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## Baby Kamble's *Jina Amucha*: A Saga of Sorrow

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### ABSTRACT

From time immemorial, women have been subjected to gross injustice in their stories, myths and spiritual texts. If we see our social history, the basic rights of women have been trampled on from the very beginning. This anti-woman tradition has caused a lot of distress to Dalit women. On the one hand, the so-called Shudh woman, and on the other hand, the Dalit, caused her life a great deal of humiliation. The paper discusses how Baby Kamble's *Jina Amucha* throws light on the underprivileged Dalit community in general and deprived Dalit women in particular.

**Keywords:** *injustice, humiliation, underprivileged, deprive*

## Baby Kamble's *Jina Amucha*: A Saga of Sorrow

Dr. Sachin D Bhandare

There are many ways to express grief. Someone smiles, someone cries. Some as irritated, some as a victim of fate, some with absurd, some with apathy, some as individuals and some as representatives of the community. This grief is the result of a single reality, but it is copied from the way it is expressed. The literature of the deprived is a saga of sorrow. If this saga is sung on a personal level, it is only an aggression. But the same saga unfolded on behalf of all the underprivileged, becomes a revolutionary declaration. It takes a broad social consciousness to sing on its behalf, a commitment to high human values, and a commitment to the principles of life that we have embraced. The epoch-making force then comes in the writing of a writer who agrees with all this. His writing then automatically goes beyond the so-called criteria for quality literature. The style, the texture, the rhetoric, the so-called eloquence and elegance of the language, all become irrelevant. Bringing the inflow of sorrow into the background and creating a gigantic vision of it. This expression of sorrow makes the writer introverted. This is a major feature of the literature of the underprivileged. A series of autobiographies like 'Baluta', 'Taral-Antaral', 'Upara', 'Abhran' were shaking the mind of Marathi white supremacists. What a tragic and unforgettable inhuman world our own culture and religion have created. From the point of view of the religious system here, at our feet and even within walking distance, this beautiful world is standing on the sacrifice and exploitation of this disgusting, inhuman world. It was not just a piercing, but deep wounds on the white supremacist class. But all these autobiographies are written by men. There were women in his writing. But that's just the details of their relationship. Mahatma Gandhi had said, 'Shudras are at the bottom of the caste system in this country. But in their footsteps, there is a woman.' In this patriarchal system, woman is the most exploited. If a woman is the most exploited despite being upper caste, then what is the position of a woman born as a Dalit? But once the bottom starts to shake, the whole edifice of exploiting culture will collapse and the bottom will start to come up. Baby Kamble's (aka Babytai) 'Jina Amucha', published in 1986, means the life of a Dalit woman at the bottom, which seems to be inhumane. Baby Kamble's *Jina Amucha* is translated into English as *The Prisons We Broke* by Maya Pandit. Scholars of Dalit literature and scholarly critics have only quoted this story as the first Dalit woman's autobiography in

Marathi. But is this writing just as important? This is because the established style of practiced literary criticism, which is accustomed to autobiography, is not found in this narrative at all. The 'traditional' style of the seemingly new but multi-faceted hard-working white supremacist will be judged by a young adult who gathers around her at work, criticizing her experience, the role she has created, and whether she is behaving in a way that suits the society as a whole?

Baby's childhood comes from Veer village (her mother's village) in Purandar taluka of Pune district as well as her father's Phaltan village. She carried out the role of observer to thinker, thinking that the Dalit movement is splitting. Truth of sorrow and humiliation is not getting voice, because they do not want to express their grief, misery and suffering. The stylistic opportunistic purpose of establishing itself as a literary figure does not appear at all in this writing. There is no such thing as a desperate attempt to inflame the benevolent minds of upper castes about themselves. In fact, her petty aspirations in the revolutionary life as a whole have not gone unnoticed. Dr. Babasaheb Ambedkar is the one who brought about the upliftment of the Dalit community through his Bhimai. This Dalit woman who is being exploited even among the exploited. Due to her superstitious tradition, a little bit of so-called power as mother-in-law, religion, rituals, festivals, her life-long endeavor to maintain her own existence are focused in 'Jina Amucha'. The 'Gandhi-Ambedkar Struggle' at the level of their children's perceptions painted by the upper-class, school-age peers is all to be examined by sociological and psychological organs. The psychology of the underprivileged and their interactions with each other are sometimes modeled on eggplant oil. If they do not understand it well, then we will not understand the intricacies of the caste system. Here, it is necessary to understand the physical, mental and causal relationship behind the concept of 'power' along with racial exploitation, patriarchy and sexual exploitation. Now the writings of the reflect Dalit woman's mentality. It is said that pen is mightier than sword. Many Dalit writers and women like Babytai do not have any weapon except the words. Words expressing sorrow and inhumane exploitation can change the world. Writing can challenge and destroy the age-old social setup of exploitation and humiliation. From time immemorial, women have been subjected to gross injustice in their stories, myths and spiritual texts. The basic rights of women have been trampled on from the very beginning. This is our social history. This anti-woman tradition has caused a lot of trouble to Dalit women. On the one hand, the so-called Shudh woman, and on the other hand, the Dalit, caused her life a great deal of humiliation. From the

movement of Dr. Babasaheb Ambedkar, social confines, the shackles of mental slavery began to break and Dalit literature was born. Dalit women also contributed to this by effectively expressing their grief through their writings.

