



An Examination of Dalit Women's Narratives through a Critical Lens, Focusing On the Themes of Repression and Resistance

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Abstract

The primary foundation of feminist movements, particularly the Dalit feminist movement in India, is the experience of discrimination and repression against women. The key reasons for these developments — man centric society, orientation disparity, and sexual viciousness — likewise figure vigorously in the compositions of Dalit ladies, who started to share their encounters according to a female point of view during the 1980s. Public level thought has been given to Child Kemble, Urmila Pawar in Marathi, Geeta Nagabhushan in Kannada, P. Shivakami, and Bama in Tamil. The upper caste members harassed, abused, and raped Dalit women. Because they have been taken advantage of on many different levels, they feel uneasy in society. The main issue of the Dalit women's literature is their sense of vulnerability. The main critical works of Dalit women's liberation were the Dalit books of Geeta Bother Bhushan, Barna's Sangati (2005), and P. Shivakani's Grasp of Progress (2006); Considering this, the motivation behind this study is to look at, through a perusing of the clever Sangati (1994) by Indian Dalit creator Bama, the capacity of writing to change insight into life-stories that would eventually lead to a separated sort of friendly experience (SMITH; WATSON, 2010). Bama modifies the personal history class as it is known in the West to make the encounters of the Dalit ladies noticeable in light of the fact that in her story, the local area's voice supersedes the person's. By doing this, she modifies the standard narratives that are regarded as literary in both quality and style to make room for the tales of marginalised people that are expressed through distinct forms of aesthetics.

Keywords: Dalit women's, narratives, repression, resistance.

1. INTRODUCTION

Dalit women authors of today draw a lot of inspiration from feminism. Nearly all Dalit feminist writing revolves on the theme of individual identity. They challenge the conventional wisdom and exhort all Dalit women to recognise their innate strength and lead honourable lives. They even speak out against Dalit male writers, activists, and social organisations who have fooled Dalit women in every field. They additionally guarantee that Dalit men activists discuss mankind however don't treat their spouses with humankind. Dalit women's activists compose on their extreme thoughts with an end goal to change the groundworks of society. As of not long ago, there hasn't been an uproarious voice against social unfairness because of the oddity of Dalit woman's rights. Dalit women's liberation is well established in empathy and a solid commitment to basic freedoms. It stands in opposition to fanaticism, brutality, and counter against Dalit ladies and the opportunity of the whole local area. Dalit ladies are seen as satisfied and cheerful since they have never taken a stand in opposition to treacheries against them. Be that as it may, her heart is detonating with distress. Says Sukanya Maruti

Enough of this life on the planet

The fault and the embarrassment.

For what reason does the thundering sea not

Open its paunch and swallow me? (Sreenivasan, Journal of Literature and Aesthetics)



Anger is being expressed by Dalit feminist writers in their works. They prioritise the emancipation and parity of women. Dalit feminists oppose Marxism because it does not take gender or caste into account. The negative experiences Dalit women have had lead to Dalit feminism. Social inequality and atrocities have forced them to vent their rage. The essential worries of Dalit women's activists are the barbarities and treacheries against Dalit ladies in light of social, strict, and cultural shows, which are clearly depicted by Dalit ladies in their works. As Vemula Ellaiah notes, "Obstruction exists any place there is mistreatment." In some ways, persecution is insufficient. Dalit woman's rights is one sort of obstruction that dalit ladies will find since they are mistreated (Purushotham K. what's more, Bheemaih J., Diary of Writing and Style,). Dalit ladies' lives are more promising and less promising times than those of upper position ladies. The spouses of higher position ladies quell them; Dalit ladies experience steady concealment in their lives. The worst form of humiliation for any community is when women are subjected to sexual harassment. The primary causes of sexual humiliation are the patriarchal system and the caste system. Ironically, Dalit men disagree with Manusmriti's concept, yet when it comes to Dalit women, they are the actual practitioners of this philosophy. Dalit ladies persevere through abuse and enslavement because of their mates and parents in law. Expounding on Dalit ladies fills in as a fitting delineation of all the abuse. In the Aasaregalu (1996) props by Geeta Nagabhushan and Child in B. T. Lalita Nayak's Gati (1986 Situation), Tayavva and Bone substitute for the endless persecuted Dalit ladies who work away in the shadows of society. In their parents in law's or alternately guardians' homes, neither Tayavva nor Bone nor Soni get any male help. They are the embodiment of all Dalit women who endure daily hardship because they strive too hard to have fulfilling lives. They must admit that their in-laws and spouse are the sole reasons they endure suffering.

