

Study on Dalit Literature, Trends and Female Dalit Writings

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Abstract – For society, literature is its expression. As per the definition put forth by the Oxford Advanced Learner's Dictionary, literature is one kind of writing that is artistic, mostly the plays, poems and novels. There are several categories of literature, such as poetry, novel, short stories or drama and amongst all, the drama is the most significant when it comes to associating people's performance. When it comes to the source of the Dalit literature, it emerges as a revolution and conflict to induce socioeconomic transformation alongside the ontology-based creation of Dalit identity in society. It elaborates different dimensions of the real concept of Dalit literature. The Dalit literature acts to deconstruct the orthodox, conservative and reactionary mentality in association with the depressed section, i.e. Dalit of the society. Feminism is no more a colossal idea. Due to "dissimilarity" in female's communal, political and educational circumstances, there are varied and characteristic philosophy to emphasize their domination, their marginalization and their program for freedom. Though, feminism has understood worldwide importance as a philosophy, the vitality of a variety of feminist movements is dealt in a different way in varied social & enriching circumstances. This Article represents an overview on Dalit Literature, Female Dalit writers and Recent Trends.

Keywords: Dalit Literature, Female Dalit Writings, English, Indian Society etc.

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I. INTRODUCTION

'Dalit' is a term that has been embraced by individuals of untouchable group of India to depict and distinguish them. "Dalit" envelops the defenseless portion of the Indian society, which lives at the limit of the town, just as Adivasis, landless homestead workers, laborers, the enduring masses, and migrant and criminal clans and ladies. It isn't just material to the untouchables yet to all who are falling behind socially and monetarily in the nation's formative procedure. The term 'Dalit' is taken diversely by various researchers. The conversation in regard to who might be recognized as a Dalit writer will be continuous practice of fictional examination. Is a Dalit author a composer who holds a location with the Dalit people classification or any person who illustrates on the natural life of Dalits? The class Hindu writers, who have discussion to Dalits, have been resolutely faulted by the Dalit authors for trifle of their happenstances and comforts in opposition with Dalits. Certainly, even the greatest broadminded and ground-breaking authors such as Premchand, Mulk Raj Anand, T. S. Pillai, V. S. Khandekar and some of the other individuals who had thought to represent the spirits of Dalits are not

recognized. As stated by Dalit authors, only a Dalit by genetic can hold the influence and knowledge to be as a genuine Dalit composer. Their compositions are the literatures of their own life blood, a feature disturbance of the opinions and thoughts have congested multiple hundreds of years [1].

The social revolutionary struggle became the origin of Dalit literature. In the twentieth century after the colonialism, when there was an era of post-modernism, a democratic movement ascended that wanted a fair society where humans would be on the same ground irrespective of their caste, colour and nations. The demand for equality and human rights induced the marginalized, depressed and aboriginal section of the society. India wasn't behind and humanism touched the society as well. Social reform movements gained pace against the conservative and stigmatized social mindset and culture. The revolution was a challenge to the caste system which is the main culprit behind the social oppression and injustice to the Dalit people for ages. Mahatma Jyotiba Phule and Dr B.R. Ambedkar were the leaders who raised their voice against oppression and discrimination. To voice

their opinions, Dalit literature became a prolific medium. Primarily Marathi language was the medium for Dalit literature, later several other dialects like Gujarati became prominent after the 1960s. During the 1980s it became quite eminent after the anti-reservation movement in Gujarat. Presently, Gujarati Dalit literature has become a solid genre.

Because of its predominant aim of voicing Dalit issues and grievances, this form of literature comprises of own values, forms, styles and aesthetics. Regional or vernacular languages are the main medium and it represents the very essence of the grassroots-level social scenario. Paradoxically, the main goal of the Dalit literature is making everyone understand their plight, their demands and situations across the globe although these are written in regional languages. In this regard, translation plays a significant role. A good and authentic translation acts as a carrier to make the world aware of the Dalit literature. Millions of people across the world can hear about their issues. English, being a universal language is the major factor to serve this purpose. Besides reaching a greater audience, an English translation of Dalit literature also enriches the mainstream literary treasure as well [2].

II. INDIAN DALIT WRITINGS

Maharashtra was the breeding ground for Dalit literature because of the collaboration as well as the rise of movements like Black Panthers in the US, the Indian Naxalite movement. Besides, the protest movement against the Vietnam War and the Leftist revolutions were other main factors.

