

## UNDERMINES THE THEORETICAL INNOVATION AND AESTHETIC SIGNIFICANCE OF CONTEMPORARY DALIT LITERATURE

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### Abstract

*The purpose of this paper is to examine social thinker D. R. Nagaraj's speculative technique for dealing with the appraisal of modern Dalit formation. According to Nagaraj, modern Dalit making is a structure made up of decultured Dalits that imparts esteem and capacities in a liberal organisation. He recognises Dalit creative duties in the broader circle of Indian culture and fights for a new style for Indian culture, pardoning instances of a substitute energy for Dalit formation. His goal is to reclaim the Dalit civilizational commitment from Indian tradition. makers, like people and oral social plans. This system undermines the hypothetical progress and exceptional Dalit creating in today's world. Baburao Bagul, a Marathi Dalit academic and essayist, proposes Dalit making as a front line, made, and Ambedkarite custom that reconfigured development, arranged new methods for framing, and envisioned Dalit as a nonexclusive person, lived understanding, and point of view in contemporary Indian creative history. Bagul fights, Dalit making is human and vote-based, since it relies on the humanist traditions of Buddha, Christ, Phule, and Ambedkar, as well as the Western Enlightenment. Following Bagul's chat, an analysis of various Dalit writings graphs Nagaraj's blocksmethodology.*

**Keywords:** Modernity, realism, Dalit, Civilisation etc.

### 1. Introduction

Indian writers started Indian English literature in India from the 19th century onwards with the inspiration of western English novels. Bankim Chandra Chattopadhyay (1838-1894) composed Rajmohan's Wife and distributed it in 1864; it is the main Indian novel written in English (Wikipedia: 2018). He gave motivation to other Indian authors like Rabindranath Tagore (1861-1941), Mulk Raj Anand (1905-2004), R. K. Narayan (1906-2001) and Raja Rao (1908-2006) etc. Indian writers have composed daisporic Indian English writing from far off nations. In present day times, on account of the tradition of Jyothi Rao Phule and Ambedkar, Dalit writing has been composed by Dalit authors as another abstract development in Maharashtra. Dalit implies an

individual from the most reduced position, mistreated or broken given to the word overall word reference meaning. It had been utilized during the 1930s as a Hindi and Marathi interpretation of 'discouraged classes', a term the British utilized for what is currently called the Scheduled Castes (S.C.). During the 1970s the 'Dalit Panthers' resuscitated the term and extended its reference to incorporate planned clans, unfortunate workers, ladies and every one of those being taken advantage of strategically, monetarily and for the sake of religion. Hence, Dalit isn't a rank. It is an image of dissent and upset. The Primary target of Dalit writing is the freedom of Dalits. Dalit battle against casteism has a long history. For instance, in Kannada, it returns to the main Vachana writer of the eleventh century, Chennaiah, the shoemaker. The twelfth century Dalit holy person Kalavve tested the upper stations in the accompanying words: Those who eat goats, fowl and little fish: Such, they call standing individuals. The individuals who eat the Sacred Cow That showers foaming milk for Shiva: Such, they call outcastes (Kishore 1). Dalit writers are writing in regional literatures about Dalits with the inspiration of Marathi Dalit writers in India. Marathi Dalit writers followed the path of Ambedkar and African writers. Dalits do not have much education background at the beginning in their life. They do not know literary protest or movement with literature in the beginning. Now, they got a good English education with Christian missionary schools and able to write their literature in English. Dalit writers have written Dalit literature in regional literatures from mid 20th century onwards in India. The regional literatures have been translated into English by various Indian and foreign translators. There are many adaptable texts in Dalit literature in some regional literatures, which can be translate into English in India. There is more scope to read them for a number of foreigners in the world, if Dalit literatures is translated into English. Sharan Kumar Limbale remarks that the conventional upsides of Satyam, Shivam and Sundaram, are not pertinent with regards to Dalit feel as they are manufactures used to take advantage of average folks. Stylish trinity just advantages the upper rank and has been planned to smother the lower ones. Dalit style doesn't convey feel in view of delight giving magnificence. With regards to Dalit writing the possibility of magnificence should be rethought and once again dissected. Ordinarily the possibility of magnificence is related with mysticism, however Dalit feel are inferred out of a feeling of imaginative reality. Dalit feel are based upon three significant parts the craftsman, the imaginative creation and the peruser. The imaginative creation ties the craftsman and the peruser. With regards to Dalit feel, one can't depend on delight giving magnificence and taste. Dalit style