The primary focus of feminist Dalit writing is on women as sexual harassment victims, who are undressed, harassed, raped, attacked, and set on fire without cause. Dalit women have spoken out against being exploited and have rejected their conventional image. Those from higher castes do not consider untouchability or caste when administering physical punishment, engaging in lewd behaviour, or carrying out rapes. She ceases to be an untouchable if she consents to men's lewd actions. In Mulk Raj Anand's 1935 novel Untouchable, Pandit Kalinath's treatment of Sohini reveals the mistreatment of Dalit women by men of higher castes. Mariamma flees from the village head in Bama's Sangati (2009), but the chief eventually harasses her in front of Pancnayat. Such situations are becoming more prevalent in the writings of Dalit women. In India today, the legacy of caste and gender remains pervasive. Caste is a valid reason in certain cases for permitting and even justifying gender discrimination. As a result, institutionalisation of violence against women has occurred. Hindus belonging to the upper castes repress incidents of caste conflict by raping women, burning houses, and damaging crops. High caste individuals use the rape of Dalit women as a deadly weapon. Dalit women have always had to live in a culture where violence is rampant. Due to caste, they have no social standing and face difficult issues. As indicated by Dalit women's activist writing, ladies, all things considered, ought to be perceived and treated as equivalents. Dalit women's activist writing, which yearns for correspondence and equity and rejects the Zamindar framework, ignorance, abominations, concealment, and sexual abuse, is overflowing with revolt, anguish, and desolations. They write about the obstacles in their lives and rebel against the status quo. They have performed tasks such as pulling out dead corpses, fetching fuel, cutting wood, and delivering messages in the village. Their writing comprises a significant amount of such low-paying labour. However, it's also evident from their literature that they have experienced oppression, dispossession, marginalisation, and subordination. Dalit feminists contend that the injustices done against



Dalit women by the savannas are the cause of their promiscuity. According to Gayatri Spivak, the voices of the underprivileged are not adequately heard.

The issue is not so much that subaltern women did not talk, but rather that others were unable to engage in a conversation between the speaker and the listener by means of listening. The subaltern cannot since their statements are not comprehensible. Therefore, rather than a lack of expression, the silent status of women as subalterns is the product of a failure of interpretation. (Nubile Clara, Position, Class, and Orientation in Present day Indian Ladies' Composition, The Risk of Orientation,)

Dalit women broke their silence and entered the cultural sphere after independence. Aamihih Itihas Ghadawala by Urmila Pdwar and Meenakshi Moon illustrates this. (1978, Even We Have Made History). Dalit women truly articulate their realities through Dalit feminist literature. There is no historical record of Dalit women protesting or standing up against exploitation. They had lived a life that prevented them from ever being able to recognise or consider their suffering. After an extensive time, they are presently the focal point of composing, where they show up as a wedded young lady, a kid widow, a kid lady of the hour, an enduring mother, an enduring little girl in-regulation, and a casualty deserted to the leniency of her parents in law. In their writing, a few portrayals of Dalit ladies who are squashed by the joined Hindu family have showed up. Innovation and science have achieved an adjustment of the air and motivated Dalit ladies to portray their real conditions. A huge part of writing has been given to the distresses, tragedies, bondage, setbacks, sexual double-dealing, and attacks of Dalit ladies. Despite the fact that Dalit women's writing has been published in several regional languages, their sensibilities are often the same. The composition of Dalit ladies, which has sprung out of their torment, distress, and imbalance, illustrates Dalit society and the abuse of Dalit ladies by their landowners at work and by their spouses at home. Writing by Dalit feminists challenges the injustice-based foundations of the current social order. The only way Dalit women writers can fight against excessive physical aggression, frustration, and sexual supremacy is to articulate their experiences in various, explosive, and violent voices. They are in a condition of agony due to poverty, illiteracy, ignorance, and concerns about their livelihood, which also make their voice explosive. Consequently, we shouldn't assume that just because someone moves from their house to a public setting and works, they are no longer subject to the laws of patriarchy.

2. LITERATURE REVIEW

Desai (2005), emphasises how colonization's strong hand and its drive for commercialization and capitalist infiltration contributed to the early reform efforts led by the region's monarchy. She also discusses the evangelising and racist goals of missionaries who concentrated on the colonies' weakest residents Desai, 2005. According to Desai, their aims included giving the most marginalised members of Kerala society access to land, education, and pay. Thus, Kerala's current state and policies are still shaped by the influence of the Left, missionaries, monarchy, and early reform movements. **Devika and Mukherjee (2007)**, declare that the "double expectation" placed on women in modern-day Kerala is a pressing issue. These days, women have to meet the same academic standards as males in addition to adhering to society's traditional views of femininity in the home. This pressure was also discussed in Mitra and Singh's study, which found that, according to the State's Crime Record Bureau, unhappy relationships, tarnished social reputations, dowry disputes, and poor academic performance in exams were the main causes of female suicides in Kerala.

