

भारतीय नाणी एक ऐतिहासिक ओळख



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एक ऐतिहासिक ओळख

(भारतीय सिक्के एक ऐतिहासिक परिचय)

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परम मित्र पब्लिकेशन्स

भारतीय नाणी एक ऐतिहासिक ओलख

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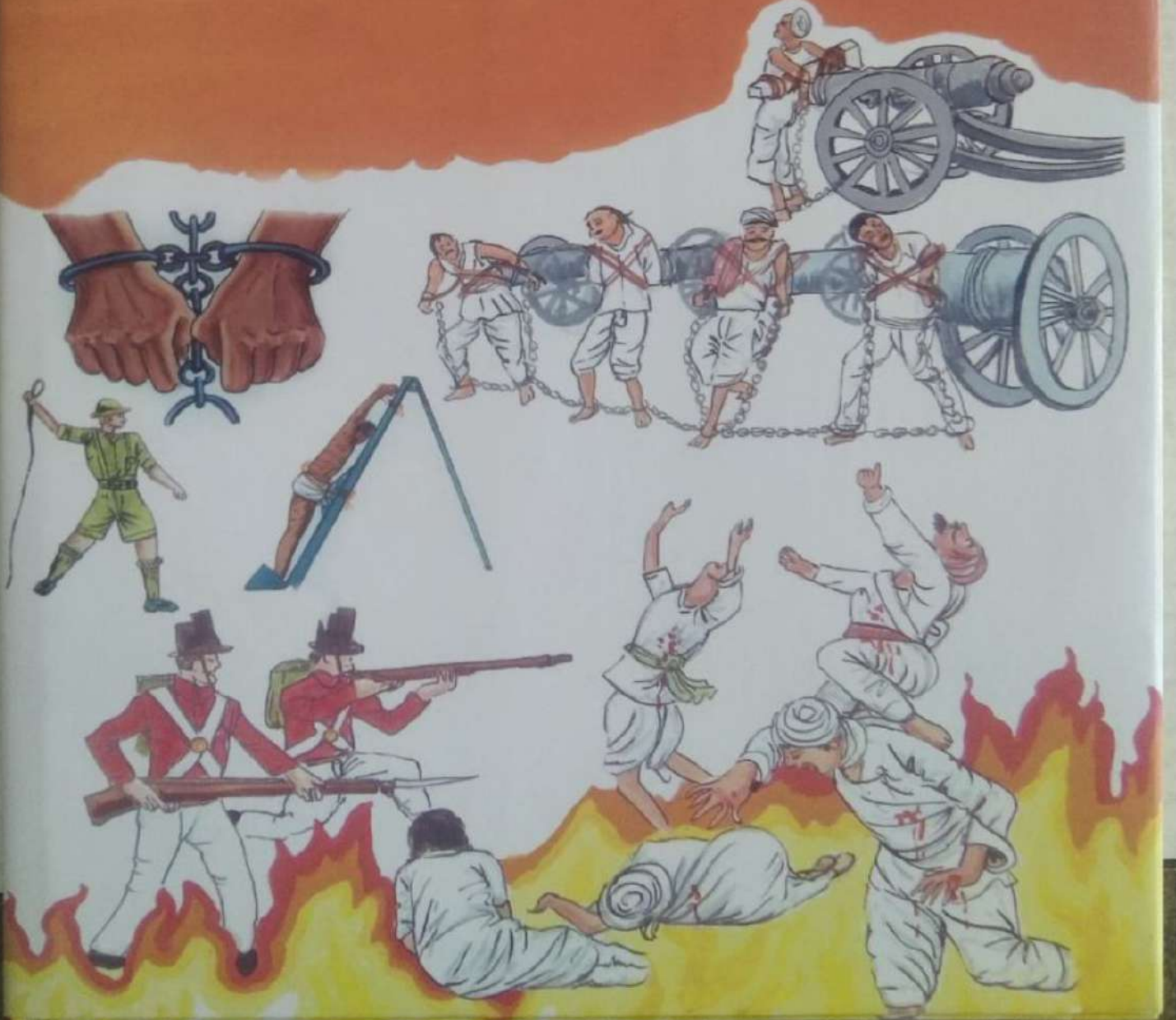
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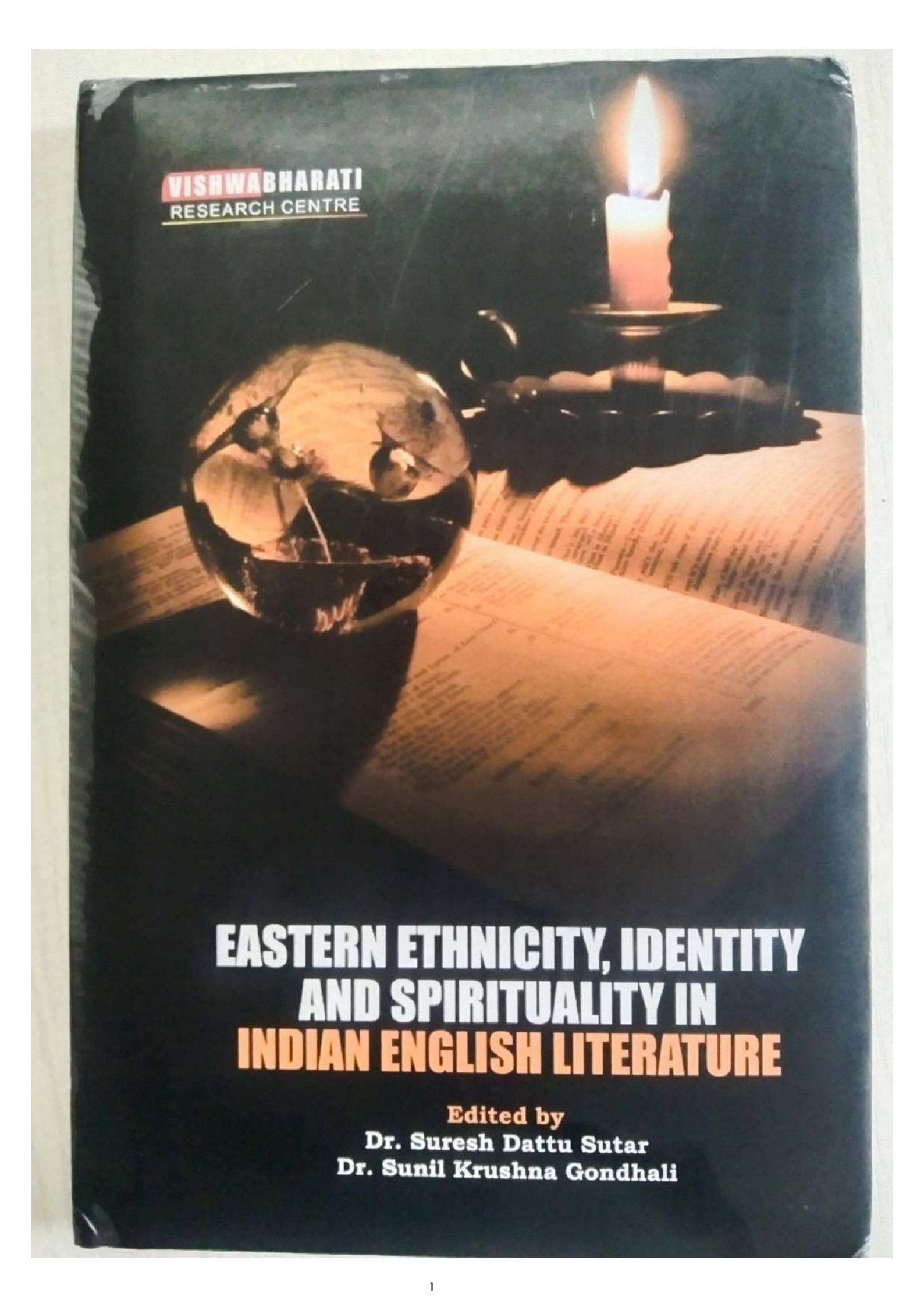


