

**FANDRY: A STORY OF A DENIED HERO AND POVERTY-STRICKEN FAMILY**

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**Abstract**

*'Fandry', the most appreciated 2013 Marathi film, directed and written by NagrajManjule, depicts a teenager JambawantKacharu Mane, alias Jabya, studying in seventh standard. The boy belongs to 'Kaikadi' community and is living outside the village, as his family is a lower caste family and the villagers look down on the family. The status of the family in the village is extremely low, which is acceptable to Jabya's father Kacharu but is unacceptable for Jabya who strives for a better life through his struggle. He has a crush for a girl named Shalu.*

*The word 'Fandry' is a colloquial word for 'pig' and the movie is an attempt to express the pathetic condition of the community in the present era of globalisation, internet and progress and at the same time it is an attempt to make us aware of the injustice done to the teenager boy who is deprived of basic rights as an individual.*

**Key words: fandry, kaikadi, caste, abhang, povety-sticken**

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**1.1 Introduction**

According to Wikipedia, the term 'Fourth World' suggests the following:

- i. subpopulations socially excluded from global society*
- ii. Hunter-gatherer, nomadic, pastoral and some subsistence farming peoples living beyond the modern industrial norm.*
- iii. sub-populations existing in a First World country, but with the living standards of those of a Third World or developing country. (Wikipedia)*

The first two definitions suit the protagonist of the Marathi movie 'Fandry', which appeared in 2013. The protagonist belongs to 'Kaikadi' community, as stated in the abstract, in a village named 'Akolkner' and is living outside the village as his family is a lower caste family and the villagers look down upon the family. The status of the family in the village is extremely low, which is acceptable to Jabya's father Kacharu but is unacceptable to Jabya who throughout the movie is striving for a better life through his struggle.

The focus of this research paper is on the sub-theme of the conference 'Art, literature and film as modes of existence and resistance' and the research paper is entitled as, 'Fandry: A Story of a Denied Hero and Poverty-stricken Family'. The research paper is an attempt made to expound the protagonist as a denied hero and to show the pathetic and poor condition of his family members in the world, where caste, and not individual's qualities, matters.

**1.2 Definitions Of The Terms:** Some of the definitions of the terms are as follows:

- 1.2.1 Caste: 'Any of the four main hereditary classes (varnas) into which Hindu society is divided and that dictate the social position and the status of the people according to their professions.'
- 1.2.2 Abhang: 'A particular metrical composition in praise of the deity and usually in the Prakrit language' or 'a hymn'.

1.2.3 Fandry: 'A colloquial word for 'pig''

1.2.4 Kaikadi: 'A caste or an individual belonging to it. They make twig-baskets'

**1.2 Objectives Of The Study:** The present research paper has the following objectives:

- i. To study 'Fandry' as a story of a denied hero.
- ii. To study the symbols used in the movie.
- iii. To study the elements creating the pathos in the movie.

#### **1.4. Scope and Limitations of the Study**

The study is strictly limited to the Marathi movie 'Fandry' as a study of a story of a denied hero and the elements of pathos in the movie.

**1.5 Hypothesis:** *Fandry* is a pathetic story of a denied hero and a poverty stricken family.

#### **1.6 Fandry: The Marathi Movie**

The movie opens with a scene of comparatively dry area showing trees. A boy is shown who is after a black sparrow and trying to kill it with a slingshot early morning. The boy comes back empty handed, but before that he disturbs a person attending a nature's call in the woods. The protagonist, Jabya comes back to his house, which is in fact, a hut situated outside the village, named Akolner, near the hill. Jabya is welcomed at home by his father with abuses and was asked to accompany him for work by bunking his school routine. The boy complains that consecutively he is missing his school but the father insists, so the boy joins his family in the work of construction of a house. While coming back from the work, he visits his friend Piraji alias Pirya to ask about homework. When all of his family members are sleeping, he sincerely completes his homework in the light of a lamp, as there is no electricity in his house.

