

Resisting Discriminations: An Analytic Study of Select Contemporary Malayalam Dalit Poetry

Mallikarjunaiah. H, Research Scholar, Department of English and Communications, Dravidian University

Abstract

Dalit literature has actually a voice of suffering and annoyance. It protests against social injustice, inequality, cruelty and economic exploitation based on caste and class. The main motive of Dalit literature, here (poetry), is of no doubt that it is for the liberation of Dalits. The current article focuses and studies on contemporary Dalit poets in Malayalam: Raghavan Atholi, S. Joseph and G. Sashi Madhuraveli. All of the select poets from Kerala utilize their poetry to resist. The resistance happens in a variety of ways and their continuing marginalization and discrimination are analyzed and studied in the article. The poems are a bitter comment on the dilemma/cause of the Dalits. These dalits still live in poverty, hunger, with problems of their color, race, and social status.

Keywords: Dalit literature, resistance, poetry, marginalization, discrimination, social status

1. INTRODUCTION TO DALIT WRITING

'Dalit' is portrayed as individuals from scheduled positions and clans, neo-Buddhists, the working community, landless and helpless workers, ladies and every one of the people who are taken advantage of strategically, financially and for the sake of religion (Omvedt 72). B. R. Ambedkar was one of the principal chiefs who strived for these counter authoritative gatherings. He was the primary Dalit to acquire an advanced degree in India. Every one of his battles assisted Dalits with approaching upliftment. He raised his voice to banish, rank segregation, non-class type persecutions and women abuses. Every one of these 'Ambedkarite' contemplations framed an expectation for the mistreated classes.

These counter authoritative/ 'hegemonic' gatherings of subaltern resist through writing. Feelings, wants and the battles of the smothered is depicted in Dalit writing. The stifled local area gets a chance to chat regarding what is in their brain through artistic works like poetry, brief tales, novels, dramatizations and collections of memoirs. Dalit Sahitya has a voice of misery and outrage. It fights social injustices, disparity, mercilessness and financial exploitation

dependent on standing and class. The essential thought process of Dalit writing is the freedom of Dalits. Poetry is by all accounts one of the predominant modes communicating the Dalit voice (Prakash 48).

As per scholars of Dalit literature, what gives Dalit writing its exceptional power and power is "Dalit Chetna" or "Dalit cognizance" [Limbale 116-117; Valmiki 31]. Established in Ambedkarite thought, 'Dalit Chetna' implants writing with a social reason and a pledge to equity. As Limbale puts it, "that work of Dalit writing will be perceived as excellent, and hence 'great', which causes the best arousing of Dalit awareness in the peruser" (117), a cognizance that, as indicated by Valmiki and Limbale, characterizes and separates Dalit writing from different writings (Krisnaswamy 2).

2. MALAYALAM DALIT LITERATURE

Malayalam writing is dynamic with Dalit Sahitya in an assortment of voices. The writers are from different castes and communities. They attempt to oppose the persecutions they experience in the general public. Pandit Karuppan, Poykayil Yohannan (Apachen) or Kumaraguru, K. M. Salimkumar, K. K. Baburaj, Pradeepan Pambirikunnu, V. V. Swamy, A. Arun, K. V Sashi, K. K. Shinymol, Paul Chirakekarod, Raghavan Atholi, S. Joseph, G. Sashi Madhuraveli are a portion of the couple of Malayalam Dalit scholars who through their works express contentions for Dalits' privileges.

3. OBJECTIVES OF THE RESEARCH PAPER

This paper attempts to exhibit the resistance of Dalits of the mistreatments they experience in the general public through Contemporary Malayalam poetry. To demonstrate this contention this paper will deal and focus on select Malayalam poems of Raghavan Atholi, S. Joseph and G. Sashi Madhuraveli. The poems are a bitter remark on the predicaments of Dalits who actually live in destitution, yearning, and deal with issues in regarding to their color, race, social status and in their names.