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The book cover features a dark, atmospheric illustration. In the upper right, a single lit candle sits in a dark, ornate holder, casting a warm, yellow glow. Below the candle, a large, open book lies flat, its pages filled with faint, illegible text. To the left of the book, a transparent glass sphere rests on the surface. Inside the sphere, a small, detailed scene of a traditional Indian boat with several figures is visible. The overall composition is set against a dark, textured background, creating a sense of mystery and intellectual pursuit.

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EASTERN ETHNICITY, IDENTITY AND SPIRITUALITY IN INDIAN ENGLISH LITERATURE

Edited by
Dr. Suresh Dattu Sutar
Dr. Sunil Krushna Gondhali

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11

Portrayal of the Plea of Dalit Literature: A Voice to Voiceless

Dr. Umeshkumar Murlidhar Bagal

Abstract:

The present Chapter deals with the basic components of Dalit consciousness that emerged during the late 19th and early 20th century in South India. Without going in detail into the historical data of the said period, it describes and analyses the features of Dalit consciousness that was represented by Dalit thinkers. Writers like Baby Kamble, Urmila Pawar, Bama, Sujata Gidlas, Geeta Nagabhushan, B.T. Lalita Nayak, P. Sivakami were the pioneers in popularizing the themes of Anti-brahmanism, critique of Hinduism, caste system, patriarchy and triple oppression of women. These writers directly express their own sufferings and feelings by writing novels, short stories, poetry and autobiographies. Dalit women talk differently from other writers in

order to explore their situation of being an untouchable. This chapter also throws light on different structures of the plight of women. Dalit women experience sexual and economical exploitation and the issues of patriarchy which makes them victims of patriarchal control within the families is found in the context of writers mentioned. They denote a marginalized group which suffers subjugation and exploitation in the Indian society. Dalit women writings are a step ahead in their desire and serve as an inspiration for other women. The study employs feminist lens to critically analyse women's existence in the luminal spaces.

Keywords: Plea, Discrimination, Marginalization, Dalit, Exploitation, Patriarchy, Subjugation.

The history of Dalit literary movement goes back to the 11th century, to the first Vachana poet, Madara Chennaiah, who was a cobbler. Dalit literary movement thus has a long history which ideally unfolds the secret struggle against the tradition relied on caste. In modern India Dalit literature got impetus in Maharashtra due to the legacy of Jyotiba Phule (1828-90), Prof. S.M. Mate (1886-1957) and Dr. Bhimrao Ramji Ambedkar (1891-1956). With the advent of the leaders like Mahatma Phule and Dr. B.R. Ambedkar, who brought forth the issues of Dalits through their works and writings, the Dalit movement got a dynamic representation. They started a new trend in Dalit writing and inspired many Dalits to come forth with writings in Marathi. Dalit literary movement gained pace with the active support of B.R. Ambedkar's revolutionary ideals which stirred all the Dalits into action. His Statue and tie, the dress of the most educated, holding a book that represents the constitution is a symbol of pride and inspiration for the coming generations. He

inspired and initiated the creative minds of India to enforce socio-cultural upsurge for the total emancipation of the Dalits.

Dalits are the oppressed and exploited persons in the society. Anyone who is from suppressed caste, scheduled tribe or Dalit woman, are considered as impure. They do not belong to any Nation or Country. They are found everywhere in different forms. They are marginalized by the dominant force of the society and remain excluded from the mainstream culture. Dalit feminists themselves are Dalits by birth and writes with Dalit consciousness. They speak differently about the atrocities being inflicted upon them by the power structures of the society which has been silent for centuries. They start writing novels with the aim to bring a positive change in the society for those who have always been deprived even of their very human existence. The issues of marginalization, their lack of agency of voice and their subjectivity are reflected in their novels. Dalit Literature delineates their consciousness, experience as well as anguish. Dalit writers talk of the oppression differently, various processes make it difficult to realize them of their being. The autobiographies, memoirs or novels of Dalit writers went beyond self-expression and historical records. It was a vehicle for Dalits to assert their identity, challenge the society order and protest against the oppression of centuries. The voice got amplified with the expression of more and more writers.

In *Upara* (1997), Laxman Mane has tried to focus on the problems of people who are living in slums, on pavements, on the outskirts of villages and those who do not have even such places who are suffering in miserable conditions in the vales and valleys, hills and rocky planes. They have neither work nor

opportunities, facilities nor any support, neither shelter nor any protection. They do not have even two meals a day. Laxman Mane expects that the readers of the book should succeed in understanding the sufferings of the nomadic tribes who have been moving from one place to another for generations.

