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Voices from the Margins: Resistance, Identity and Gender in Indian Literature

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ABSTRACT

Literature in society is an expression. Literature, as defined by the Oxford Advanced Learner's Dictionary, is a form of fiction, mainly plays, poetry and fiction. There are many categories of literature, including poetry, novels, short stories, and drama, and above all, drama is the most important thing that unites people. As for the origins of Dalit literature, it appears as a revolution and conflict that sparked socio-economic transformation along with the creation of an ontology-based Dalit identity in society. It reveals various aspects of real concepts in Dalit literature. Dalit literature deconstructs the melancholy part of society, that is, the orthodox, conservative, and reactionary way of thinking about Dalits. Feminism is no longer a grand concept. Because of the "dissimilarity" of women's social, political, and educational conditions, there are a variety of distinct philosophies that emphasize women's domination, marginalization and free agendas. Although feminism has recognized its global importance as a philosophy, the viability of various feminist movements is viewed differently in different social and affluent contexts. This article provides an overview of the literature and recent trends of Dalits and Dalit women writers.

Keywords: Dalit writers, Marginalization, Discrimination, Dalit identity, Dalit literature.

"Dalit" is a term used by the Untouchables of India to designate and distinguish them. Dalit includes the defenceless parts of Indian society living on the outskirts of the city, such as adivasis, landless backyard workers, immigrants and criminal groups, and women. This is important not only for the Untouchables, but also for all those who have fallen behind socially and economically in the process of nation-building. The term "Dalit" is used in different ways by different researchers. Talking about who can be recognized as a Dalit writer will be an ongoing practice of artistic expertise. Is the Dalit writer a composer according to the Dalit classification, or is he an example of Dalit's natural life? The wonderful Hindu writers who argued with the Dalits were vehemently criticized by the Dalit writers for their anti-Dalit thoughts and consolation trivialities. Of course, Mulk Raj Anand, T.S. Philae, V. S. Handekar and others who believe that they personified the soul of the Dalits are not recognized. As Dalit writers claim, only genetically a Dalit can have the influence and knowledge of a true Dalit composer. Their writings are the literature of their own life, characterized by the disturbance of opinions and ideas accumulated over hundreds of years [1].

The social revolutionary struggle became the source of the Dalits. With the advent of post-modernism in the 20th century after colonialism, a democratic movement demanding a just society living in the same land irrespective of class, colour, or ethnicity arose. Demands for equality and human rights have created marginalized, depressed and indigenous parts of society. India was not left behind and humanism also had an impact on society. The social reform movement gained momentum against conservative and stigmatized popular thinking and culture. The revolution challenged the caste system, which has been a major contributor to social oppression and injustice against the Dalit for centuries. Dalit literature has become many means of expressing one's opinions. For the main purpose of expressing Dalit's concerns and dissatisfaction, this form of literature embraces intrinsic values, forms, styles and aesthetics.

Local or regional languages are the primary means of communication and represent the nature of social scenarios at the grassroots level. Paradoxically, the main goal of Dalit literature, although written in a local language, is to ensure that everyone understands their place, needs, and global context. Translation plays an important role in this regard. A good and reliable translation is a means of promoting Dalit literature to the world. Millions of people around the world can hear about their problems. English as a universal language is a major contributor to this goal. In addition to reaching a larger audience, English translations of Dalit literature enrich key literary treasures (2).

Maharashtra has been a hotbed of Dalit literature due to collaboration as well as the rise of movements such as the Black Panther Party in the United States and the Naxalite movement in India. In addition, the anti-Vietnam War movement and left-wing revolution also acted as major factors. Likewise, the Dalit Panthers were influenced by the Black Panther movement. In this state, little magazine has become a platform for creating unexplored fields for emerging Dalit literary writers. Some prominent figures were Baburao Bagul, Namdeo Dhasal, Sharan Kumar Limbale, Yashwant Manohar, Arjun Dangle, Daya Pavar and Shankarrao Karat who were active at the time. Such a revolution was a great inspiration for Indian Dalit writers and became a "voice of silence". From the Maharashtrian's point of view, active participants in the Dalit Panther Revolution gave Dalit literature the necessary impetus. As for the Hindi region, Omprakash Valmiki and other authors such as Chandra Bhan Prasad, Mohandas Namishrai, and Surajpal Chauhan became the protagonists of the autobiographical work Tiraskrit (2002). Also, Gujarati writers such as Joseph McEwan and B. Kesharshiwam; Punjabi writers such