tends more towards realist rather than mystic. Dalit authors have been raising Dalit cognizance among the perusers with Dalit stylish components. The possibility of magnificence in Dalit writing can be assessed with the force of cognizance among the journalists. At present there is impressive work happening regarding Dalit feel. Sharan Kumar Limbale composed Towards an Esthetic of Dalit Literature: History, Controversies, and Considerations in Marathi, in 1994. Alope Mukherjee translated it into English in 2004. MilindEknathAwad wrote one Ph.D. thesis on this field title called Towards an Aesthetics of Dalits. He did his Ph.D. from JNU in 2009. The thesis not published so far. There are many articles published on Dalit aesthetics in recent times in various national and international journals. For example:- Dalit Aesthetic Theory, research article by Ret. Prof. S. R. Jalote from Dept. of English at BHU in Varanasi.

### **1.1 Indian literary culture as Hindu**

Marathi Dalit intellectual and maker BaburaoBagul (1930-2008) battles that the issue of portrayal of the Dalit figure ("the Ambedkarite heavenly individual") has huge roots in the spread out culture of India: the Hindu expected gains of capitulation to the unavoidable, recovery, and incredible reprisal (Bagul, 1992: 285). He outlines the extreme (Sanskrit and "sacrosanct person" creating) as well as the standard making from Hindu writers. Bagul fights that the serious making portrayed the presence out of the two decision varnas: the Brahmins and the Kshatriyas. Here Bagul is suggesting the social significance of outdated Indian culture. As shown by traditional Hindu texts, the social classes were disengaged into four varnas: the Brahmins (clerics), the Kshatriayas (rulers), the Vaishyas (dealers), and the Shudras (workers). In this magnificent requesting, the untouchables, who were known as Ati-shudras, were denied. With the approach of British rule, relative first in class varnas examined agreeable topics like the social disasters of Hinduism and the lives and issues of Hindu ladies. In this period, the liberal contemplations of both the pioneer state and master social change improvements gave an agreeable environment to the portrayal of the oppressed varnas recorded as a hard copy. Present day Indian composing was appearing in the open field following the model of English composing that portrayed the presences of needy individuals and the most powerless. The state of the art craftsmen and researchers depicted the presence of Indian women (for the most part upper standing) mistreated by the Indian social practice. However, these researchers, who were centered around amicable change and light, denied the Shudras and the Ati-shudras a spot

recorded as a hard copy. The Indian public advancement also forgot to change transcendent Hindu social characteristics as it was not allowed "to frame into a fight for social, political, and money related and social change" (Bagul, 1992: 284). Conflicting with the standard, the public advancement was changed into "a sort of genuine, whimsical turn of events and ancestor love" (Bagul, 1992: 282). In Bagul's view, Dalit social traditions are smothered and made indistinct in the loyalist considered India an old human advancement with its social fortitude arranged in Hindu legends, customary Sanskrit composing, sages, and sacred individuals. Bagul's investigation of enthusiasm relies upon Ambedkar's examination of the Indian public turn of events. Ambedkar and perhaps one or two examiners saw that the Indian National Congress agreed to a political programme of unparalleled calibre in order to achieve Swaraj, or self-rule. Ambedkar (1945/1991) saw the social transformation plan as producing internal divides among Indians. Bagulemphasises this point. By segregating fights into political and social turns of events, the loyalist a-list consigned the Dalit and other social advances to a discretionary status. They suffocated and marginalised Phule and Ambedkar's social twists and tactics for thinking from the perspective of a settled Indian culture. Bagul concludes that the best in class Indian composition was a result of the loyalist idea, and, in light of everything, the subjected standings didn't figure in this writing.