The autobiography *Upara* meaning 'An Outsider' is a landmark in Dalit literature. It is an autobiographical narration, which describes about Mane's own life and community. It is a tale of the tribal particularly a man from Kaikadi community. This narration gives a realistic picture of life of the downtrodden with an authenticity of experience and its strong plea for social justice. The life span in the narration is from writer's childhood to youth. It also narrates about the struggle of Kaikadi community women from their birth to death.

Laxman Mane in the retrospection of his autobiography mentions a noteworthy declaration:

What shall I say about the book? Whatever lived, experienced and saw, I poured into my writing. (Mane 1997, 6)

The writer explores the pathos, sufferings, and struggle of the nomadic tribes who live out their lives, generation after generation, carrying hearth and home on the backs of the donkeys, whom they resemble in many ways. While focusing on the reality of the tribal life, he made a plea to the mainstream society to understand the sorrows and sufferings of the tribal. He decides to give up a begging bowl and the stigma of criminality and ask for a shelter, some work, something to wear and something to eat on behalf of his community.

At the outset of this autobiography, the writer narrated his early struggle at his childhood. He was

the elder in the family. His father used to collect canes from nearby hills then he used to cut it. Writer's mother Anvari and his father then were preparing cane baskets and Anvari was selling it in the village and collecting food from the villagers in her begging bowl. The village women give her some torn clothes and it was used to cover their body. Writer was in charge of taking the donkeys to the outskirts.

As it was the early routine life of the writer, he narrated one incident. His father wished to admit him to school so; he would come out from their poverty and would become a teacher or an officer. In their stay in one village, the schoolmaster permitted him to attend the school and writer's father promised the teacher that from next day he would attend the school. Along with the donkeys to the outskirts writer was thinking about the school as his father had told him to attend the school. A resounding box on his ear brought him to his senses:

You lazy bum! Your donkeys have ruined my haystack and you are pissing into your own mouth! Oh! You beggars! May you die! You are plague on our village! (Mane 1997:18)

The donkeys strayed through a woman's fencing and she abused him in the ill manner. People of the time were not sympathetic towards nomadic tribes like Kaikadis. It was also believed that these people were engaged in criminal activities during their stay in the villages. They were doubted for thefts. During their departure from one place to another place the villagers used to check their bags. While entering in another village they have to inform to the village chief about their stay, men, women, children, animals and all the possible things they carry with them. Several times when there was a theft in village, even Kaikadi women

That some were high while others were low?
Well, all right, then this city deserved
burying—

Why did they call it the machine age?

Seems like the Stone Age in the twentieth
century.

(‘You Wrote From Los Angeles’, by Daya Pawar)

Bama through her novel “Sangati” tries to unfold the oppression of Dalit. She portrays the events that take place in the everyday life of Dalit people. The novel unveils how Dalit women faced the gender biasness from their childhood. Boys and girls have different games to play with. Games like Kabbadi and Marbles were meant for boys. Girls play at cooking, getting married and other domestic matters. Dalit girls were hardly enjoying their childhood. They have little time to play as they have to take care of their younger siblings. Bama examines this difference between women and their different ways they are subjected to. She protested against all forms of oppressions and sufferings faced by Dalit girls and women. She makes an appeal for change and betterment in the life of Dalit women especially in the fields, of sex and gender discrimination, equal opportunity in work and educational. For Bama, no one is going to help the hopeless women of her community; it is up to the Dalit women themselves to take their lives into their own hands. In the contemporary India, women and their roles are changing and so the patriarchy and their role must change.

Hence, the primary objective of every Dalit writer was to attack social snobbery and prejudice, superstitions and untouchability. The fundamental goal of Dalit writers in establishing and carefully guarding the boundaries of their own emerging

literary genre is to exercise control over their own representation, in history, literature and public imagination. Dalit writers wrote their agony and tried to put forward their position in front of the whole world. Resisting oppression Dalit writers started to write back their stories of pain due to inequality. Women writers adopted writing as a medium of expression for with it they had attained world wide support. In contemporary times, Dalits are gaining education and expressing their outlooks. Dalit Feminists not only questioned their victimization but also spoke for the upper and middle class women who met the same fate at home. The subalterns are championing the cause of woman as a whole. The call is not merely to break stereotypes and demand self-respect but also to highlight the differences accorded to the problems of women and lopsided progress of Dalit movement, a movement which is precariously balanced on the sandstone of double-standard.

