

An Endeavor to Analyze: The Shifting Perspective of Dalit Aesthetics

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Abstract. The proposed paper examines the shifting perspectives of Dalit aesthetics. Aesthetics is the sense beauty of art. The presumption is that the Dalit being low caste, uncivilized not enough to have any sense of aesthetics. The main stream writers are interested in the depiction of physical beauty and the heroic qualities of their characters. Hence the language is complex and far from reality. To them metaphorical meaning of text is important. Dalit writers are deeply involved in this process. It is not easy for them to extricate themselves from it and to write. The creation of literature has its own laws. Higher literary creation is possible only on the basis of these laws. In this context, this paper examines how Dalit Aesthetics and literature is differing from the main stream Aesthetics and literature, reason for its different features and elements. It analysis the work comprehensions stretched to breaking the point by the effort to grasp the reasons why elite culture not ready to accept the Dalit culture in India domino. At end this paper tries to explain how Dalit Aesthetics is shaped through Dalit writes about their experiences, translating directly from life and by a range of social experiences, new political consciousness has raised through the work of Ambedkarite.

Keywords: Dalit, aesthetics, Ambedkarite, ideology, identity.

Introduction

Dalit writing speaks to a remarkable developing pattern in the Indian literary artistic scene. It rose into conspicuousness and as an collective voice after 1960, began with Marathi, and after words showed up in Hindi, Kannada, Telugu, and Tamil dialect through self-accounts, similar to the lyrics, short stories and above all collections of memoirs known for their authenticity. With the developing interpretation of works by Dalit authors from different local dialects to English. Dalit writing has procured a national and a universal proximity and it represented a noteworthy thought to establish writing.

The present paper attempts to examine the developments of Dalit aesthetics. Aesthetics means the sense of the excellence of craftsmanship. From the centuries assumption was that, the Dalit being low caste is completely ignoble to have any feeling of aesthetics. The journalists are keen on the portrayal of physical magnificence and the chivalrous characteristics of their characters. Henceforth the dialect is intricate and away from the real world. To Plato and Aristotle the allegorical significance of content is essential. The word aesthetic is derived from the Greek *aisthetikos*, which means easthetic, sensitive. The term aesthetics was appropriated and instituted with new significance in the German frame... ae-sthetic by Alexander Baumgarten in 1735. In the Indian context, the idea of 'Satyam-Shivam-Sundaram', is a sort of significant worth hypothesis and is the foundation of Indian Esthetics. However, the Dalit aesthetics is distinctive the esteem hypothesis. An alternate sort of aesthetic frame of mind is seen in Dalit works.

I may modestly express that this concise record of the aesthetic component of Dalit writing seen from the perspective of artistic separation, is given a thoughtful and unbiased mind. I am aware that Dalit writing is profoundly expresses the life's battle. The Dalit writer's uncovered the wickedness of caste framework and treachery was done to them by higher caste. The Dalit writers compose what they see, feel and think on the religious framework and social condition.

Dalit writings brought out its totality in Dalit works and uniqueness of the Dalit lies in their accentuation of experience. The setting of caste segregation on the modest and hardly set history and circumstance of a gathering that has been persecuted and avoided for thousands of years. The very purpose

of Dalit writing is to challenge the established system which depends on injustice and to uncover the malice and hypocrisy of the higher castes. There is a dire need to frame the aesthetics for Dalit writing, that style based on the genuine encounters of life.

The Dalit has been living for a considerable length of time as a detainee of the murkiness of inapproachability. He has been consuming for ages in the place of wax of caste and class structure concocted by Manu. Be that as it may, they were exposed to a decent arrangement of mental torment. They were not permitted to be taught. Today they are instructed. Their writers have capably taken care of differed types of writing. Their verse, short story, and novel currently have an abundance and development. The totality of their experience has been all around reflected in their writing. Dalit writing has been picking up energy from the last fifteen to twenty years. Their short stories and poems appeared around fifty to sixty years back.

