



Humanism: The Main Theme in the Writings of Annabahu Sathe

Dr. N.P. Kudkekar Associate. Professor.

*Head of the Department of Public Administration
Sambhajirao Kendre Mahavidyalaya Jalkot*

Date of Submission: 03-10-2022

Date of Acceptance: 17-10-2022

Abstract :-

Annabhau Sathe's literature depicts humanism. His stories are the stories of Krishnakath, Barbadya Kanjari, Farari, Crushed Man, Live Cartridge, Nikhaara, Ghost of Chiragnagar, Gajaad, Khulwada etc. In the present article, the character of the heroines in the artwork of her story is revealed, the help of the heroes to the heroine, the inspiration of women, self-esteem, the courage of women living in a traditional life to break the tradition, through this story, reveal Annabhau's literature is the mainstay of literary works. Annabhau lived his life with making two hands with the reality, the hero of his story unfolds his character, self-respecting life comes to the force. The characters depicted in stories, novels, dramas are life-like. Through this article, it is proved that the humanity in the story was of international standard.

Keywords: women's self respect, Humanity, Humankind, Social Justice,

Annabhau Sathe has been awarded many titles such as 'narrator who searched for a meaningful historical tradition of rhetoric', 'promoter of Dalit literature', 'humanist writer who believed in social commitment'. Many dignitaries in Marathi have written about Annabhau's writing style as Shirasavant. According to the five principles of 'intelligent compassion, knowledge and friendship', everyone should add compassion and friendship to knowledge while building their character, to be honest, one should be selfless, justice-loving, and have a broad attitude. Babasaheb's ideological principles were accepted by Annabhau. All the marginalized elements have been creatively considered for salvation. He had full insight and foresight into the suffering of the human mind. Advice they say. The thought that "Earth is in the palm of down trodden and workers but not at the head of the Shesha" speaks With the confidence of the seer and the worker.

why man Standing on a tower, this Dalit breaks the electric wires, climbs the cliff in the mine and sets himself on fire or electrifies the electric furnace of steel, he acts fearlessly and in all these places he is shown. This is the way of the world's fire. It was the source of inspiration for the Bahujan class.

'Learn, get organized and struggle' is the mantra of development. Social, political, military and educational movement Dr. Guided by the idea that there is no salvation without education, the demand of the entire Maharashtra and other marginalized caste groups has changed a lot and the distribution of education to the children of this group has changed. From this he set the ideal, rose and gave the ideal to the world. In the story 'Bones in the grave' Tarangaon was going to be burnt down if the ransom of seventy thousand rupees was not paid to Bhalya Dhangara. The spears given by the villagers were used to pay the ransom. But Raynak Mahar Hanayak said why pay ransom, let us provide satisfaction. We will run Nai Belbandar and take life. Finally, Bhalbandar Raynak Maha came to work. Annabhau has depicted the sad stories of such people who have become victims in the society. In this story, history is explained by thinking about how all available history has been decisively distorted for the sake of village carts.¹

Dr. Babasaheb Ambedkar at one place challenged that the historical tradition of untouchables should be found. Annabhau accepted the challenge that his identity should be given to the Dalit class through the novel. And they have made a sincere effort to accept the actual history of Dalits and the self-respect of Dalits. It is said that Annabhau is the only storyteller who has written the history of Dalits in words.



Dr. Ambedkar said that as an example of the subject of 'Sheel', Dada Patel joined his bare hands below the armpits. He said, 'Savala, I heard your name. Hold me to your sway. Take this jewelry. But Savala, don't touch my daughter's body. Hi, I am Abrudar. I gave one thousand and two thousand rupees to the child for Sheel and Sawla's slap hit Dada Patla's mouth, he collapsed and Kashibai screamed. Shadow raised the ax and needed it. "Get up and get up." 'Don't kill now. Dada Patil got up in cheek bodice and said Shadow. ' Do not kill? You should be killed. As the owner of wealth, you auctioned daughter's sheel. You we left abrudar and sheel about you Dissatisfied anyone speak- ? It was midnight. Due to the time of coming of shade, Fakira, Mura, Bali, Nila, Ghowar saddle construction, Nila swords are prepared. Everyone insisted to go and clear the village. But all peace and shadow addressing everyone, Savala said, 'Listen, men, we really rebelled against the British. But our enemies have rebelled against us. We have become infamous that we loot, abduct people's children and take their shame. A person who is infamous as then has no right to wield a sword. The sword should be raised only for noble deeds.'²