Likewise, the Dalit Panthers were influenced by the Black Panthers movement. In this condition, Little magazines became a platform to create an unexplored area when it comes to budding new authors of Dalit literature. A few eminent figures were Baburao Bagul, Namdeo Dhasal, Sharan Kumar Limbale, Yashwant Manohar, Arjun Dangle, Daya Pawar and Shankarrao Karat who were active in this time. Such revolutions were a major encouragement to Indian Dalit authors and became the "voice of the voiceless". From the Maharashtrian perspective, people active in the Dalit Panthers revolution gave a much-needed push to the Dalit literature. When it comes to Hindi area, Omprakash Valmiki and other writers like Chandra Bhan Prasad, Mohandas Namishray, Surajpal Chauhan became the protagonists with an autobiographical work, named *Tiraskrit* (2002). Moreover, Gujarati authors like Joseph McEwan and B Kesharshivam; Punjabi writers like Balbir Madhopuri; Kannada authors such as Aravind Malagatti and Siddalingiah from Karnataka; Bengali writer IJatin Bala; Kancha Ilaiah and Vemula Yellaiah from Andhra Pradesh; Tamil writers like Idayaventhan, Imayam and Gunasekharan; and Malayalam authors such as T.K.C. Vaduthala, C. Ayyappan, Paul Chirakkarodu,

S. E. James, P. A. Uthman were the main figures in this regard. There are more writers beyond this list [3].

Dalit ladies who were additionally dynamic members in the development began composing and trying different things with different structures. Sonnets, short stories, collections of memoirs were utilized to express the repressed displeasure of hundreds of years. The writing that was delivered by ladies was designated "Stri Dalit Sahitya" in Maharashtra. Accordingly, journalists like Baby Kamble, Kumud Pawde, Urmila Pawar, and Sumitra Bhavé composed or portrayed their encounters. In Bengal authors like Kalyani Thakur Charal and Manju Bala concocted their encounters. In different pieces of India particularly in the southern part ladies scholars like Bama, Sivakami, Sukirtharani, Meena Kandasamy (every one of the four from Tamil Nadu) Gogu Syamala, Challapalli Swaroopa Rani (from Andhra Pradesh), Du Saraswathi (from Karnataka) and activists like Ruth Manorama and Swathy Margaret have risen in the artistic scene. There has likewise been a spurt in the development of abstract diaries that give to Dalit compositions like Hans. A previous couple of years have seen a spurt in the number of interpretations of Dalit composing. These incorporate interpretations of individual works by Dalit scholars and furthermore Treasuries containing a few creators and various kinds. One of the prior interpretations from Marathi *Poisoned Bread* (1994) has seen more up to date reprints. Accumulations like *Writing Caste/Writing Gender* (2006), *No Alphabet in Sight* (2011), *An Anthology of Gujarati Dalit Literature* (2011), *Oxford India Anthology of Malayalam Dalit Writing* (2012) and *Steel Nibs* are growing (2013) are a couple of unmistakable models. Fiction in English where the state of Dalit characters is dealt with widely is another developing zone however they are very few. One of the most punctual endeavors incorporates Rohinton Mistry's *A Fine Balance* (1995). Others incorporate Vinod George Joseph's *Hitchhiker* (2005) and Manu Joseph's *Serious Men* (2010). It is to be noticed that aside from a couple of essayists like Meena Kandasamy and writers like Sivakami who has deciphered her very own portion works, the vast majority of the journalists endeavoring to depict the encounters of Dalits in English are non-dalits [4].

III. NEW TRENDS IN DALIT EXPRESSION

Over the span of the latest two decades, there has been an uncommonly extended age of Dalit abstract, social, social and political articulations. This has at the same time incited extended availability of such writing, and fascinating of these various techniques for articulation by Dalit society, and a fundamental contribution from society to the authorities, journalists, specialists, activists and lawmakers. It is fundamental - to note here that,

the term Dalit is not a successfully given form; it is a discussion truly coming to fruition. Each story, work, and political talk in the meantime communicates the particular stresses of the writer, essayist, or legislator and besides makes the common social space of being a Dalit. It must be understood that, given the tremendous differences of vernacular, locale, sub-standings, and class, the likelihood of the Dalit is dealt with on the shared understanding of forbiddance and suffering, and on the norms of populist change [5]. All articulation, therefore, is imparting the voice of the Dalit, and remembering that doing all things considered is also making this the strategy of Dalit voice. The style of Dalit, therefore, needs to organize itself inside this dynamism. Creation of it can verbalize its experience, see its moral position, and express its future.

