

## Social Structure and Inequality of Dalits in Dalit Literature: An Overview

Dr. S. Gopinath

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Jyothee Thass

Courtesy: <http://mulnivasiorganiser.bamcef.org/?p=622>

### Meaning of the Term *Dalit*

Dalit signifies "oppressed", 'ground', 'smothered', 'untouchable', 'pulverized', or 'broken to pieces' and 'misused'. The term Dalit became a force to be reckoned with in 1972. It was first utilized by Jyotirao Phule in the nineteenth century. Dalit writing is the reflection of the standing society. Dalit writing has considered women to be a dynamic power. The eventual fate of Dalit writing sets out on the present status of Dalit and their sensibility. The dalit writing was composed in numerous dialects. Yet, we selected to concentrate on English, Hindi, Marathi, and Gujarati. Dalit writing, being the type of artistic articulation today, has obtained a place in Indian English writing. It concentrates on composing that incorporates Dalit characters or depictions of Dalit life and encounters. Dalit writing makes gigantic social pressure. This is the strain amongst haves and the poor. Those who lack wealth request that the Dalit essayist expounds on their legitimate and respectable battle for equity and flexibility. Dalit writing has advocated incensed articulation and irritates in it, for the reason that to leave such a circumstance, Dalit dogs fearlessness. Among numerous Dalits in India, Dr. Ambedkar is the best illustration. Dr.

Ambedkar yielded his life to bring a progressive change the life of the weaker segment of the general public.

**Key Words:** Dalits, Dalit Literature, Ambedkar, Equality, Socialism

### **Dalit Writing**

In India, Dalits – authoritatively known as Scheduled Castes – constitute one 6th of the populace. They are reliably victimized in spite of a protected prohibition on 'untouchability', and the demonstration of particular enactments. Dalit writing, a social-abstract marvel has been far different from that of the standard writing in Maharashtra. The term 'Dalit writing' was first utilized as a part of 1958, at the primary Dalit gathering held in Mumbai. It is the writing of those persecuted by crafty framework, voiceless, dumbfounded and abused gatherings for quite a long time together. It is widely on the expansion since the 1960s. The dalit writing manages Dalit's in Indian culture. Dalit writing was composed of more than seventeen dialects; however, we have selected to concentrate more on English, Hindi, Marathi, and Gujarati. Enlivened with the alluring initiative of Dr. B.R. Ambedkar a great deal of youthful Dalit authors like Anna Bhahu Sathe, Baburao Bagul, N. R. Shinde, Arjun Dangle, Urmila Pawar, Pandit Iyothee Thass, Rettamalai Srinivasan, L.Elayaperumal, Thol. Thirumavalavan, P. Sivakami, S. P. Thamizhamuthan, Edayavendan, Unjai Rajan Abhirami, M.C.Rajah, Imayam, K.A.Gunasekaran, K.Krishnaswamy, Ra. Athiyaman, Bama, Meena Kanthasamy, devoted them to the reason for delineating Dalit life nearly, adequately in order to the social sensibility and in this manner discovering liberation of Dalits. Tamil Dalit essayists have utilized different sorts of self-verbalization. In each class that they compose, they likewise make huge reformulation and settle on their decisions as political, interventionist decisions. Their decisions have started to leave a positive effect on standard writing.

### **Minimal Social and Custom Class**

"Dalit" has a place with the most minimal social and custom class in India. The word originates from the Sanskrit, and signifies "oppressed", 'ground', 'smothered', 'untouchable', 'pounded', or 'broken to pieces' and 'abused'. The term Dalit became a force to be reckoned with in 1972. It was first utilized by Jyotirao Phule in the nineteenth century, with regards to the mistreatment looked by the past "untouchable" stations of the twice-conceived Hindus. The beginnings of Dalit writing are frequently in the medieval Bhakti writing for two convincing reciprocal reasons. One, the vast majority of the Bhakti holy person writers were low-position nearby ministers; two, they propelled a rankling assault on accepted Hindu practices. Bhakti writers from Namdev to Kabir were low-standing writers who composed with extraordinary abhorrence against the Brahmanical conventionality. Going entirely by the Dalit writing, Bhakti artists were to be sure Dalit artists for not just they were Dalit themselves, they composed against the abundances of upper station Hindus. Among the Bhakti writers who roused Dalit were Ravidas, Namdev, Tukaram, Eknath, Chokhamela, Kabir, and others. Their compositions all in all might be portrayed as protodalit.