Baburao Bagul stated the life of Dalit tragically been conceived in this nation should now correct it, either leave the nation or make war. Be that as it may, the Dalit couldn't leave this nation. The issue confronting him was "What is India to the Dalits?" He is locked in right now in finding the importance of the issue of social stigma on the Dalits, in his writing. Bagul tried to avowe that for quite a long time Dalit couldn't get an equivalent offer in the advancement and advancement of his way of life, religion and public activity. In spite of being a beneficiary of this nation, he had not gained heritage rights. He is of this nation however this nation never be his.

Dr. Ambedkar's Assertion and his Influences on the Dalit Aesthetics

Dalit writing developed into an unique quality and as an aggregate voice after 1960, beginning with Marathi, and before long showed up in Hindi, Kannada, Telugu, and Tamil dialect through self-accounts, similar to the poems, short stories and above all collections of memories known for their authenticity. Ambedkar's Sahitya Parishad was shaped in 1992 with the well-meaning plan to interface individuals with normal beliefs and desires, to give a stage to the individuals who are propelled by Dr. B.R. Ambedkar's musings and rationality to express their anguish through their writing against the abuse and bias and to make their quality felt on the world.

Dr. Ambedker was the visionary reformer of present-day India. He shaped the mistreated class, He had the most noticeably bad experience of unfairness and brutality. He firmly challenged all shamefulness done to Dalits. So Dr. Ambedkar turns into the persecuted segments on Dalits. His message "... Get the education, be joined together and battle for rights," got enormous change among the Dalits a couple of years. Dalits are getting the education. They approached with their capacity of the pen."(forwardpress.in/2017/10/ambedkars-thoughts) Dr. Ambedkar has an unequivocal invigorating and practical position on writing. His abstract point of view turns out to be obvious from his remark on the Vedas- "... I have perused the Rigveda and the Atharveda much time. Be that as it may, what is there in them about social and human advancement and moral direction that is convincing, this is can't comprehend," (Namt Arora | Nov 2013) Dr. Ambedkar trusted that writing ought to advance social and human advancement as well as cultivate esteem.

Ambedkar drove a tumult to attest the equivalent privileges of Dalits to draw water, having own property, visiting sanctuary and so on. He established Siddhartha school in Mumbai, 1946 and Milind school in Aurangabad in 1947 for advanced education of Dalit young men. Understudies training by these schools was affected by Babasaheb's reasoning and endeavored to express their opinions in composing. Ambedkar agreed the most noteworthy place to humanism. Enlivened by him, Dalit writing holds the individual to be its point of convergence. This writing is a revelation of human opportunity. It empowers human freedom, puts stock in the significance of race, religion and cast. Humankind is the world, on symbolism or common item is more noteworthy than the individual. It defies any culture, society or writing that corrupts the individual. Dalit writing should be broke down with regards to the Ambedkarite thought framework, of which insubordination is a resolute part.

Dalit Ideology and Identity

Van Dijk says that Ideologies are basically shared and subsequently should be characterized at the gathering level. The equivalent is valid for the social or aggregate character of the gathering as a group. More often than not, personality is taken in an individualistic manner as far as portrayals and recognizable proof procedures of gathering individuals. In any case, similarly, as gatherings might be said to share a social portrayal that characterizes their personality or 'social self' as a group.

The Dalit Middle class in its quest for a character defines its very own philosophy so as to legitimize its area convictions esteems and legislative issues. Friedman says that Identify is definitively an issue of strengthening. It is valid on account of Dalits and particularly the middle-class Dalits, whose area of starting point and present area similarly shape their life world, character, philosophy, and political issues.

Here, an endeavor is made to comprehend the ideology and identity development among the Dalit Middle class at four dimensions:

They are, 1) Life circumstance (conditions, encounters, and desires)

2) Identify design (individual and social)

3) Ideology development (social financial and political)

4) Politics (pragmatic & ideology)

In the primary dimension, an endeavor to comprehend life world (conditions, exercises, and desires) was helped out through examination of their relational connections, social relations, network associations, their collaboration with other 'effective' Dalits and claim aggregate/singular endeavors towards the improvement of Dalits. At the second dimension, their recognize designs (individual and social) were taken up, in which their self-portrayal, distinguish designs and status separation with other criteria for distinguishing Dalits were investigated.

