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| **Your article** |
| Bagul, Baburao (1930\*–2008) |
| **[Enter any *variant forms* of your headword – OPTIONAL]** |
| A major inspiration to a younger generation of Marathi ‘Dalit’ authors, Baburao Bagul’s literary and critical writing is somewhat atypical of what subsequently became famous as ‘Dalit’ literature (literature of the oppressed) after 1972. Bagul was also actively involved in the discussions that would lead to the founding of the Dalit Panthers. Having published stories in magazines earlier, he published his first volume of short stories called *Jevha Mi Jaat Chorli Hoti* (*When I Hid My Caste*, 1963). He reinforced his reputation with his short story collection *Maran Swasta Hot Ahe* (*Death is Becoming Cheaper*, 1969). Most of his stories explore ‘lumpen’ characters and the ethical implications of their actions as they fight to survive the unrelenting misery and poverty of urban modernity. His characters are ones who survive (or not) in limit situations of hunger and criminality, in dwellings without any civic amenities, and often exploit or violate other characters in similar circumstances. |
| A major inspiration to a younger generation of Marathi ‘Dalit’ authors, Baburao Bagul’s literary and critical writing is somewhat atypical of what subsequently became famous as ‘Dalit’ literature (literature of the oppressed) after 1972. Bagul was also actively involved in the discussions that would lead to the founding of the Dalit Panthers. Having published stories in magazines earlier, he published his first volume of short stories called *Jevha Mi Jaat Chorli Hoti* (*When I Hid My Caste*, 1963). He reinforced his reputation with his short story collection *Maran Swasta Hot Ahe* (*Death is Becoming Cheaper*, 1969). Most of his stories explore ‘lumpen’ characters and the ethical implications of their actions as they fight to survive the unrelenting misery and poverty of urban modernity. His characters are ones who survive (or not) in limit situations of hunger and criminality, in dwellings without any civic amenities, and often exploit or violate other characters in similar circumstances.  ‘Caste’ often serves as metonymic social detail in his stories, rarely becoming a theme in itself as in much subsequent Dalit writing. An outstanding feature of his writing is the almost aporetic schism between style (especially diction) and content: the diction is frequently alliterative and tends to use words derived from Sanskrit (a mark of ‘high’ Marathi), whereas the content consists of the gruesome and near-impossible lives of the characters in his stories. Such an aesthetic of discord could very well be a feature of modern Marathi literature. Marathi literature became Modern and Modernist, especially with the rise of Dalit literature, and Bagul, along with a few other authors, was at the cutting edge.  Bagul’s novella *Sood* (*Revenge*, 1970) uniquely explores the life of a beautiful woman who is exploited by men, raped and humiliated in other ways, and also wishes to become a man. For most of the novella, she dresses up as a male sadhu and travels with her spiritual guru. Other stories by Bagul often focus on women characters that are exploited in various ways. One such story ‘Aai’ (‘Mother’) has become particularly well known. In spite of the popularity of ‘Aai’, which has been anthologized frequently, not much of Bagul’s writing has been translated into English, thus making him an author with whom English readers are less familiar. Reprints of his fiction often come from publishing houses peripheral to the publication business.  Bagul has also written critical essays, which were compiled in *Dalit Sahitya: Aajche Krantividnyan* (*Dalit Literature: Today’s Science of Revolution*, 1970). These essays bear marks of a committed activist’s interest in the ideas of Karl Marx, B. R. Amedkar, and Jotirao Phule among others.  \* There is some uncertainty about Bagul’s date of birth, because he was not sure about it and roughly estimated the year as 1930 or 1931. |
| Further reading:  (Tharu)  (Ingale) |