
**An Exploration of an Identity Crisis with the Reference of Bama's novels
Karukku Sangati, and Vanmam**

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Abstract:

Faustina Soosairaj (Bama) is a Tamil Dalit writer, Teacher, and Feminist. She notices the plight of Dalit women in society very minutely and tries hard to make them accessible from the Snare of Identity crisis. This paper is a juxtaposition of none but the exposition of the Identity crisis of Dalit women as exhibited in The immortal novels of Karukku, sangati, and Vanmam written by Bama. By writing these novels, the author wants to spread a message from her pain to society at large, namely that, depending on the wings of pain and suffering, women should fight to snatch their identity and respect from the male-dominated society.

Keywords: identity crisis, casteism, oppression, endure, giant.

Introduction:

Throughout her novels, Bama shows the extreme suffering, pain, and undauntable torture of Dalit women in our patriarchal society. She wants to teach all the victims that women should wake up and raise their voices to fight for peace, identity, and equal rights to live prestigiously in society. She becomes a Nun, quitting her comfort zone. This transition is due to the establishment of oneness to fight against the odds or evils of society. The vital route of casteism should be uprooted so that, as she says -be spirited and courageous to fight against all sorts of discrimination and humiliations done in the name of casteism. The novel "Karukku" stands for the large Dalit community, whereas "Sangati." **focuses** on a small constituency of Dalit women. The novel " Sangati" unveils the inexplicable physical.

And mental torture of Dalit women and their in-law's homes, the bitter relationship between man and woman. Bama advocates this saga of the suffering of Dalit women and speaks of the Liberty of women from the chain of torture done by males in this patriarchal society. This is why Bama gives importance to the idea of divorce and different ways of release from mental and physical, social, and economic harassment. Bama asserts that there is a new possibility installed in it for the life of Dalit women.

Because of the availability of images, Bama's first novel, "Karukku," is called poetic. This sense of poetic photos brings a new test of life to rejuvenate the life of Dalit people, especially Dalit women. She says "Kabaddi" is a telling image and is much coveted and loved by her, for it is considered the symbol of life and more than that. Bama shows her courage to fight against the upper-class people and dismisses their system or trends of casteism. Therefore, it can firmly be believed that Bama has two identities- Bama as a woman and Bama as a writer. As a woman, Bama feels profoundly that household activities and responsibilities will round her like an octopus. As a woman, she decides to remain single to do social work for deprived people, and for that reason, she accepts the austerity of being single. However, she agrees with a career as a writer. As a writer, she has a vast scope for protesting against any form of injustice in society through her influential writings. A writer can reform, reconstruct, and re-module for the betterment of the people of the society. Thus, Bama, as a single woman and writer, works for her community and shows how they can be free from sins like casteism, marginalization, and the burden of the patriarchal system. She has become a role model for this community. The people of this community, comprised of young men, women, children, and old ages, read her writing and show interest in and support her. She said in line, "Dalit people welcome me . They are curious to read my writing, and for the younger generation, especially women, I am a role model "(Behal, 2003). A deep study makes one understand that the characters she delegates are not only the marginalized and outcastes. Rather, she is an outcast. The language and dialect she uses prove so. Vaijayathi opines, "A major challenge to women's writing in all different vernaculars has been the attitude of their readers and critics, which is the direct reflection of the society in which they live and for whom they write. Critics who review their work Still treat women writers as "castes." "Literary critics, mostly men, ignore the dynamic vitality in women's writing and treat it as recreational and decorative." The saga of the suffering of Dalits, especially Dalit women, does not give her scope for sleeping minutely but rather moves her heart to fight for justice, which remains unattainable. She suffers as a writer, b as a woman, and as a nun. Therefore, she takes a bold step to remain single and becomes a writer rather than a feminine protesting writer to make herself aware of the neglected Dalit people in her society. In this regard, we can quote the golden lines of (Dutta, 2003)-" The existing family system would not give me the space I needed to do my kind of work. So, I choose to stay single. I aim to communicate the dream.

And aspiration of my people who have remained on the fringes for centuries in Indian history".