The central stress of the style of Dalit is the methods by which best to address the authentic comprehension of Dalits. Dalit articulation is certainly not chronicled. A segment of the current literature in the continuous events has had the ability to look at the position class influences by flame broiling the edges. Another central typical for the Dalit writing is that, it isn't at first and fundamentally an abstract exercise. They are comparative social wonders which are more than a scholarly event, a socio-social activity as an abstract execution. Following from this, Dalit writing portrays the person as one from inside his region, just as he/she wishes to stay before his/her area and society. Subjectivity in these personal histories is as such frustrated by the significant relationship between the individual self and the open self-Dalit scholars don't use writing similarly as a constructive power (making the emancipatory talk around the Dalit or the Working Class) yet moreover use it as a pessimistic power, delineating, the social, substances, both of the cumbersome structures of force and of the normal workers sad conditions, in a way that beats any hint of notion or likelihood incorporating the survival of that organize. There is dynamism to Dalit writing. Dalit short stories give the embodiment of current experience of a kind of Untouchability, not simply implying the gross brutalities of the past yet furthermore to the misleading violence of the present. They reveal the moral stuff that, the classes of greatness, dependability, truth, and value, pass on and research and uncover) he manner by which Dalits are made into individuals all in all inventive vitality [6].

Liberative ability of Dalit literature and the principle objective and its message, shows the limit of clarifying and despite clarifying a couple of genuine obscurities and uncertainties, and moreover filling the more unmistakable need of imparting the cutting edge kind of libertarian faction, solidarity, and character of the greater and exhaustive society, which has been the exposure of the Dalit writer over the range of their essential self-improvement. The Dalit creator, savant, ideologue over the range of

their self-recovery, in like manner found a bound together and extremely ordinary stream of thought, code of morals, and consecrated image structure with which significant ideological linkage could be made, without winding their chronicled truth. This passes on to the fore the epistemological and good prevalence of their total effort.

Dalit literature ascended in Maharashtra, which thus spread to the neighboring states like Gujarat, Karnataka, Andhra Pradesh and others. The word 'Dalit' originates from a Sanskrit word which signifies "pounded" and is understood in all the Indian languages which originate from Sanskrit. "Dalit" is by and by commonly used rather than "untouchable." Since quite some time, there are a couple of terms for depicting the overall public of distant system, for instance, "Ati-Shudra", "Outside Castes", "Outcasts", "Depressed Classes", "Scheduled Castes", "Ex-Untouchables", etc.

Untouchables observed such terms to be initiated by upper class Hindus, experts and social reformers which are harmful and resembling to stigmatization, dominance and paternalism. Because of this, overall public having a spot with this class need to depict themselves as 'Dalits' in spite of the way that there is a characteristic refusal of sully, Karma, and upheld caste order, mentioned by Eleanor Zelliot. "Dalit" is an old Marathi word observed in Molesworth's Marathi-English Dictionary of 1975, replicate of 1813 variant signifying "ground, broken or decreased to pieces." [7]

Dalit works similarly discards ordinary literature. Conventional emotion deliberates mainly three vital values of literature where those are of Satya (fact), Shivam (goodness) and Sundaram (superiority) and those need to be reversed. Notwithstanding what will be anticipated, Dalit works is to be reliant on the genuine universe and to move with that, human holds good capability than that of God or the nation. So, when one evaluates Dalit gratified he might implement Bharata's thought of Nayaka Dhirodad, Dhirlalit. Dhir Prasant or Dhiruddad, or he might implement Jagannath's connotation of verse "Vakyam rasatamkam Kavayam" Dalit works discards modern approaches such as Sigmund Freud's Psychoanalysis, Roland Barthe's Structuralism or Jacques Derrida's Deconstruction approach, and it even discards Indian conjectures of rasa and Dhawani. C. B. Bharti in his artefact, "The feel of Dalit literature" deliberates Dalit stylishness. As he writes, "The intention of Dalit work is to complaint in contrast to the recognized scheme that is dependent on unfairness and to display the wicked and insincerity of the higher classes. There exist crucial requirement to develop a distinct aesthetics for Dalit poetry, an aesthetics that is dependent on the actual knowledge's of lifetime."