as Balbir Madhopuri; Authors of Kannada such as Aravind Malagatti and Siddalingya of Karnataka; Bengali writer Jatin Bala; Kancha Eliya and Vemula Yellaaya by Andhra Pradesh; Tamil writers such as Idayaventan, Imayam, and Gunasekharan; Malayalam writers such as T.K.C. Vaduthala, C. Ayyappan, Paul Chirakkarodu, S. E. James, P. A. Usman were key figures in this regard. In addition to this list, there are many more authors [3]. Dalits, who were also actively involved in the development process, began to construct and try various things with different structures. A collection of sonnets, stories, and memoirs have been used for centuries to express repressed grievances. The letters delivered by the women were designated "Stri Dalit Sahitya" in Maharashtra. In response, journalists such as Baby Kumble, Kumud Pavde, Urmila Pavar, and Sumitra Bhave composed or described their encounter. In Bengal, writers such as Kalyani Thakur Charal and Manju Bala have organized encounters. In other parts of India, especially in the south, there are women scholars such as Bama, Shivakami, Sukirtharani, Mina Kandasami (each from Tamil Nadu), Gog Shyamala, Challapalli Swarupa Rani (from Andhra Pradesh) and Du Saraswati (from). Karnataka) and activists such as Ruth Manorama and Suati Margaret grew up in the art world. Similarly, there was a breakthrough in the development of the abstract diary, which gave Dalits a Hans-like essay. Interpretations of Dalit constructs have skyrocketed over the past two years. It includes interpretations of individual works by Dalit scholars and a treasure trove that includes several creators and various species. One of the earlier interpretations of Poisoned Marathi Bread (1994) was reprinted in a later version. Savings are on the rise: Writing Caste / Writing Gender (2006), No Alphabet in Sight (2011), Anthology of Gujarati Dalit Literature (2011), Oxford India Anthology of Malayalam Dalit Writing (2012) and Steel Nibs (2013). Error-free model. English novels that extensively cover the status of Dalit characters are another emerging area, but few of them. One of his most punctual works is Rohinton Mistry's Perfect Balance (1995). Other works include Vinod George Joseph's The Hitchhiker (2005) and Manu Joseph's Serious Men (2010). The majority of journalists who try to describe Dalit encounters in English are Nondalites, with the exception of a few essayists like Mina Kandasami and writers like Sivakami who copied their writings.[4]

The last two decades have witnessed an unusually long era of abstract, social, social and political Dalit formulations. It simultaneously increased the possibilities of these writings and the attractiveness of these different articulation techniques in Dalit society, and also made a fundamental social contribution to the work of authorities, journalists, experts, activists and legislators. It is important to note that the term "dalit" is not an appropriate form. That's a really worthwhile discussion. Meanwhile, any story, work, or political dialogue conveys the particular emphasis of the author, essayist, or author. It is a legislator and furthermore makes the common social space a Dalit. Given the enormous differences in language, language, substandard approaches, and classes, it's important to understand that your chances of becoming a Dalit are based on a common understanding of prohibition and suffering. And the norm of populist change [5]. In this way, remember that every articulation conveys a Dalit voice and that every intentional action is also a Dalit voice strategy. So, Dalit's style must be structured within this dynamic. His creation can verbalize his experiences, see his moral status and express his future. The essence of Dalit style is the best way to appeal to a genuine understanding of Dalit. Dalit articulation is of course not mentioned. A section of the current literature on sequencing events took the opportunity to analyse the effect of location ratings by illuminating edges with flames. Another key characteristic of Dalit writing is that it is not an abstract practice in the first place and in nature. These are scientific endeavours, comparative social miracles, more than social activities as abstract implementations. Based on this, Dalit writing portrays a person as a person of that area, as if he wanted to stay in front of his domain and society. The very subjectivity of these personal stories is thwarted by the important relationship between the individual self and the open self. It uses it as a pessimistic force to describe the social reality of complex executive structures and the disastrous conditions of normal working conditions in a way that goes beyond the implications of perceptions or possibilities relevant to the survival of the organization. Dalit writing has dynamism. The Dalit story embodies the present experience of a kind of untouchable, alluding to the cruelty of the past as well as the misleading cruelty of the present. They reveal moral qualities that are transmitted according to the ranks of greatness, credibility, truth and value, and explore and reveal the ways in which Dalit is transformed into an individual with all the original energy [6].