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There have been many social, political and religious issues and challenges reflected in postmodern literature. Postmodernists have raised many issues like ethnicity, gender, marginalization, sex, commercialization, absurdism, existentialism, hybridity, cultural materialism, consumerism, violation of human rights, war and so on. Those several issues and new ideas reflected in contemporary postmodern poetry, drama, fiction, biographies, autobiographies and prose have come under one roof in the form of this book to facilitate understanding of students, teachers and researchers. It possesses the range of writers from varied socio-cultural background and literary texts rooted in diverse topics like folk, crime fiction, Islamic feminism, war, diaspora, magic realism etc are explored. Postmodernism thus reflects both the energy and diversity of contemporary life as well as its frequent lack of coherence and depth. The lines between reality and artifice can become so blurred that reality TV is now hard to distinguish from reality-and from television entertainment. Being in the second decade of the 21st century, it is high time to critically observe zeitgeist of the present.



Reflections on Postmodern Literature

Vijay Chaudhari (Ed.)

Reflections on Postmodern Literature



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Magic Realism in Don DeLillo's Select Novels: A Postmodern Perspective

- DR. UMESHKUMAR BAGAL

Introduction:

DeLillo, an American novelist, playwright and essayist has covered subjects as diverse as television, nuclear war, sports, the complexities of languages, performance art, the Cold War, mathematics, the advent of the digital age, politics, economics and global terrorism with anxiety in the mind of people. Initially he was a well-regarded cult writer, became famous after the publication of *White Noise*. In 1985. He has written fifteen novels and lot many awards to his versatile writing. In an interview conducted in 2005, he has declared the responsibility of writer by saying that writers must oppose systems. It's important to write against power, corporations, the state, and the whole system of consumption and of debilitating entertainment. He thinks writers, by nature, must oppose things; oppose whatever power tries to impose on humanity.

Postmodernism: Concepts and Definitions

The period after the World War II (1939-1943) or second half of twentieth century is known as Postmodern in literary fields. Here are some of the definitions of Postmodernism. J. A. Cuddon defines Postmodernism as: "A general (and sometimes conventional) term used to refer to changes, developments and tendencies which have taken place (and are taking place) in literature, art, music, architecture, philosophy, etc. since 1940s or 1950s".

The *Oxford Concise Dictionary of Literary Terms* defines Postmodernism as under: In its simplest and least satisfactory sense, it refers generally to the phase of

20th century Western culture that succeeded the reign of “high modernism, indicating products of the age of mass television since the mid-1950s. More often, though it is applied to a cultural condition prevailing in the advanced capitalist countries since the 1960s, characterized by a superabundance of disconnected images and styles-most noticeably in television, advertising, commercial design, and pop video.”

One of the key features of postmodernism is the use of magical realism as a narrative mode by many writers across cultures. Highly ironic is the fact that this influential as well as controversial concept originated in German art criticism of paintings of the Weimar Republic 1920's. However it flourished in Latin American fiction of the 'boom'. Today so many prominent writers across cultures write in this mode: Gunter Grass, Gabriel Garcia Marquez, Angela Carter, Isabella Allende, Mario Vargas Llosa and Michael Ondaatje to name some. Among writers of Indian origin, Salman Rushdie, Amitav Ghosh, Chitra Bannerjee-Diwakaruni, Arundhati Roy too handles the form brilliantly. Present paper is an attempt to study Don DeLillo's select novels as a magical realism text.

Magic Realism in *White Noise*

Magic realism is the most significant novelistic element in the technical effects that are employed by postmodern novelists. This technique of Magic Realism is noticed in the novels of Salman Rushdie, Shobhaa De and Amitav Ghosh. Salman Rushdie has employed the technique of Magic Realism in his novels like *Midnight's Children* and *Shame*. The historical reality from the freedom at midnight to the Dark Period of emergency in 1975 is presented through the combination of fact and fiction very skillfully. Magic Realism lends the feature of fantasy to the element of Social Realism. The historical facts from the partition to the Death of Yahya Khan are presented in the novel *Shame* by Salman Rushdie. The tragedy of gas leak disaster that occurred on the early morning of December

1984 is presented through the employment of the technique of Magic Realism by DeLillo in this novel *White Noise*.