The next morning, when he is allowed to go to school, before going to the school he reaches the cycle repair shop named, 'Ashiqui Cycle Mart and Carrom House', which is owned by Chankeshwar Sathe, who is a well-wisher and a love-guru of the protagonist, whose shop is right in front of the house of Shalu, the girl. Another classmate, who is Patil's son, an upper caste Hindu is shown going on a bike to the school. Jabya and his friend are beckoned by Chankeshwar alias Chankya to go to school who sees Shalu going to school. Following Shalu seems to be an interesting activity for Jabya.

In the school the teacher is shown teaching an abhang written by Sanint Chokhamela, 'Usa donga par rasa nahi donga, kabhulaliyasavaraliyaranga..'. The theme of the poem is that the person's excellence is not to be decided by his colour or birth but by his deeds. As the teacher is explaining this *abhang*, outside the school, there is a different story. Jabya's mother is collecting wood for weaving baskets and suddenly peeps in the class to see Jabya. The whole class bursts into laugh as she peeps in and the teacher asks Jabya to go outside to see his mother. Jabya is really embarrassed on the arrival of his mother. He, after

coming back home, threatens his mother that if she ever comes to peep into his class, he will permanently abandon the school.

In another scene some people, who are sitting at a barber's shop, make fun of Jabya's father, just for gags.

Out of the total five scenes showing people's attitude towards pig, the incident in which pig dashes against a girl who happens to be Shalu's friend is important because in that scene Shalu asks for permission of the teachers to take the girl at home for bathing as the pig touched her. The scene marks her hatred for pigs.

In another scene, a small pig is stuck at Patil's house in a small water tank. When Patil calls out Jabya to remove the pig from the tank he denies, which shows his dislike about his own social status and hatred for pigs. Disappointedly Patil finally sends a man to call Jabya's father, Kacharu, who instantly arrives there after the call and finishes the work but he is rebuked by Patil for Jabya's behaviour.

One more scene shows the pathetic condition and poverty of Mane family. It is the scene in which the marriage of Jabya's sister is to be fixed with a suitable man. Jabya's sister Surekha alias Surkhi is unable to tell even the name of the village. The scene is evident of the fact that on such occasions the women are not allowed to speak much. The marriage proposal is accepted only after the amount of dowry is fixed which is Rs.20000/- . In fact, Rs.50000 were demanded but it was settled on Rs. 20000. Later tea is served in cups, glasses which vindicated the poverty of Jabya's family.

As there are long school holidays, Jabya and his friend Pirya decide to sell ice-lollies in a nearby town to make money as Jabya plans to make an impression on Shalu by wearing a jeans and a t-shirt. But his dream turns out to be a nightmare when one day his cycle gets crushed by a callous truck driver. Crushing of the bicycle is symbolic, as it seems that his dreams also would be crushed in the time to come. However, Chankeshwar relieves him from paying the money for the breakage of the bicycle.

The next scene is important since it precedes the climax. It is of the village fair. There is a procession of the village deity. Jabya is enjoying the dance in the fair and trying to make an impression on Shalu, who is watching him and others dance. But Jabya is in tears when, while dancing, his father calls him and asks him to hold the lamp for the dancers. During the procession suddenly there is a mishap and the carriage or palaquin bearing the god is on the ground when a pig dashes one of the palaquin-bearers. The villagers consider it as a bad omen. Following it, Kacharu is immediately called upon and was asked to catch the fandry that is the pig. Kacharu tries to convince that there is a marriage of his daughter after two days and lot many preparations for the marriage are remaining, but he is compelled to do the task and was asked to take the whole family to catch it without any failure and was even given an advance amount of four thousand rupees. The money compels him to do the task as it will be useful for the dowry since he is falling short of some amount as Kacharu's brother in law could not make arrangements for the amount of the dowry.