Dalit literature's liberating power and its main purpose and message show the limits of clarity, and, despite clarification of some genuine ambiguities and ambiguities, furthermore the Dalit of the full range of forward-looking libertarian sects, solidarity and their significant self-improvement. Personality in a larger and more thorough society that was the writer's exposure. Dalit founders, scientists, and ideologies in the full range of self-recovery similarly found very general streams of thought, moral codes and sacred image structures, which could establish important ideological connections without distorting the chronology of truth. This underscores the epistemological and good dissemination of their accumulated efforts. Dalit literature spread from Maharashtra and thus to neighbouring countries such as Gujarat, Karnataka, Andhra Pradesh, etc. The word "Dalit" comes from a Sanskrit word meaning "to knock" and is understood to be any Indian language that originated in Sanskrit. "Dalit" is more commonly used than "Untouchable". For some time, there have been several terms to describe the entire mass of remote systems. For example, "Atishudra", "Out of the cast", "Outcasts", "Depressive classes", "Registered castes", "Rejected ", Untouchable, such a term was coined by Hindu upper classes, experts and social reformers. We observed the use of harmful and similar terms similar to stigma, domination, and paternalism. Because of this, the general public in this class should describe themselves as 'Dalits'. Despite the characteristic rejection of the insults, karma and the preservation of the caste order mentioned by Eleanor Zelliot. "Dalit" is an old Marathi word found in Molsworth's 1975 Marathi English Dictionary, a copy of the 1813 version of "Foundation, Foundation". Broken or shattered "[7]

Likewise, Dalit's writings discard existing literature. Everyday emotion is primarily associated with three important literary values: Satya (fact), Shivam (good), and Sundara (excellent) and must be turned over. Whatever one might expect, Dalits depend on a true universe, and humans have greater powers than gods or nations. So, when someone evaluates Dalita as satisfied, Bharata's thoughts on Dhirlalita Nayaka Dhirodat can be understood. Dhir Prasant or Dhiruddat, or he may have realized the meaning of Jagannath's verse "Vakyam rasatamkam Kavayam". Dalit's work rejects modern approaches such as Sigmund Freud's psychoanalysis, Roland Barthes' structuralism, and Jacques Derrida's deconstructive approach. He rejects Indian speculation about race and Dabni. S&B Bharti reflects the Dalit style in her work Feeling Dalit Literature. He wrote: “The purpose of the Dalits' work is generally to complain against plans based on injustice and to show the malice and disloyalty of the upper classes. There is an urgent need to develop a special aesthetic for Dalit poetry, an aesthetic that relies on real-life knowledge.”

However, to understand this requires a separate structure. The oppression of women is not limited to caste and class systems; every oppressed woman has a story to tell. It mainly depends on the type of situation they are in. Violence against women is not uncommon worldwide, but it can be said that social and economic factors play an important role. In India, for example, there are several crimes of murder, torture, violence and dowry, especially among middle-class women. The violence against women of the middle and upper classes is much more organized, but the oppression of Dalit women is not. Patriarchal issues are more common among the upper classes than Dalit women. The formula of patriarchy is based on Hindu mythology of Sita, Savitri, Draupadi, and others who depict the highest sacrifices for husband and children. Dalit women's patriarchy is not as prevalent as upper-class women, which is why they do not "worship" their husbands. In Dalit society, women work individually with a separate identity, not by their husband's name, and work without a certain level of gender bias. Elijah is a Dalit activist who argues that women are more socially and economically independent in this community.

