

As Per NEP 2020

University of Mumbai



Syllabus for Basket of Open Elective (OE) Vertical 3

Faculty of Interdisciplinary

Board of Studies in Sahityartna Anna Bhau Sathe Adhyasan
Kendra

UG First Year Programme

Semester

I

Title of Paper

Credits

I) Folk Literature of Anna Bhau Sathe

2

From the Academic Year

2025-26

Title of Paper :- Folk Literature of Anna Bhau Sathe

Sr. No.	Heading	Particulars
1	Description the course: Including but Not limited to :	This course <i>Folk Literature of Anna Bhau Sathe</i> delves into the rich folk literature of Anna Bhau Sathe, one of the most influential Dalit writers and cultural revolutionaries of 20th-century India. Through a critical study of his use of Lok Shahiri, Powada, Bharud, and Tamasha , students will explore how Sathe transformed traditional folk forms into powerful tools of social commentary and resistance. The course examines his literary activism against caste oppression, his portrayal of working-class struggles, and his contribution to the democratization of literature. By engaging with his oral narratives, songs, and performative texts, students will gain insights into the role of folk literature in shaping collective consciousness and mobilizing social change in Maharashtra.
2	Vertical:	Open Elective- <i>Folk Literature of Anna Bhau Sathe</i>
3	Type:	Theory / Practical
4	Credit:	2 credits (1 credit = 15 Hours for Theory or 30 Hours of Practical work in a semester)
5	Hours Allotted:	30 Hours
6	Marks Allotted:	50 Marks Internal exam 20 marks External exam 30 marks
7	Course Objectives: by the end of this course, students will be able to: <ol style="list-style-type: none"> 1. Understand the historical, social, and cultural context in which Anna Bhau Sathe produced his folk literature. 2. Analyze key folk forms such as Lok Shahiri, Powada, Bharud, and Tamasha used by Sathe to represent Dalit experiences and working-class struggles. 	

	<ol style="list-style-type: none"> 3. Examine the intersection of folk art, resistance, and literature in challenging caste hierarchies and promoting social justice. 4. Critically evaluate the literary and performative techniques that Sathe employed to communicate with marginalized communities. 5. Explore the transformation of oral traditions into written and performative political tools in the 20th-century Dalit movement. 6. Apply critical perspectives from literary theory, performance studies, and cultural studies to Sathe's texts.
8	<p>Course Outcomes:</p> <p>Upon successful completion of this course, students will be able to:</p> <ol style="list-style-type: none"> 1. Demonstrate a deep understanding of Anna Bhau Sathe's folk literary contributions and their socio-political significance. 2. Identify and interpret the core elements of folk forms such as <i>Lok Shahiri</i>, <i>Powada</i>, <i>Bharud</i>, and <i>Tamasha</i> as used in his works. 3. Critically analyze how folk literature functions as a medium of resistance, empowerment, and community mobilization. 4. Evaluate the impact of Sathe's literature on the Dalit movement, labor activism, and cultural politics in Maharashtra and beyond.
9	<p>Modules: - 15 Lectures</p> <hr/> <p>Module 1: Background – Anna Bhau Sathe's Work and Historical Context</p> <p>This Module introduces students to the life, struggles, and political-cultural context that shaped Anna Bhau Sathe's literary journey. It explores his emergence as a pioneering Dalit voice and a people's poet who used folk art to articulate resistance.</p> <p>Topics:</p> <ul style="list-style-type: none"> • Anna Bhau Sathe and His Struggles <ul style="list-style-type: none"> – Early life, caste oppression, labor experiences, and the journey toward self-literacy and activism. • Freedom Struggle Era: Contemporary Socio-Political-Cultural-Economic Milieu <ul style="list-style-type: none"> – Conditions in colonial and post-colonial Maharashtra; intersections of caste, class, and nationalism. • Political Ideology of Anna Bhau Sathe <ul style="list-style-type: none"> – Influence of Marxism, Ambedkarite thought, labor movement, and anti-caste activism. • Genres Produced by Anna Bhau Sathe <ul style="list-style-type: none"> – Exploration of his works as the <i>Father of Folk Drama</i>, including stories, novels, songs, ballads, and plays.

Module 2: Module 2: Critical Explorations – Texts, Influence, and Performance Politics : Duration: 15 Lectures

This Module offers an in-depth critical analysis of selected literary and performative works of Anna Bhau Sathe. It also traces the enduring influence of his folk literary tradition on contemporary Dalit writing and examines the cultural politics embedded in his performance forms.