Should be killed. 'Nana, you will do it. ' said the fakira. "Not five but five hundred maangs to increase our fame, even if we die hard, we will not look back. Let the whole world know that Bandwala Mang Mang Cha Hi, the rebellion of Mangan was growing. Fakira, Mura, Bali, Nilu were fighting for their fame. And Savala was doing his best to increase his reputation. It was the time of unscrupulous people. Those sons-in-law who did not treat their wives well, were kept on edge. A new era had started in that valley due to the rise of Kashi. The father of Lekhi from the village came and met Sawla. He was reading about his son-in-law's misdeeds. Then Savala went to that village and was angry with that son-in-law. Many girls' lives were made of gold. And many Lekhis were giving link to Sawla. Annabhau's portrayal of women is sublime, and is in keeping with the Indian perspective. Almost all the characters of women in his literary works are seen struggling to preserve their modesty. They are of the view that death is better than corruption. Annabhau Sathé also describes women as following the limits of civilization. They never indulge in sensuality.

It was the new religion of the vast consciousness of human beings in the formative period of Annabhau. Along with this, Ambedkar's consciousness became more preferable for him to

inspire Dalits to live as human beings and Annabhau as an artist. In this context, Thorat writes at one place, the thought of Annabhau's vision of life is of Dalit consciousness. It has appeared in the world of labor to get social, economic and social justice for Dalits. The repercussions of the Ambedkari movement are more visible. The reflection of the movement, the changing attitude of Mahar, Mang, Chambhar in the untouchable society, the self-esteem awakened in place, the mind full of instability, the changing spirit, the wisdom of the moral value of Buddha's teachings meet many dark colors in the life aspect of their hero-heroine and sow the seeds of struggle in the hero's mind to survive. The great victory of Annabhau's story world is that strength pours into the feet. The sculpture in the core of the sense of life in the Ambedkari movement seems to be filled with Annabhau's story world.³

According to Thorat, Annabhau's It should also be noted that along with Marxism in the story world, Ambedkar's consciousness is mainly found in social economic, cultural and historical chauffeur fighting and bringing justice to Dalits.

Dr. Babasaheb Ambedkar's teaching of 'struggle' is the consciousness of rebellion - the urge of rebellion is an important feature of Dalit literature as a whole, but its first brilliant innovation was revealed in Annabhau's literature. This clarity is in their spirit of rebellion, in their sense of rebellion. Their characters act only by having a clear idea of who the rebellion is against and for what. It does not get overwhelmed by the situation that surrounds us. They do not live with injustice in silence, they get ready to face those who forced them to live like this. Their characters do not hesitate while playing a fearless battle with moneylenders, zamindars, inamdars, monks. Their feeling is that killing the enemy in this fight is not a crime but true justice. Behind it is their latent belief that the new system will be shaped only by the destruction of the old monopolists. If there was a robbery in vertical Maharashtra, or the white power would force the mangwada, all the mangs must attend the police station of the village two or three times a day. Who is fugitive and whose presence? Mangwadya had supported such tyrannical white government for no reason. Anna had also seen and helped. Therefore, Anna's wrists were burning with anger against such tyranny. Latent latent talent was heating up for revenge.



"Trying to elevate man from his outer life conditions, freeing him from the constraints of the real world that brings him down and realizing that you are not a slave, you are the owner of the real world, you are the independent creator of the world. Literature is the true characteristic of literature. In this sense, literature is always It is revolutionary. Therefore, let's create literature that is perfect in the above sense and let's offer our writings at the feet of Dalits." It was Annabhau's experience that if feeling is not accompanied by sympathy and observation is not aware of pain, even true talent betrays itself like a mirror in the dark.