The feminist movement in India has been wary of the problems of upper- and upper-middle-class women from the beginning. Their appearance was accepted as 'women's testimony'. In his work Dalit Women Talking Differently, Gopal Guru called for the hegemonic desire of Brahmin feminism to represent "Indian women". Dalit women's problems were either unresolved or received only symbolic voices in typical feminist conversations. This insignificant image has always aroused the head of Dalit women. As Guru discusses, "Public spaces that demonstrate an understanding of the truth are a major aspect that makes it less appropriate and less authentic for non-Dalit women to portray Dalit women." Although feminist detractors in India have explored the intersection between class and gender, the link between caste and gender remains unresolved. According to Uma Chakravarti, "Class, caste and gender are inextricably linked and interconnected to form one another. The structures of marriage, sexuality and procreation are the foundation of the caste system." Sociocultural types of castes and genders are so materially inseparable that they cannot be seen without connection in the correct Indian environment. So far, old ways of blocking caste and gender issues have been explored. Anupama Rao points out that the new achievements of feminists and Dalit bakhujan theorists require a study of their common past and education. While it is important to understand how it is made and who translates it on a class basis, it is also very important to understand how breeding works and who controls it on a caste basis. Caste philosophy legitimizes and permits female domination through rules regarding sexual intercourse and marriage. Controlling women's sexual freedom is essential to safeguarding the uniqueness of the caste. The prohibition of inter-caste marriage is to protect the caste's purity, which makes the caste system rigid and unfair [8]. Then the women's movement avoids the caste problem. Feminists describe that all women are equally victims of patriarchy and class, and that the caste has nothing to do with them. This is done to create an unrealistic female sense of unity. Therefore, there is a misconception that if patriarchy is abolished, all forms of women's problems will disappear. Both castes and patriarchy are supported by capitalism, and I firmly believe that the caste will disappear if the patriarchy takes care of it. At the heart of this argument is the link between control over women and control over people from lower castes. In India, the women's movement has done little to address the concerns of Dalit women [9].

Dalit feminism ranks #1 on the list when compared to other communities. Women face the double exploitation of women and Dalits. The first Dalit to appear in the dark was Bama. She wrote Dalit's autobiography in Sangati, Tamil. At the beginning of the novel, the women appear unhappy and hopeless, but in the second half they are portrayed as brave and courageous women despite all sorts of bad things. To avoid these problems, talk to people and laugh. They love new strength and recognition. In the novel, the narrator is freed from the discriminatory bonds of the community and lives and works alone. It is noteworthy that she became independent, but this forced her to leave her caste name. Because she still feared discrimination. Dalit has a higher education and independence, but her violence does not go away. The solution to this is to raise her voice: to oppose discrimination, to dispel evil prejudices, to abandon the fragile ego, and to move forward with pen and paper [10].

Dalit literature has become a major literary discipline since the time of Ambedkar. This has caused many revolutionary problems in the Dalit community, which is prone to many social and economic reforms. This achieved the goal of awakening the consciousness disturbed by personality disorder. If the journey began in Marathi in the 1960s, it has spread to other languages as well as the region. He has now established his branch in Indian literature, rich in literary, social, religious, political, historical and economic factors. Dalit literature is marginal and neglected in that part of the mainstream found in Marathi literature. It is abused in India, especially in Maharashtra, for neglect and much discrimination from the upper castes. The seriousness of the work led to difficult and unpleasant experiences in human life on a social level. Dalit literature is a closed attitude towards Dalit life. It is not possible to judge the aesthetic aspect simply, instead we should consider honest and sincere expression based on experience. Likewise, he can be accused of being boring, less aesthetic, numb, and propaganda.

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