Topics Covered: Close Reading of Select Folk Plays of Anna Bhau Sathe

Texts: “*Majhi Mumbai*” (1948) and “*Deshbhakt Ghotale*” (1946)

These landmark plays by Anna Bhau Sathe exemplify his innovative use of folk drama to portray the aspirations and struggles of the working class and oppressed castes. This section focuses on thematic and structural analysis of the two plays as instruments of social education and political mobilization.

Themes Explored:

- Urban Migration and Class Exploitation in *Majhi Mumbai*
 - Depiction of rural-to-urban migration and the transformation of Mumbai into a space of both hope and exploitation. – Representation of mill workers, slum dwellers, and the invisible labor behind the city’s modernization.
 - Mumbai as a metaphor for India’s developmental contradictions.
- Patriotism and Political Hypocrisy in *Deshbhakt Ghotale*
 - Satirical critique of pseudo-nationalism and corruption during the independence movement.
 - Exploration of how the rhetoric of freedom was co-opted by elites while the marginalized remained excluded.
 - Use of *Sawal-Jawab* and *Bhairavi* forms to unmask duplicity in public life.
- Folk Aesthetics and Performative Techniques
 - Integration of *Lavani*, *Tamasha*, and *Vag Natya* elements in dramaturgy. – Dynamic interaction with audiences through humor, repetition, and dialect-based performance.
- Caste-Class Intersectionality
 - These plays vividly showcase how caste and class are inseparably linked in social structures, demanding collective awakening and resistance.
- Reception and Transformation of Sathe’s Works in Public Memory
 - From performance spaces to textbooks and political campaigns: how Sathe’s folk literature evolved in function and meaning.

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Text Books:

A. Primary Texts by Anna Bhau Sathe (Original and Translations)

1. **Majhi Mumbai** (1948) – Folk play (*Marathi*)
2. **Deshbhakt Ghotale** (1946) – Folk play (*Marathi*)
3. **Fakira** – Novel (*Marathi and English translation*)
4. **Bari** – Short story collection (*Marathi*)
5. **Anna Bhau Sathe: Lokshahirache Nivadak Sahitya** – Edited collections of selected works (*Marathi*)
6. **Anna Bhau Sathe: Lokshahiranchi Gani** – Compilation of folk songs and Lavani
7. **Anna Bhau Sathe’s Selected Writings in English** –

11	Reference Books: Critical and Biographical Works on Anna Bhau Sathe <ol style="list-style-type: none"> 1. Dangle, Arjun. <i>Poisoned Bread: Translations from Modern Marathi Dalit Literature</i> – Includes analysis and contextual framing of Sathe's influence 2. Zelliot, Eleanor. <i>From Untouchable to Dalit: Essays on the Ambedkar Movement</i> – Especially the sections discussing Dalit cultural assertion and Sathe 3. Omvedt, Gail. <i>Dalits and the Democratic Revolution</i> – For contextualizing Sathe within the Dalit movement and Marxist influences 4. Sathe, Anna Bhau. <i>Gold from the Grave</i> – English translation of selected stories and ballads 5. Rajhans, Narendra. <i>Anna Bhau Sathe: Jeevan Ani Sahitya (Marathi)</i> – A comprehensive biography and literary analysis 6. Gandhi, Leela. <i>Postcolonial Theory: A Critical Introduction</i> – For theoretical engagement with subaltern, caste, and folk literature 7. Pawar, Daya & Moon, Vasant (Eds). <i>Dalit Panthers: An Anthology</i> – Exploring the ripple effects of Sathe's Folk-based Aesthetics. 8. Nayar, Pramod. <i>An Introduction to Cultural Studies</i> – For tools to analyze performance, folk traditions, and caste-class discourse 	
12	Internal Continuous Assessment: 40%	External, Semester End Examination Individual Passing in Internal and External Examination: 40%
13	Internal Continuous Assessment: 40% (i.e. 20 Marks out of 50 Total Marks) Individual Passing in Internal and External Examination: 40%	External Semester End Examination: 60% (i.e. 30 Marks out of 50 Total Marks) Reading Assignments: a. Class participation: 5 marks b. Ability to comprehend & reproduce in class: 10 marks c. Overall progress during the semester: 5 marks Total = 20 Marks
14	Format of Question Paper: for the final examination Six Questions on Four Modules - Answer Any Four Questions 5x4 = 20 Viva = 10 ----- Total = 30	

Sd/-

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Prof. Baliram N. Gaikwad
Ad-hoc Board of
Studies in
Sahityartna Anna Bhahu
Sathe Adhyasan Kendra

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