"Karukku" is one of Burma's most remarkable creations, for it is like a key speaker. It speaks about the feelings, experiences, and ways of struggling of Bama, in particular, and the Dalit women, in general. The novel exposes not only the story of oppression, humiliation, and molestation of humanity but also stands for the burning voice of the voiceless. The novel has become a message that trembles the hearts of heartless people and burns the latent expectations and desires of Dalit women to have their own identities. It is the Clarion call for changing the heart in particular and the old patriarchal casteist system in general. Therefore, it is considered that Bama's "karukku" plays a significant role in the formation of a new era of life for the Dalit community based on peace, happiness, prosperity, and freedom. Bama once said, "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 many crises. Now that it is in print and has an award. I am sure I have a wider audience (). The problems of people in remote villages will come to the fore. (Meghdutan 2003). Karukku is thus a novel by the novelist that acts as a medium for exploring the aim and objective of Dalits. Bama, through this mouthpiece, has shattered the two notions of contemporary society that the Dalit can never be a writer for their low quality and illiteracy and that women have no power and courage to raise their voices against the casteism and oppression they are suffering. Moreover, what should we speak of regarding the literary creation of Dalit writers like Bama?

However, Bama, as a woman and as a writer, possesses the courage to write against the opinions of male writers in a patriarchal society. Bama goes deeper to study the psychology of Dalit women in "Sangati" rather than "Karukku." According to her, until an individual faces bitter experiences, they never try to protest against anything wrong and injustice in society unless their back touches the end wall. No words come out until his heart is broken and his head is broken. Bama wants such a burning and spirited heart from Dalit women. In "Sangati," Bama shows how Pechiamma has been involved in a false case. She will not be able to come back to everyday life hereafter. The complaint against her is so strong that she will not find any way to redemption. Therefore, Pechiamma must be strong, courageous, fearless, and Protestant to free herself from the accusation attributed against her. The novelist expects to end all the discrimination against the Dalits.

"Sangati" is a Tamil word that stands for "Events." It is the novel of caste and gender dissemination, with the incapability of women to have freedom from the chain of socio-cultural construction. It has been shown that a young girl is discussing real-life experiences with her grandmother. The novel is undoubtedly plotless, but in every sphere of this novel, there is a smell of humiliation, exploitation, and oppression in the life of Dalit women like Mariamma, Maikkani, Thayi, Essaki, Mukkamal,

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Irrulaggi, Rakkamma, and the narrator. Bama vividly presents the intolerable pain and stiffness of Dalit women, like lynching, whipping, and ruthless torture done by males of their own families. In a male-dominated society, the male has the right to do whatever he wants to do. He can have a relationship with one more woman after or before marriage, like Maikkanni 's father. However, women do not have such freedom. Even they never choose their life partner according to their liking. Another example of exploitation is seen in the life of Essaki, who loved a man of the Vennan caste, which is not the same caste she belonged to. Therefore, horror came to her. If she were a male, she could love, marry, and do whatever she wished. Xangati is a novel of several anecdotes that increase the self-confidence of Dalit women fighting for equal rights like men.

" Vanmam " is the third novel of Bama, published in (2008). The book is about the two races of the village named Kandampatti in Tamil Nadu. The story contains the bitter experiences of two oppressed castes, the Pallars and the Parayars. These two Dalit castes financially depend on the Naickers, the upper class of society. The Naickers always dominated them as Landlords. On the other, The Naickers partially supported the Pallars. In such a scenario, young people like JayaRaju, Swaminathan, and Antony of the Parayars caste arranged the art of games and competitions. As a result, people would unite, which carried a message to society. The Naickers became angry with the Parayars and misguided by the Naickers, and a communal riot started between the two castes. The riots caused many deaths of innocent people. However, Bama, in her personal experience, wants to give the message that until people of the marginalized class unit revolt against the conspirators, they will lose more than the past riots. Until they come under the umbrella of protestation, their existence will be wiped out. The people of this caste understood that and started to unite, and they elected a person of their class and became successful. Thus, Vanmam by Bama plays a leading role in achieving freedom from the Snare of the Naickers, who are the culprits or what might be called oppressors.

To conclude, coming at the threshold of the 21st century, Dalit women, as well as the elite class women, are facing the same crisis that is shameful for both developed and developing countries. Can we say that women enjoy their freedom and fundamental rights like men? Every one of us is supporting them? Can we say that both the upper and Dalit-class women are safe and secure in our male-oriented society? The answer to all the above questions is 'No.' Bama, like other Dalit feminist writers, tries her best to bring to the surface the harsh truth and reality of Tamil Dalit women through her novels Karukku, Sangati, and Vanmam. Through her literary creations rather than characters, she tries to educate them, make them revolt, and teach them how to snatch their rights and live a prestigious life. Thus, she becomes successful. Bama, therefore, becomes the mouthpiece and master for how they can establish their identity.

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