## **1.2 The Dalit Critique**

Drawing on Bagul's extraordinary analyze of Dalit shaping, I fight that Dalit makers didn't pardon advancement yet reconfigured it. Nagaraj's methodology of a twofold check between Indian Tradition and advancement awards him to push reactions of contemporary Dalit forming and its portrayals. An investigating of contemporary Dalit making uncovers that Dalit scientists are put resources into innovation as a confirmation and probability while staying aware of its inconsistencies. It is significant for see that these researchers generally draw in with the undertaking of innovation, its techniques for making and perceiving pieces out of proof. I will attempt a nearby appraisal of Dalit writing to get its theoretical and political importance. My conversation is facilitated around those three issues - innovation, authenticity, and Dalit character - that Nagaraj saw as key flashpoints in Dalit imaginative discussion. I take my models from two dossiers of south Indian Dalit forming: No Alphabet in Sight and Steel Nibs Are Sprouting (Satyanarayana and Tharu, 2011, 2013).<sup>2</sup> These dossiers of Dalit making are gathered and

changed decisions from four south Indian vernaculars: Tamil, Malayalam, Kannada, and Telugu, contain a wide assortment of records like verse, fiction, social study, political discourse, scholarly memoirs, and basic expositions starting from the earliest stage. These volumes are classified "dossiers" to cause to notice this variety of kinds and methods of Dalit composing. Removes from the works of 86 Dalit journalists, including notable creators like Bama, Cho. Dharman, Raj Gauthaman, K. A. Gunasekaran, Imayam, N. D. Rajkumar, Sivakami, Sukirtharani, C. Ayyappan, S. Joseph, Sanal Mohan, M. R. Renukumar, Siddalingaiah, DevanooraMahadeva, AravindMalagatti, G. Kalayana Rao, Kalekuri Prasad, GoguShyamala, For the dossiers, YendluriSudhakar and YendluriSudhakar are crucial. The volumes represent a picture of Dalit intellectuals, artists, and educated individuals in the public eye in the post-Ambedkarite era. During the 1990s, there was a rise in scholarly activity that coincided with the Dalit community's growth and reemergence as a public figure. 3 We may see from the two dossiers that writing and social studies are two important strategies of Dalit composition. Dalit journalists, it has been said, make unapproachable existence visible "but also meaningful, responsible to dalits, and morally persuasive for everyone" (Satyanarayana and Tharu, 2011: 55). Imayam, the unmistakable Dalit author notices: "Great writing takes an individual to quietness. Political composing has an objective, target, writing doesn't. Writing's undertaking isn't to give data; it ought to be to make life". He further inquires: "What have dalit authors given to dalit life?" (qtd. in Satyanarayana and Tharu, 2011: 59). As such, innovative portrayal should empower life. Truth be told, a portion of the contemporary Dalit essayists have added to reconsidering and reproducing Dalit life in the entirety of its lavishness and intricacy.

### **1.3. Modernity**

Dalit essayists have an essential relationship with modernity both as a guarantee and a quandary. They don't thoroughly dismiss or acknowledge modernity all things considered however haggle with it in a given circumstance. A nearby by analyzing of some Dalit texts uncovers how modernity is both a site of progress and reification of position characters. To show my point, I offer a looking at of S. Joseph's work "Character Card" (2011) and GoguShyamala's brief tale "Raw Wound" from the dossiers of south Indian Dalit making.

Joseph is a Malayalam Dalit writer who has conveyed four get-togethers of refrain. He is maligning of present day Malayalam area for its inability to give clarification to Dalit encounters. As he puts it: "Standard area accomplished its development and meter by failing to review unequivocal encounters and individuals [... ] New hold back is finding those disregarded figures" (qtd. in Satyanarayana and Tharu, 2013: 453). Joseph's sonnet "Character Card" addresses this new segment in Malayalam. The sonnet spreads out the record of two vivacious dears and rouses how their closeness and affiliation is broken when the child's unapproachable position personality is uncovered:

In my student days  
a girl came laughing.  
Our hands met mixing  
Her rice and fish curry.  
On a bench we became  
A Hindu-Christian family.  
I whiled away my time  
reading Neruda's poetry;  
and meanwhile I misplaced  
my Identity Card.  
She said,  
Returning my card:  
"The account of your stipend  
Is entered there in red."  
These days I never look at  
a boy and a girl lost in themselves.  
They will depart after a while.