IV. FEMALE DALIT WRITINGS

The feminist movement in India, exactly from the start was apprehensive with the problems related to the upper-caste and the upper-middle class ladies. Their occurrence was thought as "female's evidence." Gopal Guru in his composition "Dalit female Talk in a different way" has asked Brahminical Feminism's hegemonic desire to talk for "Indian Female". The issues of Dalit female were either not resolved or got only symbolic voice in typical feminist dialog. This unimportant depiction always caused in pretended the Dalit female. As Guru debates "communal place that shows the insight of truth is a main aspect that makes the depiction of Dalit female's problems by non-Dalit female less suitable and less genuine". While feminist detractors in India have inspected the crossing point among class and gender, the association amid caste and gender continues unresolved till currently. As per Uma Chakravarti "Class, caste and gender are inextricably connected, they interrelate with and shape every other, the arrangement of marriage, sexuality and procreation is the basis of caste system". Socio-cultural types of caste and gender are so indivisible in their fabric demonstration that they cannot be examined unconnectedly in the exact Indian background. The age old methods that cut off caste and gender issues have by now been inquired. Anupama Rao makes a note that the fresh advance of Dalit Bahujan feminists and theoreticians require the examination of their common pasts and educational backgrounds. While it is necessary to comprehend how construction is prearranged and who gearshift it on the foundation of class, it is also very important to comprehend how procreation is set and who rules it on the foundation of caste. The philosophy of caste legitimizes and allows the rule of female through the regulations concerning to intercourse and matrimony. To protect the uniqueness of caste it is obligatory to control lady's sexual liberty. Ban of inter-caste nuptials is planned to defend the cleanness of caste that causes the caste system to be inflexible and inequitable [8].

Then women movements avoid the issues of caste. The feminists portray that all women are equally victimized by the patriarchy and class and caste has nothing to do with them. It is done to create a sense of unity among women which is not real. Therefore, it is misinterpreted that if patriarchy is abolished all forms of women issues will disappear. Both caste and patriarchy are supported by capitalism and they firmly believe that caste will also fade away if patriarchy is taken care of. The basis of this argument is the connection between controlling women and controlling people from lower castes. In India, women's movements made little efforts to deal with the issues of Dalit women [9].

The Dalit women oppression cannot be combined in the same category as class issues. However, there

needs to be an individual framework to understand it. The oppression against women is not just limited to caste and class system rather every woman who has been oppressed has a different story to tell. It mostly depends on the type of situation they are in. It can be said that violence against women is not uncommon all around the world but social and economic factors have a major role to play. In India, for instance, there are several cases of murder, torture, violence, and others because of dowry especially in middle and upper class women. The cases in violence in middle class and upper class women are far more organized however it is not so in the case of Dalit women oppression. The patriarchal issues are most common in upper class and not so much in Dalit women. The formulation of patriarchy is based on the Hindu mythology of Sita, Savitri, Draupadi and such other characters who portrayed ultimate sacrifice for husband and children. The patriarchy among Dalit women is not as common as in upper-caste women and this is the reason that they do not 'worship' their husband. In the community of Dalits, women are not known by their husband's name rather they have a separate identity and they work individually without gender bias to a specific level. Ilaiah is a Dalit activist that asserts that in this community women are more independent socially and economically.

Dalit Feminism tops the list as compared to other communities. The women face double exploitation as women and as dalits. The first dalit woman to come out of shadows was Bama. She wrote in Tamil narrated autobiography of dalit community in 'Sangati'. In the starting of the novel, women are seen as miserable and hopeless but the latter part portrays them as courageous and bold in spite of all the bad that happens. The mechanism to avoid these problems is by talking and laughing with people. They enjoy the new strength and recognition. In the novel, narrator frees herself from the discriminating ties of the community and works and lives alone. A note-worthy fact is that she did become independent but in order to do so, she had to leave behind her caste name. Because she still feared being discriminated. The level of education and independency is higher in dalit women but the violence never leaves. The solution to this is raising their voice, i.e. protesting against the discrimination and abolishing evil bias by leaving behind their fragile self and by holding a pen and paper and moving further along [10].

V. CONCLUSION

The Dalit Literature has been progressed as a key literary branch that is after the Ambedkar period. This has given rise to many revolutionary issues in a Dalit community which is prone to many social and economic reforms. This has met the purpose of waking up the consciousness that is broken for breaching the identity. If the journey has been started in 1960s during the Marathi, this has spread

over other languages as well as regions. Currently, this has set up its branch in the Indian literature that is rich in literary, social, religious, political, historical and economic factors. The literature of Dalit is marginal and has been overlooked in the corner of the mainstream that is in the Marathi literature. This has got a poor treatment in India, especially in Maharashtra with the negligence and a lot of discrimination shown by the people belonging to the upper caste. The severity in the writings has given harsh and bad experiences in life of an individual socially. Dalit literature is closely related to the lives of the Dalit people. It is merely impossible to judge on the aesthetic aspects instead one should take the sincere and authentic expressions based on the experiences into consideration. In the same way, it can be condemned for being boring, not so aesthetic, insensitive and propagandist. As per the Sharankumar Limbale, the literature of Dalit has transformed the society of Savarna to bring a lot of change in the heart and minds of the individual who is a Savarna.

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