The introduction of fantastic or impossible elements is made into a narrative that is characterized by standardized social realism. Dreams are presented in which what the narrator protagonist Jack Gladney dreams is very effectively presented. Gladney thinks continuously of the imminent death that is going to claim him sooner or later. This continuous thinking gets into his subconscious mind which emerges in the form of dreams in which he sees the dreams of death that has trapped him in the clutches of the "Icy hands". The leveler time sends such fantasies to both the major characters of the novel as Jack Gladney and Babette, his fifth beautiful young wife, who look after him and the children so well. There are shifts of time when the future is predicted in such a fashion that it appears to be impossibility. Myths and fairy tales become the part of the narrative that is characterized by Magic Realism. These features of Magic Realism have their due recognition and placement in the novel *White Noise* by Don DeLillo. The reality of Bhopal gas leak tragedy which is the result of the human error is presented through the airborne toxic event that takes place in America while in Bhopal hundreds died and many more were mutilated, *White Noise* through the use of Magic Realism shows how seven days of displacement from the place of normal habitation saves the township of Blacksmith village and its American population including the members of the family of Jack Gladney and his wife Babette. The admixture of social realism and Magic Realism with its fantasies, dreams, myths, legends and fairy tale atmosphere is offered by DeLillo in this career shaping eighth novel of his *White Noise*.

Magic Realism in *Libra*

Magic Realism is different from both the material realism which is practiced by Henrico Ibsen, George Bernard Shaw, John Galsworthy, Charles Dickens and

William Make Thackeray or the psychological realism expressed in the novels of William Golding and the plays of Eugene O'Neill, Tennessee Williams, Arthur Miller and Edward Albee, Salman Rushdie, Arundhati Roy and Arvind Adiga have practiced Magic Realism by creating a world of make believe through their faculty of imagination and faculty of fanciful flights into a world that appears similar to the present world but which is still characterized by the creator's creative faculty. In *Libra* there are two parallel structures of narration. One structure is dominated by the autobiographical account which presented through the nostalgia of memories of the past which shared by both Oswald and also by his mother. His childhood and youth is seen as something that has determined his temperament. It is said that Oswald's family history his childhood, his disturbed youth, his dyslexia, his habits of "different" reading and his globe-trotting travels through the major continents of the world have shaped his personality. Saleem Sinai in the novel *Midnight's Children* by Salman Rushdie shows how his birth in Kashmir, his childhood in Mumbai and his education in England have contributed to his becoming a symbolic image for the country that attained its independence at Midnight of 15th August 1947 keeping a tryst with destiny. In the same manner Lee Harvey Oswald holds the key to the destiny of his country the United States of America. His act of "six point nine seconds of heat and light" has bracken the back of his country. America and the incident became an event that changed the future of the country as did the earlier assassination of an American President Abraham Lincoln. For Liberation from Slavery Lincoln made sacrifice of his life and for civil Rights John F Kennedy laid his life. This is how realism turns the assassin into the game changer of his country. He occupies a place in the annals of the country through the use of the Postmodernist feature of Magic Realism. He made history and has become a historical figure and his victim has been mourned for a long time.

Creating a world of make beehive that rivals the real world is that the novelist has achieved. The world created by Magic Realism is used to create another world. The creation of the assassin's world of childhood and youth shows how the objects of conspiracy have a glittering brightness that is peculiar to youth. This is how DeLillo has used the device of Magic Realism in his novels but in *Libra* which is based on an event from the historical perspective he has made use of the same very artistically.

Magic Realism in *Mao II*

The contemporary novel like *Mao II* attempts to articulate faith, unity, harmony, through language that creates a new magical world of fantasy. It is in the art of fiction that the creation of a world of future can be projected. The world of dreams, desires, distinctions, is desirable and the same gets projected through the subtle use of the linguistic instruments which are at the disposal of the novelist.