I won't be surprised even if they unite.

Their Identity Cards

No markings in red.

#### **1.4. Revising social realism**

Nagaraj's assessment that the social coherent mastermind mode permits no space for lower-position cosmologies and society custom is bona fide. Notwithstanding, his understanding that Dalit essayists make from inside the Western strategy for authenticity is available to analyze. Gajarawala (2013) investigated Hindi Dalit fiction to show how Dalit specialists refreshed social authenticity and imagined new systems for explanation. In the dossiers of South Indian Dalit making (Satyanarayana and Tharu, 2011 and 2013), a few models arise of Dalit texts that on an exceptionally essential level draw in with the pragmatist system for portrayal. One such model is Sivakami's Author's Notes (2011), a continuation of her own sharp *The Grip of Change* (2006). It is a fundamental assess on the pragmatist portrayal in the book. Sivakami started her occupation as an organization trained professional and took up piece with her first Tamil novel *PazhayaniKazhidalum* in 1988, which is changed over into English as *The Grip of Change*. She is an acclaimed Tamil maker, and her fiction advances an examine of standard women's opportunity as indicated by a Dalit lady's viewpoint. In *The Grip of Change*, Sivakami depicts the presence of Kathamuthu, an adored and regarded Dalit pioneer. The novel is a whimsical record of the presence of the creator's dad, Kathamuthu, and the story is told by the perspective of Gowri, a little youth in Kathamuthu's loved ones. The story spins around the turns of events and changes occurring in Kathamuthu's life. He is a solid top of the Parayar social class and he screens the dismal untouchables in the town. He takes on an upper-station lady as his subsequent friend. All through the novel, denied Dalit lady, Thangam, comes to Kathamuthu for help coming about to being over and over assaulted and took advantage of by the upper-position property boss. Kathamuthu keeps up with Thangam in her battle against the landowner and her people in guideline, yet appropriates her body and cash, convincing her to join his polygamous family. Kathamuthu is portrayed as a womanizer, a man driven father, and oppressive life partner. He is furthermore a manipulative administrator who resolves banter outside court as a compromise for pay. Through the character of Kathamuthu, the novel portrays the Dalit social class as awful, dishonest, and manipulative. A few pundits and Dalit activists condemned

Sivakami for introducing a one-sided perspective on Dalit pioneers and, likewise, the Dalit people group all in all.

### **1.5. Dalit Literature**

Dalit writing is the abstract type of the Dalits and by the Dalits to portray the story and encounters of the Dalits. Albeit not another word, the term Dalit is known to be involved first during the 1930s as Marathi and Hindi interpretation of 'discouraged classes', a term that the British gave for the by and by known planned stations. During the 1970s, the gathering Dalit Panthers, the social association of Ambedkarite bunch, resuscitated the term again and extended the reference to incorporate the planned clans, ladies, unfortunate laborers, and the others being taken advantage of both financially and strategically and furthermore for the sake of strict undertakings. Hence, Dalit isn't the term for a station. It is the image of progress and upset.

The rise of Modern Dalit Literature started in 1958 when the Maharashtra Dalit Sahitya Sangha drove the primary meeting. Dalit Literature is the standard of Indian writing in English or some other Indian territorial language. This type of the artistic source is regarding the persecuted classes and position across India. The practice of Dalit writing and composing can be followed to the eleventh century essayist Cekkilar.