Still (2008), implies that, unlike their male colleagues in Dalit communities, women have not benefited from these incentives and policies despite having more access to education. Widespread prejudice in schools and other educational contexts hinders Dalit populations' involvement in the educational process, even in those circumstances where they have access



to education. In homes, young Dalit men are able to obtain education, but their sisters are not able to do the same. This disparity in access is evident. Women can move up the social ladder by getting married, and if they are well-educated, they can marry equally-educated boys. Therefore, marriage—rather than job or independence—is the aim of schooling for these women. **Sujatha (2014)**, shows that Dalit women in the southern Indian states of Telangana and Andhra Pradesh work outside the home as agricultural labourers in rural areas, in contrast to women from upper castes. Their spouses may become alcoholics and spend money on themselves, therefore their work is essential to the family's survival. However, Dalit women are employed as domestic workers, construction workers, or menial labourers in metropolitan environments. In addition, Dalit women experience higher rates of domestic abuse at the hands of their husbands and families, which exacerbates the inequality they already endure. Despite providing financial assistance to their families, Dalit women live in patriarchal households where they are viewed as subordinate family members and are therefore not given decision-making authority. Government development initiatives also contribute to the cycle of exploitation.

Majid (2012), In India, the Dalits¹¹ have long been a marginalised group. The word "Dalit" in Marathi¹² refers to the oppressed, and these people have also been referred to as "untouchables." As a result of caste-based political and social movements in India, the term "Dalit" has been more politicised. Other words used to characterise the Dalit populations include Harijan, which means "children of god" and was coined by Mahatma Gandhi to suggest religious protection while portraying the Dalits as acceptable to the rest of society.

Ghose (2003), The Dalit Development fell to pieces after Ambedkar. The name "Dalit" was given new importance in 1972 when two Dalit abstract activists, Namder Dhasal and J. V. Pawar, established the Dalit Pumas Development in Bombay. Ghose noticed that to attest their personality, Untouchables currently decide to utilize the word Dalit.

Tomar (2013), Composing self-portraying expositions or biographies, which, as Tomer notes, can be seen as tributes of their own conditions, is one-way Dalit ladies have had the option to make a burst in this worldview of orientation, station, and class mistreatment. By investing non-Dalit ladies with information and authority, these works undermine the customary order among Dalit and non-Dalit ladies by intertwining fiction and true to life, writing and experience. To liberate Dalit ladies from this feeling of inadequacy, these stories inspect the position, social, financial, and political quirks that have molded Dalit ladies thusly. **Smith Watson, (2010)**, The interactions between the narrator, her mother, Patty, and her grandmother provide the framework for the stories of the second or middle circle, which Smith and Watson refer to as "[...] a multigenerational family history." They remake their set of experiences of hopelessness by clearing up for the storyteller why things are how they are: "One day Patty was doing my hair." She would also offer me all of the village rumours while she was at it. A boy by the name of Katutura passed us that day.

3. THE POWER OF NARRATIVES

Like all narratives, literary narratives are intricately entwined with the community from which they come. Similar to how no community exists without a language, no community exists that does not narrate its stories in some fashion. These stories, which are either told or kept silent, expose everything about the community—its fundamental injustices as well as its virtues, what it believes in and does not want to do, and what it does and does not do. Furthermore, the community and the narratives have an ongoing, dynamic epistemic interaction that evolves over time. When viewed in this light, literary narratives serve as both "objects" and "sources" of knowledge, as explained by Felski (2008), in that they make themselves available for analysis since they shape societal views. Additionally, she contends that artistic creations "... emerge from and move once more into the social" (FELSKI, 2008).

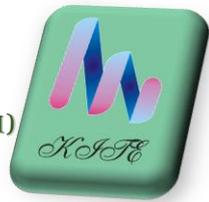


They change during this process because they are exposed to many interpretations that aid in distinguishing the social experience from which they emerged. From this angle, literary narratives are regarded as emphasising their close ties to society rather than being mysterious structures that conceal meanings and, as a result, belong in the domain of the sacred.