4. AN ANALYTIC STUDY OF SELECT CONTEMPORARY MALAYALAM DALIT POETRY

Contemporary Malayalam Dalit writers battle to be the light carriers who steerage the whole Dalit people group,

to free them from the desolations and it makes an unpleasant mockery of the community who considers them as *pariya canines*. They oppose authority and disperse the social capitals to the denied and enslaved.

Raghavan Atholi's poetry "*Kandathi*" is a harsh remark on the difficulties of a Dalit lady; his interpreter, K. M. Sherrif calls attention to 'Kandathi' is the name of Atholi's own mom. The poetry depicts a Dalit woman's battle against neediness, appetite and her affection to live calmly. She was likewise financially taken advantage of by her landowners. Destitution of a Dalit lady is obviously portrayed here:

"Before the garbage heap in the street
A hungry woman waits. (1-2)
Clutching at her sinking wages,
A bundle of fodder
Wrenched out of the earth
Balanced on her head, She waits" (5-9).

She is actually residing in a small black hut. She is in want for the world to change:

"Late into the night
In her pitch black hut
Guarding a cold meal She waits" (10-13).

While the paddy is stored in the barns of the landlords, her hut is empty. Her family has nothing to eat. All day labor had ended her in becoming ugly:

Full barns, Empty hovels,
A goddess shrunken into an old crone.
(23-25)

The woman is a loving mother as well as hungry. Hungrily, she is waiting for her wages, after her all day toil. Even though hungry she is ready to preserve her meals and that too for an unknown/ for some one. She is not ready to give up even if her life is sinking. She is waiting for a peaceful life with good food, a piece of land with a peaceful atmosphere:

"She waits for the light that went out to return,
For a handful of rice untainted with blood,
For a piece of land untainted with greed"
(38-40).

S. Joseph was brought into the world in Pattithanam in the Kottayam district and his poems convey the distinct flavor of those early stages spent in a little town in focal Kerala. On perusing this poetry, one is shipped to a

universe of clear green light, paddy fields and mesmerizing hushes accentuated by the delicate susurrus of coconut palms (Subramanian). S. Joseph's poetry is noted for the definite representations of Dalit life. In poetry reading competition during the Hay Festival at Thiruvananthapuram one among the crowds asked S. Joseph why he marks his poetry as Dalit verses. He opined that, "Dalit poetry has had strong resonance in the country. You just cannot ignore the presence of Dalit poetry" shows how profoundly he has worries for something very similar.

In his poem "Identity Card", he shows a world where love seldom triumphs over caste identity. He simply talks about racism where a Dalit is scorned by his non-Dalit girlfriend:

"Our hands met kneading
her rice and fish curry.
On a bench we became
a Hindu-Christian family" (3-6).

One day he mislaid his identity card. He must have never thought along with the individuality card and he would also mislay his love. His girlfriend gave him his lost identity card and told him,

"the account of your stipend
is entered there in red" (13-14).

In the wake of realizing that he was a Dalit her adoration blurred for him. At whatever point he sees a kid and young lady profoundly enamored he is certain that they will withdraw very soon of similar explanation of his or on the other hand assuming they join he wouldn't be astounded on the grounds that that kid won't ever be a Dalit. Here much lies inferred between red scrawls on school ID card and seriously charged lines of section. S. Joseph portrayed the situation of a Dalit who has no right even in his adoration.

S. Joseph portrays his dread that his race might confront a danger of termination in the poetry, "*On the College Wall*". Every one of the creatures and birds which are nearly annihilation are secured. One day the artist saw a paper cutting of a terminated fish there on the school divider. The picture of a swimming fish was given alongside all the way of the inland lakes. The person who posted it on the divider converges with the group. While the writer sees the news, abruptly a dread comes into his brain:

"While looking on,
a thought pops up
Will my race also become
such a news tomorrow?" (7-8).

