bama, all alone terms. Her reference to "remote towns" are additionally noteworthy. The town has dependably been expelled from the city. This basic partition, with its chaperon social affiliations, indicates an apartness that can never be fixed or invalidated. The general population who occupy these different circles are diverse in each regard from one another. While the person in the city, understanding his existence, moves towards places of survival, self-assuredness and freedom, his partner in the town, battles to accomplish even a small amount of comprehension of his/her world and gives in to a mind-boggling reality whose components are enslavement, mistreatment and brutality. Bama's *Karukku* looks to explain the truth of such towns which are voice-less, quiet and under the burden of reliance. Along these

lines, when she alludes to "remote" town, she wishes to enroll the degrees of partition of the hapless Dalit from those of his own town who have the racial, ethnic, casteist or collective favorable position by birth. Bama, the Dalit author, turns into the allegory with her novel, *Karukku* as the vehicle and her own area of the Dalit reality as the tenor. The ID of Bama as an analogy for the word 'enduring' and survival is finished when one peruses the ramifications of her response to *Karukku* coming into print just as winning an honor; the acknowledgment that accompanies grant; the honor that urges others to perceive the limit of that voice to achieve the hearts and psyches of a more extensive network that is bound by the capacity to peruse; and furthermore the acknowledgment that the more strident voice of Bama, the Dalit author is just an intensification of voices in remote towns that are quieted by misery and mistreatment and the scourge of reliance on the upper positions. Those are a portion of the ramifications of *Karukku* seeing print and Bama accepting the honor. Dipiti Priya Mehrotra, in "Peacing the Subcontinent" recalls her experience with Bama in the accompanying words:

Faustina Bama, novelists, schoolteacher and dalit activist from Tamilnadu, pointed out that writing has a political dimension: I am a Dalit woman with a working class background. Conflict is embedded in our social and economic structures. Can peace mean the same for oppressor and oppressed? Men and women? Dalit (lowest caste) and Savarna (upper caste)? True peace will dawn when there is equality in power relationships. For me, rebellion is the first step to peace. A chronicler of peace has to chronicle struggles for human dignity and rights. Literary activity is part of the struggle. (64)

Karukku, in numerous regards, is where the vision and voice of the Dalit writer, Bama grow. She strikes out valiantly against various conventional norms. When she ends her quietness with *Karukku*, she annihilates two essential social measures; that the Dalit can't compose or contribute the domain of innovative writing which is an occupation sacrosanct to the special classes; the following, would be the boldness to talk as a woman and be acknowledged in a, to a great extent, male centric universe of letters; and she likewise, all the while, pulverizes with the power of her imaginative capacities the belittling and, regularly, enslaving Dalit male frames of mind that have worked dependably against the writing of the woman. Giving a viewpoint on Bama, the author, Wandana Sonalker in "Towards a Feminism of Caste" says that "Bama's account, 'to an extraordinary degree', does not manage herself, yet the setting of dalit life in which she grew up and gained a specific mindfulness"(07). It isn't just people who have been seen as disgusting and mischievous delegates of social foundations. Bama decimates the conviction to take on those very establishments for their regressive and dehumanizing propensities. Two such establishments are the religious organization of Christianity just as the socio-social foundation called marriage. She abandons one type of single- blessedness for grasping another type of single-blessedness. In other words, she leaves the Christian Seminary whose emphasis on celibacy and destitution don't hold any comfort for her mission for importance throughout everyday life. Leaving theological college was just a choice dependent on ideological contrasts with the foundation. In any case, resisting her family concerning marriage was a well-considered move against the foundation of marriage which, generally, was based on the microphysics of controlling and oppressing the woman by mischievous methods for sustaining her reliance on the male. Bama's *Karukku* in this manner, turns into the enunciation of her assurance for autonomy for which she needed to assume responsibility for her life's decisions. Also, her decisions are controlled by the wild need to oppose, rebel and

respond against all types of control routines – orderly or inconspicuous; obvious or impalpable. *Karukku*, to put it plainly, is the novel in which Bama structures her own circle as per her very own plan. She finds the voice that will explain the tribulations of her kin. She picks the strengthening that accompanies the refusal to wed. What's more, she obtains the affirmation of the sure, freed rebel who might not wince from uncovering the bad faith and trickery in the religious establishment like the Seminary. Gita Hariharan in "The Hard Business of life: Bama a Writer, Teacher, Woman, Christian, Tamil and Dalit," gives a complete appraisal of the commitment of Bama:

Bama left the covenant, only to find she did not know how to live. It was this terrible period of isolation that forced her into doing something that would help her to survive. She began writing about her childhood, about being Dalit. She wrote about a culture of survival – the hard work, and the noise, whether of songs or quarrels. She had the women speaking in the earthy language they had actually spoken in – the only armour these women have against both landlords and husbands.(127)

As a true feminist, Bama resists all kinds of oppression on Dalit women. The author wants to break all the barriers of social and cultural system and depicts her problems as a Dalit and as a woman. A Dalit woman is Dalit among Dalits. She is oppressed thrice. The writer is further oppressed by being a Dalit Christian. Hence, she is oppressed by caste, gender and religion. It is a painful journey with open ending story, and many questions are left unanswered. The writer mainly concentrates on religion and education and gives expression to her bitter experiences. It is the depiction of a journey from weakness to strength.