The tasteful and the political seem, by all accounts, to be isolated in many ways to deal with abstract stories, which have been reprimanded for being reductionist either in light of the fact that they are seen only according to a stylish viewpoint that considers them to be masterpieces that endeavour to express some subtle or unutterable quality, or on the grounds that they are viewed as having some strong social organization that can achieve significant changes in the public eye (FELSKI, 2008). An alternate perspective on them may be to see the literary metaphor as a potent tool for expressing the social and evoking thought about the standard of a community's life. Regarding the immediate impact they could have on the community, one could claim that narratives don't have the ability to completely transform society, either positively or negatively. However, by using suggestive metaphors that highlight specific meanings, they rebuild human people in society and connect the affective to the intellectual, raising a profound degree of awareness among readers that can aid in forging a strong relationship with the political. The political then manifests itself as a call for change, fairness, inclusion, and acknowledgment. Put differently, when the story causes what Ranciere (2011) refers to as a "crack in the approach to seeing and figuring out the qualities and convictions of any general public," the epistemological arguments made in the story take on an ethical quality. As Ranciere (2011) also argues, this is not an easy or clear process that is completed by magic. Rather, stories drive us to reflect because they give us a way to deal with life's disarray and confront what would otherwise be unpleasant. Tony de Mello is quoted by Baldwin (1993) as stating that "Once upon a time" is one of a language's most mesmerising terms since it is usual to dispute a reality but impossible to resist a fiction." I totally concur and perceive that this is on the grounds that accounts can change words into pictures that assist us with envisioning even the obscure while catching the premium of even the most questionable peruses.

This comprehension of scholarly accounts makes an association between the extreme encounters they depict and this present reality occasions they re-institute, changing the recounting the story into another sort of involvement in light of the dialogic relationship that creates between the peruser and the message, the peruser's experience and reasonableness, and the social foundation and difficulties of the characters. As a result, even while it is extremely unlikely to fully comprehend another person's suffering due to the Otherness of suffering, it is nonetheless possible to recognise it when it is discussed using empathy-based metaphors. This indicates that writers may, in addition to merely recounting suffering, also reimagine suffering in order to encourage social action, as Morris (1996) points out. The way we approach literature already demonstrates how profoundly morality and aesthetics can be imprinted.

To reword Morris (1996), assuming that stories can communicate many social treacheries, for example, separation in light of orientation, class, standing contrasts, starvation, joblessness, wars, and so on, then I would contend that "[...] not all accounts consider writing" in light of the fact that, deplorably, "[...] not all sufferings matter." We defamiliarize the enduring of those beyond our own ethical local area on two levels: first, by neglecting to recognize their anguish and, second, by neglecting to recognize their stories as writing, similarly that we recognize enduring inside our own networks by raising characters to the situation with legends or saints (MORRIS, 1996). This shows that, even while stories assist us with understanding individuals' battles, what is regulated as writing at last decides what is happening is generally significant. Stories made by specific networks, both inside and beyond



public lines, are not generally esteemed as works of writing. To put it another way, writing has the capacity — as Morris (1996) notes — to avow or disprove human enduring by recognizing the "scholarliness" of specific stories while dismissing it in others. However, oppressed communities can also challenge existing literary styles by developing their own narrative traditions and aesthetics, provided that the literature reflects the ideals of the community in which the story is set. Morris (1996) elucidates that this phenomenon occurs when elements seen to have "literary value" are reinterpreted to highlight alternative manifestations of suffering.

4. RESISTANCE AND CHALLENGE

Dalit composing is viewed as "a political type of putting down that accounts the social and public activities of Dalits and philosophically offers a call for obstruction" (Navya, 2014). Latent opposition, which "generally alludes to activities of peaceful dissent or protection from power," can be applied to crafted by Sivakami and Bama. Bunches lacking authority or status regularly utilized inactive opposition, which has been alluded to as the "weapon of the powerless." Yet rather than being weapons of the frail, Sivakami and Bama's compositions are a strong sob for bunch activity. "Individual entertainers engaged with aggregate activity never again just seek after unambiguous objectives, however come to view themselves as components of a lot bigger and enveloping cycles of progress or protection from change," compose Donatella Della Porta and Mario Diani in their book Social Developments. Since even "peaceful activities frequently likewise applied financial and political influence," Sivakami and Bama oppose through different peaceful demonstrations of resistance in their works, including fight, objection, communicating dismay, and yelling out considerations (Vogele, 2008).

Sivakami look "for arrangements" in The Hold of Progress (Sivakami, 2006) and finds that training is one. Gowri, for example, was resolved on proceeding with her schooling, yet that's what her dad said assuming Gowri finishes her tests, "she will set off for college", or, in all likelihood she will be offered. Gowri in this manner "developed more immersed" in her examinations because of her proceeded "dread" and "contempt the thought" of marriage. Gowri, however, figured out how to finish her tests, move out from home, and acclimate to school life. Gowri accepted that she had "converged with the expanse of individuals and gotten over human-made limits — her dad, her station, and her town". Nonetheless, that's what gowri claims: "position uncovered its lethal teeth like an invulnerable beast" when she got back for these special seasons. In any case, Gowri's schooling provided her the capacity to go against and battle the laid-out request.