In Dalit literature, since 1980, the voice of a Dalit woman has come to the fore in the form of autobiography. It was not as fearless as the Dalit male autobiography, but had a different moderate language of 'vidroha'. These women were written by digesting the essence of what they had suffered and analyzing their own pain in accordance with the local system. Eight Dalit women told their stories. The autobiographies of Dalit women were collected in the book 'Dalit Stree Atmakathane', reviewed by Shyamal Garud. This is the first time that the whole idea of a Dalit woman is in one book. Therefore, its importance is very significant from the point of view of study. The fact that such a step has been taken in the premises of a Dalit woman writer is an indication of the fact that Dalit women critics have started thinking strongly about the future.

Dalit writers have successfully handled stories, poems and autobiographies. But in the context of the movement, in the literature and in the context of its overall transformation, unless the Dalit woman presents her own clean role, her existence will not be considered. In fact, she will be seen in large numbers in the front of assembly-meeting-, but her face will be lost.

In the context of globalization, all the possibilities of inclusiveness finally come to the fore in this book, taking the representative role of the third post-conversion Dalit generation. Babytai's grandfather, who was working as a butler for Britishers, used to send ten rupees a month. At that time, their house was happy to eat and drink with such a large amount of money. Babytai's father Pandharinath was always out of town as he was a contractor. They are affectionate as the name implies, and they only want to make a person's life happier. He always did the best for the world. Pandharinath loved men more than money. As a result, he never got along with his wife. The author's childhood is over. The word Mahar appears here and there in her autobiography. She says, "The word 'Mahar' is embarrassing to today's reformed society. But what is there to be ashamed of? On the contrary, this word raises our dignity... because even today this nation is running in our name... I love this word and it makes me aware of the true struggle through my nostrils." Writing with full gratitude about Dr. Ambedkar, she says, "Because of Bhima, we are rejoicing in the golden Lanka today." The true core of the book is the picture of the Mahar community in a village in western Maharashtra. Babytai's book has historical significance as the first

autobiography of a Dalit woman in Marathi. The author, who is a sociologist, has been observing social life since childhood. In the book, she describes the life of a Mahar woman, the marriages of five- to six-year-old girls, the persecution of a mother-in-law, the in-laws' attempts to keep a distance between the aged daughter-in-law and the son-in-law. Babytai describes in detail the cruelty of social discrimination and humiliation and cutting from the main stream of society. There is neutrality along with intimacy in this description.

With Ambedkar's movement, 'Bhima's War' entered the huts. As a result, the community began to realize that they would never get out of this hell unless they taught their children. Pandharinath sent his daughter to Phaltan School. Baby Kamble learned on her own, after marriage she also taught her children. Babytai had been writing her autobiography continuously for seventeen or eighteen years. They had a grocery store. And in her spare time, when there were no customers, her hobby was reading waste paper. From old discarded books came stories. This was how she once read the story of Tulsi marriage in a book. She became terribly upset when she read about the marriage of Tulsi, who was lost in devotion to Krishna, to her deity. This is not true; the real thing is different and it has been suppressed by 'Bhatabramhans' and this false pretense of 'Krishnabhakti' has been created on it so she thought to write what she remembered.

Explaining the historical reason behind why she originally wrote autobiography 'Jina Amucha', Baby Kamble says, "My writing is for my daughters, daughters-in-laws, girls and future generations. Why should we be ashamed or inferior about being a Mahar? The revolutionary essence of your Mahar blood, How Dr. Babasaheb woke up and inspired us? how he started fighting with the established? I have to pass on this motivation and inspiring memories to the next generation, so that this brilliance will be passed on from one generation to the next." Here, the new role behind the autobiographies, a new 'vijigishu' tradition and the vigorous realization of women's own femininity through the struggle for transformation are expressed in her autobiography. The insistence that the fighting tradition would survive only if the historical memory of the war was firmly entrenched in the memory of the young Dalit generation. To conclude, it is obvious to study Babytai's autobiography as an indicator of counter-cultural awareness.

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