

## **Dalit Emancipation: A Critical Study of the Characters, Jabya and Narayan Kamble**

**(With Reference to the Movies Fandry and Court)**

**Prof. Dr. Raju Raosaheb Salve**

*Janata Arts and Science College, Ruichhhtishi, Tal & District-Ahmednagar (M.S.) India*

### **Abstract**

Marathi films are gaining popularity among critics and audiences at present time. They are sensitive and meaningful in a variety of ways. Fandry and Court are two great films that need our attention since they address serious issues such as discrimination and emancipation. This paper attempts to decode the stories and their connotations.

**Keywords:** Dalit Emancipation, Jabya, Narayan Kamble, Fandry, Court, etc.

### **Introduction:**

Studying film in social situations is a remarkable phenomenon. The film is a reflection of society, both current and historical. It has undoubtedly become a potent medium for representing culture, education, entertainment, and propaganda. As technology advances, movies transcend borders and reach everyone. Film festivals offer the opportunity to see the best of regional cinema in theatres. The Marathi Cinema has paved the significant milestone on the basis of incredible cinematography, meaningful stories and their characterization. Not Only Mrs. Raut, Dombavli Fast, Babu Band Baja, Deool, Vihir, Shwas, Jogwa, Yellow, Dhag, Sairat, Fandry, and Court are the renowned movies for their poignant tales.

Over time, Dalit identity in Marathi films has changed dramatically, reflecting both the ongoing fight for social justice and representation as well as larger socio-political shifts in India. In Marathi films, the representation of Dalit characters and themes frequently functions as a reflection on oppression, caste relations, and the pursuit of

equality, dignity and emancipation. The term "Dalit Emancipation" describes the social, political, and economic freedom of Dalits, who belong to India's scheduled castes and have traditionally faced social injustice, marginalization, and discrimination as a result of the caste system. A number of influential figures, including B.R. Ambedkar and Rajarshi Shahu Maharaj, have been instrumental in promoting Dalit rights. A major contributor to the creation of the Indian Constitution, B. R. Ambedkar placed a strong emphasis on social justice, education, and Dalit political representation through the articles 15, 17 and 46.

### **Dalit Emancipation: A Critical Study of the Character, Jabya**

Fandry, the movie narrates the tale of Jabya, his parents, two sisters, his close friend Pirya, his enigmatic supporter Chankya, and his love Shalu. The narrative takes place in a secluded Maharashtra village. In addition to attending school, the main character Jabya falls in love with his classmate Shalu, an upper-caste girl, and searches for Kaali Chimani, also known as

the little black sparrow, to satisfy his daydream. He frantically begs Pirya if he would kill it or not, believing in the concept of murdering Kaali Chimani and sprinkling ash on someone to control them. He makes numerous attempts to win Shalu over, despite the fact that love is constrained by caste and power. His want to speak with her and greet her on the school grounds, shatters when one of his classmates warns him, insults him by his colour and caste.

Jabya is a young child who dislikes laboring at odd jobs like killing pigs and earning daily wages according to the caste system. The family is living at the fringes of the village signifies discrimination that snatches every opportunity to be equal. Jabya's father, Kachru Mane, is constantly willing to help out with tasks assigned by the locals. He learnt to follow the directives of those from higher castes through the system. He is undoubtedly aware of how his family gets destroyed by any disrespectful behavior towards the system. Throughout order to accomplish this, he tries to give advice throughout the multiple scenes and persuades Jabya to accompany him. One of the most remarkable situations is when the villager posts a picture of Jabya's family activities on Facebook. The fact that technology was created to bridge the gaps in the human mind while humanity remains absent is paradoxical. However, it is noteworthy that Jabya in the movie genuinely adheres to Dr. Ambedkar's path of emancipation. In the narrative, he defies the system by refusing to perform menial labor like his father did. Caste weighs heavily on him, and he longs to get away from the harsh realities of life. He thus learns to accept Shalu's aspirations. Unfortunately, though, he never pays any

attention to the female. In many ways, the story emphasizes how pathetic his situation is.

Jabya's struggles are depicted in other scenes. He composes a lovely letter to Shalu, for instance, but never delivers it. Second, he makes every effort to impress her with his dancing abilities during the town fair, but his father forces him to perform a menial task. Third, he attempts to blend in when he sees her at the bazaar where he is selling household items. Since impressions are everything in love, he uses talcum powder to make himself more equitable and uses the extra cash to purchase jeans and a T-shirt. Aside from these, his life is a story of self-respect which at the end buried in the dramatic chase through the village to capture pigs or fandry. The incident itself stands for the humiliation of the lower castes. But what is more surprising, unlike others, Jabya fights back for dignity, for equality, for freedom.

The protagonist's relentless search for a fleeting bird (Kaali *Chimani*), attempts to kill it, friendship with Chankya, the act of throwing a stone at the end of the story symbolizes a journey of the Dalit community from superstitions to struggle; from humiliation to self-respect; from myth to reality and from alienation to emancipation. The film also records the futility of our education system; the tendency in building statues or painting pictures of our social reformers but not learning from their lessons of equality and values of humanity.

### **Dalit Emancipation: A Critical Study of the Character, Narayan Kamble**

The story of the movie, Court, revolves around Narayan Kamble, an elderly folk singer and activist who sings traditional

songs and addresses social issues through his musical performances. At the time one of his performances, he unintentionally becomes involved in a controversial incident in which a young man in the audience commits suicide after being influenced by Narayan's songs. The authorities believe his music was a catalyst for the man's death.

As a result of this, Narayan is arrested and will stand trial for allegedly encouraging the young man's suicide. The film documents courtroom proceedings and depicts a series of hearings that reveal the legal system's inefficiencies and absurdities. The courtroom becomes a microcosm of Indian society, exposing the disparity between classes, the complexities of cultural expression, and frequently rigid and archaic nature of the legal system. As the trial progresses, the film depicts the stark contrast between the lives of the privileged and the marginalized, often with a dark sense of humour.

#### References:

<http://dearcinema/review/film-review-fandry/>

<http://www.facebook.com/fandrythefilm>

*Dr. Ambedkar and Untouchability: Analysing and Fighting Caste* (2006), Christophe Jaffrelot, Orient BlackSwan.

Dalit Emancipation Through Social Justice: A Study of Dr. Bhimrao Ramji Ambedkar's Ideology, (2020), Rayhanul Ahmed, Research Nebula.

#### Conclusion

Emancipation is central and powerful theme in Dalit literature expresses the experiences, struggles, and aspirations of Dalit community that have historically been marginalized and oppressed by the caste system. The directors Nagaraj Manjule and Chaitanya Tamhane portrayed the characters Jabya and Narayan Kamble pragmatically. In Fandry, stone throwing scene at the end is the act of emancipation. It shows the struggle for recognition, rights and dignity of the young boy, Jabya. In the movie, Court, the life of Narayan Kamble who is a Dalit, is the struggle for emancipation. At the first scene, he teaches children at his house and later seen as a Shahir in a program. His poetry inspires audience to walk on the path of revolution and social changes. In the court trials, he stands firmly to deny the accusation made by the police and disinterest of the judiciary in justice at the end of the movie. Truly speaking, Jabya and Narayan Kamble are the notable example of Dalit emancipation.