At the third dimension, their ideology system (social, monetary and political) developments of the middle-class Dalits were built through enquiring into their perspectives and discernments on advancement made by Dalits since autonomy status of Dalit ladies, Dalit development, Dalit Leaders and most prominent identities of the twentieth century.

Lastly, their legislative issues (commonsense and ideological) were dissected with the assistance of their enrollment in associations/political gatherings their inclination to compelling modes/procedure for the general improvement of Dalits, views on reservations that identified with political choices previously the Dalits for accomplishing balance, learning about issues identified with Dalits. Prioritization of financial and political issues and their perspectives on some critical financial and political issues in understanding their identity and Ideology.

Dalit Movement and Literature

Ambedkar himself called the Mahad satyagraha the start of the 'unapproachable freedom development' and his discourse is incorporated into his accumulation of Dalit writing of revolt during the 1980s since this way breaking social development takes its motivation from him. Not at all like his antecedent Jyotibaphule, Ambedkar himself no verse or short stories and imparted to the majority just through his discourses. Yet, it was Ambedkar's soul of revolt, his innovation and his logic which gave the philosophical setting of the new Dalit writing.

It is critical that Dalit writing owes its beginning to a progressive battle for social and monetary change. This clarifies the different parts of the genuine idea in Dalit writing. This writing nearly connected with the desires for an opportunity of a gathering of individuals who as untouchables are casualties of social,

monetary and social disparities. Their writing is described by a sentiment of defiance to the foundation of negativisms and scientificity.

Various researchers have endeavored to follow the beginnings of the Dalit artistic development, follow it back to the Bhakti time frame, Bhakti movement was very incomprehensible in nature as in it was a confounding blend of surrender dedication and dissent. The beginnings of Dalit writing are regularly situated in medieval Bhakti writing. Bhakti writers from Namadev to Kabir were low caste writer who composed against the Brahmanical universality and Canonical Hindi Practices. The Bhakti writers who propelled Dalits were Ravidas, Namdev, Tukaram, Chokhamela, Madara Channayya, Kabir and others. Their composing might be portrayed as proto Dalit.

The Dalit Literary Movement has today achieved different parts of India and the writing is presently developing in every single Indian dialect. Dr. Ambedkar Shaped the convention of progressive reasoning nearly of a generation of Dalits. His message "Join together, Educate and Agitate was being trailed by an ever increasing number of people. Various developments were being propelled on political and social fronts. The abstract sign of this social mindfulness is Dalits writing.

In the start of the twentieth century, Dalit authors started to acknowledge their personal experiences through writings, increasingly more that there no reason for simply composing provocative poem against shamefulness. The outcome was that young people Namdeo Dhasal, Arjun Dangle, and J.U. Pawar stepped up and built up the Dalit Panthers in Bombay on ninth July 1972. The critical point here is that the Dalit literary movement. The pioneers of the Dalit Panthers were all scholars. This was presumably the first run through in India that inventive scholars turned out to be politically dynamic and driven a development.

Conclusion

This paper unobtrusively express that this short record of the aesthetic dimension of Dalit writing, seen from the perspective of artistic separation, is given a thoughtful and fair mindset. I am mindful that Dalit writing is profoundly inundated in life's battle. The real Dalit world is loaded up with ghastly, horrendous, embarrassing occasions. Dalit writers can't avoid being worn out physically and rationally to this world. Dalit essayists are doing the troublesome work of depicting this life, through close to home understanding and compassion, retaining it from all sides in their sensibility. To carry on with this life is sufficiently agonizing; it very well may be similarly excruciating to reproduce it on the psychological dimension. Dalit scholars are profoundly associated with this procedure. It is difficult for them to remove themselves from it and compose. The production of writing has its own laws. Higher abstract creation is conceivable just based on these laws. The individuals who have the privilege to state that our humanity is our burden can undoubtedly master the standards of artistic workmanship. The endowment of craftsmanship can never be as overwhelming as the burden of humanity.

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