In *Mao II* the novelist Bill Gray has started writing his third novel and it is reported that it has been completed by Bill Gray but he has not as yet finalized the novel. Bill goes on postponing one after another the finally final revision of the novel that being awaited. In the absence of forthcoming third novel by Bill Gray his first two novels are reprinted many times and the consumers have consumed those umpteen times. That is how Bill Gray third novel is like a novel within a novel just as there is world within a world Gray's third novel has been committed to language. It is typed in sculpted signs but still the novel remains undisclosed. This is where magic realism steps in. The first two novels by Bill Gray belong to the committed social material realism but the third novel that belongs to the domain of aspirations, wish fulfillment is a novel that has its affinity with the world of magic realism. Brita goes to Bill Gray's house to capture the image of the "disappeared" writer in her camera. This photographic presentation of Bill Gray, as an individual belongs to the world that is to be created. Bill's photo will cover

the posters just as in China Mao Zedong's posters announces his vitality and his strong and stable inspiring and leading existence through his blown up image. The same strategy is planned in the case of Bill Gray's "reappearance" his "return" and his "comeback". Bill's comeback will of course be "coming to go" and he has decided to hide completely, disappear totally, become invisible till he finds his "Land of No Return". This is how Bills' "reappearance" will be a reproduction of the world of magic realism. This world is different from the world of common, every day, plain reality as it is of fantasy and make, believe. This world clashes finally with the world of harsh reality and violence. Scott has designs of keeping the novelist hidden and upgrading the sales of first two novels. This is his strategy that will rise. The prestige of the novelist and the sales of his novels Bill are detained by Scott in his retreat while Abu Rashid the terrorist from Beirut has detained Jean-Claude Swiss the poet who has written poems in French in a basement. Both the detention is almost the same except that Bill's detention has the touch of magic Realism while the detention of the poet by Abu Rashid is the detention that belongs to the world of daily life the realistic world. The use of magic realism adds to the postmodernist elements. Such as consumerism, cinematic effects and audio and visual, images for aesthetic effect.

Magic Realism in *Underworld*

The capacity to wonder is a step towards learning things about life. DeLillo's world is the world of what in Italian is Lontananza-Distance or Remoteness. The sixth to ninth decade of the twentieth century in narration and the tenth decade in predication is the historical period from 1951 to 2001 which is chosen for presentation of history by DeLillo in this novel *Underworld*. He uses this device of remoteness in narrating the past from 1991 backwards to 1951 in the six parts of his novel, What DeLillo attempts to write is the counter history of these four decades 1991 back to 1951 and visualizes prophetically the last decade from

1991 to 2001. History according to DeLillo longing on a large scale is what makes history. A longing, an aspiration, a desire to satisfy the individual wishes and to impose the order which is uniform, disciplined, well connected is one pillar of his history writing. The second pillar goes beyond the individual realm and touches the sozio politico-economic domains that threaten the individual by overreaching beyond limits and boundaries, Erica Doming's wishes are coherently in a unified manner are satisfied on one hand but the political strategies go beyond borders into untrodden realism with the self-imposed moral authority of the policing the world as has happened quite often in American Policies abroad. He has therefore undertaken to write history of the recent five decades by using the Postmodernist mechanism of employing Magic Realism as was done by Salman Rushdie in his novels like *Midnight's Children* (India from 15-8-1997 to 31-10-1984), *Shame* (1947 to 1980), *Haroun* and *the Sea of Stories* (Post-Fatwa historical period in Iran)

Like Salman Rushdie, DeLillo captures the reality giving it a touch of fantasy which has a charm of its own. He uses his prophetic vision and also his close and deep vision into what has gone before and what is to come hereafter. There are some celebrities who are mentioned attending the baseball match like Frank Sinatra, J. Edgar Hoover, Lenne Bruce but DeLillo goes beyond these to the characters from the various strata of life. The Doming family is Consumerist. The generation gap between Max Martin and Coller Martin, Charles Wainwright and Chikua Wainwright, the brother Nick and Matt Shay, Klara Sachs- group from the Bronx, the atomic group and all these characters are coloured with fancy and imagination. The man in Thomas Beckett is presented in *Murder in the Cathedral* but then this man of the court gradually sublimates himself to become the man of God and then the Instrument of the will of God to rise to Martyrdom. This sublimation is magical, in the same manner, Nick Shay does not just remain a

waste manager but an instrument that will reshape, regenerate, and reconstruct this world, life on this earth. This is how the magic of narration is used by DeLillo making Nick, Matt, Eric, Clara the agents of his prophetic vision of what is yet to come and indeed it did happen. DeLillo's use of Magic Realism is a Postmodernist feature of his writings.

In this way the paper explores potential of the text as a milestone in the moment called Postmodernism.

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(INCLUDING PRACTICALS)

S.Y. B.Sc.-I.T. Semester-III

Vidhi Swapnil Khedekar

In Collaboration with

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