### **An Imperative**

Dalit writing shapes an imperative and unmistakable piece of Indian writing. One of the main Dalit essayists was Madara Chennaiah, and eleventh-century shoemaker holy person who

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lived in the rule of Western Chalukyas and who are additionally viewed by a few researchers as the "father of Vachana verse". Another early Dalit writer is Dohara Kakkaiah, a Dalit by birth, six of whose confession booth lyrics survive. Dalit writing, that incorporates every one of the classes like short stories, books, verse, basic expositions, plays and personal histories, gives basic bits of knowledge into the subject of the Dalit character. The lessons of Ambedkar honed their sensitivities and made them outward-looking, eloquent and decisive in their appearance. The Dalit compositions are utilized to instruct the Dalit. The exposition accounts, particularly interceded between Dalit authors and the Dalit to frame the methods of social dissent. The Dalit accounts are utilized to bring issues to light that position is the reason for social separation.

### **Sharankumar Limbale**



**Sharankumar Limbale**

Courtesy: <https://plus.google.com/117618068432043628347>

Sharankumar Limbale (b. 1956), an outstanding Dalit extremist, essayist, manager, pundit and writer of 40 books are one among the most famous Dalit voices in India. Large portions of his works are in Marathi and converted into English and different dialects. As indicated by Sharankumar Limbale, he has expressed that "Dr. Babasaheb Ambedkar's contemplations and developments enlivened me to compose. The torments and throbs of Indian Dalits are subjects of my writing. I remain for human respect. The universe of the abused is a war zone for me." And likewise, he has expressed that "Dalit writing is accurate that writing which aesthetically depicts the distresses, tribulations, servitude, corruption, criticism, and destitution continued by Dalits. This writing is, however, a grandiose picture of despondency."

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Dalit woman's rights are a strand of women's liberation that has risen in Indian the most recent two decades. It looks for Dalit women's, self-character, reluctance, and self-rule. Dalit women's activists contend that the curious trustworthiness of the mistreatment, minimization, and enslavement of Dalit women requires a different structure of distinction to address particular worries of the Dalit women. It is against shameful acts in the arrangement of position pecking orders and male-centric courses of action which are in charge of creating divisions in the general public described by social characters, for example, booked ranks and ethnic gatherings. Dr. Ambedkar, an incredible visionary present-day observation pioneer, the planner of the Constitution of India and an enthusiastic faultfinder of the standing framework, indicated the Dalit way of life as it rose up out of a legally binding association with Hindu history, and contended that the Dalit was a discredited subject of authentic viciousness. He enlivened and started the innovative personalities of India to authorize the socio-social blast for the aggregate liberation of Dalits. Dalitism is the ideological territory where different sociocultural sensitivities and political-monetary gatherings exist together. Resistance to Hindu conventions when all is said in done scholarly and onerous station chain of command, specifically, is the focal worry of the development.

Pandit Iyothee Thass was an incredible Tamil researcher, who composed discourses on established Tamil abstract works from a Buddhist perspective. "His compositions frame all components of innovation," brings up Mr. Ravikumar, Pandit Iyothee Thass and Rettaimalai Srinivasan had run their own magazines. The membership of "Paraiyan" (1893-1900), a magazine keep running by Srinivasan, delighted in dissemination higher than standard magazines and daily papers. The same was the situation with Tamizhan (1907-1914) altered by Iyothee Thass. On the off chance that Srinivasan accepted emphatically the liberation of the discouraged classes through political support, the 1940s saw the development of Swami Sahajananda, a staunch Saivite, who looked to do the point inside the overlay of Hindu religion. Thol. Thirumavalavan, an author, a Dalit dissident, a pioneer of Viduthalai Chiruthaigal Katchi. It is likewise a standout amongst the best Dalit's political gatherings in Tamil Nadu. Dalit political gathering in the province of Tamilnadu in India says that position abuse must be finished by building protection from beneath, through speaking to Tamil notions, as occurred in the beginning of the Dravidian development under Periyar E.V.Ramasamy. Dalits can't and ought not to expect much assistance from the Dravidian parties. The arrangement, as per Thirumavalavan, lies in Tamil Nationalism. His stage focuses on completion the rank-based abuse of the Dalits, which he contends, can best be accomplished through resuscitating and reorienting Tamil patriotism. Other than this Thirumavalavan is additionally a staunch pundit of Hindu patriotism and, specifically, Hindutva. Hindutva, to Thirumavalavan, is the quintessence of the severe Indian state. Evacuate Hindutva is a gathering of 17 of his talks, conveyed between April 1998 and November 2004; Talisman includes 34 articles composed by Thirumavalavan for the Tamil version of India Today, a week after week newsmagazine, between August 2001 and February 2003. In making an interpretation of his words into English, Meena Kandasamy has made them accessible out of the blue not simply to non-Tamil speakers from the West, however more unquestionably to Dalit from somewhere else in India.