Current Dalit writing and compositions established on the philosophical sights and works of Ambedkar, the Indian constitution's main planner. The writing ties reparably to the Dalit freedom developments in different pieces of the country. Dalit Literature denoted its huge presence during the 1960s at first in Marathi writing and afterward in Hindi, Tamil and Malayalam. Further, it also emerged in the English language in poems, novels, autobiographies, and short stories from Dalit expression's significant genres. The Dalit writings eventually emerged as a collective voice questioning through social reality's articulation of various writing kinds that either made the groups of Indian society noticeable or misshaped their personality.

Generally, Dalits were shockingly awful of the station framework or varna framework, were at first thought about Panchama (the fifth gathering) past the fourfold division of the Indian public. Dalits were prior not special enough to let even their shadow fall on any non-Dalit rank, were viewed as untouchables, and had the task to clear the grounds. Dalits were also prohibited from



entering the temple or drawing from the same wells as used by other castes and lived in the segregated neighborhood outside the majority of the societies.

## 2. Literature Review

**Bijayakumar Sethi** is at present a Doctoral Research Scholar in English at IIT Indore, Madhya Pradesh, India, with an unprecedented interest in limited composed works like Dalit Literature and Literatures from the Northeast India. Dalit Esthetics is the point of convergence of the doctoral hypothesis. Dalit writing as another artistic type has been regularly dismissed by the standard abstract pundits. As per the standard scholarly pundits, Dalit writing is authentic, humanistic and doesn't have abstract magnificence, since it manages the rank abuse. The undertaking in this doctoral proposal will be to investigate the tasteful components in Dalit writing which are unique in relation to the stylish standards of conventional laid out tasteful standards. The review goes through a deliberate investigation of select Dalit self-portraying stories to expore and lay out the stylish parts of Dalit writing.

**Kalyan Das** shows English writing and social investigations Kolkata, India's Presidency University He has been scholastically involved in with Subaltern concerns throughout his presidency. In modern West Bengal, his primary research area revolves with Dalit literature and historiography. His investigation also focuses on how the Subaltern Studies movement has used literature to create an elective historiography. He has endeavoured to study distinct Dalit stories and Dalit writing as an interdisciplinary topic of investigation while examining the two its responsibilities and limitations as far as history and historiography. His other examination interests incorporate postcolonial studies, New Literatures, and patriotism, race, position, and sexuality theories.

**Ajay Navaria** was brought into the world in Delhi in 1972 and is the producer of two blends of brief stories, Pathkathauranyakahaniyan (2006) and Yes, Sir (2012). Unclaimed Terrain (2013) is a blend of his brief tales changed over into English by Laura Brueck. He is additionally the producer of a quick Udharke log (2008). He has been associated with the focal Hindi applied diary, Hans, changing the Special Issue on youth imagination, and co-adjusting one more on Dalit issues. He is Chairperson of the Dalit Writers affiliation 'Dalit LekhakSangh' in India.

Other than winning different hypothetical distinctions and grants, he conveyed addresses at public and worldwide social gatherings, and was welcomed at the Jaipur Literature Festival in 2010 and 2013. He is Assistant Professor in the Department of Hindi, JamiaMilliaIslamia University, Delhi.

### **3. Conclusion**

While Dalit writing is regularly perused inside a method of analysis that spotlights on the social and political substance of the texts, I contend that is feasible to peruse the structure and feel of Dalit fiction as an end product of their legislative issues rather than a reduction of them. Besides, I fight that a transregional examination of interpretations of Dalit writing that is mindful of their neighborhood specificities as well as their shared characteristics of structure and intervention for worldwide business sectors brings a lot to the table to postcolonial studies and world artistic investigations Part of this commitment is a vastly improved comprehension of how the changing real factors of position and protection from station shape inferior composition and involvement with the subcontinent. Ambedkar broadly kept up with that position should have been demolished in autonomous India. Albeit this conviction is as yet common, Dalit associations progressively contend for the need to reconceptualise position such that will annihilate standing segregation yet not the particular social personality of sub-stations like the Madigas in South India: "In the new talk, rank is reshaped into a social collectivity wherein related positions participate in a level political gathering [with the point of] reformulating a majority rules government" (Satyanarayana and Tharu, Introduction, No Alphabet 64-65). Every one of the three texts take part in this evolving talk.

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