S. Joseph fears for his race; that the Dalit community exploited by the so called mainstream communities will soon, like the animals no longer exist:

"I weep remembering my race
Facing the threat of extinction' (14-15).

In "A Letter to Malayalam Poetry", S. Joseph expresses that writing must be wrested from the monopolistic upper caste who have 'locked up' poetry refrains and meter. He prods the authors who rigorously follow verse in refrains and meters. Until recently, the development of Dalit sonnets, artists rely upon customary meter dependent on number of syllables or on pressure. These scholars even consider the sonnets in basic language without verses, meter and Sanskrit intercessions as inconsequential. S. Joseph thinks about poetry with refrains and meter as a prison. Real poetry for him lives with the devastated:

"If you wanted to fly away,
it must be a jail.
A I live among the poor,
In a hutment just like theirs" (8-10).

The poets who are strictly utilizing stanzas and meters are referred to as 'big buildings'. They are those who have locked poetry in stanzas and meter. And the world disregards Dalit poetry that is composed with simple language with no stanzas and meters:

"I know your people,
Those like big buildings.
They locked you up
In stanzas and metres" (21-24)

Poetry is constructed as a rich girl. She is the one who is got depression by her rich life and now yearning to break all chains:

"Won't forget the way you looked at me
All decked in silks and smiles,
you sped away to the temple in a car.
Tired of it all, eh? (27-30)
What you want is freedom, right?" (37)

In his poetry "Pranayapoorvam", G. Sashi Madhuraveli actually talks on the cause of a Dalit who has a black complexion. From the times immemorial all the poets have praised black. But then the question is that then how come dark skinned people were dishonored, asks G. Sashi Madhuraveli:

"A Darling,
Black have beauty,
you said Poets too sung,
a then how were
the blacks scorned. (1-4)
blistering Sun and
fiery Earth
are not dandling us" (7-9)

Further, the artist asks the goddess Kali whose trunks had she worn as a festoon and he remarks that it is the trunks of Dalits. The artist derives, 'what is society's anxiety for blacks', so he asks his sweetheart not to grovel about his tone to such an extent. In this 21st century too Dalits are considered as mediocre. However society consistently thinks about blacks substandard compared to other people, towards the finish of the sonnet, the writer claims dark as an image of choppiness, perseverance and love:

"Black is the seed of struggle,
a mountain of turbulence,
a shadow of endurance, a colour of love"
(24-27).

Thus the poet resists the dominant sections of society.

5. CONCLUSION

Marginalization torment Dalit writers and artists. Identity politics issues have assumed a significant part in the changes of Dalit writing in numerous written works in India. Identity, for example, has been a repetitive topic for major Dalit artists in Gujarati. The anxiety communicated by Dalit erudite people as of late with regards to the inclination of Savarna and 'savarnised' critics and writers in Kerala to demand that Dalit scholars ought to, for realness, write in their own vernaculars, or possibly in 'basic simple Malayalam', rather than in a profoundly Sanskritised phrase is likewise all around established. (Sherrif 3-4).

Raghavan Atholi, S. Joseph, G. Sashi Madhuraveli and other contemporary Malayalam Dalit writers and their sonnets oppose the lip service of the authoritative gatherings. In "Kandathi" despite the fact that lady is ravenous and tired, she is sitting tight for a land parcel where she can reside calmly. Also Raghavan Atholi contends for land for the locals without qualification of standing or belief and in such way that there will be no property manager, no occupant and no landless worker. Journey for character is depicted in the poetry, "Identity Card" by S. Joseph. Also in the poetry, "On the College Wall" the writer requests that Dalits ought to be secured. In "A Letter to Malayalam Poetry" Dalit poetry is developed as the voice of the smothered classes. In G. Sashi Madhuraveli's "Pranayapoorvam", he contends dark is the shade of battle, love, perseverance and disturbance. In view of the above perceptions obviously contemporary Malayalam Dalit poetry resists the othering of their selves by the hegemonic gatherings.

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