## Even Now Bound to Ghettos

As indicated by D. Ravikumar, lobbyist theoretician of the Dalit Movement, writer, reporter, interpreter, and previous official, is editorial manager of Manarkeni, an abstract every other month in Tamil, and fellow benefactor of Navayana Publishing says that "Even now Dalit are bound to ghettos in towns and much of the time there are even separate cemeteries for them. They are compelled to complete a few disparaging things. Reservation is right around a joke in Tamil Nadu." P. Sivakami, one of the most punctual Tamil Dalit scholars draw, regard for the double mistreatment of Dalit women because of sexual orientation and station on account of upper standing men and Dalit men. She was at first an IAS officer, however, surrendered her business to wind up noticeably a full-time essayist in 2008. One of her second novel, 'Anandayi' (1992), concentrates on the savage abuse of a women's body and calls attention to how the family as an establishment is implanted in man centric, harsh framework, that are unmitigated crooked to women. Dalit women's sexuality (regardless of whether as a little girl, spouse or dearest) is seriously contained and subdued.

## Freedom Writing

As indicated by Bama Faustina, a creative writer, Dalit women's activist, feminist author who draws every one of her encounters and portrayals from the Dalit development in Tamilnadu says that Dalit Literature is "Freedom writing like Black Literature, Feminist Literature and Communist-Socialist Literature". Bama's commitment to Dalit writing is huge in the utilization of Dalit vocabulary. Bama regularly states, "... I frequently contemplate internally that I'm really fortunate to be conceived in the *Paraiya* group." She says, "... I don't prefer to shroud my personality and imagine I have a place with an alternate rank." Bama's Sangati analyzes "the contrast amongst women and their diverse manners by which they are liable to allocation and their adapting techniques". Bama's Karukku contends that training alone ensures social respectability for Dalit. In a meeting, Bama had stated, "You can't envision Dalit, even as a gathering, to battle against the police drive. They resemble upper standing individuals to Dalit. They do a wide range of savagery and barbarities. We don't confide in police"

Meena Kandasamy, a rising artist, fiction author, interpreter and Dalit lobbyist are known as the furious young woman; her outrage is clear in her sonnet, similar to an "unconstrained flood of intense emotions" that ebbs out of the treachery that she witnesses all around her for the sake of rank. One of her sonnets named, Touch is a sharp and clear reflection of society. Touch brings out obviously that Meena Kandasamy is an artist, who has special insight into words that jump on the peruser and influences them with crude feelings. The symbolism in her verse is striking. Her verse is her weapon on the ills of society. S. P. Thamizhamuthan (b. 1996- ), a youthful author was conceived in Mazhavarayanallur Village, Cuddalore District, Tamilnadu. He was a Writer, Orator, Politician, Ambedkarite and so on. He was recognizable among all Dalit Activists and Folklore Groups. He learned at Government High School, Mazhavarayanallur. He studied his College studies at T B M L College, Porayar, Tamilnadu. He was a Full Member and a Full-Time worker of Dravidar Kazhakam up to 2017. Since 2017 he joined Viduthalai Chiruthaikal Katchi (RSF) and serving for Dalit rights and strengthening. Taken part effectively in different challenges to benefit human rights. Experienced ruthless social weight and rank segregations. He expounds on the agonies of Dalits and helpless gatherings.

## A Message About Their Group, Not Distinction

Dalit writing gives a message about their group, not distinction, about revolt, not lack of involvement, about advance not in reverse. This message is to the whole world about their status in the public eye by depicting the exclamation, vulnerable, and engaged with melancholy, smothered and oppressed and a subaltern state. Dalit writing is set out on the present status of Dalit and their sensibility. The characteristics of Dalit's keep on being viewed as a risk to the happy with seating of energy, status, and respect that is attributed the upper ranks. The Dalit collection of memoirs and artistic compositions so far as that is concerned produce reactions. They defy the Dalit with the debasing life they lead and influence them to understand that they should join to battle and they remind Dalit about the mistreatment and abuse allotted to the Dalit's. This present article concentrates on these different perspectives of the Dalit compositions, the character of Dalit's, developments utilizing the distributed works of different Dalit and non-Dalit journalists.

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