Next early morning when the rest of the village is taking rest, the family sets out to catch the pig. Before going Jabya is compelled to accompany them, who was watching a wonderful dream of catching of the black sparrow and then by burning it he prepares ash, which he throws on Shalu who immediately dotes on him. But Jabya's dream is unfinished due to the task of catching the pig. When the family sets out to catch the pig, the pig is hiding near the school premises, which embarrasses Jabya. Jabya fears that the whole school and especially Shalu might watch him catching the pig. But in spite of all his efforts to hide himself, he is compelled to catch the pig. His schoolmates, some other villagers yell at him as well as his family members. Some of them, having smartphones, try to record their activities and upload on facebook and jeer at Mane family. The whole school watches the scene of catching the pig, including Shalu. Jabya feels extremely embarrassed but is helpless. He along with his sisters is carrying the pig after the catch against the background of the pictures of the social reformers painted on the school wall, through the village lanes. When those villagers, who were jeering at the family outside the school premises, jeer at them again, enraged Jabya throws stones at them and one of the stones breaks the camera and the movies ends leaving so many questions unanswered.

### **1.7 Different Facets Of The Movie**

The movie has different facets because of which it appeals to the heart and represent the pathetic condition and denial of the boy and his family by the society. They are as follows:

#### **1.7.1 Jabya – The Protagonist**

Jabya is shown as a boy with dreams and fantasies. He wants to raise himself above his family and community and is very keen on going to school and pursuing his studies. He indulge in fantasies like that of the one about the black sparrow. He believes that throwing the ash of the sparrow willll make Shalu love him, as told by Chankya. However, he is a devotional one-sided lover. He dislikes the work of his forefathers and that is why is not ready to go for work with his family. Jabya is shown a teenager who wants to live a normal life but his childhood seems to be lost because of the status of his family and burden of the society. However, he comes out as a rebellious hero throughout the film but is denied of the basic rights of an individual.

**1.7.2 The Symbols Used in the Movie:** The following symbols are important which are used in the movie:

##### **1.7.2.1 The Black Sparrow**

In the movie, this symbol is very important. In fact, the movie opens with the boy catching the sparrow with a slingshot. It is a symbol of his dream which he wants to fulfill but till the end he never is successful in catching the bird. Similarly, in his life also as shown is unsuccessful in achieving his dreams.

##### **1.7.2.2 The Pig or Fandry**

The pig created by computer graphics in the movie is a symbol of his caste and his social status which he dislikes, but it is coming round and round at him. In the climax of the movie, the pig makes him face the worst of the embarrassments in his life.

### **1.7.2.3 The Pictures of the Social Reformers**

The pictures of the social reformers who fought for the equality in the Indian society are painted on the school wall and it is evident that inequality prevails in the society, even after Independence and their deaths.

### **1.7.3 Jabya: A Rebellious but Denied Hero**

The movie presents Jabya as a rebellious hero. In a number of incidents his rebellious nature is evident, for instance, the incident when Patil asks him to remove the pig from the tank, he boldly denies. In another incident he tries to convey his father that his study is important than going for work. He tries to become a sophisticated boy to impress Shalu but the social barriers and his own social status make him fail in the attempt and he and his family seem to be denied by the society, Shalu as well as his destiny.

### **1.7.4 Status of the Women of Mane Family**

The movie also throws light on the pathetic condition of the women in Mane family. Jabya's mother is in an anxiety of the money for her daughter's marriage. One of Jabya's elder sisters is abandoned by her husband and is living with her parents with her child. Jabya's another sister is illiterate due to family responsibilities.

## **1.8 Conclusions**

- 1.8.1 Jabya comes out as a denied hero in the movie. He is denied not only by the society and Shalu, but also by his own destiny.
- 1.8.2 The symbol of the black sparrow and the pig add pathos in the film.
- 1.8.3 Jabya, the teenager boy, is denied an ordinary life which is a basic right of every individual in this world.
- 1.8.4 Jabya is a true representative of the young generation of not only *Kaikadi* community but all other down trodden communities in India.

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