Since "there can't be various principles for various stations, just similar standards for everybody," Bama challenges accepted practices and rules in Karukku (Bama, 2012). This was because of the public authority intend to give Dalit understudies "extraordinary educational cost". At the point when Bama saw the other understudies' hatred, she became "loaded up with abrupt fury". Declining to "follow another person's lead, in any event, for a serving of rice," she "tested" the specialists and rejected the extraordinary educational cost arrangement. Dalits have found, Bama adds, that "others have never regarded them as individuals, yet twisted the religion to their advantage, to keep up with their own lies." This is the kind of thing that upper-rank Christians and others have educated them. Subsequently, the aloof opposition advanced by Sivakami and Bama's compositions goes against the laid-out request while additionally calling for social, political, and monetary change.

5. SPECIFICITIES OF MISTREATMENT: BRUTALITY ON DALIT LADIES

In the Dalit people group, man-controlled society works on different levels. The storyteller of Bama's Sangati, a twelve-year-old young lady, finds through the gendered games she is compelled to play as a kid that young men play various parts to perform than young ladies.



Young men are planned to seek after sports like kabaddi and marbles, while young ladies are supposed to take up family obligations like cooking, marriage, housekeeping, etc. Assuming that games are viewed as defining boundaries between qualities that are male and female, then a man centric framework is working here that neither tries to imitate nor rejects the Brahmanical man controlled society but instead capabilities as a third hub of mastery with its own independent working framework. The storyteller in Sangati (2013) offers the conversation starter,

"For what reason mightn't we at any point be like young men?" In any event, when we rest, we are not allowed to fan out on our backs or falsehood face down on our stomachs. We are likewise not allowed to chuckle or talk uproariously. We should walk constantly while peering down at our toes. In any event, when our midsections are snarling, we should abstain from eating first. Solely after the folks in the family have gotten done and left are we allowed to eat. What, Paatti, do we not likewise have human instinct? Nonetheless, Paatti rebukes her immediately, bringing up that eventually the folks are the ones who accommodate their families. This is an exceptional occasion of how male-controlled society works through ladies going about as its representatives. They confer habits to young women, yet they likewise altogether affect young men's initial improvement of masculinity. It's something very similar with religion. Christianity characterizes the most noteworthy sort of persecution towards the Dalits, much as Brahmanical sacred texts do in Hinduism. Paatti illuminates the storyteller that the white nuns in their space "put forth a major attempt" to show Dalit ladies how to be wonderful spouses. As per Bama (2013), man-controlled society hence collaborates with religion and utilizations ladies as its strong messengers.

Irudayam and partners (2014) have introduced an outline report on brutality against Dalit ladies in which they have arranged the different types of savagery (obnoxious attack, actual attack, constrained prostitution, kid sexual maltreatment, lewd behaviour, assault, capturing, and so on), the areas of the viciousness (public spaces, the culprit's home, the working environment, and so forth), and the genuine proof of how the Brahmanical and Dalit male centric societies team up to keep up with Dalit ladies' predominance. They restrict themselves, nonetheless, to the hypothesis that orientation separation in the Dalit people group to a great extent results from receptive man centric society, in which the Dalit male loudly and truly mishandles the Dalit lady at home to vent his disdain towards the upper position.

At the point when Dalit male centric society is seen as a control component, it becomes clearer the way in which it works and how it upholds Dalit ladies' continuous enslavement. The investigation exhibits that different man centric societies team up to keep up with Dalit ladies' persecution, testing the misrepresented enemy of cantiest ideas that exclusively upper-station guys administer Dalit people. Thus, it is basic to recognize the presence of twofold male centric societies to more readily figure out mistreatment and foster methodologies for battling it.

6. POSSIBILITIES OF AGENCY AND ASSERTION

Sangati and The Grasp of Progress detail the specifics of viciousness against Dalit ladies yet additionally offer instances of Dalit ladies' versatility. It is significant to recall that opposition doesn't generally appear as by and large aggression. We witness Dalit ladies involving various systems to get comfortable with themselves in these books. Dalit ladies in Sangati use language to communicate their longing for office. "Dalits who have for such a long time been treated as wares possessed by others should yell out their selfhood, their 'I,' when they ascend," claims Raj Gauthaman (1995). Their compositions, which are in the real dialects spoken by the Dalits, are described by a basic fury that has shown itself as a dissent against treachery. There have been a few applications for this sort of language. While Dalit ladies



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