Dr. Annabhau's novel 'Fakira'. Babasaheb Ambedkar's pen has been dedicated. Fakira is a fighting hero. Fakira, who was born in the Mang caste, continued to fight till the end for the liberation of his tribe, for the social system and the political system of independence. Finally he surrendered himself valor, heroism, humanity, bravery and stubbornness for the emancipation of the tribe have been ingrained in him since childhood. Annabhau has depicted this virtue with a noble attitude. The message of freedom from slavery to the Dalits and the marginalized. Babasaheb Ambedkar gave. Babasaheb inspired Dalits to live as human beings by constantly struggling for social equality. Babasaheb continued to work tirelessly for the establishment of the life values of freedom, equality and fraternity. It is as if he presented the manifesto of human liberation. For the respectful worship of such a motivational personality, he dedicated the struggle story of a fakir to Babasaheb to continue his legacy.⁴

Annabhau was born in this country at a time when a new world was taking shape. The Gandhi era started after the end of the Tilak era and Dr. Babasaheb Ambedkari era had also started. While Gandhi was fighting against a powerful foreign regime through non-violence, Dr. Ambedkar was building a fight. They were demanding social justice from the founders. Militant imperialism had also entered India. So if we want to solve the real problems in every sense and free the sad psyche from the life-threatening disorder and teach them to live a happy life, then this world has to be changed, to change it, we have to make a wound on it. Then that wound will be of thought, of action and the power to change all is only Dr. Annabhau knew that Babasaheb Ambedkar was thinking, that's why she says that the wound that changed the world was told to me.

Why did Bhimrao sit in the mud of slavery? For the liberation of her brother, she fought till the end against the social system and the political system of the country and finally surrendered. For the liberation of her Maang caste, the fakir was a brave revolutionary movement who sacrificed her life for her caste and soil. be It is necessary to maintain this idea of equality, which stands from a big light. In this country, the image of discrimination is being created while promoting equality. In this country Gautama Buddha spoke the language of equality but he was killed by conservatives. Because Jyotiba Phule spoke the language of equality, she had to be beaten with dung bricks. Dr. Because Babasaheb thought of equality Annabhau wrote about equality from the literature of insults, if the language of equality is raised, they have been confined to the hut of Chiragnagar. In the Indian social system and in Marathi literature, that man was never able to become a subject of literature. He stood as a hero in the literature court of Annabhau and became the subject of literature. Annabhau wrote what he saw. The people of the village, forest, and garden where they spent their childhood came forward through their literature. Some people in this area are criminals but are righteous. are self-respecting. Making them criminals - wound on the essence of the social order. The man of the criminal was also shown. You, our workers and their followers, have to do the work of taking care of them and carrying them forward efficiently.

This personality, who is obsessed with human liberation, creates a rich creation of Marathi literature. This production is in different writing types like stories, novels, plays, poems. All these creations are different from the previous writings, are popular and will bring some new knowledge in the field of literature. For example, there is a realization that there is not much distance between real life and literature, there should not be, behind all the writings of Anna Bhau. Therefore, the area of Varana stands out from his literature. History in the reality and memory of relatives takes the form of literature. Not only this, they also easily express their own life through literature.⁵

A woman crushed and mentally enslaved in Hindu culture and traditional life is the epitome of Annabhau's fiction. Also, it lives with compassion and courage. Annabhau has faith and respect for the women's in his story. Her invention of a sorrow-free and independent life is strongly felt in the literature. Writing in this context, their story is the story of



fighting men. In the stories of Annabhau, there are brave, characterful, women who worship Sheel from many Atharapgad castes and poor people, heroes who protect them, and women who have the courage to cut off the hands of those who touch their idols can be seen in Annabhau's story.

REFERENCE –

- [1]. Editor Asaram Gaikwad - Low. And folk writer Annabhau Sathe, Zep Prakashan Nashik, August 1996
- [2]. Stories of Annabhau Sathe Kshnakath, Exchange Publication Mumbai, August 2016
- [3]. Prof. Dr. Ambadas Sagat - Annabhau Sathe Person and Literature, Indian Thought Sadhana Pune
- [4]. Dr. Somnath D. Kadam - History of Matang Society, Aruna Publications 2015
- [5]. Uttam Bandu Tupe , Deepak Chandane – Loksahitik Anna Bhau Sathe Samagra Wangmay Khand 1 and 2